

# THE OREGON SINFONIETTA

*The Orchestra of the Chamber Music Society of Oregon – Our 37<sup>th</sup> Year*

*Dr. Donald Appert, Music Director/Conductor*

*Larry Greep, President*

## NEWSLETTER FOR MAY, 2010

**Next concert: Sunday, May 16<sup>th</sup>, at 3:00 p.m.**

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

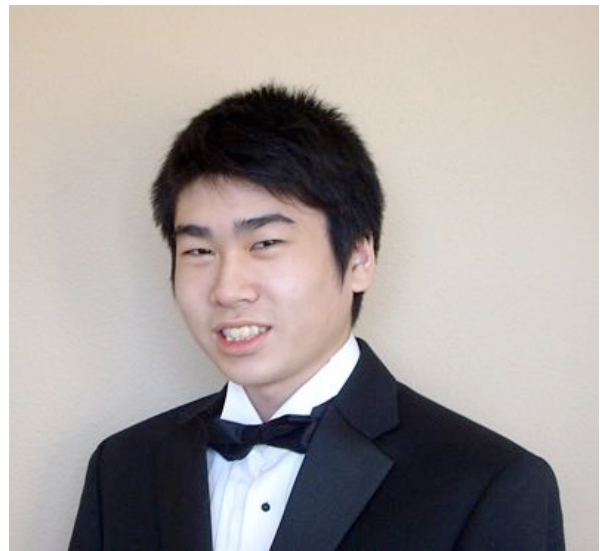
*Grieg – Piano Concerto No. 1 in A minor*

*Andy Rim, soloist\**

*Dvořák – Symphony No. 8 in G major*

*Program notes for this concert are on page 4*

Andy Rim, 15, is a sophomore at Clackamas High School. He started playing piano when he was seven years old, and is currently studying with Dorothy Fahlman. At age 13 he performed a Mozart concerto with the Jewish Community Orchestra. He also has participated in and won many Oregon Music Teachers Association festivals, including the Baroque, Classical, Romantic and Trulah Wehlan concerto competitions. Has also placed in the Jean Williams Scholarship competition. Andy has passed all levels of syllabus with honors and has had master classes with Paul Roberts and Benjamin Kim. He also is an accompanist at his high school. At school Andy is an AP student with a 4.0 grade average. He is involved in community service through his school's Key Club and he has played violin with the school orchestra. In his spare time he likes to read, be with friends, watch TV and occasionally play golf.



## UPCOMING CONCERTS

*\*FEATURING CMSO CONCERTO COMPETITION WINNERS*

### **SUNDAY November 7<sup>th</sup>, 2010**

Appert – Northwest Triptych (world premiere)

Butterworth – Two English Idylls

Nielsen – Symphony No. 1 in G minor

### **SUNDAY January 23<sup>rd</sup>, 2011**

Schumann – Overture, Scherzo, and Finale

Haydn – Oboe Concerto in C major

Concerto Competition Winner

Gounod – Symphony No. 2 in Eb major

### **SUNDAY, March 13<sup>th</sup>, 2011**

Mendelssohn – Overture to Ruy Blas

Saint-Saens – Cello Concerto No. 1 in A minor

Concerto Competition Winner

Brahms – Symphony No. 4 in E minor

### **SUNDAY, May 22<sup>nd</sup>, 2011**

Mozart – Piano Concerto No. 21 in C major

Concerto Competition Winner

Mendelssohn – Symphony No. 5, *Reformation*

## MEET THE MUSICIANS



**Andy Schubring** has played cello in the Oregon Sinfonietta since 2007 – this time around. This is his actually his second stint. The first was in 1981-1984. Originally from Wisconsin, Andy earned a Bachelor of Music Education degree from the University of Wisconsin at Eau Claire. He taught choir, orchestra and chorus in Wisconsin, but repeated vacations to western locales eventually lured him to San Francisco and later, Idaho. During that time he played cello in the Magic Valley Symphony in Twin Falls and also took up an avid interest in recorder, which he maintains today. In 1980 Andy moved to The Dalles, and while there became acquainted with Dorothy McCormick and Virginia Wolff, who welcomed him to the Mid-Columbia Orchestra in Hood River (a sister orchestra under the CMSO). He moved to the Portland area a year later and joined the Sinfonietta. One of the young soloists was a 15-year old Thomas Lauderdale. In 1982 Andy began teaching at Buckman Elementary School in Portland, and later at Kelly Elementary until his retirement in 2009. He is a long time chamber music enthusiast, recently playing regularly with three other members of the Sinfonietta. He also plays with the Mt. Hood Pops Orchestra and is a member of the Oregon Cello Society.



**Ronda Adkins** started playing clarinet at the age of nine. She kept asking her parents for a clarinet. One day she came home from school and her mother said, “Your pappy bought you a licorice stick, it’s on the table.” All she thought was ‘what the heck is she talking about?’ Lo and behold, there it was on the table, the clarinet. By this time, she had already taught herself how to read music on the family Magnus organ and quickly caught on in time to teach the 5<sup>th</sup> grade clarinet players how to put their instruments together. By 10<sup>th</sup> grade Ronda and her teacher made arrangements for her to study with Dr. Alan Squire at Baldwin-Wallace Conservatory of Music in Berea, Ohio, which she did for four years. She then transferred to Akron University for another year. At that time she was playing community theatre in Canton. Shortly after, Ronda quit school, bought a backpack and travelled around the country for three years. She didn’t pick up the clarinet for another ten years. Ronda has been back playing now for about ten years. She said it came back easily, and then some! She has played at Lakewood Theatre, The Portland Armory, Peninsula Players (Long Beach WA), Filmusik, 48 Hour Film Fest and the Water Music Festival. Ronda is studying medical informatics at OSHU and eagerly looking for opportunities to play bass clarinet.

## CONDUCTOR'S CORNER

For our final concert of the 37th season the orchestra will perform two well-known works by 19th century composers. As always, we are pleased to present another winner of the CMSO Concerto Competition. Andy Rim will be featured in the Grieg *Piano Concerto in A minor*. This is a most challenging piece for a high school-aged musician and promises to be memorable. If you go to our website you can see some of the fine soloists, in particular pianists, who have gone on to become quite accomplished. Benjamin Kim, Thomas Lauderdale and Andrew Brownell immediately come to mind. The marvelous melodies of Grieg are always a pleasure and this concerto is especially wonderful in the lyrical middle movement. I have not conducted this work in about 15 years and am looking forward to working with this fine soloist.

Although many people associate Dvořák primarily with his last symphony, "*From the New World*," inspired by his visit to America, his *Symphony No. 8* is equally fine. He also is known for his beautiful melodies from his homeland. They have that distinctly Eastern European flavor to them, and having conducted many times in that part of the world over the past ten years, I always enjoy working on them with the orchestra. The Oregon Sinfonietta has performed his *Symphony No. 6* and the *Husitka Overture* during the time I have been its Music Director.

Next season will mark my 10th anniversary with the Oregon Sinfonietta. In this newsletter you will find the dates and repertoire planned for what we hope will be another exciting year of excellent music with our usual blend of the unusual with the standard repertoire. I am most excited to perform the world premiere of my own *Northwest Triptych* on our November concert. It is the very first work I have composed for full orchestra after completing several for chamber orchestra in the early 1980s and then my string orchestra works. I hope you will join us for all the fine concerts we present. My thanks to the many people who continue to make these free concerts possible by their generous financial support!



*Don Appert*

## The Oregon Sinfonietta, Sunday, May 16, 2010

*Piano Concerto in A minor, Op. 16*

Edvard Grieg (1843-1907)

Today's works are closely related. Both are by composers whose lives practically ran concurrently, who are national heroes in their homelands and who are generally classified in the "nationalist school." Grieg was influenced by Schumann, as was Brahms (significantly); Brahms was in turn Dvořák's role model. Grieg's concerto is often paired on recordings with Schumann's concerto in the same key, and both open with a flourish on the piano (Grieg had heard Schumann's work played by Clara Schumann). Grieg is sometimes viewed as more of a lightweight melodist than a significant composer. Indeed, he was not a constructor of symphonies, but his melodies are very natural. His songs are masterpieces.

The opening flourish of the concerto of a falling minor second followed by a falling major third is a sequence used in Norwegian folk music (and in other Grieg works). The primary theme appears immediately afterwards in the woodwinds and is worked out rather conventionally. The slow movement, opening with muted strings, is a dreamlike dialogue. The dance in the last movement Rondo mimics a type of Norwegian folk dance, and the flute's lovely interruption is brought back grandly at the end.

Grieg became friends with Liszt (who incorporated his native Hungarian modes and rhythms in his music), and when Liszt saw the initial draft of the concerto he sight-read it, offering constructive help. The premiere was in 1869 in Copenhagen, but Grieg could not attend due to a conflict. Grieg made at least seven revisions; we generally hear the last of these, finished shortly before Grieg died. Today the concerto is one of the most played in the classical literature, its opening instantly recognizable.

*Symphony No. 8 in G major, Op. 88*

Antonín Dvořák (1841-1904)

Dvořák's blend of mentor Brahms' German school with Bohemian folk music is on par with Tchaikovsky's similar style. Today he is viewed as a major influence beyond his nationalist niche. His greatest opera, *Rusalka*, has recently become quite popular, and his chamber music has always been a staple of the repertoire. Eminently hummable tunes, catchy rhythms and sudden shifts in mood all make for exciting music.

His G major symphony is a contrast to some of its moodier, minor key predecessors and the subsequent more extensive E minor Ninth Symphony ("From the New World"). Premiered in 1890, Dvořák wrote the G major work after a period of introspection on both spirituality and his own "Germanic versus Slavonic" conflict. He left soon after its composition for his first stay in America, an immensely important period for Dvořák and for music in the US. The symphony is upbeat throughout (despite some struggle in the slow second movement), and is very much influenced by his "look to nature" philosophy. It is also quite Bohemian in character; the Scherzo could stand alone as one of his Slavonic Dances. Dvořák frequently shifts between G major and G minor, or C major and C minor; this constant shifting in the same key between major and minor is a feature of many of his quartets and other works.

The first movement opens with a G minor introductory melody, heard twice later, before the flute gives us the first memorable theme (the flute features prominently in this symphony). The movement follows the standard sonata pattern but with Dvořák's sudden outbursts and twists. The slow second movement is a C minor/C major tone poem. Note the trumpet fanfares, one of which is broken off as if "sorry— I interrupted," somewhat like a chamber music dialogue. The G minor scherzo (*Allegretto grazioso – Molto vivace*), as noted, is a Slavonic dance. The last movement, a rondo, features a trumpet call before the introduction of the theme and some very fancy flute playing in one of the variations. The minor key march evokes Slavic sources, and the movement wraps up predictably. This second-most performed of Dvořák's symphonies always leaves audiences and performers feeling good.

*Program notes by Bill Dameron*

## MESSAGE FROM THE PRESIDENT

As the Oregon Sinfonietta closes its 37<sup>th</sup> year with another outstanding young soloist I would like to thank our many talented young artists, orchestra members, and Music Director Don Appert for their musical contributions, and our many patrons who enjoy our concerts – all for the love of music, the universal language. Well Done!

Some members of the orchestra will get together over the summer to sight-read chamber music. If you are not an orchestra member but are interested in participating in the chamber music experience you can e-mail us at <mailto:info@cmsomus.org> for information (or ask a member of the orchestra at the concert to put you in touch with those leading this program). Be sure to mention the instrument you play and your contact information.

See you May 16!

*Larry Greep  
President, CMSO*

**FOR THEIR CONTINUED MAJOR SUPPORT OUR DEEPEST THANKS TO**

## **Daimler Trucks North America**

The Oregon Sinfonietta has made a major contribution to the Portland area's musical scene for 37 years. Many young soloists who had their first opportunity to play an entire concerto with full orchestra have become renowned artists. The Chamber Music Society of Oregon is noted as an influence on jazz superstar Esperanza Spalding in the March 15 *The New Yorker* in a lengthy profile. Her new CD (due in August) will be called "Chamber Music Society." All of this is possible only because of your generous contributions. Our concerts are still free!

**Activities of the CMSO, a 501(c)3 organization, are supported by tax-deductible donations and foundation grants. Please help! Send donations to: Box 2911, Portland OR 97208. Call 503-285-7621 for more information or see <http://www.cmsomus.org>.**

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