

THE OREGON SINFONIETTA

OUR 39TH YEAR

Dr. Donald Appert, Music Director/Conductor

Guy Snyder, President

NEWSLETTER FOR MAY, 2012

NEXT CONCERT: SUNDAY, MAY 13TH AT 3:00 P.M.

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

Beethoven – Piano Concerto No. 4, Op. 58

Melissa Terrall*, piano

Brahms – Symphony No. 2, Op. 73

Program notes are on page 4

Melissa Terrall, 17, lives in Portland. At age four she began piano with her mother and sister and now studies with Jan Mittelstaedt and Dr. Jill Timmons. She has been a frequent winner of Oregon Music Teachers Association (OMTA) Baroque, Classical, Romantic, and Ensemble festivals. In the Oregon Federation of Music Clubs Junior Festival she consistently receives a superior grades in theory and solo and concerto repertoire. Melissa has successfully completed all levels of the OMTA Syllabus, and last June she completed the *Extended Study of Musicianship and Repertoire* with honor. During the summers of 2010 and 2011, Melissa participated in MetroArts' Solo and Duo Performance Program. Camp experiences included master classes with Dr. Susan Smith and Dr. Carol Rich and performance in camp concerts. Melissa is a two-time winner of OMTA's Trula Whelan Concerto Competition and was a semi-finalist in the MetroArts Young Artists' competition in 2012.



Melissa also studies piano pedagogy with Dr. Mary Kogen and currently teaches six students. She loves to share music in the community at care facilities and is a pianist at Westgate Baptist Church. A homeschooled junior in high school, her favorite subjects include history, biology, writing, and literature. Melissa's pastimes include reading, cooking, playing ultimate frisbee, and speaking Spanish. She also enjoys volunteering at the Southwest Washington Medical Center.

UPCOMING CONCERTS

**SOLOISTS WILL BE CONCERTO COMPETITION WINNERS*

SUNDAY, November 4th, 2012

Prokofiev – Autumn Nocturne

Appert – Vignette for string orchestra (première)

Various Opera Arias – Linda Appert, soprano

Lalo – Symphony in G minor

SUNDAY, January 20th, 2013

Foote – Suite in E for Strings

Stamitz – Viola Concerto in D major*

Mozart – Symphony No. 40 in G minor

SUNDAY March 17th, 2013

Parry – Overture to an Unwritten Tragedy

Mozart – Bassoon Concerto in Bb major*

Joachim Raff – Symphony No. 9 in E minor

SUNDAY May 12th, 2013

Beethoven – Leonora Overture No. 2

Prokofiev – Piano Concerto No. 1 in Db major *

Dvořák – Symphony No. 5 in F major

MEET THE MUSICIANS



Jim Forney, tubaist, was born and raised in the wilds of Gary, Indiana in the Greater Chicagoland portion of the Midwest. He has worked/lived in Texas, Illinois, Missouri, California, and Oregon as well as Thailand, Australia, and Taiwan. He chose to inflict the 25 pound horn on the masses in 5th grade, so he has been playing for 20+ years. A UT-Austin grad who also spent some time at the American Conservatory of Music in Chicago, he dotes on his daughter (Mia), son-in-law (Jason), and 2 grandsons (Nate and Henry). All are local musicians (alto saxophone, tenor sax, trumpet, and trombone respectively). Jim is a CPA with stints at Andersen, Arthur Young, and Ernst & Young, followed by several corporate gigs as VP-Finance, Controller, and CFO. He just finished teaching accounting at a local college and gave up all hope of tenure to foster his new enterprise, Horns 2 U, selling used student trumpets and trombones.

Jim has played professionally in various polka dance bands (Oregon Polkabeats, Little German Band, etc.) for 20+ years in venues from central California through Oregon/Washington and out to Idaho. He has also played in The One More Time Around Again Band, the Mittleman Jewish Community Center Orchestra, University of Portland Orchestra, and other groups needing more “heavy metal” sound. In his spare time he enjoys touring wineries and trying his hand at gourmet cooking, especially Asian and Tex-Mex cuisines.



Kori Anderson, violin, grew up in Eugene and began her instrument at age seven thanks to her public school orchestra program. She started private lessons shortly afterwards and continued to study with Claudia Miller through high school. As a young violinist Kori attended summer string camp for several years. In middle school she was a member of the Eugene Junior Orchestra and subsequently, all the way through high school, the Eugene Youth Symphony. She was also a member of the Sheldon High School Orchestra and also played in the orchestra for school musical productions. While attending Southern Oregon University in Ashland Kori was principal second of her college symphony. Kori joined the Oregon Sinfonietta in September 2001 and loves playing violin, as a stress reliever and because of the ongoing joy of making music and learning new pieces. She says that continuing her playing through both her undergraduate and graduate degree programs really helped maintain balance during busy times.

When not playing violin Kori spends time with her husband and sixteen month old daughter. She also works part time as a family nurse practitioner in a family practice in Portland. In addition Kori is active on a year round dragon boat team and loves to run and swim. She feels fortunate to be a part of the Oregon Sinfonietta and hopes to continue to make music with such a “fun group” for many years.

CONDUCTOR'S CORNER

Our final concert this season brings together works by two of the three "B's" - Beethoven and Brahms (the other being Bach). The Oregon Sinfonietta has performed Beethoven's Piano Concertos 1, 3, and 5 over its almost 40 year history and I believe this will be the first time for No. 4. (I plan on completing the cycle in 2014 with No. 2, for those of you who like such things!) Our soloist has worked hard to master this difficult work and you will not be disappointed when you hear her. As noted by our program annotator, Bill Dameron, there is the famous four note motive that Beethoven will also use in the first movement (and beyond) of his Symphony No. 5, though not yet in its final form and not nearly as aggressively obsessive. Perhaps the most interesting feature comes in the harmonic choices. From the very opening in G major, the orchestra's first response begins in B major which was quite radical for 1806. Likewise part of the joke of the Rondo is that the opening theme can't quite make up its mind if it is in C major or the appropriate key of G major. Later Beethoven goes to Eb major which is not a closely related key either. Another wonderfully humorous touch is the bass line in the cello, basses, and bassoons which is exactly a half beat behind the rest of the orchestra for nine measures every time the rondo theme returns. Although Haydn didn't have Beethoven for a student very long his influence is still very strong.



Long ago and far away my very first Brahms Symphony to perform as a trombonist was No. 2. I was a sophomore music education major at West Chester (PA) State College. It was an exciting experience and I am pleased that we are giving two young trombonists that kind of experience in this concert. Grant Carson, Clark College student, has stepped in to play first trombone for Tom Foley, our long time principal, who had a conflict. James Powers, Heritage HS student and son of our bass trombonist Mike Powers, is playing second trombone. Unfortunately, he is not going to have the pleasure of playing with his father due to Mike's current health problem but James' uncle Gary, also a bass trombonist, has been able to fill in for his brother! There are many wonderful spots for the trombone section because this symphony has the most material for them of all four Brahms symphonies. It is also the only one to utilize the tuba. My most memorable experience conducting this work was in Bourgas, Bulgaria on the Black Sea. The orchestra didn't have a tuba player so they brought one from the local brass band. Sadly, he was not very skilled and a poor musician who managed to mar an otherwise fine performance (his counting was atrocious). After the success of our performance last March of Brahms' Fourth Symphony I decided to program this beautiful work. It was also one of the first symphonies that I studied as a young conducting student at the New England Conservatory in Boston in 1975-77 (one of those years) so some of my interpretation goes back that far. It was also on my concert as a guest conductor of the Vancouver (WA) Symphony and I learned why one doesn't take the repeat in the first movement. It has been a pleasure to rehearse the numerous details of phrasing with the OS musicians, and their enthusiasm and diligence are guaranteed to bring this incredible music alive for the audience. You won't want to miss it!

Looking ahead to our 40th anniversary season you will find our usual mixing of the standard repertoire with that which is less known. The orchestra will give the premiere my own *Vignette* for string orchestra (originally a string quartet composed for my youngest daughter's wedding). Linda Appert will be the featured soloist in November performing well-known arias. As always we will have our Concerto Competition winners - viola, bassoon, and piano. Lalo's only symphony, as well as Mozart 40, Raff 9, and Dvořák 5 will be the large works of the year. It will be a great season to help us celebrate! My thanks to the CMSO Board members who work so hard to make these concerts possible and also to the wonderfully supportive folks at Sunnyside Seventh-Day Adventist Church and Pastor Scott Lemert.

Don Appert

PROGRAM NOTES, SUNDAY, MAY 13, 2012

Piano Concerto No. 4 in G major, Op. 58

Ludwig van Beethoven (1770-1827)

You can go back in time for one event. December 1808, Vienna? In an unheated theater Beethoven publically premieres what many consider their "favorite" of his piano concertos. The rhythm of the quiet opening: three shorts followed by a long: ···–. Also premiered that evening: Beethoven's Fifth Symphony, same well-known rhythm (··· –) AND the ever-popular Pastoral Symphony, No. 6 AND the composer's Choral Fantasy with piano and chorus (the last part variations on a tune later used in the Ninth symphony and known as the "Ode to Joy," the anthem of the European Union). Also performed: a concert aria, two parts of the C major mass, a solo fantasia, and other works. It is hard to imagine audiences today with such stamina.

The cold evening did not go well (the Choral Fantasy was basically unrehearsed), especially this radical concerto. It received some good reviews, but more criticism. It was later popularized by that reviver-of-Bach and Beethoven, Mendelssohn, in 1836. For the first time a concerto opens not with an orchestral introduction or even with an orchestra at all, but with a delicate solo piano melody, five measures which give us both the main theme and the rhythm. The entire work is an intimate dialogue with the orchestra. The second movement, only 72 measures long, is operatic, with legato chords and flowing lines, always softly in the piano with louder outbursts by strings (only). Another innovation: Beethoven instructs the pianist to use the "soft" pedal throughout the movement. The written cadenza leads to the closing playful rondo, difficult but not as majestic as one expects from Beethoven – just fun.

Symphony No. 2 in D major, Op. 73

Johannes Brahms (1833-1897)

Brahms' Second Symphony is often viewed as his "pastoral" D major work. Brahms himself, however, told his publisher "I have never written anything so sad, so minorish." The slow adagio indeed conveys serious undertones, and beneath the happy surface of the other movements we also find numerous major-minor key shifts and meandering downbeats which could mean that Brahms was recognizing the end of an epoch for the classical form of the symphony. By the standards of his contemporaries, the structure and instrumentation are less forward looking, but his harmonies and connections between sections are quite advanced, and his genius as a symphonist is clear. Brahms generally composed during the summer at favorite country retreats, performing during the winter; his pleasure the summer of 1877 must have been great, for he finished this work in four months, after a 15 year struggle with his First Symphony, fearing comparison with Beethoven's Ninth.

The opening motif of three notes, only a half step apart, is used widely in movements three and four. Two principal themes are interwoven with ambiguous major-minor key shifts. All the orchestra's instrumental sections are featured in the early measures. When a musician friend took Brahms to task for the darkening nature of the trombones so early in a D major work Brahms responded he tried to do without them in the opening movement, but couldn't. He just had to have them (in the finale they are equally essential but for the joyful conclusion). Constant contrast between dark/serious and light/sunny create some uncertainty. Horn players revel in the solos, in the opening and the coda. The Adagio's opening cello melody (descending) is countered by the bassoons' rising figure. The key signature seems ambiguous, clears up, but a "root" B major tonic chord (that is, with a B at the bottom) doesn't arrive until well into the movement. Both of these movements are Brahms' longest in his symphonies. The third movement "Allegretto grazioso" resembles a dance, the Viennese ländler, opening with a lilting solo oboe; the middle section features feathery fast notes grouped in threes. The swirling finale begins softly but soon explodes, utilizing material from the first movement. Brahms never settles on an extended predictable section; surprise follows surprise until the final D major chord, but in getting there one is never sure how happily it will all end. Brahms was proud of his creation and it was a huge success at its Vienna premiere and in other cities (except in Leipzig, which was antagonistic towards Brahms anyway). Today all four of his symphonies are recognized as masterworks.

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 was the first orchestra in the area to provide the opportunity on a regular basis for a young musician to perform an entire work with orchestra, 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. 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

ROBERT EUGENE SWANSON, DECEMBER 19, 1924 – APRIL 9, 2012

The Oregonian of April 29 carried a warm tribute to Robert, long time supporter of and musician in the Oregon Sinfonietta. Robert was in an Army Band in WWII and subsequently earned a Ph.D. in Medicine (Physiology), teaching at the University of Minnesota, Brookhaven and OHSU. He loved the outdoors, wrote computer programs and was passionate about classical music, playing primarily bassoon and cello. He played with the Portland Chamber Orchestra and at one time the Portland Opera Orchestra and especially enjoyed playing chamber music. Thanks to Robert the Oregon Sinfonietta performed an orchestral arrangement of Dvořák's melodious *Bagatelles for String Trio and Harmonium* in March 2001; one of the movements was orchestrated by Robert. Robert retired from active playing in 2005 and his generosity and humor have been missed. Our thoughts go out to his family, which suggests to honor his memory donations in his name to a local music charity of choice.

OREGON SINFONIETTA WEBSITE

Please visit <http://www.cmsomus.org> to learn more about the orchestra.

FOR THEIR CONTINUED MAJOR SUPPORT OUR DEEPEST THANKS TO
Daimler Trucks North America
& Sunnyside Seventh-day Adventist Church

Our Activities are supported by your tax-deductible donations and grants. Please help! Send donations to: Box 2911, Portland OR 97208. Call 503-285-7621 for more information, or see <http://www.cmsomus.org>. **THANK YOU FOR YOUR DONATION!**

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