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 fête. Manon, although forcibly separated from her lover Des Grieux by the nobleman De Bretigny (an old roué), 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

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

Basses
Elaine Carringer
Ruth Snodgrass
Jim Baker
W. F. Lipka

Clarinets
Richard Rustay
Ernest Joy
Keith Taylor
Robert Baker

Horns
Eugene Slough
Ira Anderson

Trumpets
Bury! Carringer
Hugh Miller

Trombones
Gary Baxter
Ronnie Tippets
Don Tarleton

Percussion
Richard Vandenburg
Barbara Crowley
Alice Nelson
Lee Smith

Oboes
June Stille
LeRoy Brown