

Boise Junior College

*Community
Symphony Orchestra*

JOHN H. BEST, CONDUCTOR



FERN NOLTE DAVIDSON)
ALTHEA CERVENY) DUO-PIANISTS
GUEST SOLOISTS

DECEMBER 4, 1957

Although Mendelssohn was strongly influenced by extra-musical subjects in his overtures and symphonies, he inevitably maintains an amount of objective detachment to the external scene or idea, avoiding the intense subjectivity of like compositions by Berlioz and Liszt. Mendelssohn's musical evocations of distant lands and oceans appear as the work of a visitor, sensitive and imaginative. The overtures with sound musical qualities, attractive thematic material, and frequent touches of genuine poetry have always found favor with the public. "Calm Sea and Prosperous Voyage", inspired by twin poems of Goethe, was composed when Mendelssohn was but nineteen. The Adagio introduction depicts the placid sea with indications of the rise of the wind shown by wispy flute phrases near the end. The prosperous journey begins with the Allegro Vivace, which possesses a strong feeling of movement accomplished partially by the rippling figurations throughout. The majestic coda indicates the arrival of the ship in port, the voyagers being welcomed with trumpet fanfares.

In 1917 the young Russian composer, Prokofieff conceived the idea of a symphony as Haydn or Mozart might have written it had they lived in our day. Although the work breathes the charm of the eighteenth century, it is essentially a deft and witty parody rather than a copy of its ideal prototype. Departing from tradition, he uses a gavotte instead of a minuet as the third movement and indulges in some Russian local color in the final movement. In its entirety the symphony lasts a little under twelve minutes.

Showing great promise as a child, Prokofieff was encouraged in his creative efforts and was sent as a youth to the Petrograd Conservatory, where he was severely criticized for his harmonic boldness and his aggressive use of rhythm. It is quite possible that the "Classical Symphony" stemmed from Prokofieff's desire to show his detractors how versatile was his ability. After World War II Prokofieff, along with several other prominent Soviet composers was sharply reprimanded by leaders in the Communist party for writing "decadent Western" music. While the others apparently were able to evade the issue, Prokofieff produced nothing more of consequence; the tyranny over the arts had snuffed out his creativity and eventually his life.

Soon after his return to Salzburg in 1779, Mozart composed the Eb Concerto for two pianos, presumably for himself and his beloved sister "Nannerl". Mozart had been away for nearly two years in Paris, Mannheim, Munich, seeking recognition and a permanent musical post. It had been a disappointing journey, professionally and personally; hopes for court appointments did not materialize and the death of his mother and the loss of his first love, Aloysia Weber, had spread a dark cloud over his spirit. The prospect of returning to his native village and his duties as Kapellmeister to the Archbishop seemed unbearable.

In general this concerto is a work of happiness, gaiety, and joy in itself. Here is certainly evidence of how little the secret of creative activity has to do with personal experience. However in the Rondo, which is frankly merry, the middle portion in C minor moves into regions that seem mysterious and quite serious. That the seriousness is not quite as deep as it might appear is shown by the fact that Mozart borrows one of these passages and puts it into the mouth of Papageno at the height of his comic anxiety in Act I of the Magic Flute.

The 'theme by Haydn' is indisputably not original with him, but was used as the basis for a set of divertimenti for wind instruments. Haydn refers to it as St. Antonii Chorale and it can be traced back more than two centuries before his time with no definite composership. The theme, which sounds like a blend of a hymn tune and a folk song is the kernel for Brahms' writing not only eight sets of variations, but in the Finale, eighteen smaller variations are spun above the theme in the bass, a type of passacaglia. In his fondness for variations Brahms is a disciple of Beethoven. Both composers rejected the ornamental type of writing used by Haydn and Mozart and chose what is known as the "characteristic" variation, rich in tempo and harmonic contrasts, and in Brahms particularly, abounding in interesting counterpoint. In the present set of variations Brahms leads to quite novel and unexpected complexities, which sometimes seem to have only a distant and subtle relation to the original theme.

Some months later Brahms rewrote the entire composition for two pianos, and it is often heard in this form. The orchestral version may be considered a prelude to Brahms' First Symphony. Having mastered the smaller forms, chamber music, sonatas, leider, Brahms was still reluctant to embark upon a full symphonic composition. Only after twenty years of experimentation, reams of discarded manuscript, came the first symphony.

PROGRAM

OVERTURE - CALM SEA AND PROSPEROUS VOYAGE,
OPUS 27 : Mendelssohn

CLASSICAL SYMPHONY, OPUS 25 Prokofieff
 Allegro con brio
 Larghetto
 Gavotte
 Molto Vivace

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Intermission

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CONCERTO for two pianos in Eb, K. 365 . . . Mozart
 Allegro
 Andante
 Rondo-Allegro

Fern Nolte Davidson
Althea Cervený, Soloists

VARIA TIONS ON A THEME BY HAYDEN, OPUS 56a. . .
 Brahms

Theme - Andante
Var. I - poco piu animato
Var. II - piu vivace
Var. III - con moto
Var. IV - Andante con moto
Var. V - Vivace
Var. VI - Vivace
Var. VII - Grazioso
Var. VIII - Presto non troppo
Finale - Andante

Baldwin piano from Holsinger Music, Inc.

ORCHESTRA PERSONNEL

FIRST VIOLINS

Kathryn Eckhardt Mitchell
Concertmistress

Stella Margarette Hopper

Leona Underkofler

Heidi Truax

Halcyon Weiser

Joyce Raasch

Lewjean Hower

Lois Fry

Shawna Robison

SECOND VIOLINS

Karen Best

Carol Schnell

Stephen Weiser

Tom Cochrane

Claudene Morrow

Don Hoffman

James Reed

Martha Larson

Linda King

Don Thomas

Martha Fritschle

Rosemary Hammer

VIOLAS

Robert Muzatko

Mrs. Ralph Boal

Elzora Greer

CELLOS

Catherine Bieler

Marilynne Muzatko

Wallis Bratt

Suanne Hower

Jane Wallich

David Hoffman

BASS

Anna Lawwill

Marcia Olsen

Elden Trapp

FLUTES AND PICCOLO

Margery Kallenberger

Julie Kreiensick

OBOES

Fern Coonrod

John Mercer

CLARINETS

James Hopper

Ian Carlstrom

John Laidlaw

BASS CLARINET

Shirley Olson

BASSOONS

Carol Miller

Toni Holverson

Virginia Orr

HORNS

James Henry

Larry Judd

Judy Ann Bushnell

Steve Tennyson

TRUMPETS

Dan Ford

Dick Buhler

Rollo Bacon

TROMBONES

Irwin Sower

Ruth Ann Potter

BASS TROMBONE

Larry Boyd

TUBA

John Clark

TIMPANI

Stan Rhees, Jr.

PERCUSSION

Gloria Bills