

# THE OREGON SINFONIETTA

## OUR 38TH YEAR

*Dr. Donald Appert, Music Director/Conductor*

*Larry Greep, President*

### NEWSLETTER FOR JANUARY, 2011

**Next concert: Sunday, January 23<sup>rd</sup> at 3:00 p.m.**

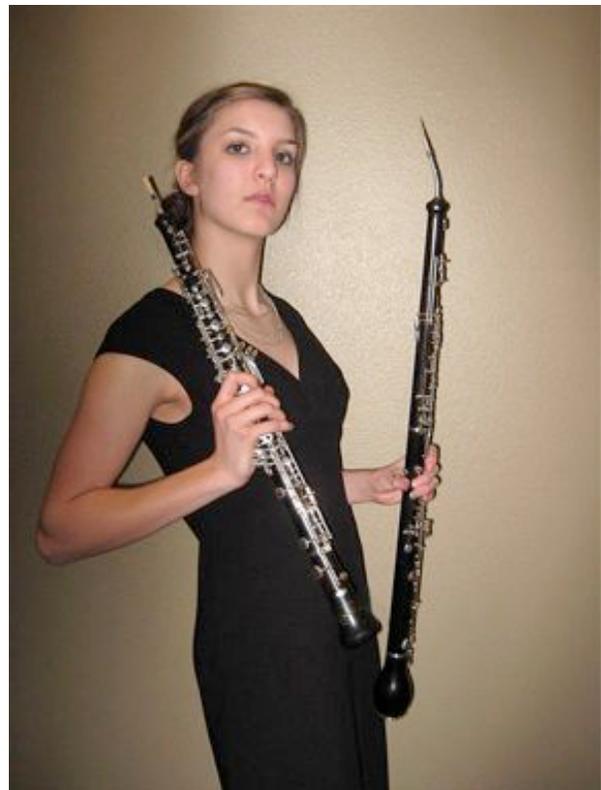
Sunnyside Seventh-day Adventist Church, 10501 SE Market Street just east of I-205

*Schumann – Overture, Scherzo, and Finale*  
*Haydn – Oboe Concerto in C major, First Movement*  
*Ellie Coale, soloist\**  
*Gounod – Symphony No. 2 in Eb major*

*Program notes for this concert are on page 4*

Ellie Coale is a 15 year old high school sophomore from Vancouver who has studied oboe under Victoria Racz for several years. She began the oboe in her 5<sup>th</sup> grade band and later also took up English horn. She has enjoyed performing with the Junior Symphony of Vancouver, which has featured her on oboe and English horn in ensembles for the last few years. Ellie has also participated in the annual Northwest Oboe Seminar and was chosen to play a solo during the final performance. Recently Ellie was selected to participate in the Western International Band Clinic in Seattle, and has taken part in the Young Musicians and Artists (YMA) music camp at Willamette University since the 6<sup>th</sup> grade.

Ellie is also very active in vocal music at Skyview High School, and sings in the Vocal Jazz group, the Advanced Choir and was selected as a Second Soprano for All NW Honors Choir, performing this spring. She plays soccer for the Skyview Girls Soccer team, loves to draw, write and play the piano and is an avid reader. Ellie says she cannot wait to share her music with the Oregon Sinfonietta at this concert!



### UPCOMING CONCERTS

*\*FEATURING CMSO CONCERTO COMPETITION WINNERS*

#### **SUNDAY, March 13<sup>th</sup>, 2011**

Mendelssohn – Overture to Ruy Blas  
Saint-Saëns – Cello Concerto No. 1  
in A minor  
Megan Yip, soloist\*  
Brahms – Symphony No. 4 in E minor

#### **SUNDAY, May 22<sup>nd</sup>, 2011**

Mozart – Piano Concerto No. 21 in C major  
Mary Stone, soloist\*  
Mendelssohn – Symphony No. 5  
“Reformation”

## MEET THE MUSICIANS



**Mary Wawrukiewicz**, viola, grew up in Hamburg, NY and began violin in third grade. She switched to viola in the ninth grade. To join the band she took up clarinet in junior high but abandoned the idea because it was too hard to carry two instruments to school. While at the University of Rochester Mary majored in math and played in the university orchestra and the baroque ensemble and sang in the glee club, and was able to take a year of lessons at Eastman School of Music. After graduation she moved to Bowling Green, Kentucky and played in the Western Kentucky University orchestra while obtaining her Masters in math, and later in Louisville played in several amateur orchestras there.

Even though Mary professes an aversion to practicing it was always understood that wherever her family moved there would be an orchestra for her. She arrived in Portland in 1979 and joined the Lewis and Clark, Columbia Symphony and Marylhurst orchestras. After her daughters played in the CMSO youth orchestra Mary joined the Oregon Sinfonietta, about 15 years ago, and she is long-time Treasurer of the Board of Directors. Her other interests include gardening, crossword and jigsaw puzzles, skiing, playing recorder, and any handcraft, particularly sewing. Mary volunteers at her church and the local senior center, has been a Meals on Wheels driver for 30 years and greatly enjoys her two granddaughters.



**Joshua Bouchard**, cello, is new to the Sinfonietta, having joined for the 2010-11 season. Though he originally wanted to play the double bass, his elementary school of course had no basses for eight year-olds, and he picked up the next biggest instrument available. A native of Oswego, NY, Josh studied cello performance for three years at the Crane School of Music at SUNY Potsdam before turning his focus to language arts. He received his B.A. in Linguistics and Japanese from SUNY's University at Buffalo and his M.A. in Linguistics and TESOL from Syracuse. Josh has studied and worked in Japan, and has taught both Japanese and English at the post-secondary level. He is married to Minori, a pharmacist from Osaka whom he first met on the train. They recently moved to Portland and the two of them are already feeling at home in the Pacific Northwest. Josh enjoys playing his cello whenever he can, having performed with orchestras in New York, Japan, and recently performing Beethoven's A Major Cello Sonata in recital. He is also proud to be the cellist for Closer Still ([www.closer-still.com](http://www.closer-still.com)), a group that combines a unique and catchy blend of instrumentation and vocal harmonies. When not playing his cello or doing education-related work Josh enjoys reading, writing ridiculous fiction, kendo (Japanese fencing) and Drambuie.

## CONDUCTOR'S CORNER



You may wonder where I find some of the less known repertoire that the Oregon Sinfonietta performs. I must confess that often the inspiration comes from All Classical radio here in Portland. Both of the works on our upcoming concert were ones that caught my attention that way. Following my first hearing if a work interests me I will buy a score and recording to determine its difficulty.

Schumann is a composer who only wrote four symphonies. We have performed numbers 1 and 4 and plan on doing number 3, the “*Rhenish*,” next season. The *Overture, Scherzo and Finale* is almost another symphony but it is missing a slow movement. The Overture could easily be a

first movement, with a slow introduction and then an allegro section, though it is not really a true sonata-allegro form in any sense. The Scherzo uses a rhythm that reminds one of Beethoven’s seventh symphony. True to the meaning of the word, the movement ends with a rather amusing quote of the opening motive from Mozart’s *Symphony No. 40*. The Finale is perhaps the most ambitious movement with some close counterpoint and great rhythmic drive for the rousing conclusion.

Once again we are pleased to present the first of the Chamber Music Society of Oregon’s Concerto Competition winners. Ellie Coale will perform the demanding first movement of the Haydn *Oboe Concerto*. This will be her first time to perform in concert as a soloist with an orchestra and you will enjoy her artistry.

Charles Gounod is best known for his operas. While perhaps not his strongest works, the two symphonies that he composed are well worth listening to. Like most of the 19th century composers, he shows the influence of Beethoven in his slow opening followed by an allegro that reminds you of the Eroica Symphony (and is in the same key of Eb major). The Larghetto demonstrates the wonderful lyricism and sense of long line in the melodies. There is also a playful element to this movement as well. The Scherzo is in the normal three-part form beginning and ending in g minor with a bright Trio section in G major to contrast. The violins open the jovial Finale with a playful tune. Perhaps Sir Arthur Sullivan took some of his inspiration from Gounod; the character of the music reminds me of his delightful works.

If you missed our November concert with the world premiere of my *Northwest Triptych* be sure to stop in the foyer at the January concert where they will have the CD we recorded of the concert. Your continued financial support makes it possible for us to offer our concerts admission free and we appreciate it.

*Don Appert*

### WEBSITE

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

## Program Notes, Sunday, January 23, 2011

*Overture, Scherzo and Finale*, Op 52

Robert Schumann (1810-56)

The "*Overture, Scherzo and Finale*," a symphony without a slow movement, was first performed in Leipzig in 1841, along with Schumann's fourth symphony. Schumann, a highly respected music critic and editor, was (like some colleagues) reluctant to risk his reputation on a symphony after Beethoven's ninth symphony (premiered in 1824). But by 1841 Schumann's creativity was in full swing. In addition to a fantasy for piano and orchestra (eventually his piano concerto) he wrote his first ("*Spring*") symphony, his *Symphony in D minor* (after later revision it became his fourth symphony) and this interesting work. Schumann had earlier noted that symphonies had become extended concert overtures and that slow movements were included because it was considered de rigueur. A little later he revised the last part of "*Overture, Scherzo and Finale*" and it is clear he never intended to include a slow movement.

True to concert overture form there is a slow minor key introduction followed by a major key allegro. The dotted rhythm of the Scherzo matches that of the first movement of Beethoven's rhythmic seventh symphony, and the finale includes a rhythm which when introduced becomes relentless – again, much as Beethoven's seventh (slow movement) is based on a steady rhythm.

*Oboe Concerto in C*, Hob.VII:C1

(doubtful) Franz Joseph Haydn, 1732-1809

Haydn was so popular in his time that publishers would often mislabel compositions by others with his name in order to better sell them at a higher price. Haydn himself is said to have passed off some his brother Michael's pieces as his own. While scholars have now nearly universally rejected this concerto as "genuine" Haydn, it was published as such in the first "definitive" compilation of Haydn's works (remarkably not compiled until 1957) so there it remains until a better attribution is agreed upon.

Whatever its origin it is a high quality classical period concerto with the usual three movements. The first movement, featured today, has a prolonged orchestral introduction, as was common before Beethoven's fourth piano concerto. There are many long phrases requiring dexterity, sustained breath control and stamina from the soloist. The standard sonata form movement is built on scales, as are many classical masterpieces, so students, as your teacher says, practice them with a metronome!

*Symphony No. 2 in Eb major*

Charles Gounod (1818-1893)

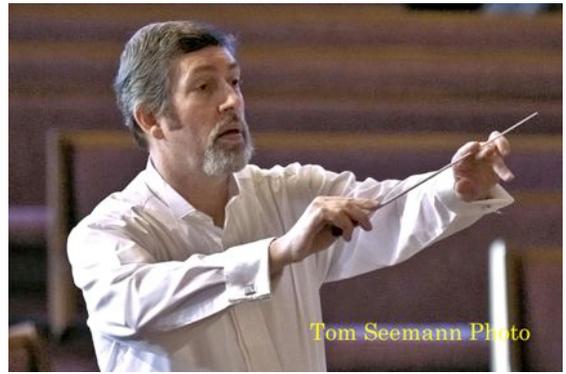
Gounod led a fascinating life, torn between the church and worldly life. At a time of stagnation in French opera his *Faust* became for a time the world's most popular such work, even eclipsing those of Verdi. Today Gounod is primarily remembered for his operas, while his songs are respected and his late religious music, now rare, was for a time esteemed. His two symphonies, however, are rarely performed, although they should be heard more often.

A musical conservative, Gounod was the leader of the French school after Berlioz and teacher of Bizet. Beethoven, Schumann and Mendelssohn clearly influenced this ambitious symphony in Eb (1855). Fanny Mendelssohn in fact is credited with introducing Gounod to Bach's music, which Gounod came to admire greatly. The scoring of the second symphony is "French" and light – no low brass – and very melodic. The first movement has a long slow introduction (prominent in Schumann and Mendelssohn symphonies) and is in conventional sonata form in a fast three-quarter rhythm. The scherzo, also in classical form, is as fleeting and elf-like as Mendelssohn's similar music, with a contrasting trio. The finale also moves at a brisk pace, but avoids the ponderous pomposity which is sometimes a cliché of symphonies of the period.

*Program notes by Bill Dameron*



Andy Schubring



Last minute rehearsal



Larry Greep



Hajime Nagashima

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