SHEPHERD SCHOOL
CHAMBER ORCHESTRA

LARRY RACHLEFF, music director

SERGIU LUCA, violin

Sunday, February 15, 2004
8:00 p.m.
Stude Concert Hall

RICE UNIVERSITY
PROGRAM

**Oculus** (2002) (Premiere)  
Drew Baker  
(b. 1978)

Marlon Chen, conductor

**Variaciones Concertantes**  
Alberto Ginastera  
(1916-1983)

Tema per Violoncello ed Arpa –  
Adagio molto espressivo

Interludio per corde – L’istesso tempo

Variazione giocosa per Flauto – Tempo giusto

Variazione in modo di Scherzo per Clarinetto – Vivace

Variazione drammatica per Viola – Largo

Variazione canonica per Oboe e Fagotto – Adagio tranquillo

Variazione ritmica per Tromba e Trombone – Allegro

Variazione in modo di Moto perpetuo per Violino –  
L’istesso tempo

Variazione pastorale per Corno – Largamente espressivo

Interludio per Fiati – Moderato

Ripresa dal Tema per Contrabasso – Adagio molto espressivo

Variazione finale in modo di Rondo per Orchestra –  
Allegro molto

INTERMISSION

**Violin Concerto in D Major, Op. 61**  
Ludwig van Beethoven  
(1770-1827)

Sergiu Luca, soloist

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The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.
SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I
Alessandra Jennings, concertmaster
Dorian Vandenberg-Rodes
Timothy Peters
Aimee Toomes
Katherine Bormann
Ni Mei

Violin II
Lucia Hyunsil Roh, principal
Ning Chan
Eden MacAdam-Somer
Heidi Schaul-Yoder
Lucia Atkinson
Jennifer Leibfried

Viola
John Posadas, principal
Daphne Gerling
Aleksandra Holowka
Erin Nolan
Jane Morton

Cello
Yeon-Sun Joo, principal
Nathan Cook
Davin Rubicz
Moky Gibson-Lane
Francis Koiner

Double Bass
Ira Gold, principal

Double Bass (cont.)
Jory Herman
Jackson Warren

Flute
Andrea Kaplan
Ariella Perlman
Claire Starz

Piccolo
Ariella Perlman
Claire Starz

Alto Flute
Ariella Perlman

Oboe
Erik Behr
Adam Dinitz
Nicholas Masterson
Sheila McNally

Clarinet
Laura Barbieri
Alexandra Bond
Brian Hermanson
Hsing-Hui Hsu

Bassoon
Erin Irvine
Catherine Luczkiw
Adam Trussell

Horn
Robert Johnson

Horn (cont.)
Elizabeth Porter
Deborah Rathke

Trumpet
Ryan Gardner
Christopher Scanlon

Trombone
Michael Clayville

Harp
Nuiko Wadden

Piano
Levi Hammer

Celesta
Brian Smith

Timpani and Percussion
Spencer Doty
Seth Rowoldt
Brian Smith

Orchestra Manager
Martin Merritt

Assistant Stage Manager
Todd Hulslander

Orchestra Librarian
and Assistant Personnel Manager
Kaaren Fleisher

STRING SEATING CHANGES WITH EACH CONCERT.
WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.
Oculus

_Oculus_ is a single-movement work for chamber orchestra. It was written during the spring of 2002. The title refers to a circular opening in a ceiling that allows light to enter an open space. One of the more famous examples of an oculus can be found in the Roman Pantheon. Upon visiting the Pantheon, I was fascinated by the subtly shifting beam of light that flowed through the oculus. I attempted to simulate this effect musically through the careful manipulation of timbre. Although certain pitches and harmonies are sustained over long periods of time, the timbres are constantly fluctuating. As a result, _Oculus_ is filled with blended sounds that often mask the identities of the instruments.

—Note by the composer

Variaciones Concertantes

Alberto Ginastera's _Variaciones Concertantes_ enjoyed considerable worldwide success following the first performance in Buenos Aires in 1953. This piece, a theme and set of eleven variations for small orchestra based on folk idioms from his native Argentina, comes from the middle of Ginastera's three compositional periods, a phase he later referred to as "subjective nationalism." During the Perón regime, much of Ginastera's creative output was suppressed due to his political views, and he eventually settled in Switzerland with his wife after spending several years in the United States, where he worked closely with Aaron Copland.

The main theme of the _Variaciones_, heard immediately in the opening movement, is scored for only solo cello and harp, and alludes to the gaucho guitar sound of rural Argentina. The violins soon enter, melting from the cello line into a brief string interlude. Suddenly, brass and winds burst through with a fanfare to begin the solo flute variation. This highly virtuosic passage gives way to another display of showmanship, this time in a clarinet solo.

Ginastera then brings back the sparse texture of the opening with a beautiful viola solo, gliding over a layer of woodwinds. The canon for oboe and bassoon which follows maintains the somber character of the earlier viola solo. Next we hear another brief fanfare, showing off the trumpets, trombone, and timpani, followed by a moto perpetuo violin solo and a pastoral horn solo. The theme then returns, this time in the double bass. The full force of the entire orchestra unites for the final section, a triumphant variation full of rhythmic drive and energy.

Violin Concerto in D Major, Op. 61

Ludwig van Beethoven's _Concerto for Violin and Orchestra_ is one of the most widely known and respected works in the violin repertoire. Written in 1806 for the Austrian violinist Franz Clement, the concerto initially attracted little interest from the public, but its popularity slowly grew as prominent soloists such as Joseph Joachim, Eugene Ysaÿe, and Henri Vieuxtemps began to perform the work regularly. Beethoven was not an especially strong violinist, but he developed quite a respectable touch for idiomatic violin writing by taking stylistic cues from the finest players of the French school, namely Kreutzer, Rode, Baillot, and Viotti.
Beethoven's violin concerto opens with a simple pulsing timpani motive that becomes the driving force for the entire movement. Many popular French concertos of the day used percussion to evoke the sounds of a military march, a common theme in French music of the late eighteenth and early nineteenth centuries. After a fully developed orchestral introduction, the solo violin enters with a cadenza-like passage of broken octaves, followed by an ornamented version of the orchestra's first theme. Somewhat uncharacteristically for the period, the violinist remains mostly in the uppermost range of the instrument rather than in the throatier lower registers. This style of writing was well suited to Clement, who was known for his "customary elegance and grace," a sharp contrast to the highly charged style of most French violin soloists at the time.

The second movement continues the soaring lyrical vein of the first movement in a set of variations, preserving a calm stillness. After the second movement's peaceful tenderness, the third movement comes as a surprising burst of exuberance. The violin often assumes an accompanimental role as different parts of the orchestra present fragments of the main theme. Following a cadenza, the orchestra and soloist travel through several remote harmonic areas before returning for a brief coda.

—Note by Martin Shultz

BIOGRAPHIES

DREW BAKER is a composer and pianist from Boston, Massachusetts. His compositional output includes works for a variety of chamber ensembles. The Northwestern University Contemporary Music Ensemble and the Gamma UT Ensemble at the University of Texas have performed his compositions. In 2003 he received performances at the MUSIC 03 Festival in Cincinnati and at the Green Lake Festival of Music in Wisconsin. Mr. Baker earned a Bachelor of Music degree in piano performance from the Eastman School of Music. In 2002 he completed the Master of Music degree in composition at the Shepherd School of Music. Currently he is a doctoral student at Northwestern University. Mr. Baker has studied composition with Karim Al-Zand, Shih-Hui Chen, Marti Epstein, and Augusta Read Thomas.

MARLON CHEN graduated with a Master of Music degree in conducting from the Shepherd School of Music in May of 2001 having studied with Larry Rachleff. He returns to the Shepherd School this season as staff conductor. A resident of Houston for twenty-one years, he attended the High School for the Performing and Visual Arts. He studied clarinet at the University of Michigan and graduated with the Bachelor of Arts degree in music (1995). Mr. Chen has participated in the Aspen Music Festival's conducting seminar with Murry Sidlin and David Zinman. In the summers of 2000 and 2001, Mr. Chen studied operatic conducting with Italian conductor Gianluigi Gelmetti at the Accademia Chigiana in Siena, Italy. Last summer he conducted Madame Butterfly at the English School of Opera Festival in Kingston, England. In addition to his responsibilities at the Shepherd School, he is currently associate conductor of the Youth Orchestras of San Antonio, conductor of the orchestra at the University of Incarnate Word in San Antonio, and music director of the Southeast Texas Youth Symphony.
“A fiddler’s fiddler” is how violinist SERGIU LUCA was described by a reviewer in the Washington Post. This is typical praise for a concert personality who has enjoyed a world-wide career. He combines an unparalleled diversity of repertoire with inspired virtuosity as a soloist with orchestras as well as in recitals annually at major music centers around the world. A native of Rumania, Mr. Luca made his debut with Israel’s Haifa Symphony at the age of nine. Following his studies in England and Switzerland, he came to the United States to study with the Ivan Galamian at the Curtis Institute.

Soon after his debut with the Philadelphia Orchestra in 1965, he was chosen by Leonard Bernstein to play the Sibelius Violin Concerto with the New York Philharmonic for a special CBS television network tribute to the Finnish composer. He has subsequently performed with many of the world’s leading orchestras in Europe, Israel, Latin America, and the United States, including the Cleveland, St. Louis, Pittsburgh, Detroit, Houston, Baltimore, Atlanta, and National Symphony Orchestras, as well as the Israel Philharmonic, New Philharmonia of London, and the Zurich Tonhalle Orchestra.

Sergiu Luca’s many recordings attest to his sensitivity for varied styles and periods of music. He made a sensation with his recordings of the complete unaccompanied works of J.S. Bach, the first rendering on an original instrument. Subsequent recordings of music by Bartók, Schumann, Schubert, Mendelssohn, Tartini, Janáček, and William Bolcom, as well as orchestral recordings with Leonard Slatkin and the St. Louis Symphony and David Zinman and the Rochester Philharmonic gained him international acclaim.

As a recitalist, Sergiu Luca has performed throughout North America and in Europe, Mexico, and Japan. He has collaborated with such keyboard artists as Albert Fuller, Emanuel Ax, Anne Epperson, Joseph Kalichstein, Malcolm Bilson, Peter Serkin, Brian Connelly, and Gustav Leonhardt.

Sergiu Luca is the Dorothy Richard Starling Professor of Classical Violin at the Shepherd School of Music. He is also the founder of the presenting organizations Chamber Music Northwest and Da Camera of Houston, and of the ensemble CONTEXT, which was formed in 1994.

UPCOMING ORCHESTRA EVENTS

Wednesday, February 25, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Marlon Chen, guest conductor A program of thesis works by graduate students: James Bishop - The Phoenix; Joseph Patrick Sarshaothar; and Thomas Osborne Shards. Stude Concert Hall. Free admission.


Friday, March 26, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: Hindemith - Symphonic Metamorphosis of Themes by Carl Maria von Weber; Bartók Piano Concerto No. 2 (Jeffrey Neufeld, soloist; Marlon Chen, conductor); and Debussy La Mer. Stude Concert Hall. Free admission.