

# 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 NOVEMBER 2009

**Next concert: Sunday, November 8<sup>th</sup> at 7:30 p.m. (please note time change)**  
Sunnyside Seventh-day Adventist Church, 10501 SE Market Street just east of I-205

*Vaughan Williams – Five Mystical Songs*  
*José Rubio, Portland Opera*  
*Suk – Symphony No. 1 in E major*

*Program notes for this concert are on page 5*

Baritone José Rubio, a Vancouver native, is currently in his second year as a Portland Opera studio artist. He received his master's degree from the University of Cincinnati College-Conservatory of Music (CCM) and his bachelor's degree from the University of Washington. Mr. Rubio spent this past summer in Santa Barbara with the prestigious Music Academy of the West, whose vocal program is run by Marilyn Horne. He spent three previous summers singing in Italy with CCM's Opera Theatre and Music Festival of Lucca program. His leading credits include Marcello in *La Bohème*, Dr. Rappaccini in *La hija di Rappaccini*, Figaro in *Le Nozze di Figaro*, Papageno in *The Magic Flute*, Betto in *Gianni Schicchi*, Bailli in *Werther* and Judge Turpin in *Sweeney Todd*. Mr Rubio has also appeared as Schaunard in *La Bohème*, Baron Douphol in *La Traviata*, Mercury in *La Calisto*, and Marullo in *Rigoletto* for Portland Opera. His upcoming engagements with Portland Opera include Sam in *Trouble in Tahiti*, Testo in *Il Combattimento di Tancredi*, and Fiorello in *Il Barbiere di Siviglia*.



## UPCOMING CONCERTS

*\*FEATURING CMSO CONCERTO COMPETITION WINNERS*

SUNDAY, January 24<sup>th</sup>, 2010  
Beethoven – Leonore Overture No. 3  
Butterworth – The Banks of the Green Willow  
Chaminade – Concertino for Flute and  
Orchestra – Dayna Kim, soloist\*  
Schubert – Symphony No. 8, “Unfinished”

SUNDAY, March 14<sup>th</sup>, 2010  
Mozart – Overture to the Magic Flute  
Bruch – Romance for Viola & Orchestra  
Sasha Reed, soloist\*  
Appert – Nara Variations  
Parry – Symphony No. 2, "Cambridge"

SUNDAY, May 16<sup>th</sup>, 2010  
Grieg – Piano Concerto No. 1 in A minor  
Andy Rim, soloist\*  
Dvořák – Symphony No. 8 in G major

## MEET THE MUSICIANS



**Marilyn Baker**, violin, began her studies in Anacortes. In Portland she studied with Mary V. Dodge and James Eoff, became a member of the Portland Junior Symphony and played with the Portland Symphony for outdoor operas. She obtained her music degree from Willamette. Following her actor husband to Hollywood, Marilyn began her own career in free-lance music. Her first job was as a "girl violinist" in a lounge act in Las Vegas. She soon switched to viola, and 44 years of professional performance in all genres shaped her interest in a diverse cross-section of music. There were notable concerts with fine classical artists (Rostropovitch, Sonderling, Pavarotti, Domingo); concerts, recordings and television variety shows with pop artists (Streisand, Sinatra, Bacharach, Tony Bennett, Nancy Wilson, Julie Andrews); work with jazz, folk, rhythm and blues, gospel and Motown groups, and recording for over 300 films and TV shows. Marilyn also played extended runs of famous musicals and coached several actresses to appear as violinists. She received awards from the city of Los Angeles as well as L.A. County, and was named "Most Valuable Violist" by the Recording Academy. In 2007 Marilyn returned to Portland to enjoy the company of her family and friends.



**Tom Foley**, principal trombone, has played with the Sinfonietta for twelve years. Growing up in Bend, he started with a hand-me-down instrument from an older brother in 1959. By junior high something really clicked. A brand new trombone and private lessons from an energetic band teacher got him started on a lifetime of music for fun! In 1966 Tom spent an eight week summer session for high school students at Tanglewood with the Boston Symphony Orchestra. Later, the University of Oregon School of Music was his home, where he completed a master's degree in Music Education, Choral and Instrumental. He taught in public school, beginning band through high school band and choir, then part-time private school music. Always active in church music, he took part-time and full-time church positions for twelve years. Currently he directs the handbell choir at Calvin Presbyterian Church in Tigard. Tom has played in community ensembles wherever he has lived, including Central Oregon Symphony, Wenatchee Valley Symphony, Rogue Valley Symphony, Encore Brass, Portland's Jewish Community Orchestra, and Oregon Pro-Arte Chamber Orchestra. Other fun interests include crewing for hot-air balloon flights with Vista Balloon Adventures and camping.

## **From the President, Chamber Music Society of Oregon**

The Oregon Sinfonietta, the orchestral part of Chamber Music Society of Oregon (CMSO), welcomes you to its 37th year of service, dedicated to promoting musical education and providing performance opportunities for people of all ages and financial means. All the playing members of the Oregon Sinfonietta have enjoyed performing concerts for thousands of Portland concert goers, and thousands of students have learned to play an instrument and have discovered the joy of making music through CMSO programs. Music director Dr. Donald Appert has put together another stellar concert series for 2009-2010. As usual, outstanding young soloists from the region have competed to perform a concerto with us at three of our four free concerts. Many of our past winners have gone on to successful careers in music.

Our youth program, as put forth by the founders of CMSO, has for years provided instruments and lessons to children who are typically under-served. At the present time we have had to suspend these activities for budgetary reasons, but we are exploring several avenues in an effort to make our program a reality again for Portland metro area children.

We look forward to seeing you at our concerts this year and in the years to come. Please spread the word to your friends and neighbors about the best musical deal in the Portland metro area.

*Larry Greep, President*

### **In Memory of Ken Hillway**

On May 20<sup>th</sup> of this year Ken Hillway, our principal horn player, passed away after a brief battle with cancer. A lifelong musician, Ken played with the Oregon Sinfonietta for 18 years. He also played with the (formerly Mittleman) Jewish Community Orchestra and other local ensembles. Music was his heart and soul – he loved to play his horn.

Ken Hillway, fine musician and good friend, will be greatly missed.

*Reese Mandeville*

### **In Memory of Richard Briglia**

It is with great sadness that we note the passing of our friend and colleague, Richard Briglia. Rich was a fine clarinetist, and performed with the Oregon Sinfonietta in the past. In addition, he was an inspirational teacher in our youth program.

Rich's talent, his warmth and his wit will be greatly missed.

*Abby Seemann*

## CONDUCTOR'S CORNER

Our first concert this season offers an exciting opportunity to hear an outstanding talent from the Portland Opera Artist Program. José Rubio will be performing Ralph Vaughan Williams' setting of George Herbert's poems in the *Five Mystical Songs* with the Oregon Sinfonietta. These are truly exquisite songs that I have loved for years and I am most excited to present them with such a fine singer. They are an excellent example of Vaughan Williams' early style as they date from 1911 when he was in his folk song mode. I know everyone will enjoy them greatly!

The second half of the program is Joseph Suk's *Symphony No. 1* in E major, op. 14. He was the son-in-law of Dvořák and you can hear the influence throughout. Brahms was another influence that can be heard, especially in the final movement. I was first attracted to the music of Suk when my Clark College Orchestra performed his *Scherzo Fantastique*. His harmonic language in particular is quite delightful and there are a number of beautiful melodies throughout the symphony. Listen for the clarinet and the horn as they favored, although the oboe, flute, and bassoon also have fine lines as well. Even the double bass has an opportunity to play the melody, which you can hear in the last movement.



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

*Don Appert*

### **Clark College music professor Donald Appert wins fourth national award**

For the fourth time in his career, Clark College music professor Donald Appert has been honored with the ASCAPLUS Award, presented by the American Society of Composers, Authors and Publishers (ASCAP). Appert also received ASCAP awards in 2005, 2006 and 2008.

Appert received the ASCAPLUS Award for international performances of his composition *Nara Variations* by the Filharmonic "Mihail Jora" Bacau (Romania), the Orchestra Sinfonica Citta di Grosseto (Italy), and the Orquestra Sinfonica de El Salvador. A regional performance of *Nara Variations* is planned by the Oregon Sinfonietta during their March 14, 2010 performance.

*(From a Clark College press release)*

## The Oregon Sinfonietta, Sunday, November 8, 2009

*Symphony in E major, Op. 14*

Josef Suk (1874-1935)

Composer and violinist in a famous quartet, Suk married the daughter of his teacher Dvořák and later became head of the conservatory in Prague. His early works draw heavily on Brahms and Brahms' anointed successor, Dvořák, but he increasingly moved towards polytonality; like others who developed their style before but then worked long after the First World War, Suk was a bridge from the romantic/nationalist era in music to the modern. Suk's *Asreal Symphony*, written in 1906 in the wake of the death of both his wife at age 27 and his father-in-law, within 14 months of each other, already reflects his progression to more complex composition. Suk's grandson, also Josef Suk, is a well-known contemporary violinist/violist.

Today's *Symphony in E major* (1897-99), however, is planted firmly in the realm of Dvořák and Brahms, although Suk's harmonic wanderings to unusual tonalities are already apparent. All four movements are traditional in form. After a pastoral opening we hear a rhythmic figure of five notes (long, three short, long) which prevails throughout the first movement. The lovely slow movement is in C major; the "scherzo" switches to E minor, and features a distinctive four-note rhythm, with the third note one half step lower than the other three. The last movement has several "grandioso, maestoso" moments typical of the romantics, as does the conclusion of the opening movement.

*Five Mystical Songs*

Ralph Vaughan Williams (1872-1958)

From an upper class family, Vaughan Williams consistently espoused egalitarian ideas. He was a classmate of Bertrand Russell and Leopold Stokowski, a pupil of Stanford and Parry at the Royal College of Music, a friend of Gustav Holst, and also studied with Max Bruch and Maurice Ravel. Like Bartók and Kodály, Vaughan Williams travelled into the countryside to collect folk-songs and carols from singers. Although personally an agnostic, he was editor of *The English Hymnal*, composing several well-known hymns and using his folk song collection for others. He also edited *The Oxford Book of Carols* and has some sixteen credits in the much-used *The Hymnal 1940* of the American Episcopal Church. Vaughan Williams' service in World War I deeply affected him, especially the loss of friends such as George Butterworth.

Vaughan Williams' work was wide-ranging; he composed nine symphonies, five operas, film, ballet and stage music, song cycles and church music. His *Five Mystical Songs*, completed between 1906 and 1911 (in several versions) are set to poems by priest and poet George Herbert in 1633. They vary greatly in style, the first four quite personal, the last a hymn of praise: "Let all the world in every corner sing, my God and King."

*Program notes by Bill Dameron*

## CMSO STUDENT PROGRAM

In partnership with The Salvation Army, Moore Street Center, CMSO has until recently offered very low cost music instruction to students in the Portland metro area. Classes were taught once a week, at the Moore Street Center, by qualified music professionals with strong backgrounds in music performance, theory and composition. Instruction was given for string, wind and brass instruments, with instruction in music theory and music history. The CMSO student program is now currently on hold for the 2009 Fall school term. We are in the process of re-evaluating our existing program and exploring options that would allow us to continue to provide low cost music instruction to children in the Portland metropolitan region. We hope to continue the tradition that has been in existence for 36 years and will provide further details as they become available. For more information call 503-285-7621 or visit our website (below).

### WEBSITE

Please visit <http://www.cmsomus.org> to learn more about our organization, including the Oregon Sinfonietta, the music education program, our concerto competition, upcoming concerts and contact information.

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

## **Daimler Trucks North America**

According to recent studies, trained musicians hear better well into old age and children trained in music will likely learn all languages better. See the following web page for details:

<http://www.npr.org/templates/story/story.php?storyId=113938566&sc=emaf>

**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 [www.cmsomus.org](http://www.cmsomus.org).**

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