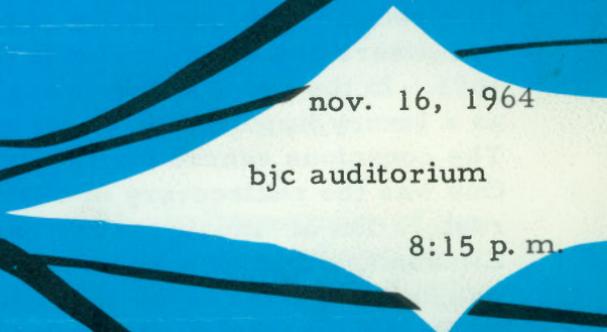


bjc  
community symphony orchestra  
29th season



john h. best, conductor



nov. 16, 1964

bjc auditorium

8:15 p. m.

## **\*\* PROGRAM NOTES \*\***

The Second Symphony was written at a time when Beethoven was in the depths of despair, yet there is no reflection in the music of his anguish and bitterness of soul. He wrote the greater part of the symphony in the summer of 1802 at Heiligenstadt, a resort village near Vienna, where he had gone for rest. His deafness had become oppressive; disturbed in mind and weak in body, he had contemplated suicide. But it was here in the autumn of the same year that he wrote that memorable letter to his brother known as the "Heiligenstadt Testament", affirming the victory he had won with himself with these final words: "It seemed impossible to leave the world until I had produced all that I felt called upon to produce, and so I will endure this wretched existence." Of the Second Symphony, Berlioz was written: "In this work everything is noble, energetic, proud. The introduction is a masterpiece of beautiful effects joined to an allegro of enchanting dash. The larghetto is a pure and frank song, later embroidered with rare elegance. In the scherzo one can imagine watching the fairy sports of Oberon's graceful spirits and in the finale comes a second scherzo with a playfulness perhaps still more delicate, more piquant."

Ralph Vaughan Williams (1872-1958) was the central and probably the greatest figure in the rich and extraordinary flowering of English music that took place in the 20th century. No such body of music by English-born composers had appeared since the death of Purcell in 1695. In the years between, England had accepted music as a luxury import from Germany, Italy and France. The conscious search for English roots took two paths. One was the rediscovery of folk music, the other the restoration of "music for the common man" in the great Elizabethan tradition of the 16th and 17th centuries. Vaughan Williams is the champion of the former movement; Delius, Holst, Walton and Britten tend to follow more closely the other path.

Whether Lt. Kije ever existed or not is not important in the presence of Prokofieff's spicy satire on military life. His portrayal of a military "hero", his birth, his wedding, his death is as cogent today as ever.

### PROGRAM

SYMPHONY NO. 2 IN D MAJOR, OPUS 36 . . . . .

Beethoven

Adagio molto - Allegro con brio

Larghetto

Scherzo

Allegro molto

### INTERMISSION

NORFOLK RHAPSODY NO. 1 IN E MINOR . . . . .

Ralph Vaughan Williams

KIJE'S WEDDING from Lt. KIJE SUITE . . . . .

Prokofieff

\*\*\*\*\*

The Administration and Music Department of the College cordially invites the orchestra and audience to a reception in the Student Union Ballroom after the concert.

## ORCHESTRA PERSONNEL

### FIRST VIOLINS

Kathryn Eckhardt Mitchell  
Concertmistress  
Leona Underkofler  
Stella Margarette Hopper  
Elvira McWilliams  
Ardith Moran  
Joyce Raasch  
Gloria Griffin

### SECOND VIOLINS

Sharon Olson  
James Cockey  
Resa Talbot  
Nona Callister  
Harold Parks  
Steven Durtschi  
Brian Higgins  
Billy Laxson  
Jo Ann House  
Jack Pedersen  
Shirley Cottrell

### VIOLAS

Mark Griffin  
Voncille Streetman  
Stan Jeppesen  
Robert Pfof

### CELLOS

Wallis Bratt  
Mary Best  
Catherine Bieler  
Virginia Cockrum  
Carolyn Payne

### BASSES

Ronald Brackett  
Robert Bakes

### HARP

Frances Reilly

### FLUTES AND PICCOLO

Margery Kallenberg  
Susan Larson  
Lynn Craig

### OBOES AND ENGLISH

### HORN

Russell Mamerow  
Jo Ann Robertson

### CLARINETS

James Hopper  
Michael Schirk

### BASSOONS

Kenneth Stamper  
Ferne Coonrod

### HORNS

James Henry  
Gary Bratt  
Dawn Taylor  
Russell Terrell

### TRUMPETS

John Maxson  
Dan O'Leary

### TROMBONES

Irwin Sower  
John King  
Dale Ball

### TUBA

John Clark

### TIMPANI AND

### PERCUSSION

Carl Williams  
David Eichmann