BOISE STATE COLLEGE
Community Symphony

JOHN H. BEST  Conductor
1968-69

APRIL 25  Robert Aitken, Soloist

BOISE STATE COLLEGE LIBRARY
OVERTURE TO THE MEISTERSINGERS OF NUREMBERG ........................................ R. Wagner

Long a concert favorite, this overture is considered by many to transcend any other work of Wagner. Spacious and magnificent, the music projects vividly the ancient customs of medieval Nuremberg with its thousand gable-ends, its procession of guilds and crafts, and its watchmen with their horns, calling the hour. Clearly outlining the themes to come in the opera, the overture contains a magical blend of gaiety and tenderness, poetry and homespun, richly comforting earthiness.

FLUTE CONCERTO NO. 2 IN D MAJOR, K314 ............. W. A. Mozart

Allegro aperto
Andante ma non troppo
Allegro

Robert Aitken, Soloist

Alfred Einstein, the eminent biographer of Mozart, has aptly written: “All Mozart’s wind concerti have something special and personal about them, and when one hears them in a concert hall, which is seldom enough, one has the feeling that the windows have suddenly been opened and a breath of fresh air has been let in.” The Flute Concerto in D major is no exception with its brilliant opening movement, its tender andante, and its scintillating rondo, whose theme Mozart borrows for an aria in “The Abduction from the Seraglio.”

INTERMISSION

Our soloist this evening, Robert Aitken, is a native of Nova Scotia, and began his flute studies at the age of nine. The Vancouver Symphony summoned him for their first flutist when he was nineteen, after which he continued his development with Marcel Moyse in Paris. In 1965 he returned to Canada where he holds the co-principal flute position in the Toronto Symphony and is on the faculty of University of Toronto. A composer of great promise, Mr. Aitken received an award in November, 1969, as the outstanding Canadian composer of the year.
SOIREEES MUSICALES ........................................... Benjamin Britten

I. March
II. Canzonetta
III. Tirolese
IV. Bolero
V. Tarantella

Mildly satirical, these contrasting episodes are based upon themes from Rossini, the popular opera composer of the 19th century. Britten, born in 1913, writes in a style that does not reflect the influence of any one composer, but rather an amalgam of 19th and 20th century ideas with a particular gift for using familiar materials in a way that is at once unique. A great body of original material exists to his credit, including the operas “Peter Grimes” and “Albert Herring”, and the stirring oratorio “War Requiem”.

CONCERTO FOR FLUTE ........................................... Jacques Ibert

Allegro
Andante
Allegro scherzando

Robert Aitken, Flutist

The Ibert Flute Concerto joins the Saxophone Concert as outstanding examples of contemporary works for their respective instruments. Ibert, not widely known except for his vivid orchestral poem, Escales (Ports of Call), widened the scope of French instrumental music beyond Debussy and Ravel. Born in 1890, Ibert received the coveted Prize of Rome at the Paris Conservatory in 1919. His composition include most areas of expression, including theater and film music.
ORCHESTRA PERSONNEL

FIRST VIOLINS
Leona Underkofler, Concertmistress
Elvira McWilliams
Gloria Griffin
Leah Telford
Trudi Johnson
Carolyn Chandler
Catherin Zillner

SECOND VIOLINS
Colleen Paterbaugh
Sheri Plumb
Sue Rayborn
Debra Dutson
Sharon Stine
Marsha Lambert
Rosalie Braun
Patricia Huston

VIOLAS
Tom Tomkins
Peggy Ewing
Danette Dutson
Dick Ledford

CELLOS
Pamela Crookston
Ronald Itami
Wallis Bratt
Christine Carter
Karen Wall

BASSES
John Hamilton
Lona Youngberg
Robert Bakes
David Raffetto

PIANO
Larry Clabby

OBOES AND ENGLISH HORN
Russell Mamerow
Joanna Berry

CLARINETES
Michael Schirk
Deborah Mills

BASSOONS
William Schink
Sue Catey

HORNS
James Henry
Terry Seitz
Carol Crooks
Tom Snyder
Russell Terrell

TRUMPETS
Edward Beisly
Jeff Davis
Lee Jones

TROMBONES
Roy Olds
Scott Lund
Ray James

TUBA
John Clark

TIMPANI
Michael Requist

PERCUSSION
Robert Garrett
Sue Taylor