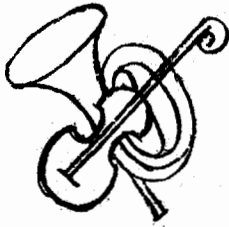


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05/22/55

Boise Junior College
Community
SYMPHONY
ORCHESTRA

JOHN H. BEST, Director



HELEN SCHLOFMAN
Soprano Soloist

COLLEGE AUDITORIUM
May 22, 1955

PROGRAM

OVERTURE TO ORIONE J. S. Bach

John Christian Bach (1735-1782), youngest son of Johann Sebastian Bach, came to London in 1762, having been engaged as an opera composer. "Orione" was his first English opera and its initial run lasted nearly three months at the King's Theatre. Bach's instrumentation is worthy of note for here he uses clarinets for the first time and substitutes English horns for the oboes.

SYMPHONY NO. 7 in A MAJOR L. Beethoven

Poco sostenuto - Vivace

Allegretto

After the vivid tonal pictures of the richly programmatic Sixth Symphony (Pastoral) of Beethoven, it is not surprising that there arose many and varied interpretations of the Seventh: a tale of Moorish knighthood, the progress of a political revolution, the scene of a village festival with the merry-making of lovers. All of these Beethoven infuriatingly rejected with a declaration that if any exposition was necessary it should be confined to characterization of the composition in general, which could be understood by any educated musician. Anyone, however, can readily see from the sprightly rhythms of the first movement why Wagner referred to the Seventh as the "apotheosis of the dance". The symphony had its premiere in 1813 with Beethoven conducting from the piano. Being quite deaf, he was able to hear only the louder portions of the work and resorted to violent gestures, often rising to his feet and shouting aloud to the orchestra.

INTERMISSION

SUITE from COMUS

H. Purcell

Overture

1. The Rout
2. Comus
3. Comus and the Rout
4. The Lady and Comus
5. Brothers' Entrance
6. Brothers' Dance
7. The Attendant Spirit
8. Dance for the Rout
9. Enchantment Dance
10. Triumph Dance
11. Apotheosis

Music from various theatrical works of Purcell has been adapted by Constant Lambert for the ballet "Comus", first given in London in 1942. The choreography follows the ideas set forth in John Milton's masque of the same name. The theme is the unassailable security of the virtuous man amid circumstances of violence and wrong. He exalts chastity; the Lady is the symbol of purity. Comus represents vice in seductive form. The elder brother is secure because of his study of philosophy; the younger brother is a neophyte, not having acquired a firm faith. Henry Purcell (1658-1695) was a prolific composer in all mediums and is revered by many as Britain's foremost native composer.

ARIA "DO NOT SAY I AM CRUEL" from DON GIOVANNI. W. Mozart
This aria, occurring in Scene 4, Act 2 of "Don Giovanni", is a plea from Donna Anna to her betrothed Don Ottavio, imploring him to not consider her cruel for postponing their marriage. Ottavio has sworn vengeance upon Don Giovanni for the murder of the Commandant, Donna Anna's father.

CHANSON TRISTE H. Duparc
Henri Duparc (1848-1933) was a pupil of Cesar Franck and together with Faure helped to develop a renaissance of the art song in France. Chanson Triste sets an obviously romantic mood in a French flavor.

ARIA "MUSSETTA'S WALTZ" from LA BOHEME G. Puccini
The Waltz Song comes from the second act of La Boheme where Musetta attempts to attract the attention of Marcel, an old friend while she is accompanied by Alcindoro, a nobleman whom she hopes to evade. She sings of the joy of conquest and how she captures men by a magic all of her own.
Helen Schlofman, soprano

ESPANA RHAPSODY E. Chabrier
The "España Rhapsody" constitutes Emmanuel Chabrier's chief claim to musical recognition. Chabrier (1841-1894), although French, has been credited with painting a more vivid tone picture of Spanish life than any composer living south of the Pyrenees.

ORCHESTRA PERSONNEL

VIOLINS

Kathryn Eckhardt Mitchell,
Concertmistress
Stella Margarette Hopper,
Ass't concertmistress
Leona Friedly
Marian Peterson
Ralph Purves
Karen Best
Sally Carlton
Carol Schnell
Lois Fry
Kay Fletcher
Lucy Lee Boal
John Helmick
Michael Smith

VIOLAS

Mrs. Ralph Boal
Stella Critelli
Ernest Taylor

CELLOS

Catherine Bieler
Marilyn Muzatko
Jane Wallich
Rebecca Hogg
Richard Blinn

BASSES

Berta Eichelberger
Carolyn Lawwill

PIANO-HARP

Carroll Meyer

FLUTES

Karlin Wiley
Duane Heidenreich

OBOES and ENGLISH HORNS

Ferne Coonrod
Mary Alice Hoppie

CLARINETS

James Hopper
Dan Cantrall

BASSOONS

William Schink
Judith West

HORNS

James Henry
Alfred Morrisette

TRUMPETS

David Wailes
Salvatore Donelli

TROMBONES

Wayne Petersen
Robert Newell
Charles Skillern

TIMPANI

Frank Grossman, Jr.

PERCUSSION

Cheri Belveal
Mary Alice Hoppie