BOISE STATE COLLEGE

Community Symphony

JOHN H. BEST Conductor

1971-72

APRIL 23

SOLOISTS:
Carol March, Pianist
Catherine Elliott, Mezzo-Soprano
Sarah Stobaugh, Bassoonist
PROGRAM

CONCERTO IN Bb, K. 191  ....................................................... W. A. Mozart
Allegro

Sarah Stobaugh, Bassoonist

This concerto, written in Salzburg in 1774, was the first of a series of such works for winds-flute-oon-horn. Two more were written for bassoon but were lost and have only recently been unearthed. Alfred Einstein describes this concerto as "a work unmistakably conceived for a wind instrument, a real bassoon concerto, which could not be satisfactorily arranged for another instrument. The solo portions are full of leaps, runs, and singing passages completely suited for the instrument. The work was written "con amore" from beginning to end, as is particularly evident in the lively portions for the orchestra."

CONCERTO No. 3 IN C, OPUS 26 ........................................ S. Prokofieff
Andante-Allegro

Carol March, Pianist

This concerto comes near sharing with the Classical Symphony as the most popular of Prokofieff's works, and it does share the same neoclassical ideals. Laid out with clarity and precision, Prokofieff infuses it with his own brilliant brand of piano virtuosity, creating a twentieth-century style not comparable with any other contemporary composer. Prokofieff performed as soloist at the concerto's premiere in Chicago in 1932, inspiring the critic, Alfred Frankenstein to write: "The piano seemed to bend and sway under the impact of Prokofieff's assault and yet his playing was monumental in its clarity, overwhelming the listener with elemental force."

INTERMISSION

SYMPHONY NO. 4 IN G ......................................................... G. Mahler
I. Moderato
II. With movement con comodo
III. Tranquillo-Allegretto grazioso-Lento-Andante-Allegro-Andante
IV. Molto moderato-Vivace-Moderato

Catherine Elliott, Mezzo-soprano

Gustav Mahler (1860-1911) enjoyed a brilliant, if stormy, career as a conductor of opera and symphony, ruling with despotic exactness over the Vienna Opera for several decades. Later he conducted at the Metropolitan Opera and the New York Philharmonic with distinguished success. During these many years he composed a series of ten massive symphonies, the last unfinished. In the Fourth Symphony, the shore of the series, he projects through oft-changing tempos and moods within the movements, a dream-like, idyllic, fairy tale unified by the recurrence of several lyrical themes, and a number of smaller motives. He begins with Haydnesque but folk-like themes, but quickly infuses them with his own personal qualities of free tonality and polyphonic treatment. Often he relies not on the diatonic triad but rather the fourth and fifth, and in this respect anticipates some of the early writing of Schoenberg. The texture varies from the sparseness of two-part writing to the near-bombastic military like climaxes. The second movement with its semi-demonic solo for re-tuned violin soon lightens itself into an air of mystery. His interest in the 17th century free vocal style combine with the preoccupation with the Austrian folk song led naturally to the necessity of words, in the final movement, to express his ideal.
The text, from "Des Knaben Wunderhorn" (Youth's Magic Horn), reveal, in a sense, his intention behind the entire symphony. A synopsis; The poem describes a perfect peasant paradise of the Middle Ages: a delectably literal and materialistic heaven where the suppressed desires of the medieval folk achieve a glorious consummation—a parasidical home life, filled with merriment and ease and gastronomic satisfaction, where game, fish, vegetables, wine, and fruit may be had for the asking, where hares and deer run invitingly about the streets, and bread is baked by angels.

St. John brings forth his lamb. St. Luke his ox, Herod is the butcher, and St. Martha, the cook. Cologne’s eleven thousands virgins dance without teasing, while St. Cecilia and her relatives make an excellent court orchestra, and St. Ursula smiles benignly upon the revels.

Catherine Elliott, mezzo-soprano, is on the staff of the Music Department as Boise State College as voice instructor. She has distinguished herself as a soloist in Boise, appearing in oratorio and recital.

The final Orchestra concert of the season features graduating seniors in the Boise State College Music Department. Sarah Stobaugh has been principal bassoonist with the Symphony and the Wind Ensemble for the past two years. She is a student of William P. Schnik. Carol March, pianist, is a student of Madeline Hsu and has been on the staff of the Sun Valley Music Camp, where she has appeared in ensembles and as soloist.

COMING MUSICAL EVENTS ON CAMPUS

Apr. 20-29  "Stop the World" - Musical produced by the Music and Drama Departments — CUB Lookout — 8:15

Apr. 27  Hugo Steurer, Pianist
         Music Auditorium — 8:15

Apr. 30  BSC Choir and Wind Ensemble
         Music Auditorium — 8:15

May 1-6  Contemporary Festival — Faculty and student Soloists and ensembles
         Combined groups in "Digressions" composed and conducted by Vercoe
         Music Auditorium — 8:15
FIRST VIOLINS
* William Hsu, Concertmaster
  Leona Underkofler
  Elvira McWilliams
  Ardith Moran
  Gloria Griffin
  Cathy Portshe
  Colleen Putterbaugh
  Catherine Crow

SECOND VIOLINS
  Marsha Lambert, Principal
  Catherine Zillner
  Nancy Huxsol
  Roy Williams
  Marjorie Cochrane
  Margo Michaelson

VIOLAS
  Peggy Ewing
  Laura Von Der Heide
  Becky Taylor
  Marjorie Hoffman

CELLOS
  * Wallis Bratt, Principal
  Suzanne Townsend
  Ronald Itami
  Elaine Elliott
  Wendy Taylor
  Mat Schwarz

BASSES
  John Hamilton, Principal
  Lona Youngberg
  Cathy Cleary
  Dick Beeler

HARP
  Dorothy Larson

FLUTES AND PICCOLO
  * Susan Norell, Principal
  Margaret Best
  Sherry Dominick

OBOES AND ENGLISH HORN
  * Russell Mamerow, Principal
  Joanna Berry

CLARINETS
  Deborah Mills, Principal
  Laura Leslie
  Mark Wilson

BASS CLARINET
  Mark Wilson

BASSOONS
  Sarah Stobaugh, Principal
  Kendall Peckham
  Barbara Bell

HORNS
  * James Henry, Principal
  Mary Ann Hopper
  Dick Beeler
  Anne Herndon

TRUMPETS
  * Melvin Shelton
  Steven Barrett
  Kirt Kitchen

TROMBONES
  Ray James
  Michael Elliott

TUBA
  James Kline

TIMPANI AND PERCUSSION
  Gary Kautenburg
  Pat Kurdy
  Locke Nuttal
  Cynthia Troxel

* Members of Music Faculty