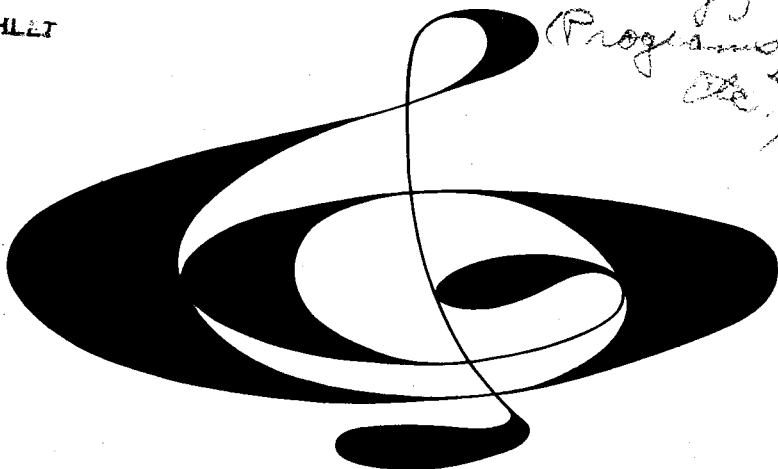


PAMPHLET

Idaho State College, Boise
NOV 20 '68
(Programs, Events,
etc.)

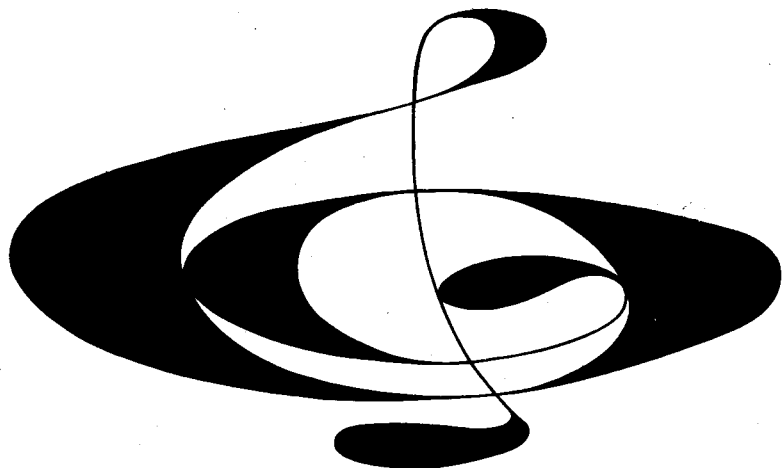


BOISE STATE COLLEGE

Community Symphony

WINNER BEST Conductor

1968



BOISE STATE COLLEGE LIBRARY

-- PROGRAM NOTES --

After accepting an honorary doctorate from Breslau University in 1879, Brahms learned that he was expected to compose something for the university as an acknowledgment. The honorary diploma described him as being the greatest German composer or serious music. Doubtless amused, Brahms decided to show another side of his nature, and he set about composing an overture based upon four student songs: "We Had Built a Stately House," "The Country's Father," "The Fox Song" (freshman hazing song) "Gaudeamus Igitur" (Wherefore let us rejoice). After introducing the first three songs, Brahms masterfully develops them and then proclaims the last song with full orchestra, ending in a burst of color.

Our soloist this evening, Alirio Diaz, was born in Carora, Venezuela, in 1913, and began his studies at the Caracas Conservatory. In 1950 he left for Spain to study at the Madrid Conservatory, where he was awarded the coveted "Prize Extraordinary." After studying with the master Andres Segoviz, he became his assistant at the Music Academy in Siena, Italy. As recitalist and soloist with orchestra throughout the world, he has been proclaimed as a major prophet of the classic guitar.

The Concierto de Aranjuez is one of the few major contemporary works for guitar and orchestra and has received enthusiastic acclaim since its premiere in 1940. Joaquín Rodrigo, born in Valencia in 1902, developed his prodigious talent in spite of being without sight since the age of three. After conducting and composing in a number of European centers, he returned to Spain to become Professor of Music History at the University of Madrid.

The Vivaldi Concerto in D was written for the lute, that delicate but subtly expressive solo and accompanying instrument of the Renaissance. Its charm is equally engaging in its guitar version.

Perhaps no composer has exerted as much influence on American music in its development during the last thirty years as Aaron Copland. The various phases of his composition have embodied all the major trends of the twentieth century. "Appalachian Spring" was commissioned in 1944 as a ballet for Martha Graham, a highly gifted American dancer. However, in its concert version, it has enjoyed a popularity exceeded by few American works.

(continued)

The title was provided by Miss Graham from a Hart Crane poem. Thematically, the work evolves from the Shaker hymn, "A Gift to be Simple." The flyleaf of the score bears the following description of the ballet's action: "A pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the last century. The bride to be and the young farmer-husband enact the emotions, joyful and apprehensive, their new partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his flock remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

- - P R O G R A M - -

ACADEMIC FESTIVAL OVERTURE, OP. 80 . . .Johannes Brahms

CONCEIRTO DE ARANJUEZ Joaquín Rodrigo

Allegro con spirito

Adagio

Allegro gentile

Alirio Díaz, Guitarist

INTERMISSION

CONCERTO IN D MAJOR Antonio Vivaldi

Allegro

Andante largo

Allegro

MR. DIAZ

APPALACHIAN SPRING Aaron Copland

(Note): The members of the orchestra and the audience are invited to a reception in the Student Union, honoring Mr. Diaz.

--ORCHESTRA PERSONNEL--

FIRST VIOLINS

Leona Underkofler,
Concertmistress
Elvira McWilliams
Mathys Abas
Leah Telford
Shirley Madsen
Carolyn Chandler
Trudy Johnson
Gloria Griffin

SECOND VIOLINS

Nancy Rice
Colleen Puterbaugh
Pamela Kangas
Jeff Shumway
Nancy Langworthy

VIOLAS

Mark Griffin
Peggy Ewing
Sylvia Arbelbide
Steve Drakulich

CELLOS

Sally Runner
Suzanne Townsend
Ruth Ann Ryder
David Ellis

BASSES

John Hamilton
Lona Youngberg
Bruce Fuller

PIANO

Larry Clabby

FLUTES AND PICCOLO

Lynn Craig
Mary Bass
Susan Clarke

OBOES AND ENGLISH HORN

Russell Mamerow
JoAnn Maxson

BASSOONS

William Schink
Lucy DesAulniers
Anne Morrow
Tom Powell

HORNS

James Henry
Terry Seitz
Carol Crooks
Russell Terrell

TRUMPETS

Stephen Smith
Spencer Ward
Paul Dodds

TROMBONES

Roy Olds
Ray James
John Clark

TUBA

Bruce Fuller

TIMPANI

Tim Celenski

PERCUSSION

David Scott
LaNetta Maxfield
James Dunn