

Boise Junior College

Community
Symphony Orchestra

JOHN H. BEST, CONDUCTOR



Soloist

James Anderson, Bass-baritone

May 20, 1959

PROGRAM NOTES

The year 1959 marks the two-hundredth anniversary of the death of George Frederick Handel. The Faithful Shepherd is one of Handel's numerous operas, none of which are produced today, due to lack of dramatic interest. The dance forms which comprise the suite, were favorite media for composers of instrumental music in the seventeenth and early eighteenth centuries. The present version of the suite is a modernized orchestration by the English contemporary, Sir Thomas Beecham.

The sub-title "Italian" was applied to this symphony by Mendelssohn himself, after having spent a year in Rome and Naples. The thematic material cannot be construed to be Italian, but the spirit of the entire work reflects the influence of the gay, light hearted people of this sunny clime, and the last movement utilizes a Neapolitan dance form, the Saltarello.

The St. Matthew Passion was first performed on Good Friday, 1729, but suffered near oblivion until Mendelssohn revived it a century later. Probably no more devoutly conceived and passionately moving religious music has ever been written. The translated text of this aria conveys in part its fervent meaning: "Gladly will I, all resigning, cross nor bitter cup declining, drink in my Redeemer's name. For His mouth, that with milk and honey floweth, to the dregs sweeter made this cup of shame, tasting first what he bestoweth."

In "Il Lacerato Spirito" (a wounded spirit" Simon Boccanegra mourns the abductions of his daughter and the death of her mother, pleading with the Holy Virgin for forgiveness for his angry words. The opera plot is a tale of personal enmity and political intrigue between two prominent Italian families in the fourteenth century.

Douglas Moore, now chairman of the music department of Columbia University has won several distinguished prizes for his compositions. Much of his music seeks to capture the friendly, energetic quality of American life. The jig included on this program is an example of a pioneer dance form, as the Mendelssohn saltarello illustrates an Italian nineteenth century dance form, and the bouree and minuet of Handel, a French seventeenth century dance.

PROGRAM

THE FAITHFUL SHEPHERD SUITE Handel
 Bouree
 Minuet

SYMPHONY NO. 4, OPUS 90 (Italian) . . Mendelssohn
 Allegro Vivace
 Andante con moto
 Con moto moderato
 Saltarello

Intermission

ARIA - GLADLY WILL I, ALL RESIGNING
 (St. Matthew Passion) Bach
ARIA - IL LACERATO SPIRITO
 (Simon Boccanegra) Verdi

James Anderson, Bass-baritone

ELEGY. C. G. Bratt
JIG (Village Music) Douglas Moore

"Elegy" was written upon the declaration of the end of World War II, and was slightly revised in 1951. Mr. Bratt, at the time of its composition, was serving as a SPW in the Navy, being stationed at Norfolk, Va. The dedication of the work is to all who gave their lives in the terrible struggle--whether they were friend or foe. The work is scored for muted strings, muted trumpet, flute, and typani.

ORCHESTRA PERSONNEL

FIRST VIOLINS

Kathryn Eckhardt Mitchell,
Concertmistress
Leona Underkofler
Halcyon Weiser
Karen Best
Lew Jean Hower
Linda King
Marian Lawwill
Lois Fry

SECOND VIOLINS

Edith Paxton, Principal
Stephen Weiser
Tom Cochrane
Martha Fritschle
Sharon Budge
Gale West
Jean Brandt
Jack Weidrick
Jeanie Muzzy
Joan Thompson

VIOLAS

Stella Margarett Hopper,
Principal
Mrs. Ralph Boal
Carol Truax
Don Thomas

CELLOS

Catherine Bieler, Principal
Suanne Hower
Wallis Bratt
S. E. Albritton
Carmen Turner
Johanna Onffroy

BASS

Berta Jo Smith

FLUTES AND PICCOLO

Margery Kallenberger
Kay Hosac
Karen Kast

OBOES

Russell Mamerow
Elaine Everett
Ferne Coonrod

CLARINETS

James Hopper
Vernon Helt

BASSOONS

William Schink
Toni Holverson
Virginia Orr

HORNS

James Henry
Steve Tennyson
Judy Ann Bushnell
Terry Carver

TRUMPETS

Dan Ford
Kay Hadlock

TROMBONES

Irwin Sower
Brent Smith

TIMPANI

Ted Anderson