

THE OREGON SINFONIETTA

The Orchestra of the Chamber Music Society of Oregon – Our 36th Year

Dr. Donald Appert, Music Director/Conductor

Larry Greep, President

NEWSLETTER MAY 2009

Next concert: Sunday, May 10th at 3:00 p.m.

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

Svendsen – Symphony No. 2 in Bb major, op. 15
Beethoven – Concerto No. 5 in Eb Major, "Emperor"
CMSO Competition winner William Han

Program notes for this concert are on page 4

Soloist **William Han**, 17, is a junior at Westview High School in Beaverton. He began playing the piano at age six and currently studies with Paula Watt. He has been the winner of numerous OMTA romantic and classical festivals and has taken master classes with Yakov Kasman. In 2006 William graduated from OMTA's syllabus with honors, and in 2004 and 2007 he won the Trula Whelan concerto competition. He founded the Westset piano-violin-cello trio that won the 2008 Maude Sardam scholarship competition as well as the OMTA ensemble festival in 2009 & 2007. William's other passions are science and engineering. From 2005-2008 he was involved in robotics, and led a team to victory at the First Lego League Open European Championship in 2006. He also developed and engineered circuitry during his internship with the firm Welch Allyn and has volunteered at OMSI to increase awareness about science. This year William and a partner developed a novel eye tracking system for eye cancer that won their category at the Northwest Science Expo and another leading national award.



UPCOMING CONCERTS

**FEATURING CMSO CONCERTO COMPETITION WINNERS*

SUNDAY, November 8th, 2009 (7:30 pm)
Vaughn Williams – Five Mystical Songs
José Rubio, baritone soloist
Suk – Symphony No. 1 in E major

SUNDAY, January 24th, 2010
Beethoven – Leonore Overture No. 3
Butterworth – The Banks of the Green Willow
Chaminade – Concertino for Flute and
Orchestra*
Schubert – Symphony No. 8, "Unfinished"

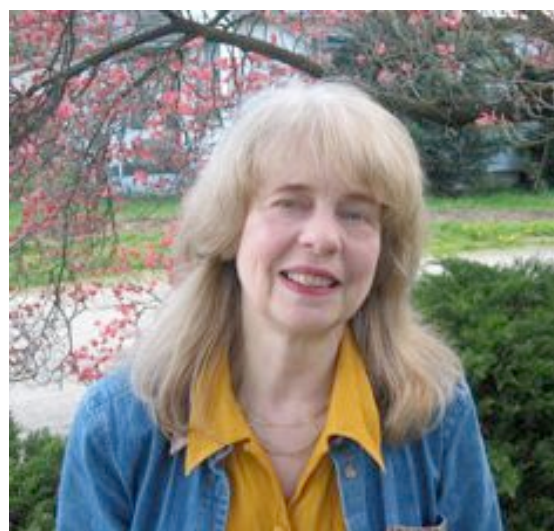
SUNDAY, March 14th, 2010
Mozart – Overture to the Magic Flute
Bruch – Romance for Viola & Orchestra*
Appert – Nara Variations
Parry – Symphony No. 2, "Cambridge"

SUNDAY, May 16th, 2010 (tentative)
Grieg – Piano Concerto No. 1 in a minor*
Dvořák – Symphony No. 8 in G major

MEET THE MUSICIANS



Doug Van Fleet, French horn, began his instrument when he was still young enough that his older sister carried his horn to the bus. His first teacher was Charles Dietz, the grandfather of Charles Dietz Crabtree, a recent horn soloist with the orchestra. During high school Doug played in the Portland Youth Philharmonic and performed Mozart's concerto #2 in 1950. He first played with the Oregon Symphony (sixth horn, Mahler's First) during his junior year, and before graduation he helped again with a Bruckner symphony. During his senior year, he received a contract for fourth horn but reneged to study college chemistry. Through the 50s and early 60s, chemistry and music mud-wrestled, the results being two seasons as assistant first horn, three daughters and no PhD. After a 20-yr. inactive period Doug joined the Beaverton Chamber Symphony and shifted to the Oregon Sinfonietta several years ago. In his 70% retirement, Doug maintains his affiliation with Oregon's health-related licensing boards as executive secretary of the Board of Examiners of Licensed Dietitians. He and his wife Ann support many arts organizations. Doug will miss our May 2009 concert for knee surgery, but looks forward to returning in the fall.



Kay Robbins, principal bass, has enjoyed a career as a Ph.D. Russian Language Specialist with a serious focus on music. In high school, Kay played bass in the Portland Youth Philharmonic. In California, while she taught Russian at the Defense Language Institute, she also played in the Monterey Symphony. On the east coast, working as a linguist, Kay played in several symphonic and chamber orchestras in Maryland. After returning to Portland Kay taught Russian at Portland State University and Mt. Hood Community College. She currently interprets at medical appointments for Russian refugees and prepares job resumes for Russian welfare clients. Kay played bass in the Portland State and Vancouver Orchestras before joining the Jewish Community Orchestra and the Oregon Sinfonietta. Kay's main performance instrument has been the piano. She has expanded her classical repertoire to include background music and mini-concerts, where she educates and entertains. Kay appears regularly at the Old Church, Pittock Mansion and at numerous retirement communities where she entertains with "oldies" as well as show tunes. When she can find leisure time she likes to read and garden.

CONDUCTOR'S CORNER

Our last concert offers the well-known and loved “Emperor” Piano Concerto (No. 5) of Beethoven. It is a great pleasure to present our final CMSO Concerto Competition Winner William Han, who will give you an exciting performance of this incredible work! The first half of the concert will introduce you to a Norwegian composer, Johan Svendsen. His Symphony No. 2 has many clear influences from Beethoven. In particular the opening of the allegro in the last movement uses an idea from Beethoven's Eighth Symphony, first heard in the violas. Throughout the work you can hear Svendsen use motives, certainly an inheritance from Beethoven. Yet his melodies speak to us of Scandinavia, especially in the folksong like third movement. Much like Brahms, he also uses a rhythmic technique in the first movement called a hemiola. This is where it sounds like the meter has changed but it really is only the placement of the accents. We hope you will enjoy our exploration of this lesser-known composer.



As we come to the end of this season we are excited about – and you can look forward – to the coming year’s offerings. As usual we will have the CMSO Concerto Competition to present three talented young artists from the area. It is also a great pleasure to announce that José Rubio, a member of the Portland Opera Artists Studio, has agreed to perform the gorgeous Vaughan Williams Five Mystical Songs on our November concert. The orchestra will continue to offer some lesser known gems from the repertoire by Suk, Butterworth, and Parry alongside favorite composers such as Mozart, Beethoven, Grieg, and Dvorak. You will also have a chance to hear my work Nara Variations, first premiered in Kobe, Japan and performed in Spain, Italy, Romania, and El Salvador.

Many sincere thanks to all who support the Oregon Sinfonietta by their sharing of their time, talents, and financial support.

Don Appert

The Oregon Sinfonietta, Sunday, May 19, 2009

Symphony No. 2 in Bb Major, Op 15

Johan Svendsen (1840-1911)

Svendsen's father was a bandmaster in Christiania (now Oslo) and Svendsen, primarily a violinist, became solo clarinetist in a band and fiddler in dance orchestras. He was good enough to study with Ole Bull, world renown at the time and a sponsor of Grieg. Svendsen eventually studied in Leipzig and took up composition, especially when his left hand developed temporary problems. He composed his First Symphony there in 1867, prompting a well-known incident when an impressed Grieg withdrew his own first symphony as totally inadequate compared to Svendsen's. Further inspired by Ferdinand David and Carl Reinecke, Svendsen began composing and conducting more seriously. He met and played with Liszt, Saint-Saëns, Wagner and Gade, and his compositions began to catch on in Paris and elsewhere. He was married in America, and returned to Europe, but the marriage was eventually an unhappy one. Svendsen became co-conductor of the orchestra in Christiania and introduced his second symphony there in 1876, but the locals preferred imported works and artists and he had more success in Paris, Leipzig and London. He finally settled down as conductor at the Royal Danish Opera for many years.

Svendsen's second symphony follows the accepted Germanic form of the day. Many commentators find little influence from his friend Wagner, and much of Beethoven. It is a notably upbeat work, with little of the dark Scandinavian overtones of some of Svendsen's colleagues, except perhaps the introduction to the slow second movement by the horn, soon replaced by a lovely clarinet theme. It is the third movement, marked *Intermezzo*, where Norwegian dances are clearly enunciated, that the music strongly resembles that of Grieg. The finale features a slow introduction, with a crescendo to the "*Allegro con fuoco*," again in traditional form.

Piano Concerto No. 5 in Eb Major, "Emperor"

Ludwig van Beethoven (1770 -1827)

Beethoven had dealt with his deafness some fifteen years before the 1811 premiere of his last of five piano concertos. For the first time he didn't perform one of his concerti in public, leaving that to his pupil Carl Czerny (well-known to piano students for his studies). Today the "Emperor" is one of the most performed of all classical works and from the first Eb Major chord in the orchestra listeners know what to expect. Or not. While Beethoven's fourth concerto was in some respects more groundbreaking, the fifth is full of surprises. After each of three introductory chords there is a short solo cadenza, for example, still startling today, as are many of the transitions in the traditional sonata-form first movement.

The first movement is longer than many full concertos of the day, an extended matchup between the equals of piano and orchestra. The themes are based on simple melodies, but the development and transitions are complex, with an extended coda and cadenza for the soloist. The lovely spun-out lines of the B Major Adagio are only interrupted by extended trills from the soloist on every note up the scale. Finally a full measure of the tonic B drops quietly in the bassoons one-half step to Bb (the dominant tone of Eb Major), the piano teases us for a couple of measures with a new theme and then suddenly Beethoven is off without pause to the lively rondo in the home key. Traditional in form, the last of the musical exchanges before the final flourish is with the timpani – how Beethovenish! The concerto only became popular later in the century, when the misleading "Emperor" moniker was added.

Program notes by Bill Dameron

CMSO STUDENT PROGRAM

The spring session of CMSO classes will end May 5th with a concert by the students of each class, beginning at 6:00 PM at the Moore Street Center, 5325 N. Williams, Portland (503-493-3925). There will be ensemble and solo performances highlighting what the students have learned and providing the experience of playing for an audience. The string quartet Quattro del la Rose, which includes members of the Oregon Sinfonietta, will kick off the program discussing and playing excerpts from Mozart and Haydn quartets and an arrangement of Blue Tango by Leroy Anderson. This will give the audience and students a glimpse of the Sinfonietta and where music can take them in their lives.

The CMSO is also proud to provide our second year of summer music camps at Moore Street, tentatively set for the weeks of June 22 through June 26 for beginners and June 29 through July 2 for intermediates. There will be sections for both strings and winds and brass. Details, including applications, will be posted on the CMSO website (www.cmsomus.org) in the near future. Instruments will be available for students who do not have their own. You can contact the Moore Street Center (503-493-3925), leave a message on the CMSO line (503-285-7621) or send us an email at info@cmsomus.org for further information. Applications will also be available at the Moore Street Center for those who would like to get them in person as well as see the facility.

NEW WEBSITE

The CMSO has a new website. Please visit www.cmsomus.org to learn more about our organization, including the Oregon Sinfonietta, the music education program, our concerto competition (including application forms), upcoming concerts and contact information. We will be adding more content in the near future, including sound samples from previous concerts and an archive of our e-newsletters.

Our deepest thanks to

Daimler Trucks North America

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