

Boise Junior College

*Community
Symphony Orchestra*

JOHN H. BEST, CONDUCTOR



SOLOIST

ADELAIDE ANDERSON WAYNE, pianist

Mountain Home Air Force Base

April 20, 1960

Boise Junior College Auditorium

April 22, 1960

PROGRAM NOTES

The opera "Il Signor Bruschino" is a farcical one-act work composed in revenge for an ugly joke played upon Rossini by the manager of the San Moise theater in Venice. Having a grudge against Rossini, the manager compelled him to fulfill an earlier agreement for an opera, but supplied him with an impossible libretto. Treating the libretto seriously would have been disastrous, but the ready-witted Rossini turned the situation to his advantage by burlesquing the musical treatment. Introduced into the score are all sorts of outrageous pranks, the obvious one in the overture being the times when the second violin players are asked to strike their desks with the bow. This bagatelle of an overture is certainly not heard as frequently as the "Barber of Seville" or "William Tell" but in Romantic opera it stands as a miracle of conciseness.

Anton Dvorak (1841-1904) began his life in poverty and obscurity, as the son of a butcher, and ended it in affluence and fame as one of the most celebrated composers of his day. The transition was of his own working, and was accomplished against formidable odds. Brahms had a hand in it, but it is not quite true that he 'discovered' Dvorak, who already was the recipient of a pension from the Ministry of Culture in Vienna. The Third Symphony is another example of a little-known work by a well-known composer, yet it reveals a folkish type of freshness that is not always present in the much-performed "New World" Symphony. It is honest and accomplished and effective, without being distinguished by high originality of method or depth of content.

Over a century ago Schumann began what is now the first movement of his piano concerto, completed it as a Fantasy in A Minor. Four years later he added two more movements and his distinguished wife, Clara, performed it in Dresden as a concerto. Although earlier critics labeled it 'labored' and 'extravagant', it soon became and remains one of the most popular of piano concerti. In this work, Schumann for once achieved the perfect fusion of dramatic and lyric elements. Piano and orchestra commune with exemplary freedom and mobility. The compact themes lend themselves to symphonic development. The piano writing is masterly. There is nothing here of the miniature: the music is full-size in conception as in execution. The concerto, universally regarded as Schumann's masterpiece, is probably the finest piano concerto between Beethoven and Brahms.

"Village Dance" is from "Two Images" for orchestra written in 1939. It was the mission of Bela Bartok (1881-1945) to reconcile the folk melody of his native Hungary with the main currents of European music. In the process he created an entirely personal language and revealed himself as one of the major prophets of our age. Classic and romantic elements intermingle in Bartok's art. His classicism shows itself in his emphasis on construction, and his idiom is concentrated, reticent, austere. On the other hand his powerful melodic line flowers into rhapsodic curves, but it can also be angular and taut. Bartok found that authentic Hungarian folk music to be based on ancient modes, five-tone scales, and nonsymmetrical rhythms. His investigations brought him to new conceptions of harmony and rhythm and freed him from what he called "the tyrannical rule of major and minor keys." Bartok's is one of the great rhythmic imaginations of modern times. His pounding, stabbing figures constitute the primitive aspect of his art. But his music reaches from primitivism to the intellectual, from program music to the abstract, from nationalism to the universal.

PROGRAM

OVERTURE TO IL SIGNOR BRUSCHINO.....Rossini

SYMPHONY NO. 3 IN F MAJOR, OPUS 76... Dvorak

Allegro ma non troppo

Andante con moto

Andante - Allegro scherzando

Allegro molto

INTERMISSION

CONCERTO IN A MINOR, OPUS 54.....Schumann

Allegro affettuoso

Andantino grazioso

Allegro vivace

Adelaide Anderson Wayne, pianist

VILLAGE DANCE FROM TWO IMAGES.....Bartok

ORCHESTRA PERSONNEL

FIRST VIOLINS

Kathryn Eckhardt Mitchell
Concertmistress
Stella Margarette Hopper
Ass't Concertmistress
Leona Underkofler
Joyce Raasch
Karen Best
Marian Lawwill
Elvira Millar
Linda King
Connie Solomon
Irene Wasson

SECOND VIOLINS

Stephen Weiser
Martha Fritschle
Tom Chochrane
Joan Thompson
Jack Weidrick
Gale West
Eddie Haddock
Judy Worden
Arthur Crow

VIOLAS

Mrs. Ralph Boal
Don Thomas
Lois Wuertz
Bonnie Cochrane

CELLOS

Catherine Bieler
Suanne Hower
Wallis Bratt
Carmen Turner
Johanna Onnfroy

BASSES

Berta Jo Smith
Marcia Hallett

FLUTES AND PICCOLO

Margery Kallenberger
Kay Hosac
Enid Obee

OBOES

Russell Mamerow
Maurice Brown
Elaine Everett

ENGLISH HORN

Ferne Coonrod

CLARINETS

James W. Hopper
David Smythe

BASSOONS

William P. Schink
Toni Holverson
Virginia Orr

HORNS

James W. Henry
Steve Tennyson
Terry Carver
Earl Kraay

TRUMPETS

Rollo Bacon
Dan Ford
Jerry Oram

TROMBONES

Irwin Sower
Harry Betts
Jim Johnson

TUBA

John Fader

TIMPANI

Irwin Schwiebert, Jr.