The Eleventh Annual High School Music Institute in CONCERT

MEANY HALL . . . 8:30 P.M . . . JULY 27, 1945

Program complimentary to members of the STATE MUSIC TEACHERS ASSOCIATION

Presented by UNIVERSITY OF WASHINGTON SUMMER SESSIONS

Dr. Henry A. Burd, Director
ORCHESTRA
Overture, "The Barber of Seville"................. Rossini
Mr. Smith, Conductor

Symphony No. 88 in G Major...................... Haydn
Adagio–Allegro
Largo
Menuetto
Finale, Allegro
Mr. Underwood, Conductor

DOUBLE QUARTET
Allegro con brio, Op. 54, no. 1 ................... Haydn
Norma Jean Swan, Ray Thompson, William
Thompson, Marjorie Sayre, Joanne Fisher,
Katherine Daly, Frances Clarke,
Dawn Bliss

CHORUS
Gloria in Excelsis................................. Mozart
Praise Be to Thee................................. Palestrina
In Solemn Silence................................. Ippolito-Ivanov
Thanks to Thee, O Lord............................ Handel
Mr. Loney, Conductor

ORCHESTRA
Overture, "The Marriage of Figaro".............. Mozart
Concerto No. III................................. Bach
First movement, Vivace

SOLIDI:
Norma Jean Swan, Ray Thompson,
Joanne Fisher, Peggy Bullock

L'Arlésienne Suite................................. Bizet
Andante sostenuto assai
Intermezzo
Menuetto
Farandole
Mr. Kirchner, Conductor
**Students Enrolled**

**VIOLIN**
- Joyce Hawley, Seattle
- Clarice Loren, Tacoma
- Ingerid Norland, Seattle
- LaVerne Rader, Seattle

**OBES**
- Jessie Ella Campbell, Seattle
- Miriam Curran, Seattle

**CLARINET**
- Richard Clarke, Bellevue
- Betty Holmes, Seattle
- Alice Oftad, Seattle
- Beverly Wall, Port Angeles

**VIOLIN**
- Robert Doran, Renton
- Clyde Welfner, Seattle

**FRENCH HORN**
- Karl Krienke, Seattle
- Maxine Olson, Seattle
- Paul Torvick, Seattle

**TRUMPET**
- Don Armbruster, Seattle
- Wilder Jones, Jr., Wenatchee
- Ronald Simpson, Port Angeles
- Patrick Voegge, Wenatchee

**BARITONE**
- Alan Freed, Seattle

**PERCUSSION**
- Michael Marcy, Alderwood Manor
- Gretanelle Rutschow, Rolling Bay

**PIANO**
- Joy Jackson, Seattle
- Jacqueline Meisel, Eugene, Ore.
- Janis Michaelson, Seattle
- Virginia Reed, Seattle
- Vera Mae Shigley, Seattle
- Mary Lou Stears, Chehalis

**VOICE**
- Margaret Downing, Seattle
- Patricia Hudson, Tieton
- Normine Jones, Seattle
- Sally Luther, Seattle
- Patsy Sayers, Seattle
- Marjorie Sayre, Mount Vernon
- Tatiana Sergoe, Seattle
- Charlene Shigley, Seattle
- Vera Mae Shigley, Seattle
- Mary Lou Stears, Chehalis
- Sonja Strandsberg, Seattle
- Averil Stuebs, Centralia
- Patsy Anne Welch, Seattle

**VIOLA**
- Katherine Daly, Seattle
- Joan Laval, Seattle

**CELLO**
- Margenia Alvord, Centralia
- Dawn Bliss, Des Moines
- Kay Bradshaw, Seattle
- Carol Bullock, Seattle
- Frances Clarke, Renton
- Judy Oftad, Seattle
- Marilyn Rundquist, Seattle
- Julianne Stone, Oregon City, Ore.

**BASS**
- Evils Hilton, Seattle
- Inger Oxas, Seattle
- Virginia Reed, Seattle

**HARP**
- Patricia Payne, Eugene, Ore.

**FLUTE**
- Elizabeth Bailey, Tacoma
- Betty Jean Fritz, Seattle
- Harlan Green, Edmonton, Canada

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**Some Commendations...**

During the last eleven summers more than fourteen hundred high school students have been in attendance at the High School Music Institutes on the campus. It has been both a pleasure and an inspiration to have them here. Added satisfaction is derived from numerous letters which have been received from the home towns of these young people. As they have returned to their homes they have been recognized not only as improved musicians in the high school but also as better citizens of the community. It is a definite tribute to the leadership of the Institute that its influence has been felt throughout the entire Pacific Northwest.

**Henry A. Burd**
Director, Summer Sessions
University of Washington

One of the most interesting and satisfying projects which the University has sponsored during the past summers has been the High School Music Institute. The emphasis on music, not merely as a recreation or a hobby, but as a significant factor in the lives of young people and in their present and future social relationships, has been, I feel, a constructive contribution to good citizenship everywhere.

**Edward H. Lauer**
Dean, College of Arts and Sciences
University of Washington

Throughout the eleven summers that we have had the high school musicians on the University campus I have been continually surprised by the enthusiasm and serious purpose in evidence from the day of their arrival, and by the high standard of performance exhibited in the final programs of the Institute.

There is mutual inspiration for us who work here in the School of Music and for those who come here as our guests from the high schools of the Northwest.

**Carl Paige Wood**
Director, School of Music
University of Washington

It has been my pleasure to work a little bit with that splendid group of high school students you have at your University of Washington Institute this summer. Having had rather broad experience in music education with high school and university students (Continued on back)
WHAT EDUCATORS SAY ABOUT THE HIGH SCHOOL MUSIC INSTITUTE
(Continued from inside)

in the Middle West, I can say, without qualification, that you are doing a very sound and important musical work in this institute for our young people of the Northwest.

CARL BRICKEN
Director, Seattle Symphony Orchestra

CERTAINLY one of the more important influences in the cultural development of the Pacific Northwest has been the High School Music Institute. Its roots strike deep into the hearts and minds of those young people who are the citizens of tomorrow. Its results may be discerned in the healthy effect its former members have had upon the musical life of the various communities in which they now live.

THEODORE F. NORMANN
President, State Music Teachers Association
President, State Music Educators Association

MANY Seattle high school students have attended the Institute at the University since it started several years ago. The intensive training they have received has been of great value to them individually, and in turn they have been more efficient in their school organizations.

It is a fine thing to have them all participate in the chorus work, for in this way they see the relationship between the instrumental and vocal work and thus achieve a broader understanding of music.

I certainly hope that as the war ends more of our students will avail themselves of this fine opportunity.

ETHEL M. HENSON
Director of Music
Seattle Public Schools