

NJRO

Report of May 23 2010

The orchestra consisted of celli: Bill Medeiros, Ruth Lepp, and Innes Borstel. Violas: Ellen Hill, Peggy LaVake and Ysa Borsel. Firsts were Herb Steiner, Barbara Brandyberry, Luba Schnabel, Jennifer Seligman, Dan Daniels and Barbara Bivin. Seconds were David Crowell, Bert Hartmann and yours truly. Woodwinds: Laura Papparatto and Kent Weisert on flutes, Steve Lepp, Alice Mar-



cus and Doris Danielson on oboes, and Aaron Abramovits on clarinet. Maestro Culbertson and Evan Schwartzman made us complete.

Many of us were also playing on the SOMA concert on June 6, which featured the Reinecke flute concerto. Laura recruited her talented friend, Patricia Lazarro (pictured here with Laura) to run us through a practice session of the concerto. Patricia played masterfully and provided us a golden opportunity (not to mention a welcome extra rehearsal) to get acquainted with the concerto.

And now it was Evan's turn with the Beethoven Piano concerto No. 4, which Maestro Culbertson led us through. Following is a shameless cut-and-paste from Wikipedia, which says it much better than I can. It was premiered in March 1807 at a private concert of the home of Prince Franz Joseph von Lobkowitz. The Coriolan Overture and the fourth symphony were premiered in that same concert.^[1] However, the public premiere was not until 22 December 1808 in Vienna at the Theater an der Wien. Beethoven again took the stage as soloist. This was part of a marathon concert which saw Beethoven's last appearance as a soloist with orchestra, as well as the premieres of the Choral Fantasy and the Fifth and Sixth symphonies. Beethoven dedicated the concerto to his friend, student, and patron, the Archduke Rudolph.

A review in the May 1809 edition of the *Allgemeine musikalische Zeitung* states that "[this concerto] is the most admirable, singular, artistic and complex Beethoven concerto ever. However, after its first performance, the piece was neglected until 1836, when it was revived by Felix Mendelssohn. Today, the work is widely performed and recorded, and is considered to be one of the central works of the piano concerto literature.

Now it was Herb's and Jennifer's turn to present us with the famous Bach Double Violin Concerto—straight through without any hitches! Bravi to you both.

Next session, we'll celebrate the close of our season with music and nosh. Bring your favorite food/beverage/snack/dessert and your instrument for a grand finale to another festive year.