UNIVERSITY OF WASHINGTON
CONCERT BAND

WALTER C. WELKE, Director

presents an

ALL REQUEST PROGRAM

Soloist

Edward Krenz, Cornetist

Meany Hall 3:30 P.M. June 6th, 1937
PROGRAM

March "National Emblem" Bageley

Overture "William Tell" Rossini

In this overture, Rossini has attempted to give a description of Alpine life. Berlioz described it as "symphony in four parts." The introduction gives a picture of sunrise in the mountains and is entitled "Dawn." The second part, "The Storm" is a wonderful musical delineation of an Alpine storm, which gradually dies away, prepares for the third part. This andante, entitled "The Calm," typifies the shepherd's thanksgiving after the storm. A brilliant coda "Finale" depicts the march of the Swiss troops and brings the work to a spirited close.

Cornet Solo "King Carnival" Bohumir Kryl

Edward Krenz, cornetist

Siegfried's Death from "Die Gotterdammerung" Wagner

Like a grief with which a nation gathers at the grave of its noblest hero, Wagner voices for us in music of overwhelmingly tragic power feelings which are beyond expression in human speech. This is not a funeral march as commonly called, it is the awful mystery of death itself expressed in music. One by one, but tragically interrupted by the Motive of Death, we hear the motives which tell the story of the Walsungs' futile struggle with destiny.

Chorale "Thou Prince of Peace" J.B. Bach

Rhapsody "Headlines" Col.

This number tends to reflect in modern musical idiom a cross section of life from the standpoint of the press room, resounding to the rhythm of daily human struggle, grinding out "Headlines"—of war, fire, earthquake; "Headlines" of scandal, crime, life, love, religion, humanity's never-ceasing conflict with itself. "Headlines" the rhythm of life.

INTERMISSION

March "Stars and Stripes Forever" Sousa

Coronation Scene from "Boris Godounow" Moussorgsky

The opera "Boris Godounow" is a musical setting of Pushkin's mighty historical drama of the same name and tells of the condition of Russia after the death of the insane, cruel "Ivan The Terrible." Through clever manipulation, Boris becomes Tsar of Russia and this number takes us to the Cathedral where the Coronation takes place. The various themes give us a picture of the populace singing "Long life to the Tsar, Boris," his answer and general rejoicing in the Square with the chimes of Kremlin in the background.

Blue Danube Waltz Johann Strauss

This most popular waltz, by the famous "Waltz King" Johann Strauss, was written soon after the battle of Koenigsberg in 1866, when the city of Vienna was unusually saddened and depressed. Originally produced by a male chorus, it was a flat failure, but rewritten for the Strauss orchestra, it was received with wild enthusiasm and at once became the most popular waltz of the entire world.

Street Scene Newman

Taken from a moving picture of the same name this number tends to give a description of the life in the tenements of New York and to depict the actions of the day from "Morning" with which it opens through "Afternoon," "Night" and "Dawn." The action is very tense and gripping and much of this as been retained in the present transcription.

On the Trail from "Grand Canyon Suite" Ferde Grofe

This contemporary composer has given us much music written around such popular places as the above. This number from the suite tells of a party "on trail" in the Canyon. One can see it wending its way precariously along slim edges of the high mountains. The occasional braying of the donkeys lends humor to the situation.

Overture "1812" Tchaikowsky

"This overture was written to dramatize and commemorate the withdrawal of the French troops under Napoleon in 1812, a strategic retreat which the Russians had always regarded as a victory. The music begins with a solemn introduction of the old Russian hymn "God Preserve Thy People" and goes on from there to an all too realistic musical description of the Battle of Borodino. The progress of the battle is indicated by the relative prominence given to the "Marseillaise" and the Czarist Russian national anthem "God Save the Czar." The Russian hymn is eventually triumphant and in the rejoicing we hear the bells of Moscow as the number draws to a brilliant conclusion.
CONCERT BAND PERSONNEL

Flutes & Piccolos
Ruth Clark
Eileen Peck
Marion Oliver
Vera Hylton

Oboes & English Horn
Norman Benno
Thelma Kannitzer
Myron Swarm

Basses
Lloyd Hildebrand
John Bell

Eb Clarinet
Clayton Nordstrom

Eb Clarinets
Robert Mayo
Paul Lauer
Homer Curtiss
Bernard Anderson
Howard Mendenhall
Dave Taylor
Bruce Persing
Paul Sanders
Roland Loomis
Robert Shepard
J. Raymond Ryan
Robert Tomlinson
Frank Curry
Gordon Shuck
Vern Van Ornun
Dale Sheckles
Howard Browne
Max Vaughn
Jim Buzzard

Alto Clarinet
Degland Kenealy

Bass Clarinets
Carl Nelson
Roger Morris

Saxophones
Robert Keyser
Frank Main
Francis Adderson
Max Klingbeil
Charles Bennet

French Horns
Anna Solberg
Ridgely Bird
Vernon Jackson
Bond Seltzer
Carl Jangod
Dorothy Beerman

Cornets & Trumpets
Edward McDowell
Edward Krenz
Randall Rockhill
Alan Manning
Donald Casey
Jack Derrig
Henry Uhland
Jack King
Robert Draper
Rowell Paine

Trombones
Joe Kirch
Joe Harrison
Kenneth Cloud
Harvey Jackins
Chester Kippo
David Baskerville
Wells Meyers

Baritones
Gardill Ehmer
Clinton Atkinson
William Henderson
James Lothus

Basses
Robert Moore
Lawrence Odle
Harold Newnam
Ferd. Hendrickson

String Bass
Leslie Curtiss

Percussion
Richard Foster (Tym.)
John Thomas
Lowell Dixon
Paul Cripe
Harold Bachman (B.D.)

Harps
Eleanor Perrigo
Voltaire Brodine

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