

Boise Junior College

DEPARTMENT OF MUSIC

P R E S E N T S

BOISE JUNIOR COLLEGE
COMMUNITY ORCHESTRA

KATHRYN ECKHART MITCHELL, FOUNDER

JOHN H. BEST, DIRECTOR

COLLEGE AUDITORIUM EIGHT FIFTEEN P. M.

WEDNESDAY, FEBRUARY ELEVENTH

1951

PROGRAM

Symphony, No. 1 in C Major, Opus 21 - - - Beethoven

Adagio molto - Allegro con brio

Andante cantabile con moto

Menuetto, Allegro molto vivace

Adagio - Allegro molto e vivace

INTERMISSION

Academic Festival Overture, Opus 80 - - - Brahms

Espana Rhapsody - - - Chabrier

Danza Chilena y Estilo - - - Tucci

PROGRAM NOTES

It was not an immature composer who brought forth his first symphony in 1800. The young Beethoven had already twenty published works to his credit. He had proven himself a composer of merit in the realms of chamber music and piano sonata. In character the First Symphony points to past rather than the future, for it had been constructed with the great symphonic works of Mozart and Haydn as models. Yet it would be difficult to confuse this symphony with even the greatest Mozart or Haydn. The few dissonances, which are not at all bold to the modern ear, horrified the critics at its first performance. In a number of places the listener can discern some of the emotional and dramatic qualities that make the later Beethoven symphonies the free expression of a symphonic giant.

In 1879 Brahms was awarded an honorary degree, Doctor of Music. In return for the honor the faculty of Breslau University asked him to write a "Doctoral Symphony" or Festal Ode, at the least. Nearly a year later he submitted the Academic Festival Overture, which he described as a potpourri on students' songs a la Suppe. It must be remembered that he was notoriously irreverent toward his own music. The first song (We Had Built a Stately House) makes its appearance in the brass after a long drum roll. The thematic material of the second song (Der Landesvater) is treated somewhat quietly and bears a resemblance to the main theme in the last movement of the Symphony No. 1 in C minor. The bassoons first "laugh" out the theme of the (Fuchslied), an old hazing song for freshmen. The fourth song (Gaudeamus Igitur) was familiar to American college students of the late nineteenth century.

Immanuel Chabrier (1841-1894) is an example of a composer who overcame the obstacles of inadequate technical training and only an avocational contact with music by intense energy and an abundance of inspiration. He, together with Gabriel Faure foreshadows the twentieth century French school with its rebellion against conventional forms and harmonic treatment. The Espana was written after a visit to Spain and may be regarded, in spite of its exotic rhythms, as only synthetically Spanish.

Terig Tucci was born in Buenos Aires, 1897. After a thorough musical education he began writing small works which received warm praise from the critics. In 1923 Tucci came to the United States but was unable to find musical employment so by necessity worked at masonry. In 1930 he succeeded in having several of his compositions programmed by the N. B. C. Shortly after this he was called back to South America to become director for General Electric Co.'s short wave station. The foundation of Danza Chilena y Estilo is a dance known as the zamacueca. In this dance, as in others of Spanish origin, the dancers' feet are constantly active but the body remains almost motionless. Tucci has made an orchestral setting of this dance, that retains the original Chilean virility with strikingly unique treatment in color and phrasing.

PERSONNEL

First Violins

Jack L. Ryman
Catherine Egelston
Vina Jasper Busby
Betty Jean Qualey
De Nice Elder
Robert Atwood
Jack Bauer
Leona Friedly
Carol Jean Crouch
Connie Obenchain

Second Violins

Mary Jane Huston
Kay Morris
Doris Queen
Franklin Holsinger
Arnold Nixon
Myrtle Siebe
La Vera Swope
Sylvia Moore
Dixie Robinson
Bill Newby
Ethleen Evans

Violas

Kathryn Eckhardt Mitchell
Mrs. Ralph Boal
Gladys Shook

Cellos

William Reedy
Lucile Braithwaite
O. V. Abrahamson
Jane Wallich
Eunice Watson
Diane Nye

Basses

James Baker
Elaine Carringer
June Clifford
W. F. Lipka

Harp

Frances Flock

Flutes

Joan Wahle
Pat Wyrick
Colleen Locke

Oboes

June Stille
Duane Scott

Clarinets

Richard Rustay
John Young
Dick Kiltz
Ernest Joy

Bassoon

Edward Fowler

Trumpets

Dick Friesen
Gilbert Hochstrasser
Beryl Carringer

Horns

Ira Anderson
Eugene Slough

Trombones

William Logan
Gary Baxter
Ronnie Tippert

Percussion

Richard Vandenburg
William Johnston