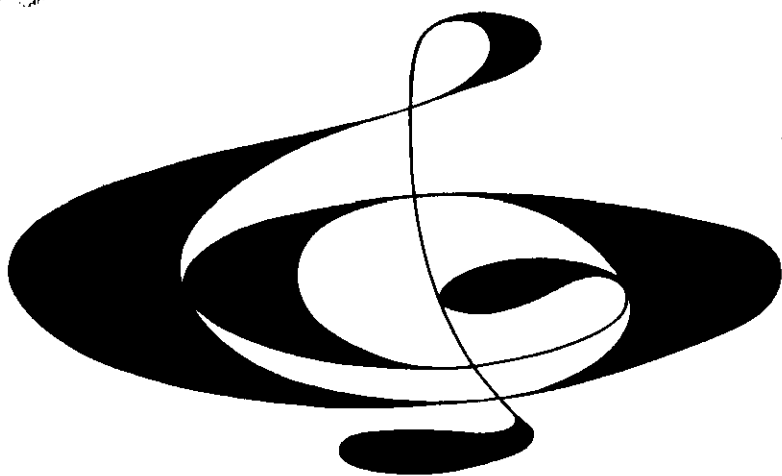


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11-7-67



BOYD STATE COLLEGE

Community Symphony

JOHN H. BEST Conductor

1969-70

November 9



PROGRAM

A LONDON SYMPHONY (Symphony No. 2) Ralph Vaughan Williams

Lento-Allegro Risoloto

Lento

Scherzo

Andante con moto-Allegro

It was nearly the middle of his long and fruitful life (1872-1958) before the public heard of a composer named Ralph Vaughan Williams. Having received his early training in Britain, he came under the influence of the German Bruch and the Frenchman Ravel, but the greatest factor in his compositional style was his life-long absorption of English folk music. These forces plus his love of Tudor counterpoint makes for an admirable balance of intellectual and emotional elements in his music.

After the premiere of The London Symphony in 1914 and again after its reappearance in a revised form in 1920, there has been much speculation about its descriptive intent. Vaughan Williams allowed Sir Albert Coates to publish a detailed description of each movement when the symphony was first heard. An example is his statement on opening portions. "The introduction pictures a scene at daybreak by the river—Old Father Thames flows calm and silent under the heavy gray dawn, shrouded in mystery. In the early morning hours we hear 'Big Ben' solemnly strike the half hour. Suddenly the scene changes; it is one of the Strand in the midst of the bustle and turmoil of morning traffic." But some time later the composer is quoted as saying: "A better title would be Symphony by a Londoner. If listeners recognize suggestions of such things as 'Lavender Cry' and 'Westminster Chimes,' they are asked to consider these as accidents and not as essentials of the music. Especially noteworthy of the symphony is the second movement, of which no less than three critics have declared is the finest slow movement in any symphony of the first third of the twentieth century.

ROMANCE IN F, OPUS 50 Beethoven

Arthur Polson, Violinist

The deep brooding pathos of Beethoven, the Romantic, plus the soaring lyricism of a simple but poignant melody have made the two Beethoven Romances for violin and orchestra welcome additions to the renowned Concerto in D as staple concert fare since their inception. The year 1970 being the 200th Anniversary of the period of Beethoven, the B.S.C. Community Symphony will include one Beethoven work on each concert of the 1969-70 season.

*****INTERMISSION*****

OVERTURE TO DIE ENTFUHRUNG IL SERAGLIO . . . W.A. Mozart
(Abduction of the Harem)

The German Singspiel of which IL Seraglio is classed, has been called early German operetta; but it is far more than this in the hands of Mozart . . . Here exists a fine balance between drama and music, giving opportunity for the soloists and ensembles to expand their "musical wings." The plot of the opera deals with the abduction of the heroine, Constance, her maid Bionda, and her fiance, Bedrilo by the Selim Pasha and their eventual release due to the bravery of Constance and the leniency of the Pashi, (Shiek). It must be remembered that with Mozart the overture is not a potpourri of tunes that is expect to be heard in the opera, but a delightful orchestral prelude, musically sufficient to itself.

CONCERTINO IN A MINOR Arthur Polson

Allegro Vivace
Andante
Moderato

Arthur Polson, Violinist

The Concertino, written in 1957, has been performed frequently in Canada and in Western United States. Scored for strings alone, the concertino is unique in its unaccompanied second movement. The first movement is a sparkling Vivace spiced with some dissonance; but neo-classic in its structure and style. Largely modal, the third movement abounds in polyrhythmics and dazzling solo work.

Our soloist this evening was born in Vancouver, B.C. in 1934, began playing the violin at age 4 and gave his first solo recital at age 14. He studied with Gregor Garbovitsky and Louis Persinger and returned to his native city to join the Symphony. From 1955-1965 he made successful tours of Canada and the United States as well as numerous C.B.C. and television appearances. In 1958 his brilliant performance of the Shatakovitch Violin Concerto won an outstanding ovation from both audience and critics and placed him in the ranks of the finest international violinists.

(The audience and the members of the orchestra are invited to a reception in honor of Mr. Polson at the Student Union Gold Room after the concert.)

ORCHESTRA PERSONNEL

FIRST VIOLINS

Leona Underkofler, Concertmistress
Elvira McWilliams
Gloria Griffin
Shirley Madsen
Trudy Johnson
Carolyn Chandler

SECOND VIOLINS

Colleen Puterbaugh
Catherine Zillner
Sheri Plumb
Sharon Stine
Debra Dutson
David Hunt
Monica Forman
Patricia Huston
Rosalie Braun

VIOLAS

Mark Griffin
Sylvia Arbelbide
Peggy Ewing
Danette Dutson

CELLOS

Sally Runner
Pamela Crookston
Ronald Itami
Ruth Ann Ryder
Melanie Limb
Christine Carter

BASSES

John Hamilton
Lona Youngberg
Robert Bakes

PIANO

Larry Clabby

TIMPANI

Michael Requist

OBOES AND ENGLISH HORN

Russell Mamerow
Ferne Coonrod

CLARINETS

Michael Schirk
Deborah Mills

BASS CLARINET

Douglas Ward

BASSOONS

William Shink
Virginia Gilman

HORNS

James Henry
Terry Seitz
Carol Crooks
Russell Terrell
Tom Snyder

TRUMPETS

Melvin Shelton
Harry Simons
Rollo Bacon
Dennis Hansen

TROMBONES

Roy Olds
Scott Lund
Ray James

TUBA

John Clark

PERCUSSION

Howard Hartman
Robert Garrett

FLUTES AND PICCOLO

Susan Clark
Mary Olds
Julie Shohler