

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, MARCH 2008

Next concert: Sunday, March 9th at 3:00 p.m.

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

Featuring William Goforth, Tenor

Brahms – Tragic Overture

Massenet – "La Rêve -En fermant les yeux," from Manon

Lalo – "Vainement, ma bien-aimée," from Le Roi d'Ys

Appert – Crucifixus for Brass Ensemble (NW Premiere)

*Rossini – "Ecco ridente in cielo," from Il Barbiere
di Siviglia*

Rimsky-Korsakov – Symphony No. 3

Program notes for this concert are on pages 4&5

Tenor William Goforth, 17, a junior at the Vancouver School of the Arts and Academics, says he feels privileged to have so many opportunities to sing. He is a member of several choirs: one at his church, one at his high school, directed by Margaret Green, and also sings with the Pacific Youth Choir, based in Portland, OR, directed by Mia Hall Savage. William studies voice with Linda Appert.



William pursues music in many ways. He participates in master classes, voice competitions and workshops with various adjudicators. He has attended two All-Northwest Honor Choirs and competed at the Washington State Solo and Ensemble Competition the past two years. William has sung with many choral conductors, including Estonian conductor Hirvo Surva and Anton Armstrong of St. Olaf's College. He has also twice been a member of the Stangeland Family Youth Choral Academy, held yearly at the Oregon Bach Festival, an intensive program that has inspired much musical and personal growth. Last year, William was a Young Artist selected by Niel DePonte in his annual Debut! Concerto Competition.

William has been cast in several musicals at his VSAA. He played Schroeder in *You're a Good Man, Charlie Brown*, and Edwin, The Defendant, in Gilbert & Sullivan's operetta *Trial by Jury*. This spring, he looks forward to playing Rolf in *The Sound of Music*. In addition to singing, William is a member of the Model United Nations club and Mathletes team at VSAA, and he is an officer in VSAA's student government. William also enjoys both theatre and reading.

UPCOMING CONCERT: Sunday, May 18, 2008

Soloist: Adria Ye

Mozart – Piano Concerto No. 24, K. 491

Dvorak – Symphony No. 6

MEET THE MUSICIANS



Abby Seemann, principal flute, joined the Oregon Sinfonietta 18 years ago, when her 10 year old son joined the CMSO children's orchestra. (He performed a clarinet concerto with the Sinfonietta 8 years later!) She also performs with the Pacific Crest Wind Symphony, Rondo – a trio of flutes – and she enjoys playing in pit orchestras for musicals like Ragtime and Jekyll and Hyde.

Abby started flute in fifth grade. While at the University of Rochester she took flute lessons at Eastman School of Music. Past day jobs include finish carpentry, barmaid, teaching Special Ed, running Tri-County Respite Care, work for Multnomah County Mental Health Division and Information and Resources Coordinator for SIDS Resources of Oregon.

Abby's happy 30-year marriage to Tom has produced two fabulous sons and has recently survived a total kitchen remodel. She enjoys gardening (in 2005 she became an OSU Master Gardener), reading (her book group just celebrated its 20 year anniversary), volunteering at KBPS All Classical radio (11 years and counting!), and eating dark chocolate (a life-long endeavor)!



Principal oboist **Beatrix Boeckenhoff** joined the Oregon Sinfonietta one year after her arrival from Germany in August 2005. She studied music at North-West Musicacademie in Detmold, Germany and has an honors degree in oboe and a degree in musical education.

In Germany Bea was a member of the Orchester der Beethovenhalle in Bonn from 1987 to 1992 and subsequently freelanced as a principal oboist in the Pforzheim Chamber Orchestra and the Paul Gerhardt Chamber Orchestra. Additionally, she performed with numerous well-known German orchestras, including the Radio Symphony Orchestra of Stuttgart, the radio orchestras of Munich, Cologne and Kaiserslautern, the Deutsche Bachsolisten, the Reutlinger Philharmonic and several highly regarded German chamber music groups.

Bea is the mother of four children, ages 10 to 17, whose challenges and musical abilities lend a special flare to her musical ambitions.

CONDUCTOR'S CORNER

It has been almost 20 years since the premiere of my *Crucifixus for Brass Ensemble* in 1989. At the time I was a visiting Asst. Professor of Music at Centre College in Danville, KY. In the short time I was there one of the groups I organized was a brass ensemble of students who weren't music majors. I composed this work for them and they gave it their best shot. The performance is available to hear on my website

<http://jamessignorile.com/appert.html> though it's not a perfect rendition. There are two primary melodies used in this piece. The first is from an Easter work that I composed in 1984 for my church choir in Lawrence, KS when I was a doctoral student. The text comes from Psalm 22 which is the crucifixion psalm and hence the title. (Interestingly I arranged this for the Clark College Women's Vocal Ensemble to perform last spring.) This particular melody seems to have surfaced several times since and our string players will recognize it from *Elegy* which we performed on the benefit concert last season. The other melody was a favorite of J.S. Bach as he harmonized it about 70 different ways! Jesu, meine freude is perhaps better known to us as Jesus, Priceless Treasure. In my brass work I have a somewhat dissonant harmonization of it at the end and also do some cut and paste with the idea as well. The overall form of this 8 minute work is a 3 part one of slow-fast-slow. I use a fair amount of the ostinato technique (repeated rhythmic idea) which I then layer over with one of the two melodies. Another idea that I seem to be fond of is that of the chord stream first made popular in the music of Debussy. I have a number of spots which have these parallel chords.



To perform this work is somewhat like meeting an old friend after many years. It has been a great pleasure to rehearse it with our fine brass section and I look forward to this unusual addition to our upcoming concert. The orchestra has always been most supportive of my composer's side which rarely appears. Plans for next season include my very first work for string orchestra *In the Similitude of a Dream* which has been performed in many places including Japan and Australia. You can hear where I began and see if I've made any progress as a composer in all these years!

Don Appert

The Oregon Sinfonietta, Sunday, March 9, 2008, 3:00 p.m.

Program Notes

Tragic Overture, Op. 81
(1833-1897)

Johannes Brahms

Written concurrently with the popular Academic Festival Overture (1880), Brahms had no specific "tragedy" in mind for this D minor work. The conflict is in the music – the two chords which open the work recur repeatedly and form the basis for the first theme. A little march follows and the many quieter melodic interludes are pure Brahms. He was at this stage of his life widely acclaimed as Europe's leading composer. As the last peaceful moment winds down the two chords return in a rush to the final D minor conclusion. Did tragedy prevail? Or was it conquered?

"La Rêve - En fermant les yeux," from *Manon*
(1842-1912)

Jules Massenet

Abbé Prévost's novel about the poor, pretty country girl torn between riches and love, choosing correctly only too late, ends of course in tragedy. It inspired Massenet, Puccini and Auber to write operas; the story is similar to Dumas' *La Dame aux Camélias* (Verdi's *La Traviata*). The plot is complex, but at this stage the young lovers are about to be separated as Des Grieux tells Manon of his "dream" of their future (*When I close my eyes I seem to see a house in a garden...*).

"Vainement, ma bien-aimée," from *Le Roi d'Ys*
(1823-1892)

Édouard Lalo

In this Breton legend, Magared and Rozenn, daughters of the King of Ys, both love Mylio, who loves and weds Rozenn. In revenge Magared betrays her father's city to a defeated enemy, giving him the keys of the sluices which stand between the town and the sea. When the town and its inhabitants are about to be swept away, the girl in remorse throws herself into the sea. St. Corentin accepts her sacrifice and the sea abates. In the most famous serenade (aubade) of Lalo's opera (premiered in 1888) Mylio sings of his soon-to-be bride outside her chamber, guarded by tradition by Rozenn's female attendants (*In vain, my beloved, they hope to make me desperate..*).

Crucifixus for Brass Ensemble (NW Premiere)
(b. 1958)

Donald Appert

Notes by the composer: It has been almost 20 years since the premiere of my *Crucifixus for Brass Ensemble*. There are two primary melodies. The first is from an Easter work I composed in 1984 for my church choir at the time. The text comes from Psalm 22, the crucifixion psalm. The other melody was a favorite of J.S. Bach, who harmonized it about 70 different ways: *Jesu, meine freude*, or Jesus, Priceless Treasure. I have a somewhat dissonant harmonization of it at the end and also do some cut and paste with the idea as well. The overall form is slow-fast-slow. I use a fair amount of the ostinato (repeated rhythmic idea) which I then layer with one of the two melodies. Another technique I seem fond of is the chord stream, or parallel chords, first made popular in the music of Debussy.

"Ecco ridente in cielo," from *Il Barbiere di Siviglia*
(1792-1868)

Gioachino Rossini

In the first of Beaumarchais' trilogy spoofing the ruling order Figaro, barber and town factotum, aids Count Almaviva in disguise to woo Rosina, destined to marry her old guardian. The purpose of the disguise is to insure Rosina does not succumb because of the Count's position; his nobleness is noticeably lacking in the subsequent play (*The Marriage of Figaro*). These plays inspired two of the world's most popular operas, written (in reverse order) by Mozart and Rossini. Here Almaviva ("Lindoro") serenades beneath Rosina's window. Stage mishaps and Rossini's enemies insured failure at the 1816 premiere. This cavatina, from an earlier Rossini work, was used for the successful revision (*Here, smiling in the sky...*).

Symphony No. 3 in C Major, Op. 32

Nicolai Rimsky-Korsakov (1844-1908)

One of the Five seeking "Russian Art" in their music, Rimsky-Korsakov was torn between a naval career and music. With little formal music schooling he was nevertheless urged by Balakirev to write his first symphony. Drawing on Russian folk music and legend, it was hailed as a true "Russian" symphony. Despite his continued lack of formal schooling in composition he was appointed to the conservatory in St. Petersburg in 1871 and studied seriously to overcome his deficiencies, becoming the school's most admired teacher. His third symphony had a long gestation, and after seven years Tchaikovsky premiered it in 1873. Subsequently Rimsky-Korsakov made major revisions. The lively scherzo in 5/4 meter was taken from early sketches, and both it and the first movement were severely reworked, lengthening the latter while reducing the counterpoint. The slow movement reveals why Rimsky-Korsakov's is still known for his skill at orchestration and leads straight into the brisk finale.

Program notes by Bill Dameron

CMSO STUDENT PROGRAM – UPDATE

The string and wind classes are full! We are looking forward to both a summer camp and expanded classes next fall, including beginning and intermediate students. Next month we will coordinate with the director of the Moore Street Center to put together grant applications for teachers and instrument repair.

We have also discussed the program with some of the students and parents involved and they are very grateful to have the opportunity to receive music instruction where none has been available, due to the unavailability of such programs in the public schools and the lack of financial resources by many families.

CMSO is always looking for instruments for the students, so if there is an unused instrument in the attic that could be put to good use please consider donating it to our program. Your gift should be tax deductible because CMSO is a 501(c)3 non-profit organization. Please contact John Burkhardt at 503-401-3745 or the CMSO contact number (503-285-7621) if you would like more information.

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

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