

CONCERT BAND PERSONNEL

B♭ Clarinets

Homer Curtis
Robert Mayo
Bernard Anderson
Howard Mendenhall
Dave Taylor
Paul Lauer
Earl Peterson
Paul Sanders
Roland Loomis
J. Raymond Ryan
Robert Tomlinson
Eino Antilla
Frank Curry
Margaret Saunders
Gordon Shuck
Vern VanOrnum
Dale Sheckles
Howard Browne
Max Vaughn

E♭ Clarinet

Clayton Nordstrum

Alto Clarinet

Leonard Carlson

Bass Clarinets

Carl Nelson
Roger Morris

Flutes & Piccolos

Ruth Clark
Eileen Peck
Marion Oliver
Vera Hylton

Oboes & English Horn

Norman Benno
Thelma Kannitzer
Myron Swarm

Bassoons

Lloyd Hildebrand
John Bell

Saxophones

Robert Keyser
Frank Main
Francis Adderson
Max Klingbeil
Charles Bennett

French Horns

Anna Solberg
Ridgely Bird
Vern 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
William Branigin

Trombones

Joe Kirch
Joe Harrison
Kenneth Cloud
Harvey Jackins
Chester Kippo

Baritones

Gardill Ehmer
Clinton Atkinson
William Henderson
Lloyd Lofthus

Basses

Robert Moore
Lawrence Odle
Harold Newnam
Ferd. Hendrickson

String Bass

Homer Curtiss

Percussion

Paul Cripe (Tymp.)
Richard Foster
John Thomas
Lowell Dixon
Daniel Bachman (B.D.)

Harps

Eleanor Perigo
Voltaire Brodine

Officers of the Band

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

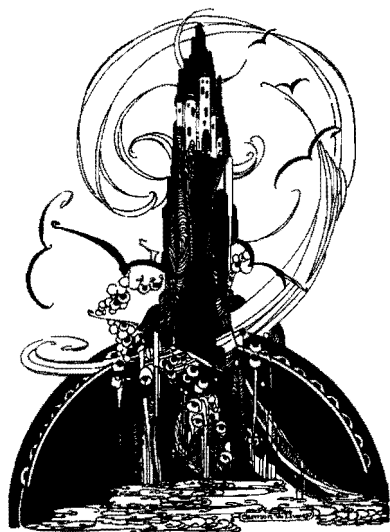
Student directors

Edward McDowell
Edward Krenz
Vernon Jackson

UNIVERSITY OF WASHINGTON

CONCERT BAND

WALTER C. WELKE, Director



Meany Hall

3:30 P.M.

March 7th, 1937

that was Vienna was at once spontaneous and infectious; healthy and old-world. The atmosphere was saturated with a "Gemutlichkeit" which found its truest reflection in the waltz as created by Strauss. In this composition the composer has recreated that glorious tradition, forever lost to the world, and now existing only as a memory.

Humorous variations on "Three Blind Mice"

Lotter

In this short sketch we can easily see the life of these famous little characters as they cavort through their many antics culminating in death to all three.

Andante con moto from "Symphony in C Major"

Schubert

A movement from what is considered Schubert's greatest work. Throughout this movement there is puzzling blending of lightest humor with deep meaning. At the outset it seems clearly a restrained dance, but there is no escaping the sense of secret meaning as shown by the minor mood.

Symphonique Suite "Scherherazade"

Rimsky-Korsakov

III. Young Prince and Young Princess

IV. Festival at Bagdad

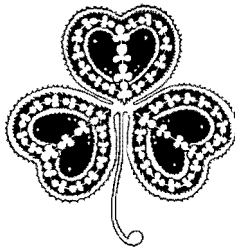
The Sultan Schahriar, holding the conviction that all women are false and faithless, vowed to put to death each of his wives. The Sultana Scheherazade saved her life by telling fascinating tales on each of one thousand and one nights, thereby postponing her execution and finally convincing the Sultan to change his vow. Two of the more famous are described herein.

The first sings of the love of the Young Prince, answered shortly by the Young Princess in many exchanges of amorous greeting. We are reminded that it is a story of the sly Scheherazade as her theme appears near the end.

In the second we hear the stern-voiced Sultan in his dreadful resolution but Scheherazade hastens on with her description of the festival at Bagdad. A lively and colorful scene is depicted, wild dancers weave sinuously in strange arabesque figures, the hubbub of the market place runs like a powerful undercurrent beneath the more assertive sounds of the festival. Suddenly we are at sea on the deck of Sinbad's ship which crashes upon the rocks in a heavy sea drawn there by some occult force against all efforts of the sailors. Soon only the wandering winds are left as the theme of Scheherazade reappears. The Sultan finally speaks but now gently, amorously as the movement ends.

March "King Cotton"

Sousa



PROGRAM

Victory for Washington

Larson-Herbert

Overture "Ariane"

Boyer

Ariane, so the story goes, was the sixth wife of "Bluebeard", a sinister, French medieval character. It was Ariane who tricked him into releasing his five former wives and brought destruction upon him. The overture itself is highly representative of a type of French Music that is at once grateful, replete with melodic charm and permeated with perpetual freshness. It opens with an Andante wherein the principal theme is stated in minor, followed by an Allegro developing the theme to a climax. Several contrasting themes of song-like charm are introduced before it is developed to its final climax.

Cornet solo "Eulene"

Boos

Edward McDowell, cornetist

Vorspiel und Liebestod from "Tristan and Isolde"

Wagner

An incident occurs on board the vessel in which Isolde is being accompanied by Tristan to Cornwall, to be the bride of King Mark. Isolde hating the idea of the Cornish marriage resolves to kill both Tristan and herself by poison. The maid, however, substitutes a love potion for the death draught. This is the dramatic climax of the first act of the opera, and the music of the Prelude is almost entirely evolved therefrom. The "Love-death" follows without a break and tells of Isolde arriving just as Tristan, in delirium, has torn off a bandage from his wounds and expires in her arms. Pouring out her soul in a glorious flood of songs she sinks upon her lover's body and expires.

Harp Duets "Quatre Preludes" #I and III

Tournier

Eleanor Perigo and Voltaire Brodine, harpists

Tone Poem "Irelandia"

Drumm

The number is based upon familiar Irish melodies. Interspersed between rollicking folk dances are such well-known melodies as "Believe Me If All Those Endearing Young Charms," "Come back to Erin" and "Last Rose of Summer," the latter against a background of a fast swirling folk dance.

INTERMISSION

Skyliner--Descriptive Concert March

Alford

This number is dedicated by the composer to his son who is a transport pilot and an instructor of blind flying. It is highly descriptive.

Vienna 1913

Crist

When the cataclysm of 1914 descended on an unsuspecting Europe, institutions, traditions and well-worn milestones of cultural developments went catapulting down into that unnamed abyss which has engulfed nations and empires since the beginning of history.

Vienna in 1913 had reached its pinnacle of fame as a capital city--the capital of art, science, of life--the joy of life. The gayety