

NJRO

Report of our November 22, 2009 reading session

Beethoven was our composer du jour, and we reacquainted ourselves with the Symphony No. 4 and the Piano Concerto No. 3. First violins: Herb Steiner and Sylvia Rubin. Second violins: Noriko Kubo and Peggy Reynolds. Violas: Isa Borstel and Charlotte Lin (who successfully traversed the closed-bridge detour out of Jersey City). Celli: Ruth Lepp, Innes Borstel and welcome back to Sibylle Wallace (we finally thankfully re-established our email communication, which is why we hadn't seen her in a long time). Woodwinds: Steve Lepp, oboe, Aaron Abramovitz, Clarinet, Laura Paparatto, flute, Evan Schwartzman, piano. Of course Maestro Culbertson guided us through the rough places and we were later joined by Laura's husband Sam and lovable boxer, Opus. (If I left anyone out, please let me know, please forgive me, and I'll add your name.)

The least performed of Beethoven's nine symphonies, Symphony No. 4, written in 1806, was overshadowed by the third and fifth symphonies. Like symphonies 1 and 2, it opens with a slow introduction (which Beethoven did not use in No. 3). Even in its own time, critics felt it was underappreciated. [Read more of Christopher Gibbs' account.](#)

The Piano Concert No. 3 in C minor, Op. 37 was composed in 1800. Paul Serotsky metaphored No. 3 as the little "acorn" out of which grew later works, such as the ninth symphony. In the No.3, the piano graduated from an ornamental to an aggressive muscular instrument, sometimes at war with and sometimes submissive to the orchestra. Beethoven himself debuted the work in 1803. Last Sunday it was again masterfully presented by Evan Schwartzman. [Read more of Paul Serotsky's account.](#)



Laura's boxer "Opus" now full grown, is a regular visitor to our readings.