BOISE COLLEGE

Community Symphony Orchestra

Soloist-George Zukerman, Bassoonist

Thirty-first Season

November 16, 1966 College Auditorium
Not being a fervent composer of program music, Brahms has left us no specific reference to his title 'Tragic'. Reiman, a foremost biographer of Brahms, indicates that the master has taken only the universal, constant, fundamental emotion of tragedy. (somewhat in the sense of Aristotle). Grandeur, nobility, deep emotional earnestness are the essentials of a tragic character.

The Mozart Bassoon Concerto exemplifies, within one composition, all the admirable solo qualities of this instrument; its lyricism, its versatility in tone color and range, and its virtuosity.

Within recent years, no one on this continent has been more influential in elevating the role of the bassoon to a position of prominence than George Zukerman. Born in England, educated in New York, Mr. Zukerman soon attracted world-wide attention with his solo and ensemble playing. His virtuosity and profound musicality have inspired a number of new compositions for the instrument. Now a resident of Vancouver, B. C., Mr. Zukerman is making outstanding contributions to Canadian musical life through the chamber ensemble, the Cassenti Players, the CBC, and his numerous solo appearances.

Ralph Vaughan Williams (1872-1958), one of the most important figures in contemporary English music, is closely associated with the renaissance of folk music that began after World War I. Along with the folklorist, Cecil Sharp, Vaughan Williams spent several years in the villages and hamlets of Norfolk collecting traditional melodies. Studying at the Royal Academy of Music in London, with Bruch in Germany, with Ravel in France gave him a breadth of scope that gives his music a universal aspect within its strong nationalistic qualities. The Symphony No. 5 relies heavily on the use of the ecclesiastical modes, occasioned by his study and interest in Tudor church music. The third movement of this symphony, the Romanza, is inscribed with the notation: "Based upon a scene from Bunyan's 'Pilgrims Progress'."
PROGRAM

TRAGIC OVERTURE, Opus 81.................. Johannes Brahms

CONCERTO IN Bb, K. 191..................... W. A. Mozart
   Allegro
   Andante ma adagio
   Rondo tempo di menuetto

George Zukerman, Bassoonist

INTERMISSION

SYMPHONY, NO. 5....................... Ralph Vaughan Williams
   Prelude
   Scherzo
   Romanza
   Passacaglia

The orchestra personnel and audience are invited to a reception honoring Mr. Zukerman, to be held in the Student Union Ballroom immediately following the concert.
ORCHESTRA PERSONNEL

FIRST VIOLINS
Warren Driver, Concertmaster
Leona Underkofler
Elvira McWilliams
Ardith Moran
Joyce Raasch
Christine Nokelby
Edward Haddock
Nona Callister

SECOND VIOLINS
Stephen Cottrell
Martha Schwartz
Steven Durtschi
Rize
Laura Turner
Sylvia Arbelbide
Matilyn Cosho

VIOLAS
Voncille Driver
Mark Griffin

CELLOS
Mary Best
Suzanne Townsend
Kathy Kingsbury
Margaret Von der Heide
John Grossman

BASSES
John Hamilton
Bruce Fuller

TIMPANI
Linda Sue Hawk

FLUTES AND PICCOLO
Lynn Craig
Mary Bass
Carolyn Neice

OBOES AND ENGLISH HORN
Russell Mamerow
Ferne Coonrod

CLARINETs
Michael Schirk
Ronald Morris

BASSoons
Greg Vaught
Anne Morrow

Horns
James Henry
Gary Bratt
Roger Walters
Dawn Taylor

TRUMPETS
Douglas Henderson
Gerald Bowman

TROMBONES
Roy Olds
Lawrence DeCicco
John Clark

TUBA
Roy Lindley