

*SHEPHERD SCHOOL
CHAMBER ORCHESTRA*

LARRY RACHLEFF, music director

JOHN PERRY, piano

Sunday, October 3, 1999

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

*Romance for String Orchestra
in C Major, Op. 42*

*Jean Sibelius
(1865-1957)*

*Piano Concerto No. 3
in C minor, Op. 37*

*Ludwig van Beethoven
(1770-1827)*

Allegro con brio

Largo

Rondo. Allegro

John Perry, soloist

INTERMISSION

Variaciones Concertantes

*Alberto Ginastera
(1916-1983)*

Tema per Violoncello ed Arpa.

Adagio molto espressivo

Interludio per Corde. L'istesso tempo

Variazione Giocoso per Flauto. Tempo giusto

Variazione in modo di Scherzo per Clarinetto. Vivace

Variazione drammatico per Viola. Largo

Variazione canonica per Oboe e Fagotto. Adagio tranquillo

Variazione ritmico per Tromba e Trombone. Allegro

Variazione in modo di Moto perpetuo per Violine.

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

*In consideration of the performers and members of the audience, please
check audible paging devices with the ushers and silence audible timepieces.
The taking of photographs and use of recording equipment are prohibited.*

SHEPHERD SCHOOL CHAMBER ORCHESTRA

Violin I

Heather LeDoux,
concertmaster
Lun Jiang
Jonathan Godfrey
Noel Martin
Quan Jiang
Elbert Tsai

Violin II

Tammie Gallup,
principal
Matthew Fuller
Abigail Karr
Ari Maron
Alessandra Jennings
Alda Schwonke

Viola

Sheila Browne,
principal
Matthew Dane
Misha Galaganov
Mieka Kohut
Karoline Schwartz

Cello

Erin Breene,
principal

Cello (cont.)

Tomoko Fujita
Livia Stanese
Elizabeth Glennon
Cheng-Hou Lee

Double Bass

David Molina,
principal
Matthew Medlock
Dacy Gillespie

Flute

Robert Pagan
Marisela Sager

Piccolo

Marisela Sager

Oboe

Monica Fosnaugh
Yuh-Pey Lin

Clarinet

Angella Hedrick
Molly Mayfield
Rochelle Oddo

Bassoon

Andrew Gott

Bassoon (cont.)

Jenni Groyon
Kathy Kvitek

Horn

Jason Snider
Jeffrey Garza
Miguel Garza

Trumpet

Michael Brozick
David Dash
Thomas Hooten

Trombone

Paul Fleischman

Harp

Kathleen Wychulis

Timpani

Patrick Kelly

Orchestra Manager

Martin Merritt

Orchestra Librarian

Karen Slotter

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

UPCOMING ORCHESTRA CONCERTS

Friday, November 5, 8:00 p.m. - SHEPHERD SCHOOL SYMPHONY ORCHESTRA
Larry Rachleff, conductor PROGRAM: John Adams - *Short Ride in a Fast Machine*;
and Bruckner - *Symphony No. 4 in E-flat Major, "Romantic."*
Stude Concert Hall. Free admission.

Saturday, November 6, 8:00 p.m. - SHEPHERD SCHOOL CHAMBER ORCHESTRA
Larry Rachleff, conductor; Marlon Chen, guest conductor
PROGRAM: Stephen Yip - *Kaph*; Dvořák - *Serenade for Strings in E Major, Op. 22*;
and Mozart - *Symphony No. 41 in C Major, K. 551 "Jupiter."*
Stude Concert Hall. Free admission.

PROGRAM NOTES

Romance for Strings in C Major, Op. 42 Jean Sibelius

Jean Sibelius is considered to be one of the greatest composers of the twentieth century and a master of symphonic form. His genius for orchestral writing is especially evident in his compositions for small or string orchestra. Originally titled **Andante in C**, the **Romance in C Major, Op. 42**, was written in 1904 during Sibelius' revisions of his **Violin Concerto in D minor**. Employing subtle nuances in dynamics and simple yet dramatic melodic lines, Sibelius compressed the idea of a large orchestra into this small form. In the **Romance in C**, Sibelius captivates the listener by withholding the C major cadence until the end of the piece. As the E minor opening melody progresses, one hears a small motive (a "falling fifth"—one of Sibelius' trademarks) incorporated into the melody and echoed by the double bass. Instead of the anticipated C major cadence at the end of the first half of the A section, the opening theme is reiterated in C minor in canonic imitation, ending abruptly without a cadence. The B section begins in E major with an expressive melody and ostinato accompaniment that soon develops harmonic, melodic, and dynamic tension. Although a C major chord is heard at the climax of the section, a cadence is once again avoided. Instead, the opening theme returns in inversion, and only with the recapitulation comes the long awaited cadence.

Piano Concerto No. 3 Ludwig van Beethoven in C minor, Op. 37

Of the five piano concerti written by Ludwig van Beethoven, the **Piano Concerto No. 3 in C minor, Op. 37**, has been the most influential. Dating from as early as 1800 to as late as 1803, the concerto spans Beethoven's early and middle periods. The form, style, and motivic development in the **Piano Concerto No. 3** are very different from what is found in its two predecessors, and these compositional elements help to define Beethoven's middle period. For example, the orchestral exposition is more symphonic, modulating to the relative major for the second theme, and traveling to C major before returning back to C minor for the entrance of the soloist. (Usually the modulation takes place after the entrance of the soloist). Beethoven uses scale passages at the soloist's entrance to showcase the performer's virtuosity before moving on to the thematic material originally presented by the orchestra. Scale passages are employed again at the end of the exposition, the beginning of the development section, and at the end of the movement. The second movement opens in E major, which is very distant from C minor harmonically. After the initial shock of

this sudden key change, the listener is soothed by the solemn, expressive movement and its elaborate embellishments. Beethoven returns to C minor for the Rondo third movement. However, upon the arrival of the coda, the tempo is changed from allegro to presto, and the key is changed to C major.

Variaciones Concertantes Alberto Ginastera

"From my childhood I remember the night-sounds: the crickets, the birds, and the frogs. There was the atmosphere of the great plains of the Pampas and the huge expanse of night sky full of stars. I remember certain light effects — moonlight on the banana trees or on the Parana River and the fireflies — all these become a part of one's soul, and they all reappear in my compositions." In his **Variaciones Concertantes** for chamber orchestra, Alberto Ginastera captures this Argentine element in the opening "tema." The arpeggios of the harp suggest the presence of a guitar, while a solo cello introduces the theme. The influence of Debussy, Stravinsky, and Bartók can be heard in the succeeding variations as Ginastera employs the woodwind, brass, and string sections in unique combinations to produce beautiful colors and textures. The **Variaciones Concertantes** has often been referred to as a "concerto for orchestra" because of the solos for almost every principal player of each section of the orchestra.

— Notes by Willa Collins

BIOGRAPHY

JOHN PERRY, distinguished artist and teacher, earned his Bachelor's and Master's degrees at the Eastman School of Music and was a student of Cecile Genhart. During those summers, he worked with the eminent Frank Mannheimer. Recipient of a Fulbright Scholarship, he continued studies in Europe for four years where he worked with Wladyslaw Kedra, Polish concert artist and professor at the Akademie für Musik in Vienna, and Carlo Zecchi, renowned conductor, pianist, and head of the piano department at the Santa Cecilia Academy of Music in Rome.

Mr. Perry has won numerous awards including the highest prizes in both the Busoni and Viotti international piano competitions in Italy and special honors at the Marguerite Long International Competition in Paris. Since then he has performed extensively throughout Europe and North America to great critical acclaim. Also a respected chamber musician, Mr. Perry has collaborated with some of the finest instrumentalists in the world.

He also enjoys an international reputation as a teacher, presenting master classes throughout the world. His students have been prize winners in most major competitions and include two first-prize winners in the Rubinstein, four first-prize winners in the Music Teacher's National Association national contest, and first-prize winners in the Naumburg National Chopin competition, Beethoven Foundation competition, the Federated Music Clubs, and the YKA, AMSC, and YMF competitions, and finalists in the Chopin International in Warsaw, the Van Cliburn, the Queen Elisabeth, and the Three Rivers competitions.

Mr. Perry is Artist Teacher at The Shepherd School of Music, professor of music at the University of Southern California in Los Angeles, a member of the faculty of the Colburn School for the Performing Arts in Los Angeles, and frequent guest faculty member at the Banff Center in Alberta, Canada. During the summer, he is an artist teacher at the Aspen Music Festival and School, the Sarasota Music Festival, and the Victoria International Festival, as well as a visiting faculty member at the international music festivals in Alkmaar, Holland, and Grenoble, France. His recordings are available on the Telefunken, Musical Heritage Society, CBC, Fox, and ACA labels.

