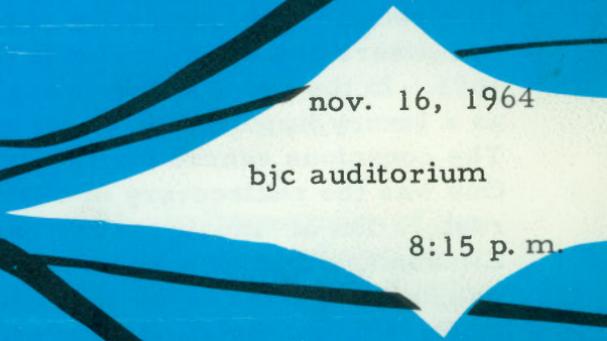


bjc
community symphony orchestra
29th season



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