

*SHEPHERD SCHOOL  
CHAMBER ORCHESTRA*

*LARRY RACHLEFF, Music Director*

*SERGIU LUCA*  
*guest conductor and soloist*

*Wednesday, April 22, 1998*

*8:00 p.m.*

*Stude Concert Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

***Symphony No. 6 in D Major, "Le Matin"***    *Franz Joseph Haydn*  
(1732-1809)  
*Adagio. Allegro*  
*Adagio. Andante. Adagio*  
*Menuet*  
*Finale. Allegro*

***Violin Concerto No. 3 in G Major,***    *Wolfgang Amadeus Mozart*  
***K. 216 "Strassburg"***    (1756-1791)  
*Allegro*  
*Adagio*  
*Rondeau. Allegro*

*Sergiu Luca, soloist*

## INTERMISSION

***Ouvertüre (Suite) No. 3***    *Johann Sebastian Bach*  
***in D Major, BWV 1068***    (1685-1750)  
*Ouverture*  
*Air*  
*Gavotte I alternativement*  
*Gavotte II*  
*Bourrée*  
*Gigue*

*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**

*Gabrielle Stebbins,*  
*concertmaster*  
*Barbara Downie*  
*Tomasz Golka*  
*Maria Sampen*  
*Jennifer Thompson*  
*Martha Walvoord*  
*Jana Vander Schaaf*

## **Violin II**

*Anne Huter,*  
*principal*  
*Gregory Ewer*  
*Zachary Carrettin*  
*David Fuller*  
*Fia Mancini*  
*Jocelyn Adelman*  
*Samuel Thompson*

## **Viola**

*Chloë Kline,*  
*principal*  
*Jonah Sirota*

## **Viola (cont.)**

*Alexis Bacon*  
*Anna Bach-y-Rita*

## **Cello**

*Gregory Beaver,*  
*principal*  
*Katherine Schultz*  
*Corinne Cassini*  
*Erin Breene*

## **Double Bass**

*Kjetil Laukholm,*  
*principal*  
*Antoine Plante*

## **Flute**

*Christina Jennings*  
*Merrie Siegel*

## **Oboe**

*Jared Hauser*  
*Omri Raveh*  
*Rosemary Yiameos*

## **Bassoon**

*Amy Yang*

## **Horn**

*Kristina Crago*  
*Jeffrey Garza*  
*Austin Hitchcock*  
*Shane Smith*

## **Trumpet**

*Brian Brown*  
*David Dash*  
*Jens Larsen*

## **Timpani**

*Trent Petrunia*

## **Harpichord**

*Phillip Kloeckner*

## **Orchestra Manager**

*Martin Merritt*

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.

STRING SEATING CHANGES WITH EACH CONCERT.

## UPCOMING ORCHESTRA CONCERT

*Friday, April 24, 8:00 p.m.*

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

RICE CHORALE

*Larry Rachleff, conductor*

### PROGRAM

*Stravinsky - **Symphony of Psalms***

*Mahler - **Symphony No. 1***

*Stude Concert Hall*

*Admission (reserved seating): \$7/\$5*

*For tickets call 713-527-4933.*

## PROGRAM NOTES

### **Symphony No. 6 in D Major, "Le Matin" . . . Franz Joseph Haydn**

Haydn's "Morning" Symphony, written in 1761, was the first of a trilogy that included the "Noon" and "Evening" Symphonies. These were the first works that Haydn composed while in the service of Prince Paul Anton Esterhazy. Prior to his appointment in Esterhazy's court, Haydn had endured difficult times. He wrote chamber music and music of various popular sorts in Vienna, and he worked as a personal servant to the Court Composer Nicola Porpora in exchange for musical instruction. His first real position was as a musical director to Count Morzin in 1759. However, when Morzin was forced to dismiss him due to financial strain, Esterhazy was eager to employ him.

The titles of these first works were in fact suggested by the Prince. Haydn sought foremost to dazzle his new audience. He wanted to exploit the talents of the small orchestra and showcase its more virtuoso members, which included the famous violinist Luigi Tomasini. Therefore, the works appear to be at once symphonies and concerti.

"Le Matin" begins with an Adagio that evokes the awakening of dawn. The principal theme is heard first in the solo flute and then in the oboes. The bold and independent treatment of the wind instruments set against the string choir was very unusual for the time. The second movement features the solo "concertante" instruments while the winds are silent. The Minuet again mixes the strings and winds, and the Trio features a solo bassoon and double bass. The finale employs every instrument as a soloist and is dominated by virtuosic flourishes and brilliant scale-wise passages that were startlingly new for 1761.

### **Violin Concerto No. 3 in G Major, . . . Wolfgang Amadeus Mozart K. 216 "Strassburg"**

Mozart wrote all five of the Violin Concerti within a period of nine months during 1775, when he was nineteen years old. They were written while Mozart was employed as concertmaster at the court of the Archbishop of Salzburg. It is easily forgotten that Mozart was an accomplished violinist as well as a pianist. In fact, his father Leopold would have preferred for his son to further this talent and become "the first violinist in Europe." However, Mozart refused to take the instrument seriously and this led to his dismissal from his position in 1777. It is curious why he chose to write five violin concerti if not to exploit his own talent on the instrument. In any case, these concerti are the first true evidence of his creative maturity.

*The last three concerti in particular are set apart from the first two in that they are much more advanced and of higher quality. This is proof of Mozart's uncanny ability to rapidly absorb information and experience in a short amount of time. The concerti represent a transition in Mozart's writing from the earlier sinfonie concertante to the later piano concertos. The solo writing becomes freer in these works and takes on a more independent status.*

*The **Violin Concerto in G Major, K. 216**, reflects Mozart's youthful enthusiasm. Yet even with its abundance of thematic ideas, Mozart still managed to create an organized form. The concerto is scored for two oboes, horns, and the usual strings, and the expressive quality of the orchestral parts in general contributes to the work's charm. The opening Allegro is the longest and most elaborate movement. It is written in sonata form but suggests the aria. The second movement is marked Adagio instead of the more typical Andante. Here, flutes take the place of the oboes, and the movement is songful and operatic. The final Rondeau, with its strong dance character, contrasts with the delicacy of the Adagio. The solo part moves freely and exhibits contrasting moods and tempi.*

**Ouvertüre (Suite) No. 3 . . . . . Johann Sebastian Bach  
in D Major, BWV 1068**

*Bach wrote four orchestral suites of which this suite in D major is the third. It was probably composed in 1730-31, although the loss of the original autograph manuscript makes it impossible to discern the dates for any of Bach's orchestral suites. What is known is that it was written for performance by the Collegium Musicum of which Bach assumed direction in 1729. There was a great demand for music for this group, and Bach was constantly in need of new repertoire.*

*The **Suite in D Major** opens with an overture. Bach took the model of the older, formalized French overture and expanded it to make it the most lengthy and substantive movement of the suite. He used the French idea of fugal construction but combined it with the concertante writing of the modern Italian composer Antonio Vivaldi. The Overture is followed by an Air or Aria, a slow piece with a sustained cantabile melody in the upper register. The next movements in the suite, the Gavotte and Bourrée, were dances often employed by Bach. The final dance, Gigue, was a typical final movement for a suite, and Bach employs a lively one here.*

— Notes by Colleen Jennings

## BIOGRAPHY

*"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 legendary pedagogue 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 U.S., 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 in Europe, Mexico, Japan, and throughout North America. He has collaborated with such keyboard artists as Emanuel Ax, Albert Fuller, Anne Epperson, Joseph Kalichstein, Peter Serkin, Malcolm Bilson, 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 1995.*

