

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, MAY 2008

**Next concert: Sunday, May 18th
at 3:00 p.m.**

Sunnyside Adventist Church, 10501 SE
Market Street just East of I-205
Featuring Adria Ye, Piano

Mozart – Piano Concerto No. 24 in C minor
Dvorak – Symphony No. 6 in D Major

[Program notes for this concert are on
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Adria is a 10 year old TAG (Talented and Gifted) student at Westridge Elementary School in Lake Oswego, Oregon. She currently studies piano performance with Mrs. Elizabeth Stern.

At age 7 Adria made her Carnegie Hall debut as a winner of the Bradshaw and Bruno International Piano Competition, performing Romance, Op. 1 by Rachmaninoff. She was also a winner in the piano duo category in the same competition. Adria competed in multiple divisions at the 2007 US Open Music Competition in Oakland and won 4 gold medals, 3 silvers and a bronze vying against pianists up to age 18. She was the youngest finalist in the 2008 MetroArts Young Artist Debut Music Competition and has been a consistent winner in Oregon Music Teacher Association's events; she has also just been named the 2008-2009 Chamber Music Northwest Young Artist Adjunct Fellow. She was the winner of 2004 and 2005 U. S. Piano Duo competitions as well as a winner in Texas State Bach Competitions in 2004 and 2005.



Adria gave her first solo concert when she was 9. She performed in the master class given by Scott McBride Smith in the 2007 Portland Piano International Festival, and the master class given by Michael Roll in 2008. Adria's other master teachers include Jean-David Coen of Willamette University, Alexander Tutunov of Southern Oregon University, Victor Bunin of the Tchaikovsky Conservatory in Moscow, Jack Winerock, Janet Guggenheim and Cary Lewis.

Adria is a member of the Jr. Ballet Performance Company at the Westside Dance Academy. She received State Award for High Honors in Mathematics and Verbal Talent Search from The Johns Hopkins University Center for Talented Youth and has been nominated to attend the National Jr. Leadership Conference at Washington DC this summer. She was the two time winner of the "Artist of the Year Award" from Barton Creek Elementary School in 2004 and 2005.

MEET THE MUSICIANS



Guy Snyder began percussion at 10 years of age when his mother decided to channel his fidgety, nervous energy in a useful direction. He played with junior and senior high school bands and orchestras in Los Angeles and competed in solo and ensemble festivals as well. He also learned to play jazz and rock.

After attending the University of Oregon in the first half of the 1970's Guy traveled throughout North America for a year. He landed in Ashland, spending the next few years crafting acoustical mountain dulcimers. He also resumed drumming, playing with Southern Oregon Scottish, the state's oldest bagpipe band. Guy returned to Eugene to complete his Architecture degree, in 1981 and spent the six years in Ashland and San Francisco before moving to Portland in 1987.

Returning to classical music Guy joined the (now) Jewish Community Orchestra and the Oregon Sinfonietta. He has been with both about 15 years and also plays occasional gigs with other groups. Having his own timpani helps ("Have drums; will play Beethoven"). He notes that the hardest part of playing percussion is counting through long rests and entering at the right time.

He and his wife Alice (also an architect) have their own firm, Snyder & Snyder Architects. Guy has two stepsons and four grandchildren and also enjoys sailing, camping, reading, travel and horseback riding.



Megan Manley was born in Fort Collins, Colorado. She graduated from the University of Oregon with a degree in theatrical costume design and construction and fell in love with Oregon's climate and culture. Megan moved to Portland with her partner and 3 cats and works as a medical assistant and receptionist at Planned Parenthood.

Megan started playing cello through the public school system when she was 12. She participated in the Larimer Youth Festival Orchestra, honor and all state as well as her Jr. High and High School orchestras, and while in Eugene she played with the U of O concert orchestra. She has been with the Sinfonietta since 2004. Megan also makes occasional forays into busking in downtown Portland or playing with Classical Revolution.

In her free time, Megan volunteers at her local library, hosts a weekly reading group, knits, sings, plays floor hockey, dances Argentine Tango, and her newest hobbies are making rag rugs and playing the ukulele.

If all goes well, Megan will miss the 2008/2009 season with the Sinfonietta. She and her partner plan to store any belongings that won't fit on their backs and travel wherever their feet take them for a year or until they get homesick, whichever comes first. She looks forward to re-joining the Sinfonietta upon her return to Portland.

CONDUCTOR'S CORNER

Mozart wrote 27 piano concerti and No. 24 is one of two in a minor key. It also features the new instrument of the time, the clarinet, along with the other woodwinds in some exceptionally melodic material that is most unusual. Our soloist is the youngest that I have ever worked with and I can assure you the quality of her Mozart is at a very high level for most any age. You can see from her biography that she has already been noticed and it is a great pleasure for us to present her orchestral debut. This is her first performance as a soloist with orchestra and I predict it will not be the last! Please invite all your friends and family to come hear this upcoming young artist as we will be seeing and hearing from her over the coming years as her talent becomes better known.



Dvorak had not quite developed his unique musical voice in the Symphony No. 6. If one listens closely the influence of Beethoven is extremely strong reflecting some of the overtures like Leonore No. 3 and Egmont. Brahms can be heard in the use of the hemiolas (a change of meter by way of the rhythm that doesn't actually change the meter). The beginning of the final movement reminds one of the same place in the Second Symphony of Brahms and is even in the same key of D major. A bit of Mendelssohn creeps in with a triplet rhythm and there is even a slight trace of Nielsen, though that may be only a coincidence as I don't know if Dvorak was familiar at all with his music since most of it came later. It is only the third movement, in the Czech dance form of the Furiant, that it most characteristically sounds like Dvorak. That said the work as a whole has much to offer the listener in exciting melodies and harmonies as well as contrapuntal combinations (the weaving together of melodies which are rhythmically independent).

Thank you to those who have supported us in your attendance and your financial support this season. It has been a pleasure to perform in the sanctuary of the Sunnyside Adventist Church and I am pleased to announce that we will continue to do so next season as well. The Oregon Sinfonietta will continue to offer some of the finest young soloists in the area by way of the Chamber Music Society of Oregon Concerto Competition held in October (please see the website for details). As always the concerts will include repertoire that is well known and some lesser known works. Symphonies to be performed next season include Bruckner 3, Haydn 104, and Svendsen 2. Other works by Borodin, Humperdinck, Tchaikovsky, and Appert will be included. We hope you will join us for the 36th Season in 2008-9!

Don Appert

The Oregon Sinfonietta, Sunday, May 18, 2008, 3:00 p.m.

Program Notes

Piano Concerto No. 24 in C minor, K491

Wolfgang Amadeus Mozart (1756-1791)

His piano concertos are often judged to be Mozart's supreme achievement in instrumental writing, combining concerto and symphonic elements in the 27 marvelous works, especially in this late (1786) C minor work. Both it and the only other piano concerto in a minor key (No. 20 in D minor) open with powerful, brooding music (although the earlier work is much darker). In both Mozart melds soloist and orchestra, collaboration replacing the competition of earlier 18th century concertos. The instrumentation for the C minor concerto is the largest of any: flute, two oboes, two clarinets (still a novelty), two bassoons, two horns, two trumpets, strings and timpani. Throughout the winds are near-equal soloists with the piano.

The first movement is in 3/4 time, an unusual choice; the orchestral introduction is built on a fluid theme open to great variety, but several melodic and rhythmic motifs insure unity, smooth transitions and continuity. The piano has no major initial exposition; it is a collaborator throughout. The *largetto* is justly well-known. Its simple structure and tune seem elementary – but Mozart crafts a beautiful interlude in the relative major key (Eb) which remains with the listener long after the performance. A rondo, it features short episodes between the piano and winds, which have prominent solos throughout. The same wind-piano contrasts are featured in the theme and variations of the last movement, with a more significant role for the strings. The orchestra presents the theme, and the piano takes the first variation alone. In many of the variations Mozart utilizes a march-like rhythm; there is one in C major, which is marked by significant interplay among the winds. The concluding variation shifts to the more familiar 6/8 rhythm for a concerto's (usual) rondo finale, but remains stubbornly in the minor key.

Symphony No. 6 in D major, Op.60

Antonin Dvorak (1841-1904)

The Sixth Symphony marked a turning point for Dvorak. Premiered in 1881, it was sixth in composition but it was his first published symphony and presented as Symphony No.1. With similarities to his idol Brahms' Second Symphony, which is also in D major and which debuted four years earlier, it demonstrates Dvorak's mastery of western (i.e. Germanic) symphonic form. But Dvorak, following Smetana's lead, had begun to incorporate more Czech dance and song elements into his larger works and had just composed the Slavonic Dances. The work throughout is warm and optimistic, and not too complicated, like Dvorak himself (and totally unlike Brahms). This characteristic distinguishes it from Brahms' works, and in transforming the Scherzo into a genuine Czech dance form, the *Furiant*, Dvorak foreshadowed increased nationalism in his music.

The varied and lively first movement themes have several unifying elements, including a falling four-note-in-a-scale motif. The dreamy slow movement is a rondo, the theme alternating with different or related melodies. The *Furiant*, in D minor, alternates duple and triple time "furiously," based on a Czech folk melody, with a secondary, more singing theme. It could be – indeed is, in reality – one of his Slavonic Dances. The finale is more traditional, very similar in places to Brahms' Second. Its concluding section, quite *presto* indeed, ends with two majestic iterations of the movement's first theme.

Program notes by Bill Dameron

CMSO STUDENT PROGRAM: MUSIC CAMPS

The Chamber Music Society of Oregon (CMSO) is pleased to announce the return of our summer music camps for student musicians. There will be 2 sessions during the weeks of August 4-8 and August 11-15. The students will be divided according to playing level to ensure that all campers get the most out of their experience. Week one (Aug. 4th) will be for students having less than one year of experience; week two (Aug. 11th) will be for students with more than one year of experience. Daily activities include:

- Large ensemble rehearsals for winds and strings
- Music theory for all campers
- Guest artist performances
- Small ensemble sectionals
- Private lessons (dependent on volunteer availability)
- Music appreciation and history for all campers
- Electives exploring areas of music outside of instrumental performance, including improvisation, composition, rhythm, experimental music and songwriting.

There will also be a performance at the end of each week that parents and friends may attend. During this performance, large and small ensembles will perform and also each of the elective classes may showcase what they have accomplished.

The CMSO needs volunteers help for the summer camps including individuals who are able to provide private one hour lessons for beginning and intermediate string, wind and brass students. For more information please contact John Burkhardt (JHBURKH@hotmail.com), Eryn Vercammen (PDXBARLINE@yahoo.com) or Mary Sutton (MARYSUTT@gmail.com).

SINFONIETTA SUMMER CONCERT AT VANCOUVER RETIREMENT CENTER

The Oregon Sinfonietta has been invited to perform at the Glenwood Place Retirement Home on Thurston Way in Vancouver on Thursday July 17 at 6:30 P.M. It will be an outdoor concert for the residents. Featured on the program will be Soprano Linda Appert performing Mozart's Exultate jubilate, K165. The concert will open with the delightful Il Signor Bruschino Overture by Rossini and conclude with Schubert's Symphony No. 5 in Bb. The orchestra for this concert is a rather small one in the winds and brass with 1 flute, 2 oboes, 2 clarinets, 2 bassoons, and 2 horns. Rehearsals will be on Tuesday July 8, Thursday July 10, and Tuesday July 15 from 7:00 to 9:30 P.M. at the Freightliner Cafeteria (the building to the left of our rehearsal building).

**Activities of the CMSO, a
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