

THE UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC

presents

THE UNIVERSITY SYMPHONIC BAND
Walter C. Welke, Director

assisted by

THE UNIVERSITY CHOIR
Charles W. Lawrence, Director



Meany Hall

Thursday, March 6th, 1941

8:15 P.M.

PROGRAM

Homage to the Pioneers

Weinberger

A native of Prague, Czecho-Slovakia, and now in this country, Mr. Weinberger has taken to writing for the band and this is one of his first compositions for this medium. It is in the form of a grand march and the spirit of triumph permeating the entire piece is ample justification for its sub-title.

Symphony No. I in E (finale)

Saint-Saens

Only sixteen when he wrote this Symphony, Saint-Saens had given promise of being a musician who, with Franck and Lalo, was to create an epoch in French music. While he wrote some program music himself, he thought of a program only as an excuse for a composer to try to discover fresh ways of saying things in music. He preferred that music should carry the message of music itself and be enjoyed for that reason. This movement contains a double fugue which displays the splendid polyphonic work of Saint-Saens.

Cornet Solo "Debutante"

Clarke

Norma Kelley

Prelude

Beghon

Siegfried's Death (Die Gotterdammerung)

Wagner

"Motionless with grief the men gather around Siegfried's corpse. The moon casts a pale, sad light over the scene. At a silent bidding from Gunther the vassals raise the body and bear it in solemn procession over the rocky heights." Wagner voices for us in music of overwhelmingly tragic power feelings which are beyond expression in human speech. This is not a funeral march but is the awful mystery of death itself expressed in music.

INTERMISSION

Overture, "Richard III"

German

Sir Edward German was musical director of the Globe Theatre in London where he composed music for Shakespeare's

plays, notably "Richard III" and "Henry VIII," thus laying the foundation for his fame. This overture was composed for the Richard Mansfield production of this famous Shakespearean tragedy and its first performance was given in 1889. The music was enthusiastically received.

Three Negro Dances

Price

Florence Price, foremost woman composer of the Negro race, is a native of Arkansas. Of these dances Mrs. Price says, "In all types of Negro music, rhythm is of pre-eminent importance. In the dance, it is a compelling, onward-sweeping force that tolerates no interruption. All phases of truly Negro activity--whether work or play, singing or praying--are more than apt to take on a rhythmic quality. In these dances I have attempted to portray impressions of the happy Negro child at play.

The Bartered Bride (selection)

Smetana

Smetana was the founder of the modern Bohemian school and it may be said that this opera is in reality the cornerstone of national Bohemian music. It is a delightful example of spontaneous and happy composition and is thoroughly saturated with Bohemian melodies and rhythms.

Pacific Panorama

Bennett

A rhapsody portraying the rugged but beautiful Pacific Coast with its colorful highlights from Alaska to Mexico.

American Fantasy

Herbert

A patriotic collection of old Southern and Civil War tunes culminating in the Star Spangled Banner.

(Requested encores--Sousa Marches)

The program of Chamber Music from the class of Moritz Rosen has been changed to Thursday evening, March 13, at 8:30 p.m. in Meany Hall.

Band Personnel

Flutes

Pauline Bergseth
Vera Hylton
Katherine Mathews

Piccolos

Betty Porter
Fred Asbury

Oboes

Alice Hardin
Lars Hennum
Ted Jones

English Horn

Margaret Allen

Bassoons

Claire Garlick
John Bell

B♭ Clarinets

William Wright
Stewart West
Charles Fischer
Jobyna Meyer
Harry Bigsby
Robt. Lichtenstein
Hugh Mitchell
Arden Stevens
Arline Baker
James Maguire
Robt. Stern
Claude Smith
Gerald Bowes
Dave Storey
Roy Lowell
Robt. Lindsay
Catherine Callow
Imogene Tremper
Shirley Mitchell
Rachael Swarner
Lona Thorlakkson
James Farnsworth
William Sigrist

Alto Clarinet

Jerome Ross

Bass Clarinets

Mary Stewart
Richard Giger

Saxophones

D. Kenealy (alt.)
Tom Tennant (alt.)
Thomas Turner
Bob Welch (bar.)

Cornets and Trumpets

Edward Krenz
Melvin Fisher
Ward Cole
Tom Bloom
Hugh Bruen
Norma Kelley
Dan McLean
James Enrico
Lester King
Peter Trick

French Horns

Anna Solberg
Allen Meyer
Ridgely Bird
Lowell Richards
Marian Folsom
Harold Carpenter
William McLaughlin
Bob Steputis

Trombones

Kenneth Cloud
David Baskerville
Gordon Poff
Bob Webber
Willis Folsom
Wayne Dykkesten
Tom Welty
Jack Hanscom

Bass Trombone

George Parant

Baritones

Armond Welch
Fred Schlicting
Clyde Jussila
Delmar Loewe

String Bass

H. Randolph

Basses

Lee Odle
George Kumpf
Ferde Hendrickson
Bob Connolly
Ben Grandy
Bob Stanley

Percussion

Murray Sennet (Tym.)
John Illman (Sn.)
Clyde Nelson (Sn.)
Jean Montgomery
(Bells)
Mitchell Jeffries
(B.D.)
Bob Anderson (Cym.)

Harp

Betty Bob Collins

Band Officers

Edward Krenz
Kenneth Cloud
William Wright
Student Directors
Ted Jones
Librarian
Wayne Dykkesten
Manager
Tom Welty
Dan McLean
Assistant
Managers
Lee Odle
Mary Stewart
Publicity