

CONCERT BAND PERSONNEL

Flutes & Piccolos Vera Hylton Katherine Mathews Wendell Smith Betty Porter	Alto Clarinets Jerome Ross Ruth Schuler	Bass Trombone Charles Forsman
Oboes & English Horn *Lars Hennem Thelma Kannitzer Alice Hardin	Bass Clarinet *Robert Tomlinson	Baritones *Roger Thorndyke Otis Nordstrum DeWitt Pritchard Clyde Jussila
Bassoons Claire Garlick Betty Ann Thomas	Saxophones *Carl Nelson (alto) Ronald Scott (alto) Marvin Alnutt (tenor) Degland Kenealy (bar.) Charles Bennett (bar.)	Cellos Jane Bender Helen Canpbell
E-flat Clarinet *Paul Lauer	French Horns Anna Solberg *Ridgely Bird Bond Seltzer Garth Mooney Dorothy Beerman Don Bailey Wm. Burns	Basses *Lawrence Odle Norman Payne Robert Connolly George Kumpf Eugene Shanafelt
B-flat Clarinet *Homer Curtis *Eric Nelson Ruth Setterman *Harry Bigsby *Richard Krafft Jobyna Meyer Lona Thorlaksson 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	Cornets & Trumpets *Edward Krenz *Randall Rockhill *Alan Manning *Jack King Melvin Fischer James Repp Thomas Bloom Alex Gomavitz Donald Casey	String Basses Leslie Curtis Trudi Klingberg
	Trombones *Kenneth Cloud *David Baskerville Gordon Poff William Anderson Richard Richards Tom Welty Wells Meyer Wayne Dykkestun George Greenlund	Percussion *Richard Foster (tym.) *Daniel Backman (B1) Murray Sennett (sn) John Ilman (sn) Bert Pound (cym.) George Yantis (acces.)
		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. Gus Middleton
Mr. and Mrs. Harry Anderson	Mr. and Mrs. P. Nelson
William Anderson	Phyllis Opie
S. Applebaum	J. Franklin Peters
W. S. Bowen	Mrs. James Repp
R. W. Childs	Seth Richards
Kenneth Cloud	Mr. and Mrs. F. C. Smith
W. D. Hylton	R. D. Taylor
Edward Krenz	Mr. and Mrs. R. T. Thomas
Paul Lauer	Dr. Clarence Thwing
Mr. and Mrs. E. A. Lichtenstein	Mr. and Mrs. Tommy Watkins
Donna Mahlberg	Phyllis Oustott

THE UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC

presents

THE CONCERT BAND

WALTER C. WELKE, *Director*

ANNUAL ALL-REQUEST PROGRAM

Soloists

Jane Bender
The Cornet Trio
Edward Krenz
Randall Rockhill
Alan Manning



MEANY HALL

3:30 P.M.

MAY 28, 1939

PROGRAM

Stars and Stripes Forever *Sousa*

Second Hungarian Rhapsody *Liszt*

This composition is an arrangement of the most famous of fifteen Hungarian Rhapsodies for piano by Liszt. In these works, by the use of characteristic folk themes and the peculiar rhythm of the gypsies, Liszt gives glimpses of Hungarian nationality to a remarkable degree. This composition consists of a slow introduction patterned after the "Lassen" or slow dance, followed by a rapid "Friska" from the Czardas, the national dance of Hungary.

Cornet Trio—"The Three Kings" *Smith*

Edward Krenz Randall Rockhill Alan Manning

Come Sweet Death *Bach*

A grave, fervent chorale melody first taken by the woodwinds and horns and repeated with greater intensity by the brasses.

Strauss Waltz Selection *Strauss*

Containing themes from such famous waltzes as Blue Danube; Voices of Spring; Wine, Women and Song; Emperor; Roses from the South; and concluding with Tales from Vienna Woods.

Pavanne (second movement) *Gould*

from "Second American Symphonette"

London Suite *Vail*

Using the theme "London Bridge is Falling Down" the composer depicts the boys and girls gathering for the purpose of playing the game. At first they lack enthusiasm (minor strain) but soon become interested as shown by the change in mood and rhythm. An imaginary storm approaches, the bridge begins to sway and finally falls with a crash. The children run away to continue their play and finally express the height of their merriment by dancing to modern rhythm.

Great Gate of Kiev *Moussorgsky*

from "Pictures at an Exhibition"

As architect and engineer, Hartman, a close friend of the composer, had made plans for a monumental gate in the city of Kiev; as artist, he made an imaginative painting which suggested this number. The gateway is high and turreted, in the massive Russian style, perhaps with a peal of bells flinging their wild harmonies from its stately pinnacles. The music is noble, broad and richly colored, and mounts to overpowering heights.

INTERMISSION

Triumphal March from "Aida" *Verdi*

Roumanian Rhapsody No. I *Enesco*

"Georges Enesco was born in Roumania in 1881. At the age of seven he entered the Conservatoire at Vienna, leaving in 1893 with highest honors. After taking a brilliant first prize for violin in 1899, he began a virtuoso career, pursued ever since with éclat. A distinguished composer also, he has written various pieces, among them three Rhapsodies of which this is the first. It is national music in the full sense of the word and it may be said that Enesco succeeded in forming a true Roumanian school of which he is uncontested leader."

Indian Love Call from "Rose Marie" *Friml*

Jane Bender, soprano

From Africa to Harlem *Bennett*

(Rhapsodic Evolution)

As the title indicates, the number begins in the jungle and moves into a negro spiritual played by the solo French Horn. A short interpolation of the "cake-walk" is followed by an imitation of an old-time minstrel ragtime band which moves into a "tempo-di-blues" played by the clarinet. This is followed by a more modern style and the selection finishes in a climax of modern swing.

Russian Sailors' Dance *Gliere*

from the Ballet "The Red Poppy"

The dance is really a simple theme with a series of variations. Its first presentation is heavy and awkward like a rough fellow whose legs betray him when he essays, with drunken insistence, a difficult dance step. The rhythm grows mad; powerful syncopations suggest halting and unsteady footwork on the part of the drunken dancer, and finally, exhilarated by vodka and excitement, he completes the dance in a last desperate and powerful rush.

ENCORES

Children's March *Goldman*

Barnum and Bailey's Favorite *King*

Washington Post *Sousa*

Billboard *Klohr*

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MEANY HALL 3:30 P.M. MAY 28, 1939