

UNIVERSITY OF WASHINGTON

CONCERT BAND

WALTER C. WELKE, Director

*Duplicates*

presents an  
ALL REQUEST PROGRAM

Soloist

Edward Krenz, Cornetist



Meany Hall

3:30 P.M.

June 6th, 1937

PROGRAM

March "National Emblem"

Bageley

Overture "William Tell"

Rossini

In this overture, Rossini has attempted to give a description of Alpine life. Berlioz described it as "symphony in four parts." The introduction gives a picture of sunrise in the mountains and is entitled "Dawn." The second part, "The Storm" is a wonderful musical delineation of an Alpine storm, which gradually dies away, prepares for the third part. This andante, entitled "The Calm," typifies the shepherd's thanksgiving after the storm. A brilliant coda "Finale" depicts the march of the Swiss troops and brings the work to a spirited close.

Cornet Solo "King Carneval"

Bohumir Kryl

Edward Krenz, cornetist

Siegfried's Death from "Die Gotterdammerung"

Wagner

Like a grief with which a nation gathers at the grave of its noblest hero, Wagner voices for us in music of overwhelmingly tragic power feelings which are beyond expression in human speech. This is not a funeral march as commonly called, it is the awful mystery of death itself expressed in music. One by one, but tragically interrupted by the Motive of Death, we hear the motives which tell the story of the Walsungs' futile struggle with destiny.

Chorale "Thou Prince of Peace"

J.B. Bach

Rhapsody "Headlines"

Col.

This number tends to reflect in modern musical idiom a cross section of life from the standpoint of the press room, resounding to the rhythm of daily human struggle, grinding out "Headlines"--- of war, fire, earthquake; "Headlines" of scandal, crime, life, love, religion, humanity's never-ceasing conflict with itself. "Headlines" the rhythm of life.

INTERMISSION

March "Stars and Stripes Forever"

Sousa

Coronation Scene from "Boris Godounow"

Moussorgsky

The opera "Boris Godounow" is a musical setting of Pushkin's mighty historical drama of the same name and

tells of the condition of Russia after the death of the insane, cruel "Ivan The Terrible." Through clever manipulation, Boris becomes Tsar of Russia and this number takes us to the Cathedral where the Coronation takes place. The various themes give us a picture of the populace singing "Long life to the Tsar, Boris," his answer and general rejoicing in the Square with the chimes of Kremlin in the background.

Blue Danube Waltz

Johann Strauss

This most popular waltz, by the famous "Waltz King" Johann Strauss, was written soon after the battle of Koenigsberg in 1866, when the city of Vienna was unusually saddened and depressed. Originally produced by a male chorus, it was a flat failure, but rewritten for the Strauss orchestra, it was received with wild enthusiasm and at once became the most popular waltz of the entire world.

Street Scene

Newman

Taken from a moving picture of the same name this number tends to give a description of the life in the tenements of New York and to depict the actions of the day from "Morning" with which it opens through "Afternoon," "Night" and "Dawn." The action is very tense and gripping and much of this as been retained in the present transcription.

On the Trail from "Grand Canyon Suite"

Ferde Grofe

This contemporary composer has given us much music written around such popular places as the above. This number from the suite tells of a party "on trail" in the Canyon. One can see it wending its way precariously along slim edges of the high mountains. The occasional braying of the donkeys lends humor to the situation.

Overture "1812"

Tschaikowsky

"This overture was written to dramatize and commemorate the withdrawal of the French troops under Napoleon in 1812, a strategic retreat which the Russians had always regarded as a victory. The music begins with a solemn introduction of the old Russian hymn "God Preserve Thy People" and goes on from there to an all too realistic musical description of the Battle of Borodino. The progress of the battle is indicated by the relative prominence given to the "Marseillaise" and the Czarist Russian national anthem "God Save the Czar." The Russian hymn is eventually triumphant and in the rejoicing we hear the bells of Moscow as the number draws to a brilliant conclusion.

## CONCERT BAND PERSONNEL

### Flutes & Piccolos

Ruth Clark  
Eileen Peck  
Marion Oliver  
Vera Hylton

### Oboes & English Horn

Norman Benno  
Thelma Kannitzer  
Myron Swarm

### Bassoons

Lloyd Hildebrand  
John Bell

### E♭ Clarinet

Clayton Nordstrum

### B♭ Clarinets

Robert Mayo  
Paul Lauer  
Homer Curtiss  
Bernard Anderson  
Howard Mendenhall  
Dave Taylor  
Bruce Persing  
Paul Sanders  
Roland Loomis  
Robert Shephard  
J. Raymond Ryan  
Robert Tomlinson  
Frank Curry  
Gordon Shuck  
Vern Van Ornum  
Dale Sheckles  
Howard Browne  
Max Vaughn  
Jim Buzzard

### Alto Clarinet

Degland Kenealy

### Bass Clarinets

Carl Nelson  
Roger Morris

### Saxophones

Robert Keyser  
Frank Main  
Francis Adderson  
Max Klingbeil  
Charles Bennet

### French Horns

Anna Solberg  
Ridgely Bird  
Vernon Jackson  
Bond Seltzer  
Carl Jangord  
Dorothy Beerman

### Cornets & Trumpets

Edward McDowell  
Edward Krenz  
Randall Rockhill  
Alan Manning  
Donald Casey  
Jack Derrig  
Henry Uhland  
Jack King  
Robert Draper  
Rowell Paine

### Trombones

Joe Kirch  
Joe Harrison  
Kenneth Cloud  
Harvey Jackins  
Chester Kippo  
David Baskerville  
Wells Meyers

### Baritones

Gardill Ehmer  
Clinton Atkinson  
William Henderson  
James Lofthus

### Basses

Robert Moore  
Lawrence Odle  
Harold Newnam  
Ferd. Hendrickson

### String Bass

Leslie Curtiss

### Percussion

Richard Foster (Tym.)  
John Thomas  
Lowell Dixon  
Paul Cripe  
Harold Bachman (B.D.)

### Harps

Eleanor Perrigo  
Voltaire Brodine

### Officers of the Band

J. Raymond Ryan,  
manager  
Lawrence Odle,  
librarian  
Harvey Jackins,  
publicity  
John Snyder,  
drum major

### Student Directors

Edward McDowell  
Edward Krenz  
Vernon Jackson

