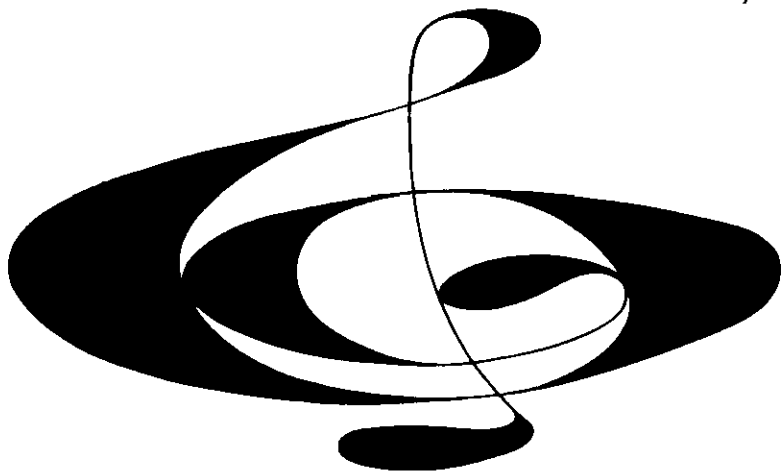
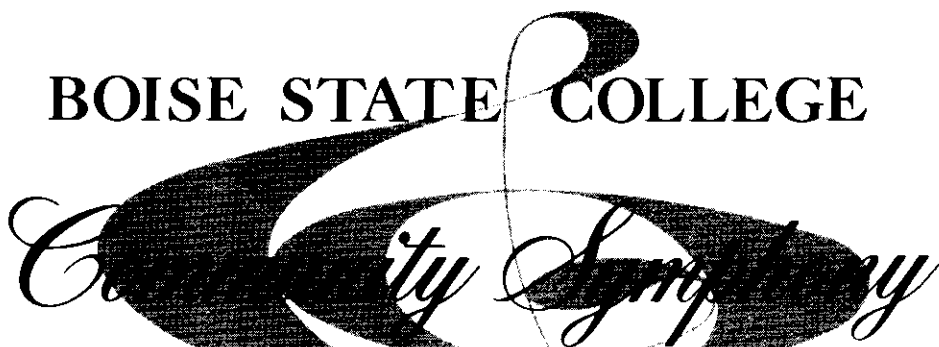


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BOISE STATE COLLEGE



JOHN H. BEST Conductor

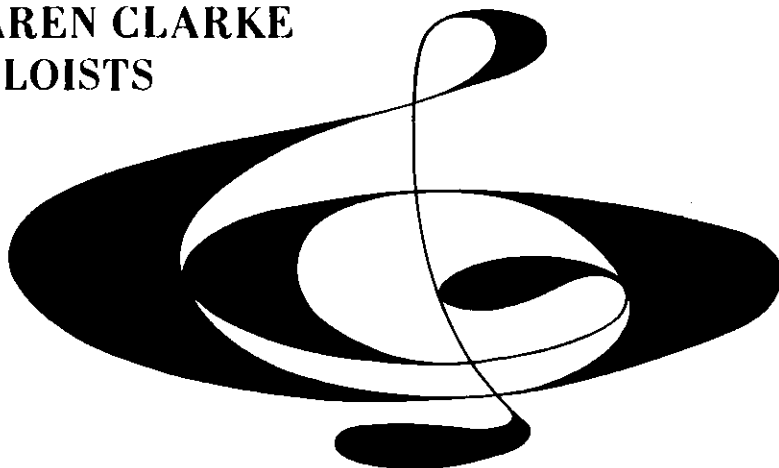
1971-72

PHILLIP CLARKE

NOV. 7

KAREN CLARKE

SOLOISTS



PROGRAM

ACADEMIC FESTIVAL OVERTURE, OPUS 80 J. Brahms

When Brahms was in his forty-seventh year, the University of Breslau, with a delicate sense of fitness, conferred upon him the degree of Doctor of Philosophy and Brahms responded handsomely by composing in 1880, his Academic Festival Overture, which was offered to the University and the folk of Breslau on January, 1881, with Brahms conducting. It is an ingenious and delightful fantasy on traditional student songs of Germany, which, at that time, raised the eyebrows of some of the dignitaries of the University.

CONCERTO NO. 23 IN A MAJOR, K. 488 W.A. Mozart

Allegro

Adagio

Allegro assai

Phillip Clarke, Pianist

Although not as adventurous as the piano concertos that are its immediate neighbors, the A major is certainly one of Mozart's most lyrical and could well be pointed out as an example of the "ideal" classical concerto. It is one of the supremely lovable works and is such an undiluted pleasure to listen to that there is a danger that we may take it for granted. Has it not always been there, like summer skies, flowers, fountains, waterfalls? Einstein declares that: "it has a transparency of a stained glass window, for beneath the beguiling tunefulness that is deceptively simple, there is breadth and depth of meaning that musicians recognize as mature Mozart." Music like this is not common or everyday; if angels dance, this would serve them well.

*****INTERMISSION*****

CONCERTO IN E MINOR, OPUS 64 F. Mendelssohn

Allegro molto appassionata

Andante

Allegro molto vivace

Karen Clarke, Violinist

If there is one violin concerto that pleases soloist, orchestra, and general audience alike, it is this. Musicologist Donald Tovey has remarked that: "This concerto is so full of quotable moments that it could, in this respect, be compared to Hamlet. The composer's purpose in tying the three movements was to establish a melodic continuity, as well as unity of thought and feeling. From the appassionata of the first movement to the lyricism of the second, through the elfin-like rondo of the third, virtuosity is always made subservient to musical values. The concerto occupied Mendelssohn's pen intermittently for a period of six years and was dedicated to, the premiered by Ferdinand David, concertmaster of the Leipzig Gewendhaus Orchestra, which Mendelssohn conducted.

SUITE FROM THE BALLET "THE FAIRY'S KISS" I. Stravinsky

- I. *Sinfonia*
- II. *Danses Sulsses*
- III. *Scherzo*
- IV. *Pas de deux*

No composer since 1910 has been untouched by the influence of the late Igor Stravinsky, nor has any composer so profoundly affected concert audiences. It is quite impossible to speak of a "Stravinsky style", for his genius put into play practically every musical device of the twentieth century within the span of his long and fruitful life (1882-1971). Having considered Tschaiakowsky a master of ballet music, it is not surprising that he turned to him for themes for "The Fairy Kiss", a ballet commissioned by Ida Rubenstein. Of the seventeen melodies in the score, seven are drawn from Tschaiakowsky not from ballet or even orchestral works, but from songs, and piano pieces. The libretto was chosen from Hans Christian Andersen's fairy tale "The Snow Maiden": "A fairy imprints her magic kiss upon a child at birth and parts it from its mother. Twenty years later, when the youth has attained the very zenith of his good fortune, she repeats the fatal kiss and carries him off to live in supreme happiness with her afterward."

The soloists this evening, Phillip and Karen Clark both received the Bachelor and Master of Music Degrees from the Peabody Conservatory. Mr. Clarke has completed residency requirements for the Doctor of Musical Arts from the same institution. For the last several years they have been giving duo-recitals in the Baltimore-Washington area and in North and South Carolina. Individually, they have been soloists with chamber groups and orchestras in the same locality. Currently Phillip Clarke is assistant professor of music at Susquehanna University and Karen Clarke is a member of the resident quartet there. Previously they were on the staff of the School of Music at St. Andrews College at Lauringburg, North Carolina. Mrs. Clarke received her early training in Boise with Stella Margarette Hopper and Kathym Eckhardt Mitchell, graduating from Boise Junior College before accepting a four year scholarship at Peabody from the National Federation of Music Clubs. Mr. Clarke is native of Bethesda, Maryland.

—J.H.B.

ORCHESTRA PERSONNEL

FIRST VIOLINS

Leona Underkoffler,
Concertmistress
Elvira McWilliams
Allison Baldwin
Ardith Moran
Gloria Griffin
Cathy Portsehe
Colleen Puterbaugh
Catherine Crow
Laura Von der Heide
Bonnie Burger

SECOND VIOLINS

Carolyn Chandler,
Principal
Marsha Lambert
Catherine Zillner
Nancy Huxsol
Roy Williams
Margo Michaelson
Marjorie Cochrane
Pat Huston
Jack Thompson

VIOLAS

* William Hsu, Principal
Cathy Cutler
Cathy Van Houten
Becky Taylor
Marjorie Hoffman

CELLÖS

* Wallis Bratt, Principal
Pamela Crookston
Suzanne Townsend
Ronaly Itami
Linda Elliott
Mark Schoemaker
Wendy Taylor

BASSES

John Hamilton, Principal
Leon Youngberg
Robert Bakes
Cathy Cleary

HARP

Dorothy Larson

FLUTES AND PICCOLO

* Susan Norell, Principal
Margaret Best
Sherrie Dominick

OBOES AND ENGLISH HORN

* Russell Mamerow, Principal
Joanna Berry
Deborah Howard
Joy Lane

CLARINET

Deborah Mills, Principal
Laura Leslie
Mark Wilson

BASS CLARINET AND CONTRABASS

Mark Wilson

BASSOONS

Sarah Stobaugh, Principal
Kendall Peckham

HORNS

* James Henry, Principal
Terry Seitz
Mary Ann Hopper
Nancy Fields

TRUMPETS

Steven Barrett
Dan Smith
Bill Statham

TROMBONES

Ray James
Mike Elliott

TUBA

James Kline

TIMPANI

Gary Kautenburg

PERCUSSION

Pat Kurdy
Locke Nuttal