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12/15/48

**Boise Junior College
Department of Music**

presents

*Boise Junior College
Community Symphony*

JOHN H. BEST, Director



COLLEGE AUDITORIUM
DECEMBER 15, 1948

Program



ROSAMUNDE OVERTURE Schubert

SYMPHONY No. 104 IN D MAJOR Haydn

Adagio-Allegro

Andante

Menuetto

Allegro spiritoso

INTERMISSION

AIR OF AMINTA FROM IL RE PASTORE Mozart

SCENE AND GAVOTTE FROM MANON Massenet

Arminta Mathews

MASQUERADE SUITE Khachaturian

Waltz

Mazurka

Romance

Galop

Program Notes

This overture is in reality the overture to *Zauberharfe* (The Magic Harp), a melodrama for which Schubert wrote the music. The production was practically a total failure and only the overture remains to be performed today. Later Schubert used the overture for *Rosamunde, Princess of Cyprus*; hence the confusion as to the origin of the work.

The *Symphony in D Major* is one of a group of twelve commonly called the *London Symphonies*, and is considered by most scholars to be the last of Haydn's one hundred and four. At least in emotional depth and dramatic power, it marks a climax in the career of one who has been named the "Father of the Symphony." The second movement contains amid its restrained passion a breadth of vision and expression which clearly foreshadows Beethoven. The minuet implies much more than the usual dance form of which Haydn wrote hundreds. The last movement is built upon a jolly tune, *Red Hot Buns*, popular in London in the 1790's.

As its name implies *Il Re Pastore* is a cantata-like opera written by Mozart in 1775 for a visit of Archduke Maximilian. The libretto is based upon the poetic works of Metastasio. The opera is not in the current repertoire but this aria is commonly heard.

The setting of Act III in *Manon* is a courtyard in Paris on the day of a popular fete. Manon, although forcibly separated from her lover Des Grieux by the nobleman De Bretigny (an old roue), sings of merriment and gayety, declaring that one must love while young. Meanwhile the chorus surrounds Manon, dancing a *Gavotte*.

Aram Khachaturian, although Armenian by birth, is one of the three leading Soviet composers whom Stalin recently accused of writing music contrary to the Russian proletariat. The *Masquerade Suite* was composed in 1939 as incidental music for the tragedy. *Masquerade* written by the Nineteenth Century poet-dramatist Lermontov. The tragedy strikes out against the corruption and folly of the upper class in the Czarist regime. The *Waltz* depicts a spacious ballroom and its elaborately costumed dancers. In the *Mazurka* one recognizes suggestions of both Chopin and Tschaikowsky. The *Romance* is written in Romantic 19th Century style. Closing with the *Galop*, Khachaturian uses a brilliant satire that is at once impudent, rowdy, and mocking.

Personnel

First Violins

Kathryn Eckhardt Mitchell
Jack Bauer
Jack L. Ryman
De Nice Elder
Vina Jasper Bushby
Betty Jean Qualey
Bernard B. Albertson
Leona Friedly

Second Violins

Catherine Egleston
Mary Jane Houston
Vernon Melander
Doris Queen
Franklin Holsinger
Agnes Beall
Ethleen Evans

Violas

Mrs. Ralph Boal
Robert Atwood
Gladys Shook

Clarinets

Richard Rustay
Ernest Joy
Keith Taylor
Robert Baker

Cellos

Margaret Lucke
Lucile Braithwaite
Jane Wallich
W. E. Billings
Eunice Watson
O. V. Abrahamson
Mary Jean Burke

Horns

Eugene Slough
Ira Anderson

Trumpets

Beryl Carringer
Hugh Miller

Basses

Elaine Carringer
Ruth Snodgrass
Jim Baker
W. F. Lipka

Trombones

Gary Baxter
Ronnie Tippetts
Don Tarleton

Flutes

Phyllis Qualey
Eleanor Albertson
Joan Wahle

Percussion

Richard Vandenburg
Barbara Crowley
Alice Nelson
Lee Smith

Oboes

June Stille
LeRoy Brown