

THE OREGON SINFONIETTA

OUR 40TH YEAR! JOIN THE CELEBRATION!

Dr. Donald Appert, Music Director/Conductor

Guy Snyder, President

NEWSLETTER FOR NOVEMBER, 2012
NEXT CONCERT: SUNDAY, NOVEMBER 4 AT 3:00 P.M.
Sunnyside Seventh-day Adventist Church, 10501 SE Market Street just east of I-205

Prokofiev – Autumn Nocturne

Opera arias (see page 4)

Linda Appert, soprano

Appert – Vignette for string orchestra
(orchestral première)

Lalo – Symphony in G minor

Program notes are on page 4

Linda Appert studied at the Oberlin College Conservatory of Music and earned her Bachelor of Music degree in Vocal Performance at the Boston Conservatory of Music. Graduate study at the University of Kansas included work with Norman Paige of the Chicago Lyric Opera, and subsequent studies include work with Susan McBerry, Ellen Faull (formerly of Juilliard and the New York City Opera) and Gwen Leonard. Ms. Appert has appeared widely in recital, oratorio and opera throughout the United States, Central America and Europe. Locally she has appeared as soloist with the Vancouver Symphony, the Vancouver Children's Opera, Bravo Vancouver, the Clark College Orchestra, the Oregon Sinfonietta, and Mid-Columbia Sinfonietta. She performed the role of the Queen of the Night in the Vancouver Children's Opera production of "The Magic Flute" in 2005 and again in 2007. A member of the National Association of Teachers of Singing and the Music Teachers National Association, Ms. Appert maintains an active voice studio in Vancouver, WA. Her students have won many local and state awards for their singing and a number are currently pursuing degrees in voice at leading schools of music throughout the country.



UPCOMING CONCERTS

SUNDAY, January 20th, 2013

Foote – Suite in E for Strings

Stamitz – Viola Concerto in D major

Lauren Siess – viola

Mozart – Symphony No. 40 in G minor

SUNDAY March 17th, 2013

Parry – Overture to an Unwritten Tragedy

Mozart – Bassoon Concerto in Bb major

Debra Loh – bassoon

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

Ryan Chien – piano

Dvořák – Symphony No. 5 in F major

MEET THE MUSICIANS



Scott Miller, cello, says five of the six kids in his family played stringed instruments, the youngest rebelling to play drums. He began cello when he was eight, with an old German who was deaf as a post – which led to numerous jokes at his expense. Scott's parents sent the teacher to Chicago with \$300 to pick out a new cello for me and he returned with a 150-year-old instrument made in Germany that he couldn't resist – charming to look at, but hard on the ears of those whose ears worked. Growing up in Elkhart, Indiana Scott was fortunate to play in what was, in the mid-sixties, the largest public high school orchestra in the country with a wonderful conductor who wasn't afraid to tackle symphonies by Brahms, Tchaikovsky, or Chausson – some movements of them, anyway. Scott shelved the cello to play football at University of Iowa, go to med school at University of Michigan and raise a family in Portland. About 15 years ago he picked up his instrument again and played with the University of Portland orchestra before joining the Oregon Sinfonietta three years ago. He studied with Hamilton Cheifetz a couple years and several years ago his wife Susan bought him a new cello as a wedding present.

Scott's two grown sons and one granddaughter live in the Portland area and he semi-retired this year to half-time after 38 years working as an emergency physician at Meridian Park Hospital in Tualatin.



Carol Kirkman, violin, was born and raised in Sacramento. She started playing the violin in the 4th grade and studied with Emily R. Smith and G. Ward Finley. She has played with the Sacramento Youth Symphony, Cal State Sacramento (CSUS) orchestras and ensembles, Stockton Symphony and Reno symphony. She was part of the CSUS production of HMS Pinafore that won the American College Theater award in 1975 and performed at the Kennedy Center in Washington, DC. Carol received her BA in Music from Cal State Sacramento and her Masters Degree from Western Seminary in Portland. She lived in Redmond Oregon for 25 years, playing in the Central Oregon Symphony, the Dove String Quartet, the orchestra for the Central Oregon Mastersingers and the Obsidian Opera orchestra, and taught orchestra in the Bend-LaPine schools for 17 years. She is married to Mike, a minister in La Center, and has three grown children and two granddaughters, ages 4 and 20 months.

Carol is a fairly new member of the Oregon Sinfonietta, having joined in 2010. She also plays with Clark College orchestra, subs for the Vancouver Symphony and keeps busy with substitute teaching and church activities. Last March, she traveled to Puerto Vallarta, Mexico to perform the Bach Double with friend Leslie Knight and the Puerto Vallarta Symphony.

CONDUCTOR'S CORNER

Welcome to our 40th Anniversary season! As always I am excited about the programs we have to offer you, our faithful audience. We open the first concert with a work composed by Sergei Prokofiev when he was 19 years old. *Autumn Sketches* gives Ronda Adkins a chance to show off her pride and joy, the bass clarinet. (She will have another opportunity to play it for Dvorak's Symphony No. 5 on the May concert.) I find this short work a bit mysterious in nature and very attractive – a lovely treasure for everyone to enjoy – and a most unusual way to begin the concert. Our soloist, Linda Appert, will be singing several well-known arias from operas by Donizetti, Verdi, and Thomas. After an unexpected appendectomy last year on the eve of our first concert the board wanted to have another opportunity to work with this fine singer. Following this concert she will perform the Glière *Concerto for Coloratura Soprano and Orchestra* with the Orchestra Sinfonica di Sanremo (Italy) on November 15th.



Once again the Oregon Sinfonietta will be doing me the honor of premiering one of my compositions. My *Northwest Triptych*, composed for this orchestra and premiered in 2010, my 10th anniversary as Music Director/Conductor, was a semifinalist for the 2012 American Prize in Composition – Orchestra, Professional Division. *Vignette for string orchestra* was written originally as a string quartet for my younger daughter's wedding in 2011. Everyone liked the piece so much that I decided to compose a string orchestra version which you will be the first to hear. In three distinct parts, it is a musical portrayal of my Rebecca (very lively and busy), her husband Will (somewhat laid back – this melody actually composed at my oldest daughter Laura's wedding the year before), and their coming together to play Celtic music. It will bring back very dear and personal memories for me and I hope you will enjoy it.

Our featured symphony is the only one composed by Édouard Lalo. The Oregon Sinfonietta has a track record of performing unusual repertoire, as our audience knows, and this work will most likely be new to all. Set in the usual four movements it has a great deal of lovely music to offer. We have four trumpets instead of the usual two and also a piccolo added to the woodwinds. Those familiar with the *Symphonie espagnol* for violin and orchestra will know the lyricism of Lalo's melodies. He resisted the urge to end the final movement in G major and instead remains in G minor, as the symphony began. A bit melancholic perhaps, but it rings true musically. The symphony is quite dramatic and even a bit operatic at times. I guarantee you will enjoy this musical ride.

Don Appert

DR. APPERT'S AWARDS FOR WORK WITH THE OREGON SINFONIETTA

In 2011 Dr. Appert won The American Prize – The Vytautas Marijosius Memorial Award in Orchestral Programming for his work with the Oregon Sinfonietta. This year, 2012, Dr. Appert was awarded Honorable Mention for this same prize for his programming with the Sinfonietta (details at <http://theamericanprize.blogspot.com/>). He was also a semifinalist for the 2012 American Prize in Composition – Orchestra, Professional Division for his *Northwest Triptych*, which we premiered in 2010 and received the 2012 ASCAP PLUS AWARD for performances of his compositions in Slovakia, Italy, and the United States. Congratulations, Don!

PROGRAM NOTES FOR SUNDAY, NOVEMBER 4, 2012

Autumn Nocturne, Op. 8

Sergei Prokofiev (1891-1953)

When Prokofiev wrote this "symphonic sketch" at age 19 he was already marked as a radical. He would go on to become one of the 20th century's most respected composers, writing both popular tonal music as well as groundbreaking more "difficult" works. His genius and stature are not in doubt, however. In our culture, when Halloween marks the fall season, this short eight minute mini-tone poem could be seen as "autumnal" (his title in Russian) because it sounds so spooky. Strings playing near the bridge produce a nasal/squeaky tone, and some striking atonalism creates an uneasy feeling.

"O luce di quest'anima" from Linda di Chamounix

Gaetano Donizetti (1797-1848)

"Caro nome" from Rigoletto

Giuseppe Verdi (1813-1901)

"Je suis Titania" from Mignon

Ambroise Thomas (1811-1896)

These three arias are among the most heard on soprano programs and at auditions, requiring a lyric coloratura (agile, fast runs and bel canto style). All of these young women are in love, one successfully, one infatuated with a cad, and an actress who doesn't deserve or get her man. Linda di Chamounix and dad face an aging mortgage holder who has designs on her. She sings of her love for a struggling artist (who – surprise – turns out to be the mortgage holder's nephew and heir). After a convoluted plot all ends happily. Donizetti composed some 75 operas (this one in 1842), about 10 of which are still heard today.

Rigoletto, a 1851 smash hit, was the first of three operas by Verdi written in two years (the others were *Traviata* and *Trovatore*) which cement his position in the world of opera. The depiction of the flaunting of decency by the nobility (the womanizing Duke – *'La donna e mobile'*) led *Rigoletto* to be censored. The revenge (a fulfilled curse) on Rigoletto for his cruel "humor" when he discovers the body of his daughter (mistake! he paid for the murder of the Duke) makes for great personal drama. In one of *Rigoletto's* famous "tunes" daughter Gilda, enamored of the Duke, reflects on his (assumed) name.

Thomas was a teacher of Massenet, head of the Conservatoire for 25 years, and composer of two dozen or so operas. Only *Mignon* (1866), based on a story by Goethe, and *Hamlet* are still performed. *Mignon*, stolen and raised by gypsies, is helped by a wandering old minstrel and a young student, her eventual love. In a plot even more bizarre than usual the aspiring actress Philine, with designs on the same student, here sings about her new role as Titania in *A Midsummer Night's Dream*, so this famous "Polonaise" is not even sung by the eponym of the opera. And surprise! The minstrel turns out to be *Mignon's* rich dad.

Vignette for String Orchestra

Donald Appert (b.1953)

Vignette for string orchestra was originally a string quartet for my younger daughter's wedding in August, 2011. Everyone liked it so much that I decided to compose a string orchestra version which you will be the first to hear on this concert. In three distinct parts, it is a musical portrayal of my Rebecca (very lively and busy), her husband Will (somewhat laid back - this melody actually composed at my oldest daughter Laura's wedding in Bermuda the year before), and their coming together to play Celtic music. Since it is such a short work I later developed the material as a part of my *Piano Concerto in Mi* composed for Italian pianist Maurizio Barboro, who premiered it in May in Italy. *Notes by composer.*

Symphony in G minor

Édouard Lalo (1823-1892)

Lalo is now known for his cello concerto and three pieces written for the violinist Pablo de Sarasate. Premiered in 1887, this last orchestral work is rarely heard today. The music is drawn largely from an early, unsuccessful historical musical drama. Lalo chose the "music as music" side in the great Wagner divide, and was highly respected by fellow musicians if not the public. Several rhythmic motives early on return repeatedly, one being a long note followed by a short pick up to a longer, often accented note. The form is strictly classical/romantic, but has a Latin lightness and shows skillful use of orchestral color. Lalo concludes with the tune which opened the work, and in the same minor key. *Notes by Bill Dameron*

LETTER FROM THE PRESIDENT

I am proud to have played timpani with the Oregon Sinfonietta for nearly twenty years. Forty years ago Hazel Delorenzo and Dorothy McCormick started the Chamber Music Society of Oregon (still our formal name) with the goal of inspiring youths to become part of the world of classical music. In the meantime, this orchestra has developed into one of the region's premier community orchestras. Today we still honor that tradition with the Oregon Sinfonietta's student soloist competition and performance program. Three times a year, talented young artists are accompanied by the orchestra in the playing of *full* concertos, not just a single movement. It is a special challenge that has attracted amazing talent, and many have gone on to careers in music.

Another tradition of the Oregon Sinfonietta is that we present our concerts to the public free of charge. This is possible only through the support of our community, and I ask that you consider generously contributing to this fine not-for-profit organization. Thank you very much for your support and for coming to hear us!

Guy Snyder, President

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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