

PAMPHLET

Idaho State College, Boise
(Programs, 1958, etc.)

Boise Junior College

*Community
Symphony Orchestra*

JOHN H. BEST, CONDUCTOR



SOLOIST

CARROLL MEYER, PIANIST

December 3, 1958

PROGRAM NOTES

Size is no criterion of art. No dimensional laws govern artistic quality and as a result, there are ugly cathedrals and beautiful cottages. Coming between the expansive Sixth and the gigantic Ninth, the Eighth Symphony may be considered a miniature. Rather, it is a model of conciseness, each mood crystallized into the shortest possible statement. Abounding in humor, sometimes gruff, often deceptively polite, the symphony, beneath its surface, displays a curious nostalgic quality that raises the music from the status of high comedy. The second movement, with its satirical tick-tock, is built on a subject Beethoven used in an impromptu canon for his friend, Johann Maelzel, the inventor of the metronome. It is the last movement, a rondo Homeric in scale, that convinces us that the work is not "little" in conception and development but complete and of full stature.

All the orchestral music of Moussorgsky comes to us through the mind of his compatriot, N. Rimsky-Korsakoff. It is the opinion of many that Rimsky-Korsakoff, in "clearing up" the orchestration of Moussorgsky's music, devitalized his highly original style, sweeping away the apparent crudities that were part and parcel of Moussorgsky's musical thought. After having undergone numerous revisions as parts of uncompleted operas, the piece was introduced by Rimsky-Korsakoff in 1886, five years after Moussorgsky's death. The composer left the following synopsis: "A subterranean din of unearthly voices, Appearance of the Spirits of Darkness, followed by that of Tschernobog, Glorification of the Black God, the Black Mass, the Revelry of the Witches' Sabbath, interrupted from afar by the bell of a little church, whereupon the spirits of evil disperse, Dawn breaks."

There is ample evidence to support the contention that this concerto is a symphony with a highly difficult and spacious piano obbligato. The complex orchestral web that weaves about the soloist may at times threaten to over-shadow the dominance of the piano but the listener is soon conscious of the skillful balance between solo and accompaniment that lifts the exquisite virtues of ensemble music to a plane occupied by the symphonies and oratorios of the amplest proportions. The concerto may have been composed to illustrate aesthetic application of the word "abundance." Comprising four movements instead of the usual three, the concerto, needed, Brahms explained, 'something strongly passionate,' between the poetic first movement and the subdued Andante. Rarely is there found elsewhere so conquering a blend of exuberant vitality and fire, textured, contemplative, poetry.

PROGRAM

SYMPHONY NO. 8, F MAJOR, OPUS 93 Beethoven

Allegro vivace con brio

Allegretto scherzando

Menuetto

Allegro vivace

NIGHT ON BALD MOUNTAIN Moussorgsky

INTERMISSION

CONCERTO NO. 2, Bb MAJOR, OPUS 83. Brahms

Allegro

Allegro appassionato

Andante

Allegro

Carroll Meyer, Pianist

ORCHESTRA PERSONNEL

FIRST VIOLINS

Kathryn Eckhardt Mitchell,
Concertmistress
Leona Underkofler
Halcyon Weiser
Karen Best
Lewjean Hower
Joyce Raasch
Lois Fry
Carol Schnell
Marian Lawwill
Shawna Robison
James DeCoursey

SECOND VIOLINS

Edith Paxton, Principal
Stephen Weiser
Linda King
Don Thomas
Tom Cochran
Martha Fritschle
Sharon Budge
Gale West
Jean Brandt
Martha Larson

VIOLAS

Stella Margarette Hopper,
Principal

Mrs. Ralph Boal
Elzora Greer
Carol Truax

CELLOS

Catherine Bieler, Principal
S. E. Albritton
Suanne Hower
Wallis Bratt
Carmen Turner
Johanna Onffroy

BASSES

Marcia Olsen
Dennis Crowell

FLUTES AND PICCOLO

Margery Kallenberger
Kay Hosac
Karen Kast

OBOES

Russell Mamerow
Ferne Coonrod
Elaine Everett

CLARINETS

James Hopper
Ian Carlstrom
Vernon Helt

BASSOONS

William Schink
Toni Holverson
Virginia Orr

HORNS

James Henry
Steve Tennyson
Judy Ann Bushnell
Terry Carver
Bonnie Lambert

TRUMPETS

Dan Ford
Dick Buhler

TROMBONES

Irwin Sower
Bill Stevens

BASS TROMBONE

Jim Johnston

TUBA

John Clark

TIMPANI

Stan Vanderwell

PERCUSSION

Doug Bieler
Dwight Board

PIANO

Bette Ann Fulcher