## Concert Band Personnel

**Bb 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 Sheekles
- Howard Browne
- Max Vaughn

**Clarinets**
- Clayton Nordstrum

**Oboes & English Horn**
- Norman Benson
- Thelma Kannitzer
- Myron Swann

**Bassoons**
- Lloyd Hildebrand
- John Bell

**Saxophones**
- Robert Keyser
- Frank Main
- Francis Adderson
- Max Klingbeil
- Charles Bennett

**French Horns**
- Charles Bennett

**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 Newman
- Ferd. Hendrickson

**String Bass**
- Homer Curtiss

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

**Harp**
- Eleanor Perigo

**Flutes & Piccolos**
- Ruth Clark
- Eileen Peck
- Marion Oliver
- Vera Hylton

**Bass Clarinets**
- Carl Nelson
- Roger Morris

**Alto Clarinet**
- Leonard Carlson

**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

**Harps**
- Joan Perigo

**Volunteer Trombone**
- Voltaire Brodine
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 Scherherazade 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 Scherherazade as her theme appears near the end.

In the second we hear the stern-voiced Sultan in his dreadful resolution but Scheherazade bastes 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
Overture "Ariane"  
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"  
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" #1 and III  
Eleanor Ferigo and Voltaire Brodine, harpists

Tone Poem "Irlandia"  
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