



hindemith: symphony,

"mathis der maler"

music auditorium

april 19
8:15 p.m.
1967

**boise college
community symphony
orchestra**

john h. best, conductor

PROGRAM NOTES

The Magic Flute, Mozart's greatest achievement in German opera was first produced in September of 1791, only little more than two months before his death. As was customary with Mozart, the overture is in itself a musical entity, having only slight reference to the subsequent opera music. As the opera deals with Free-Masonry, the full orchestral chords at the beginning of the overture and again in the middle can be construed to be all allusion to the signals given by knocking at the door of the lodge room. Exemplary of Mozart's finest writing is the fugal section of the last allegro.

Symphony, Mathis der Maler (Matthew the painter) is a symphonic integration of three excerpts from Hindemith's opera of the same name, based upon the life of the sixteenth century master, Matthias Gruenwald. The three movements: 1. Angelico Concert, 2. Entombment, 3. Temptation of St. Anthony were inspired by the great triptich painted by Gruenwald for the Eisenheim altar at Colman in Alsace. These images of a religious art that was at once naive and yet profound seem to have stirred the imagination of Hindemith. He has given us, in the first movement of the symphony, music inspired by Gruenwald's painting of the Nativity, in which the old German hymn "song of the Angels" is used with a delicate and poetic skill. The second movement, the entombment is only forty-five bars long but reflects poignantly the picture which delineates the Savior's entombment - a musical lament of sombre power and expressiveness.

In the third movement Hindemith remembers the scene of St. Anthony's temptation (reproduced on the program cover) the main musical theme is a writhing line, appearing first in the strings, then in the low brass, accompanied by an insistent but simple rhythmic figure. A huge climax is followed by a flowing theme, which again leads to turmoil. The movement closes with the depiction of St. Anthony's glorified vision, "Praise to the Savior of Zion" played by the woodwinds, followed by a mighty Alleluia delivered with utmost power by the brass.

PROGRAM

OVERTURE to the MAGIC FLUTE.....W. A. Mozart

SYMPHONY, MATHIS der MALER.....Paul Hindemith

- I. Angelic concert
- II Entombment of Christ
- III. Temptation of St. Anthony

The members of the orchestra and the audience are invited to a reception in the Student Union Ballroom after the concert.

In Berlin during March 1934 this symphony was first performed, conducted by William Furtwangler, who had made plans to produce the opera. The plans were cut short by the protestation of Richard Strauss who persuaded Dr. Paul Joseph Goebbels then Minister of Propaganda and Public Enlightenment for the Nazi party, to ban the works of Hindemith, declaring them to be "degenerate". Hindemith was forced to leave Germany and in 1940 came to the United States where he taught for many years.

ORCHESTRA PERSONNEL

FIRST VIOLINS

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

SECOND VIOLINS

Stephen Cottrell
Martha Schwartz
Steven Durtschi
Nancy Rice
Laura Turner
Sylvia Arbelbide
Marilyn Cosho

VIOLAS

Voncille Driver
Mark Griffin
Linda Anderson
Carol Strong

CELLOS

Mary Best
Sally Runner
Kathleen Kingsbury
Suzanne Townsend
Margaret Von der Heide

BASSES

John Hamilton
Robert Bakes
Bruce Fuller

FLUTES AND PICCOLO

Lynn Craig
Mary Bass

OBOES

Russell Mamerow
Ferne Coonrod

CLARINETS

Micheal Shirk
Ronald Morris

BASSOONS

Greg Vaught
Anne Morrow

HORNS

James Henry
Gary Bratt
Roger Walters
Dawn Taylor

TRUMPETS

Edward Beisly
Douglas Henderson

TROMBONES

Roy Olds
Kenneth Eichelberger
Lawrence DeCicco

TUBA

John Clark

TIMPANI

Ray Grant

PERCUSSION

Lee Abbott
Judith Smith