PORTLAND MUSIC COMMISSION
PRESENTS

Portland Municipal Orchestra
82 PLAYERS

CHARLES RAYMOND CRONHAM
Conductor

Second Portland Concert
Season 1927-28

Tuesday, January 10, 1928
at 8.20
Program

1. Rienzi: ........................................... Wagner
   Overture to Act I

   In the early Summer of 1837 Wagner read Bulwer's novel "Rienzi." Thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience now amounted to a passionate craving to begin something grand and elevating. This mood was strengthened by a reading of Bulwer's 'Rienzi.'" Wagner completed the opera in 1840 and the first performance was given at Dresden in 1842.

   The overture opens with several sustained calls for the trumpet, alternating with passages for violoncello and doublebass, then all the violins announce the principal theme. This is developed to a climax after which the trumpet call leads into a fiery Allegro. Two themes are successively introduced in the Allegro and later combined with the principal theme. A brilliant Coda brings the Overture to a close.

2. Midsummer Night's Dream: ............................ Mendelssohn
   Nocturne

   Horn solo by Arthur Stevens

   Felix Mendelssohn's music to "A Midsummer Night's Dream" was composed when he was 23 years old — with the exception of the overture, which was written at the age of 17.

   Air Gai
   Air from "Orpheus"
   Musette
   Tarantella

   This Suite contains four dances from Gluck's operas arranged by Felix Mottl. All the pieces are of graceful design, melodious, and simple in type. Christoph Willibald von Gluck, 1814-87.

   INTERMISSION

4. Carnival of Animals: Zoological Fantasy .................. Saint-Saëns
   (First performance in Portland)

   Introduction and Royal March of the Lion
   This consists of an introduction, a series of fanfares, and a march, with passages in the bass representing the roar of the Lions.

   Hens and Roosters
   An attempt at pure realism. The clucking of the Hens and the crowing of the Roosters is skillfully accomplished.

   Horses of Tartary — fleet animals
   For two pianos alone.

   Tortoises
   Use is made of a theme from Offenbach's "Orpheus," but played at a sluggish tempo.

   Elephant
   This is scored for Doublebass and piano and introduces a theme from Berlioz's "Dance of the Sylphs."

   Doublebass solo by Ralph Knight

   Kangaroos
   For two pianos alone, consists of a series of leaping figures.
Aquarium
Scored with extraordinary skill in order to give the necessary watery glassy sound. The Pianos play arpeggios in the high register, the flute plays in its hollow lower register and the Glockenspiel adds its bell-like effect.

Long Eared Characters
The composer did not have great respect for critics.

Cuckoo in the Depths of the Forest
For two Pianos and Clarinet.
  Clarinet solo by Mollie Jones

Aviary
An elaborate solo Flute part is supported by Strings, with fragments of bird-songs high up in the Pianos.
  Flute solo by Harold Lawrence

Pianists
A series of five-finger exercises played in the manner of beginners. Most people will feel inclined to agree with Saint-Saëns in adding these curious animals to his collection.

Fossils
Saint-Saëns’ opinion of the professors. Uses a theme from the “Danse Macabre,” an old French folk-song and a passage from the ancient battle horse of prima donnas, Rossini’s aria from the “Barber of Seville.”
  Xylophone solo by Samuel Fineberg

Swan
This familiar melody is heard in its original form, for Violoncello and two Pianos.
  Violoncello solo by Katherine Hatch

Finale
A new tune and a summing up of the various themes from the preceding numbers.

Played by Portland Municipal Ensemble

The “Animals Carnival” was composed in 1886. For some years the composer permitted private hearings of the piece, but finally forbade any further performances. After his death in 1921, it was found that a provision in his will removed the ban and sanctioned the publication of the work.

5 Fantasy on Themes from “Il Trovatore” .............................. Verdi

On January 19, 1853, Verdi’s twelfth opera was first sung of a certain winter evening in Rome; starting out with an explosive local success and entering directly on a career of universal and popular favor, it is hard, even today, to name another distinctively Italian work holding the stage as long and firmly. It is overrunning with melody, including many tunes of eminent beauty. Admitting its defects, “Il Trovatore” remains an Italian opera of such natural, vivid beauty and spontaneous power that only a warped judgment can ever wish to be in at the death of the old score.

E. I. Stevenson.

Mason and Hamlin Pianos from Cressy and Allen

NEXT PORTLAND CONCERT
Tuesday evening, February 28 at 8:20
Soloist: WILLIAM SIMMONS, Baritone

LAST PORTLAND CONCERT
Tuesday evening, March 27 at 8:20

The Orchestra plays at Bowdoin College on Tuesday evening, Jan. 17

OVER
PORTLAND MUNICIPAL ORCHESTRA
FIRST SEASON, 1927-1928
THIRD CONCERT
CHARLES RAYMOND CRONHAM, Conductor

PERSONNEL

1st Violins
Hybert, Emil
Blumenthal, Samuel
Erickson, Arthur
Weinstein, Robert
Cook, Henry
Carr, Ila
Schreyer, Harriet
Bacon, Harry
Lane, Robert
Harriman, Elizabeth

2nd Violins
Brown, Vernon, Leader
Levensky, Maurice
Connor, Reginald
Santosky, Joseph
Richardson, Hilda
Gardinier, John
Robbins, Irvin
Haskell, Benjamin
Pennell, Priscilla
Humphrey, Roland

Violins
Brown, Vernon, Leader
Levensky, Maurice
Connor, Reginald
Santosky, Joseph
Richardson, Hilda
Gardinier, John
Robbins, Irvin
Haskell, Benjamin
Pennell, Priscilla
Humphrey, Roland

Violoncellos
Dugan, Mildred
Putnam, Harold
Brooks, Eldana
Hatch, Katherine
Hay, Merril
Bye, Eleanore
Schwenke, Lillian
Carignan, Valeria
Pates, Reta

Oboe
Johnson, Thomas
Little, Frank

Flutes
Lawrence, Harold
Tolman, Charles

Horns
Lowell, Harry
Morse, Lloyd

Trumpets
Conant, Albert
Grecleay, Bernard
Moore, Charles

Sexton, John

Trombones
Conant, Albert
Grecleay, Bernard
Moore, Charles
Rubinoff, David

Tuba
Crangle, Howard

Harp
Tibbetts, Grace

Organ
Clark, Howard

PORTLAND MUNICIPAL ENSEMBLE

Violins
Erickson, Arthur
Carr, Ila
Gardinier, John
Richardson, Hilda

Violas
Graffam, Clinton

Violoncellos
Hatch, Katherine

Clarinet
Jones, Mollie

Pianos
Butterfield, Zilphaetta
Sirois, Louis

Orchestral Advisory Committee
Graffam, Clinton
Crosman, Hurford
Cook, Henry
Ward, Fred

Secretary — Lane, Robert
Treasurer — Barnard, Herbert
Librarian — Cole, Bernard
Transportation — Haskell, Benjamin

Brown, Vernon