

## NJRO

Report of April 18, 2010

Another good crowd: Celli: Ruth Lepp, Sibylle Wallace, Innes Borstel and the "late" Bill Medeiros, who also brought his student. Bass: Bob Whitely. Viola: y.t. Violins 2: Dan Daniels, Roland Hutchinson (welcome back from being away a while!) and Ellen Hill. Violins 1: Jennifer Seligman, Barbara Bivin. Woodwinds: Laura Papparatto and Kent Weisert on flutes, Alice Marcus, Doris Danielson and Steve Lepp on oboes and a welcome come-back of our two clarinetists, Donna Dixon and Aaron Abramovitz. Horn: Paul Erickson. Evan Schwartzman, pianist and Maestro Steve Culbertson rounded out the orchestra.

We opened with yet another overture in search of an opera: *La Gazza Ladra* or *The Thieving Magpie* by Rossini. Our music had the German title, which sounded even more impressive, but I can't remember what it was. Before there were radios with volume knobs, there was the famous (infamous?) Rossini crescendo, sometimes covering two pages (ok, that's an exaggeration, but not much of an exaggeration). *La Gazza's* crescendi extended from mm 109–160 and from mm 219–275. We observed them, sort of. Since we were missing snare drums, folks improvised on piano, viola (hmmm, that didn't work) or abdominal rumblings.

Wikipedia's account of the overture is worth a chuckle:

The opera is best known for its overture, which is notable for its use of snare drums. Rossini was famous for his writing speed, and *La gazza ladra* was no exception. It was reported that the producer had to lock Rossini in a room the day before the first performance in order to write the overture. Rossini then threw each sheet out of the window to his copyists, who wrote out the full orchestral parts.



Fined for littering

Next in the Beethoven cycle, we played Symphony No. 2. For those of you who remember, WQXR's "Listening Room" used the enchanting second movement as their theme.

Our last treat of the session was Bach's Brandenburg Concerto, No. 5 with Evan on piano-cembalo, Laura on flute and Jennifer on violin. Evan's cadenza in the first movement brought the house down. They all played nobly; and our woodwinds stayed to listen and applaud.

