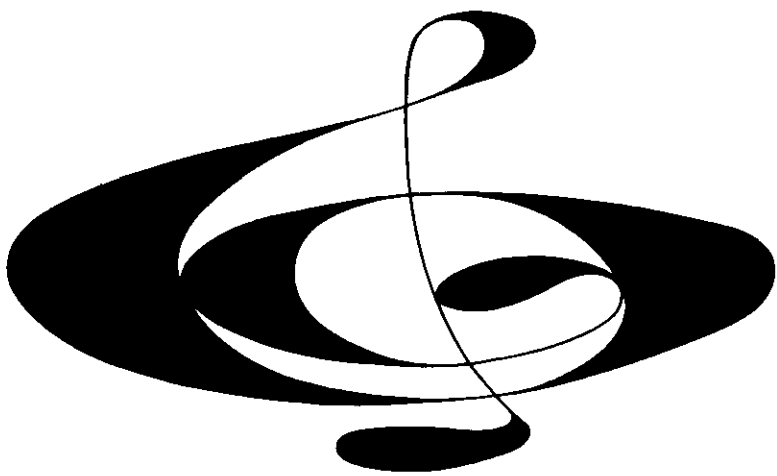




BOISE STATE COLLEGE

Community Symphony

JOHN H. BEST Conductor

1971-72

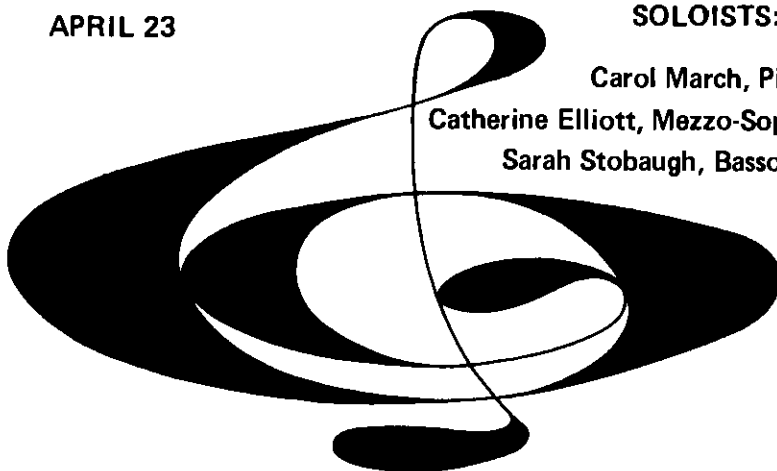
APRIL 23

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-oboe-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 shortest 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-demoniac 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 paradisaical 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

ORCHESTRA PERSONNEL

FIRST VIOLINS

- * William Hsu, Concertmaster
- Leona Underkofler
- Elvira McWilliams
- Ardith Moran
- Gloria Griffin
- Cathy Portshe
- Colleen Puterbaugh
- Catherine Crow

SECOND VIOLINS

- Marsha Lambert, Principal
- Catherine Zillner
- Nancy Huxsol
- Roy Williams
- Marjorie Cochran
- 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 Nuttall
- Cynthia Troxel

* *Members of Music Faculty*