

# THE OREGON SINFONIETTA

## OUR 39TH YEAR

*Dr. Donald Appert, Music Director/Conductor*

*Guy Snyder, President*

### NEWSLETTER FOR MARCH, 2012

**NEXT CONCERT: SUNDAY, MARCH 18<sup>TH</sup> AT 3:00 P.M.**

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

Beethoven – Egmont Overture, Op. 84  
Bruch – Violin Concerto No. 1 in G minor, Op.26  
Jason Liu, Violin  
Dvořák – Symphony No. 7, Op. 70

*Program notes are on page 4*

Jason Liu, 16, resides in Vancouver and has been playing violin since he was seven, currently studying under Kathryn Gray. Jason is in his third year in the top group of the Portland Youth Philharmonic. He was recently given the opportunity to be in a master class with acclaimed violinist Elina Vähälä, and in past summers he attended several chamber music camps, where he studied under renowned musicians such as Amy Schwartz Moretti, Jun Iwasaki, Peter Frajola, Carol Sindell, Ron Fabro, Joël Belgique and members of the Miro Quartet. Jason was the 2009-2010 Music Teachers National Association Junior Strings state (Oregon) winner and obtained an honorable mention in the NW regional division. The following year, he received an honorable mention in the 2010-2011 MTNA Senior Strings state competition. In the 2011 solo and ensemble district competition Jason received first alternate for solo violin and state for small strings. At the state competition (Washington), he earned high honors for small strings. Last summer Jason and friends formed the Evergreen Youth Quartet and performed chamber music at the Quarry retirement home. Outside of violin Jason maintains a rigorous academic career. He is a sophomore at Mountain View High School and currently taking four AP classes and two honors classes. His cumulative GPA is 4.0. He is also part of the junior varsity tennis team and an active participant in a variety of clubs, including National Honor Society, Red Cross, Knowledge Bowl, Science Olympiad, and Math Club. In the Science Olympiad Jason combined his dual passions for math and music to create a xylophone and flute, which earned him second place at the district competition and fourth place at the state competition. He also enjoys volunteering at the Southwest Washington Medical Center.



### UPCOMING CONCERTS

*\*CONCERTO COMPETITION WINNER*

**SUNDAY, May 13<sup>th</sup>, 2012**

Beethoven – Piano Concerto No. 4, Op. 58  
Melissa Terrall\*, piano  
Brahms – Symphony No. 2, Op. 73

**FOR A LISTING OF OUR EXCITING  
2012-1013 PROGRAMS SEE PAGE 5**

## MEET THE MUSICIANS



**Andrea Frasca**, violin, is a Portland native. She started violin when she was nine and when she was 11 she joined the Metropolitan Youth Symphony for two years and subsequently, the Portland Youth Philharmonic (PYP), enabling her to tour eastern and western Europe (prior to the fall of the Iron Curtain) with PYP. The majority of this time she studied with the well-known Portland teacher Raphael Spiro. While pursuing her Bachelor's degree at Colorado College Andrea played in the college orchestra. After graduation she moved to Denver and began her first "real" job; her violin, sadly, was pushed aside. After some time in San Francisco she returned to Portland with her husband-to-be, Darren, to pursue her Master's at Lewis & Clark. Andrea's unintentional hiatus from the violin lasted ten years and ended when Darren surprised her with violin lessons as a Christmas gift with instructor and family friend Luise Grube. During the next several years she reclaimed some of her previous skills and, perhaps more importantly, her love for the violin and classical music was reignited. She joined the Oregon Sinfonietta in the fall of 2006, and found that it was, as Don Appert claimed, a friendly group of people who enjoy making music together. Currently, Andrea enjoys being a mother to her two year-old son, Nic, who already possesses a passion for music.



**Sandy Buschert**, violin, began playing as a fourth grader in the Tri-Cities area. She attended Eastern Washington University as a music major but says she benefited equally from her experience playing in the Spokane Symphony. After graduation she and husband Tim accepted teaching jobs in Anchorage, Sandy teaching strings and Tim band. She played in the Anchorage Symphony, Lyric Opera Theater Orchestra, and Alaska Festival of Music. They decided after seven years of Alaskan winters and isolation to search for a warmer location and settled in Roseburg. There was no string program there and musical opportunities were limited, but Sandy did play in the Umpqua Chamber Orchestra for a short time. Raising a family and teaching first grade took center stage after that, and the only music outlet was playing hand bells in church.

Two years ago, after retirement, Sandy and Tim moved to Vancouver to be closer to family. They joined Conductor Appert's church choir and he invited them to play in the Sinfonietta and Clark College Orchestra (Tim on trumpet, when needed, with the Sinfonietta). Learning to play the violin again after a 25 year hiatus has been a humbling but rewarding experience, Sandy says. Other interests include traveling, gardening, cooking and reading. Sandy has two grown sons and a daughter and two grandchildren.

## OREGON SINFONIETTA WEBSITE

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

## CONDUCTOR'S CORNER

Beethoven's music is so powerful and direct it is always a great pleasure to conduct it! This season we bring you his well-known *Egmont* Overture from 1809-10, well after the *Symphony No. 5*. Yet you can still hear the famous four note motif in a slightly different version in the allegro section that follows the slow introduction. As always, the music is highly dramatic and charged with energy that drives it forward to its exciting conclusion. On the May concert you will hear our last CMSO Concerto Competition winner perform Beethoven's *Piano Concerto No. 4*.

For this upcoming concert we feature another of our fine soloists, Jason Liu, in the *Violin Concerto No. 1* by Bruch. It has become a favorite in the repertoire and this performance will be one you will not want to miss. The first movement, titled Vorspiel

(Prelude) opens with the timpani and the winds in a chorale which is followed by a brief cadenza by the soloist. Bruch repeats this whole sequence before moving into the main theme at the Allegro moderato tempo. His themes manage to combine virtuosic technique with lyrical melodies. After an exciting orchestral interlude the opening chorales with cadenza return. An unusual aspect of the concerto is the connection of the first movement with the second movement. A single held note in the violins leads into the new key of the Adagio. After building to a grand climax, the movement ends very quietly. The form of the Finale is a typical with the opening theme returning several times throughout the movement. Also it is in G major now instead of g minor as it was in the first movement. This work is always a guaranteed crowd-pleaser.

The Oregon Sinfonietta has performed Dvořák's sixth and eighth Symphonies. We are excited to present his seventh, in D minor, as it is quite challenging and rewarding to all, both performers and audience. It was commissioned by the London Philharmonic Society and completed in 1885. The opening is rather brooding and immediately one can hear reminders of Beethoven's *Symphony No. 7* in the rhythms. Typical of his mentor Brahms, Dvořák uses the meter 6/8 to periodically go into 3/4 without actually changing the meter (a device called a hemiola). One can also hear the dance-like quality of Czech folk music in his lyrical melodies. Much like Beethoven, Dvořák drives the music to its climax toward the end of the movement, but like Bruch chooses to end it very quietly. The slow movement alternates between very peaceful and cheerful music and much more dramatic, intensely melancholic music that reminds me a bit of Mahler (who was to follow later in the 19th century). Again the conclusion is a very quiet one. The Scherzo is definitely a "ländler" and again makes use of the hemiolas in its rhythmic ideas. It is a clear three-part form with a slower tempo in the middle section. The finale is very dramatic and has plenty to keep the ear occupied. See Bill Dameron's program notes (page 4) for more information about this exciting music. The orchestra has worked very hard to bring out all the wonderful nuances of this masterpiece and we hope you will be able to join us for the experience.

*Don Appert*



## MORE HONORS FOR MAESTRO APPERT!

Last year Don won the American Prize in Orchestral Programming for his work with The Oregon Sinfonietta. This year he is a semifinalist in orchestra competition for his *Northwest Triptych*, premiered by the Oregon Sinfonietta in November of 2010 and subsequently performed by professional orchestras in Europe and Latin America. DO VISIT <http://theamericanprize.blogspot.com/> to learn more about the award and <http://www.youtube.com/watch?v=qYw0-IEUcX4> to hear the work performed.

## PROGRAM NOTES, SUNDAY, MARCH 18, 2012

*Egmont Overture, Op. 84*

Ludwig van Beethoven (1770-1827)

Many are familiar with the tale (apparently spurious) of Beethoven's outrage over Napoleon's self-coronation as emperor and betrayal of French revolutionary ideals, leading the composer to rip up the dedication page of the *Eroica* symphony. Beethoven's republican ideals were deep, however, as reflected in his opera *Fidelio*, which addresses tyranny versus freedom. After Napoleon's troops left Austria there was a revival of literary works dealing with heroism in the face of tyrants, including Goethe's *Egmont*. The mid-16th century oppressive Spanish subjugation of The (Protestant) Netherlands is the setting for the story of the Count who was executed for his revolutionary ideas. Some have ascribed specific actions to various parts of the overture, but it was not meant to be that programmatic. Dark, ominous chords and tonalities are eventually replaced by major key, bright "victorious" music. A falling figure followed by a rest denote Egmont's death, and then the heroic music builds slowly as right prevails.

*Violin Concerto No. 1 in G minor, Op. 26*

Max Bruch (1838-1920)

Bruch is best known for three works for string soloist and orchestra, all of which are highly romantic: this G minor concerto, the *Scottish Fantasy* for violin and *Kol Nidrei* ("Adagio on Hebrew Melodies for Violoncello and Orchestra"). Bruch had direct links to Schumann and fit squarely into the Brahms' camp of the Brahms/Wagner "feud." He eventually resented the popularity of this concerto (partly because he retained no residual performance rights). He withdrew it after the 1866 premiere, but the revised version (with assistance from Joachim, who did the same for Brahms later) was an instant success in 1868.

As in Mendelssohn's violin concerto there is no opening orchestral statement and the movements are linked. In fact, the entire first part is but a prelude to the middle Adagio. The dialogue becomes increasingly intense and the soloist forays into the stratosphere before the orchestra presents an impassioned hint of the opening themes before subsiding into the uninterrupted bridge into the Adagio, which contains at least three lovely themes. These also culminate in a climax which winds down to a quiet close. The dancing finale, now in G major, opens with orchestral hints of the first theme presented by the soloist in double stops, followed by a more yearning theme, from the orchestra first, followed immediately by the violin. The brilliant coda shows off the violin at its best.

*Symphony No. 7 in D minor, Op. 70*

Antonín Dvořák (1841-1904)

For commercial reasons both Dvořák and his publishers made a mishmash of the numbering of his symphonies. This D minor work from 1885 was the fourth to be performed, and is considered by many to be his most significant. Dvořák was wrestling with the Czech versus German nature of his art, working for recognition of his Czech operas and having problems with his publishers. He had been mulling over a new major work since hearing Brahms' Third a few years earlier, so a commission from the London Philharmonic spurred a masterpiece that had to be written eventually. It was promoted by three famous conductors: Richter, von Bülow and Nikisch. Dvořák himself considered it among his best works.

The dark opening theme(s) use dramatic fortés and jagged rhythms to drive the movement, while a second theme, introduced by clarinets and flutes, is more peaceful. Tension prevails, however, and following a short development, the opening theme appears in both major and minor keys, but despite hints of tranquility the movement fades with the quiet repetition of the minor key opening. The slow movement provides some relief, with several beautiful melodies, a majestic climax, and concludes calmly. Syncopation and counterpoint complicate what appears to be a country dance Scherzo, with birdsong twittering in the middle section. Throughout, three equal beats in the space where one expects two beats (a "hemiola") and the sound of the bassoons and cellos playing one tune against another melody in the upper strings make this one of Dvořák's masterpieces. The finale fairly bristles with driving rhythm, the theme announced by horns and cellos in an upward octave leap. A major key, somewhat Bohemian melody provides contrast, followed by a dotted rhythm with alternating accents in the horns. The second of two dramatic climaxes repeats the opening, and after some uncertainty a D major chord prevails.

*Program notes by Bill Dameron*

## 2012 – 2013 CONCERTO COMPETITION

Our annual concerto competition for the 2012– 2013 season will be October 6, 2012. Each year we select one pianist, one string soloist and one wind soloist, varying the instruments each year. The Oregon Sinfonietta is, as far as we know, the first orchestra in the area to provide the opportunity on a regular basis to a young musician to perform an entire work, not just a selected movement. Applicants must be no more than age 21 as of December 31, 2012; the deadline for applications is October 1, 2012. Please pass this information on to music teachers and young artists. For more information call 503-285-7621 or 360-992-2195, or visit [www.cmsomus.org](http://www.cmsomus.org). The selections for next year are:

Stamitz – *Viola Concerto in D Major, Op. 1* – January 2013 concert  
Mozart – *Bassoon Concerto in Bb Major, K. 191* – March 2013 concert  
Prokofiev – *Piano Concerto No 1 in Db Major, Op. 10* – May 2013 concert

### SALE! SALE! SALE! INSTRUMENTS, IDEAL FOR STUDENTS

Saturday March 31st, from 10:00 to 2:00 at Community Music Center, 3350 SE Francis Street we will sell the rest of our inventory of student instruments. While a number of the strings were bought by a local school district we still have about 15 full size violins (several pretty good ones, and a new professional case), six 3/4-size violins, seven 1/2-size violins, three 1/4-size fiddles and even a 1/8<sup>th</sup>, as well as seven clarinets, three flutes, possibly a bassoon, a good cornet, baritone, two alto horns and a French horn,

### CELEBRATE THE OREGON SINFONIETTA'S 40<sup>TH</sup> YEAR, 2012-13

#### SUNDAY, November 4<sup>th</sup>, 2012

Prokofiev – Autumn Nocturne  
Various Opera Arias – Linda Appert, soprano  
Lalo – Symphony in G minor

#### SUNDAY, January 20<sup>th</sup>, 2013

Foote – Suite in E for Strings  
Stamitz – Viola Concerto in D major  
Mozart – Symphony No. 40 in G minor

#### SUNDAY, March 17<sup>th</sup>, 2013

Parry – Overture to an Unwritten Tragedy  
Mozart – Bassoon Concerto in Bb major  
Joachim Raff – Symphony No. 9 in E minor

#### SUNDAY, May 12<sup>th</sup>, 2013

Beethoven – Leonora Overture No. 2  
Prokofiev – Piano Concerto No.1 on Db major  
Dvořák – Symphony No. 5 in F major

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