

# THE OREGON SINFONIETTA

*The Orchestra of the Chamber Music Society of Oregon – Our 36<sup>th</sup> Year*

*Dr. Donald Appert, Music Director/Conductor*

*Larry Greep, President*

## NEWSLETTER, MARCH 2009

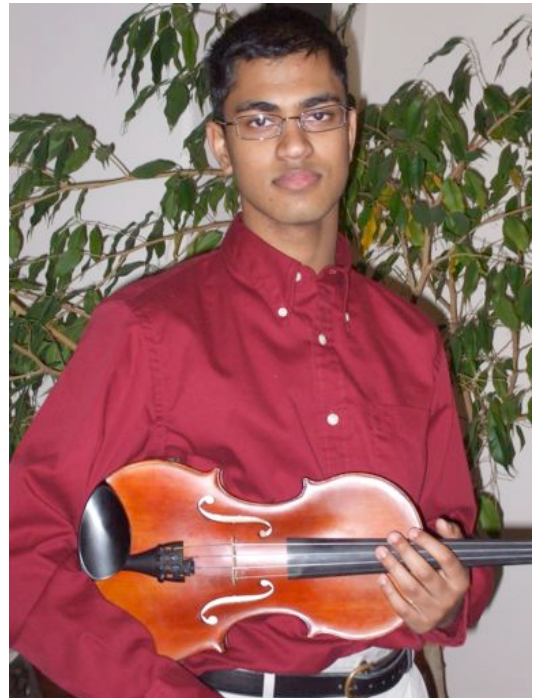
**Next concert: Sunday, March 22<sup>nd</sup> at 3:00 p.m.**

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

*Lalo – Symphonie espagnole, op. 21*  
*CMSO Competition winner Niloy Ghosh*  
*Borodin – Symphony No. 2 in b minor*

*Program notes for this concert are on page 4*

Soloist **Niloy Ghosh**, 17, is a senior at Westview High School in Beaverton and began violin at age five. In 1998 he came to Portland and began studies with Anke Leibrecht; since 2003 he has studied with Clarisse Atcherson. Niloy was a winner of the American String Teachers Association Violin Concerto Competition in 2006 and 2008, the Oregon Music Teachers Association Violin Concerto Competition in 2006 and 2008, and the Romantic Festival in 2008. He is Assistant Concertmaster with the Portland Youth Philharmonic and is also in its chamber music program. He was a member of its “East meets West” Tour to Taiwan and South Korea in



2007 and the joint performance of Bruckner’s Symphony No. 4 with the Oregon Symphony. Niloy was selected for the 2009 Oregon All-State and All-Northwest Orchestras. He is a founder of the Karpool Quartet, which provides both free and remunerated performances, and also plays in a chamber music trio and provides low-cost private musical instruction. Outside of music Niloy is heavily involved in biomedical research, writing, and humanitarian efforts. He has won numerous awards and honors for his research and writing. At school, Niloy is founder/president of the Medical Teams International Club and president of Science Bowl. He is captain of the Varsity Swim Team and is part of the National Honor Society and the Health Occupation Services of America. He also works as a multi-subject tutor for the Beaverton School District. This year he was recognized as a National Merit Finalist, a National AP Scholar, and is a candidate for the Presidential Scholars Program.

### UPCOMING CONCERTS:

**Sunday May 10, 2009**

Svendsen – Symphony No. 2 in Bb major, op. 15  
Beethoven – Piano Concerto No. 5 "Emperor," William Han, piano

## MEET THE MUSICIANS



**John Kim**, trumpet, was born in Portland at Bess Kaiser Hospital, approximately one mile from the Oregon Sinfonietta's rehearsal hall. He began making music when four, with piano lessons and singing in church children's choruses. He started trumpet at age eleven, and since then has won several regional solo contests and performed in a variety of honor bands, orchestras and choruses throughout the United States. He studied trumpet under retired Portland State University Professor Gerald Webster and music theory and ear training at Clark College. For the last six years John has been employed as a machine programmer and operator for the David G. Monette Corporation, maker of world renowned hand-crafted, custom-built trumpets. He also has an eager interest in travel, and has visited over forty countries as well as forty-nine of the fifty United States. In his free time John enjoys golf, cooking, cycling, volunteering, and attending concerts and shows of many genres. In addition to the Sinfonietta he frequently performs with the Consonare Chorale, Bach Cantata Choir, Bravo Vancouver Concert Series and Willamette University Master Chorus.



Violist **Jack Densem** began on the violin at an early age but switched to viola in high school. After college he worked as an engineer and did not play much until his retirement in 1984. He then played with the Mittleman Jewish Community Orchestra for a few years and subsequently with the Vancouver Symphony for ten years. He has played with the Oregon Sinfonietta for the last eight seasons and looks forward to many more years with the orchestra.

In retirement Jack began studying mandolin and plays with a mandolin quartet and the Portland Mandophonic Orchestra, which plays everything from rock-and-roll to classical music. He is also an avid sculptor. Health issues early in life led Jack to take up running and he has completed several marathons. Also an enthusiastic skier, Jack is enjoying his 53<sup>rd</sup> consecutive skiing season.

## CONDUCTOR'S CORNER

For those of you who enjoy the familiar, our March 22 concert is for you! The well-known Lalo *Symphonie espagnole* is an amazing showcase for the solo violin. In fact, it is so difficult that we had only one contestant for the honor of performing it with the Oregon Sinfonietta. I am pleased to say that our young artist, Niloy Ghosh, promises to be up to the challenge. You won't want to miss the opportunity to hear his expressive talent on the violin.

Our second half of the program is a work that I first experienced playing double bass in an All-North Jersey High School Orchestra many years ago. As my skills were not yet to the appropriate level, I was not playing trombone in this group (that would come a few years later). However, I was impressed by how exciting the trombone parts were for Borodin's Symphony No. 2. The work of a Russian chemist, it dates from 1877, the year of Brahms' First Symphony. One of the challenges of this piece is the depth of skill it requires from not just the first chair woodwinds, but also the second chair players. When I programmed it my first year at Clark College, I learned this the hard way! It is with great pleasure to assure you that we have such a depth of skill in the Oregon Sinfonietta and I look forward to an exciting performance of this wonderfully melodic work. For anyone who loves Russian music, this has what you are after. Should you be unfamiliar with Borodin, come join us; you won't be disappointed. Several seasons back we performed his First Symphony. He has a Third but it is incomplete.

Given these difficult economic times I would like to extend our deepest appreciation to those who support the Oregon Sinfonietta with their time, talents and finances. All contributions are tax deductible and make it possible for us to continue to offer our free concerts with these fine young artists.



*Don Appert*

## Sunday, March 22, 2009, 3:00 p.m. – Program Notes

*Symphonie espagnole for violin and orchestra, Op. 21*

Edouard Lalo (1823-1892)

For many years Lalo focused his compositional efforts on opera and chamber music. A violinist and teacher, he founded a distinguished quartet to popularize the classic literature of the genre. His compositions faced opposition from the musical establishment in Paris because of his admiration for new forms (i.e. Wagner). After early failures Lalo succeeded with several operas and wrote a number of concertos, including one for the famous Spanish violin virtuoso Pablo Sarasate. (Other composers Sarasate inspired to dedicate works to him were Wieniawski, Bruch and Saint-Saëns.) Immediately after finishing his violin concerto for Sarasate Lalo set to work on the *Symphonie espagnole*. The exotic nature of Spain inspired a series of French composers at this time; for example, Bizet's *Carmen* was premiered one month after the debut of *Symphonie espagnole*, in February 1875 (and Sarasate later wrote his popular *Carmen Fantasy* for violin). Lalo was likely more inspired by the style of Sarasate's playing.

Although a concerto soloist is featured in Lalo's demanding work, Lalo insisted it was not a concerto as such. There are no cadenzas and there are five movements (not the usual three), with different Spanish influences apparent in most of them. The first movement is symphonic in nature but the rhythm is two beats followed by three, providing a Spanish feel. The Scherzando is a fast-three beat seguidilla, the same rhythm as Carmen's famous seduction song. The Intermezzo is in the form of the habanera, introduced from Cuba back to Spain (Carmen's other aria known by all is the habanera), which later morphed into the tango. The andante movement is just that – lyrical violin music. The finale is a lively rondo, with a middle section recalling Spanish dance rhythms and concluding with virtuoso lightness.

*Symphony No. 2 in b minor*

Alexander Borodin (1820-1869)

Only one of the famous Russian "Five" nationalist composers was trained formally and early in life as a professional musician (Balakirev). Borodin, the illegitimate son of a prince, became a highly respected professor of chemistry in the medical school and was devoted to research and opening up the field to women. He was musically quite talented, however, and eventually promoted in European circles by Liszt. Borodin was always torn between his two vocations. He worked most of his life on his opera *Prince Igor*, which draws on an epic tale about a real twelfth century Christian noble who battled the Polovtsians (Tatars). He never finished it. After his death his colleagues substantially completed most of the opera; its *Polovetsian Dances* are now Borodin's best-known music.

Borodin spent eight years composing his second symphony, and then with advice from his friends revised it after its unsuccessful premiere in 1877. It is widely played today. The Russian nature of the music is apparent, and Borodin used much material from his incomplete *Prince Igor*. In the first movement the opening statement is repeated over and over, and is the motif most listeners remember and associate with the work. Borodin has said it represents a conclave of Russian warrior knights. The second theme is contrastingly light and airy. The scherzo is indeed prestissimo in its outer sections, with complex syncopations (in fact, the entire symphony makes heavy demands on all of the orchestra). The lovely middle ("trio") section of the scherzo is introduced by an oboe melody which moves throughout the orchestra. Borodin is said to have described the andante, with its memorable clarinet and horn solos, as recalling a Russian minstrel. The highly rhythmic finale, traditionally shifting to the major key (B major), is celebratory in nature, introduced with syncopation and featuring constantly changing time signatures. After yet one more iteration of the syncopation which announces a theme throughout the movement the work concludes with a sudden flourish.

*Program notes by Bill Dameron*

## **CMSO STUDENT PROGRAM – UPDATE**

The CMSO student program is now in winter session at the Salvation Army Moore Street Center. Classes include beginning and intermediate winds, brass and strings. The students are all enthusiastic about their progress and continue to enjoy learning and performing with our instructors Eryn Vercammen and Mary Sutton. There will be a school year-end concert at the Moore Street Center, 5335 North Williams Avenue, Tuesday May 5 at 6:00 pm. Students from all classes will be performing as well as a string quartet consisting of Oregon Sinfonietta members. All are invited to see how your contributions to the Chamber Music Society of Oregon are transforming young aspiring musicians. Donations are much appreciated and badly needed.

CMSO is also always looking for instruments for the students, so if there is an unused instrument in your attic that could be put to good use please consider donating it to our program. We can use instrument cases in good condition as well. Your gift may be tax deductible because CMSO is a 501(c)3 non-profit organization. Please contact John Burkhardt at 503-401-3745 or call the CMSO contact number (503-285-7621) if you would like more information.

### **NEW WEBSITE**

The CMSO has a new website! Please visit [www.cmsomus.org](http://www.cmsomus.org) to learn more about our organization, including the Oregon Sinfonietta, the music education program, our concerto completion (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**

for their continued support!

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