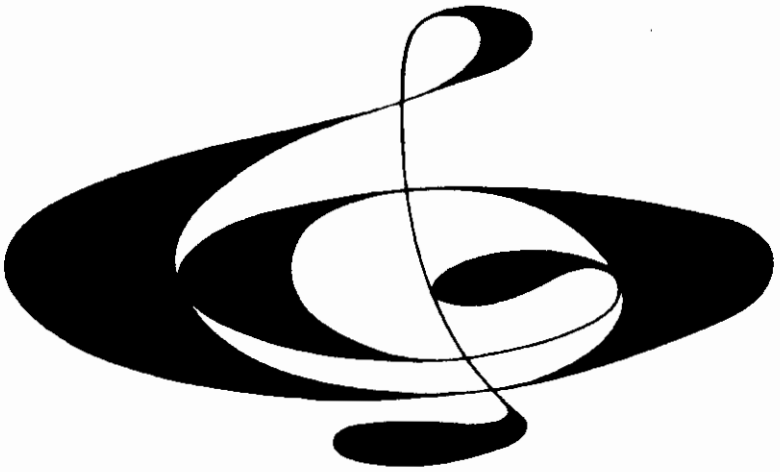


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**BOISE STATE COLLEGE**

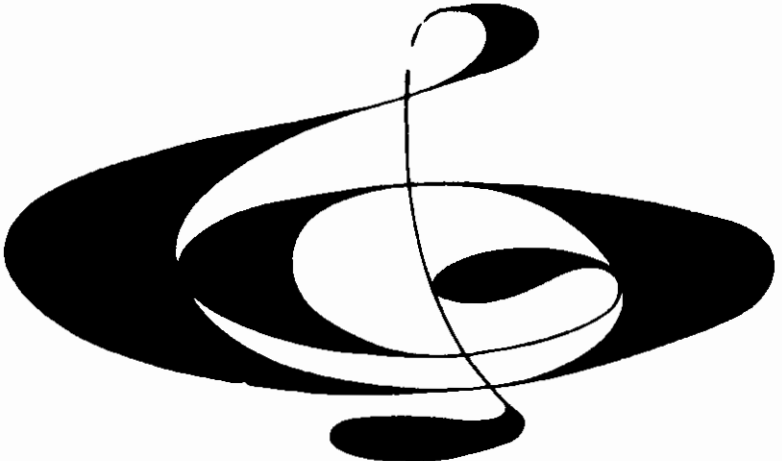
*Community Symphony*

**JOHN H. BEST** Conductor

1970 - 71

**NOV. 8**

**David Hoffman, Soloist**



## PROGRAM

### OVERTURE TO CORIOLANUS, OPUS 62 . . . . . Ludwig van Beethoven

Throughout the musical world, the year 1970 has been the occasion for commemorating the two-hundredth anniversary of the birth of Beethoven. (Dec. 16) The German master seemed partial to the selection of historical or legendary heroes as the basis of his concert overtures. Coriolanus is the central figure in a tale of valor from early Roman legend. The surname was given him for his bravery in capturing the Volscian town Corioli. He was later impeached by the Roman Senate for his arrogant attitude and ended his days in exile with the Volscians. Beethoven's tragic hero is based upon a drama by Heinrich von Collin and differs only in detail from the Shakespeare portrait. As is his custom, Beethoven does not attempt to relate musically the events of the Coriolanus drama but rather seeks to capture the emotional states of the poignant legend.

### CONCERTO IN Bb for VIOLONCELLO . . . . . Luigi Boccherini

*Allegro moderato*  
*Adagio*  
*Allegro-Rondo*

*David, Hoffman, Soloist*

Boccherini, who is known to the layman as the composer of a minuet and a cello concerto, wrote at least 467 instrumental works-probably exceeding in output his famous contemporary, Franz Joseph Haydn. Born in Italy Boccherini was the son a bass player who was his first teacher. At age 14 he was sent to Rome to continue his studies, and there he soon made a name for himself as performer and composer. He toured Europe as one of the first cello virtuosi and finally settled in Spain. Despite his success both as performer and composer, he died nearly forgotten and poverty stricken. The Bb violoncello concerto stands with the Haydn D major as a model of the classical repertoire for the instrument.

David Hoffman, formerly of Emmett and Twin Falls, Idaho is presently a doctoral student in performance at Yale University, Studying with Aldo Parisot. He began his cello studies with John H. Best at Boise State College and was graduated from Northwestern University. He served for two seasons as assistant principal cellist with Cincinnati Symphony and is now principal cellist with the New Haven Symphony. He has appeared as soloist with the Northwestern and Yale Orchestras.

\*\*\*\*\* INTERMISSION \*\*\*\*\*

**CONCERTO NO. 7 for ORCHESTRA .....Alan Hovhaness**

*Allegretto*  
*Allegro*  
*Allegretto (Double Fugue)*

Alan Hovhaness (1911-) grew up in New England, but his identification with the heritage of his Armenian ancestors led him to modes of expression rooted in the music of the Orient. His is a tranquil, contemplative music that often takes on the character of mystic incantation. His melody is a species of rhapsodic cantillation, abounding in repeated-note patterns of fanciful arabesques that capture the improvisational quality of the songs of the Near East. He is an exotic rather than fundamentally an experimentalist. The listener is invited to indulge, alternately between a fanciful, diversionary dream and a keen analysis of the Baroque-like mass of imitative devices. A prolific composer, Hovhaness disdains no commission that will allow him to write what he believes to be music suitable for a particular occasion. The Concerto for Orchestra No. 7 was commissioned for the Louisville, Kentucky Symphony.

The term Concerto for Orchestra, although somewhat a confusion of titles, follows the example of Bela Bartok in his work by the same name, which is designed to set the instruments of the orchestra in focus as distinct tone colors as well as erect massive composite sounds.

**WALTZES from DER ROSENKALIER .....Richard Strauss**

In this selection from "The Cavalier of the Rose", a light opera, we hear sounds not from the tragedy of "Salome" and "Electra" but from the merriment of carefree Vienna. Richard Strauss here has created an atmosphere in the tradition of Johann Strauss, but quite dissimilar in its harmonic flux and varied instrumental color.

JHB

## ORCHESTRA PERSONNEL

### First Violins

Leona Underkofler, Concertmistress  
Elvira McWilliams  
Ardith Moran  
Catherine Zillner  
Jim Cockey  
Catherine Portsche  
Colleen Puterbaugh

### Second Violins

Marsha Lambert  
Catherine Crow  
Donna Morehouse  
Sharon Stine  
Jenny Callister  
Pat Huston  
Marjorie Cochrane  
Roy Williams  
Margo Michaelson  
Patty Strand

### Violas

Jan Wallich  
Norma Dominick  
Peggy Ewing  
Kathy VanHouten

### Cellos

\*Wallis Bratt  
Ronald Itami  
Pamela Crookston  
Suzanne Townsend  
Julia Pullen  
Patricia Kim

### Basses

John Hamilton  
Lona Youngberg  
Robert Bakes  
David Raffetto  
Brenda Proctor

### Harp

Dorothy Larson

### Keyboard

Alan Ludwig

### Flutes and piccolo

Gretchen Edeger  
Rilla Berg  
Carol Deasy

### Oboes and English Horn

\*Russell Mamerow  
Joanna Berry

### Clarinets

Deborah Mills  
Laura Leslie

### Bassoons

Sarah Stobaugh  
Kendall Peckham

### Horns

\*James Henry  
Terry Seitz  
Tom Snyder  
Mary Ann Hopper

### Trumpets

Ray Booth  
Kirt Kitchen

### Trombones

Scott Lund  
Keith Kehler  
Ray James

### Tuba

Jim Kline

### Timpani

John Huxsol

### Percussion

David Scott