

CONCERT BAND PERSONNEL

Flutes & Piccolos
Vera Hylton
Katherine Mathews
Wendell Smith
Betty Porter

Oboes & English Horn
*Lars Hennum
Thelma Kannitzer
Alice Hardin

Bassoons
Claire Garlick
Betty Ann Thomas

E-flat Clarinet
*Paul Lauer

B-flat Clarinet
*Homer Curtis
*Eric Nelson
Ruth Setterman
*Harry Bigsby
*Richard Krafft
Jobyna Meyer
Lona Thorlakkson
Arden Stevens
Richard Stradling
Robt. Lichtenstein
Miles Leiser
Evan Mattice
Ray Huffine
Arline Baker
David Storey
Gerald Bowes
Howard Browne
Verdie Burdette
Jane Miles
Floyd Tebelman

Alto Clarinets
Jerome Ross
Ruth Schuler

Bass Clarinet
*Robert Tomlinson

Saxophones
*Carl Nelson (alto)
Ronald Scott (alto)
Marvin Alnutt (tenor)
Degland Kenealy (bar.)
Charles Bennett (bar.)

French Horns
Anna Solberg
*Ridgely Bird
Bond Seltzer
Garth Mooney
Dorothy Beerman
Don Bailey
Wm. Burns

Cornets & Trumpets
*Edward Krenz
*Randall Rockhill
*Alan Manning
*Jack King
Melvin Fischer
James Repp
Thomas Bloom
Alex Gomavitz

Trombones
*Kenneth Cloud
*David Baskerville
Gordon Poff
William Anderson
Richard Richards
Tom Welty
Wells Meyer
Wayne Dykkestien
George Greenlund

Bass Trombone
Charles Forsman

Baritones
*Roger Thorndyke
Otis Nordstrum
DeWitt Pritchard
Clyde Jussila

'Cellos
Jane Bender
Helen Campbell

Basses
*Lawrence Odle
Norman Payne
Robert Connolly
George Kumpf
Eugene Shanafelt

String Basses
Leslie Curtis
Trudi Klingberg

Percussion
*Richard Foster (tym.)
*Daniel Backman (BD)
Murray Sennett (sn)
John Illman (sn)
Bert Pound (cym.)
George Yantis (access.)

Harp
Willia Sizemore

Student Conductors
Edward Krenz
Kenneth Cloud

*Members of Phi Mu Alpha, Honorary Musical Fraternity.

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PATRONS AND PATRONESSES

Chas. W. Anderson
Mr. and Mrs. Harry Anderson
William Anderson
S. Applebaum
W. S. Bowen
R. W. Childs
Kenneth Cloud
W. D. Hylton
Edward Krenz
Paul Lauer
Mr. and Mrs. E. A. Lichtenstein
Donna Mahlberg

Mr. and Mrs. Gus Middleton
Mr. and Mrs. P. Nelson
Phyllis Opie
J. Franklin Peters
Mrs. James Repp
Seth Richards
Mr. and Mrs. F. C. Smith
R. D. Taylor
Mr. and Mrs. R. T. Thomas
Dr. Clarence Thwing
Mr. and Mrs. Tommy Watkins
Phyllis Onstott

THE UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC

presents

THE CONCERT BAND

WALTER C. WELKE, *Director*

Soloists

Eric Nelson
Edward Krenz
The Trombone Quartet



MEANY HALL

3:30 P.M.

MAY 7, 1939

PROGRAM

Black Jack March *Huffer*

Overture "Der Freischutz" *von Weber*

The legend which is the basis of this story of "The Free-Shooter" is a very popular one and deals with the redeeming power of woman's love. It tells of the forester who sells his life to the power of evil for the magic bullets which always hit their mark. The young hunter, Max, wishing to win the hand of Agatha, and also to succeed her father as chief forester, is very anxious to win the shooting contest. Therefore he consults the Evil One, Zamiel, obtains the magic bullets, and is saved from the curse in the end by the self-sacrificing love of Agatha.

Sea Pictures *Elgar*

1. In Haven (Capri)
2. Where Corals Lie
3. Sabbath Morning at Sea

The title "Sea Pictures" was given by the composer to his musical settings of five poems which were produced in 1899. This cycle of five songs, originally for contralto voice, was sung in that year at the Norwich Festival. Three of these are of outstanding beauty and after having been specially arranged for orchestra are now transcribed for band. Elgar is most generally known in America for his "Pomp and Circumstance" marches from which the ever popular "Land of Hope and Glory" is taken.

Clarinet Solo "Concertino" *von Weber*
Eric Nelson, clarinetist

Finlandia *Sibelius*
Conducted by Edward Krenz

Small, but with nobility and power in the rugged beauty of her countryside and in the hearts and bodies of her stalwart children, Finland is honored and aptly represented in this brief music, the work of her favored and most famous son. So remarkably has Sibelius captured here the essential spirit of his native land, that it has often been assumed that the melodies used in the tone-poem are folk-tunes. The fact is, according to the composer's own word, that there is not a note here except what is original with Sibelius himself. It has been said that the Finns would become so aroused on hearing this music that its public performance had to be prohibited. Certainly it has every attribute that would make it exciting; certainly it touches the limits of the emotions, from timid prayerfulness to blazing triumph. If the natives of Finland saw in it the reflection of their own national characteristics, their agitation can be understood and forgiven.

INTERMISSION

March "General Sweeney" *Franz Nierlich*
Mr. Nierlich is bandmaster at Fort Lewis and has dedicated this march to his commanding officer there.

Valse Triste *Sibelius*
A young man has been watching at the bedside of his dying mother, and he is weary of his watching. He sleeps. A glowing light materializes in the room; there is a sound of distant and hesitating music that comes nearer and nearer. Presently we are conscious of the rhythm and melody of a waltz, strongly and sadly flowing nearer. The woman rises out of the coma of death. At first halting, then with sweeping and flowing rhythm, with her long white garment flaring like a ball-gown, she moves to and fro. She summons unseen partners; she mingles with an invisible throng, but not one of them will look into her face. She sinks back on the bed, breathless and spent; rises up again to dance with even more energy. There is a loud knock at the door—as if bony fists assaulted it. Suddenly the spectral dancers are gone, the music dies, and turning to the opened door, the woman utters a dreadful cry as she looks into the face of Death.

Cornet Solo "Fantasie" *Thome*
Edward Krenz, cornetist

The accompaniment for band was made from the piano score by Edward Krenz.

Rhythms (Medley) *Ellington*
Sophisticated Lady
Mood Indigo
Black and Tan Fantasy

Trombone Quartet "Vilia Song" *Lehar*
From "The Merry Widow"
Kenneth Cloud, Roger Thorndyke
William Anderson, Gordon Poff
The arrangement of this very popular song was made for four trombones by Kenneth Cloud.

Prelude to Act III of "Lohengrin" *Wagner*
Here is one of Wagner's briefest and most brilliant operatic preludes—a small but intense preparatory utterance preceding the moment in the opera when Lohengrin, the strange and powerful knight whom Elsa has loved and wed, and Elsa herself, are escorted to the nuptial chamber. Here is magnificently portrayed the moment of supreme happiness which presently is to be revealed in the following scene in the opera.

Annual All-Request Program by the Concert Band
Sunday, May 28, at 3:30 p.m.