PORTLAND MUSIC COMMISSION
PRESENTS

MUNICIPAL CONCERT
Sunday, January 22, 1928, at 3.30

CHARLES RAYMOND CRONHAM
MUNICIPAL ORGANIST

PORTLAND MUNICIPAL ENSEMBLE
FROM PORTLAND MUNICIPAL ORCHESTRA

Violins
Arthur Erickson
Ila Carr
John Gardinier
Hilda Richardson
Bass
Ralph Knight

Violas
Clinton Graffam
Frank Prince

Violoncellos
Katherine Hatch
Aldana Brooks

Flute
Harold Lawrence

Clarinet
Mollie Jones

Xylophone and Glockenspiel
Samuel Fineberg

Planos
Zilphaetta Butterfield
Louis Sirois
PROGRAM

STRICT SILENCE during music is custom.
Do not enter or leave during selection.
All concerts begin promptly at 3.30.

1 Merry Wives of Windsor: .................................................. Nicolai
   Overture
   Karl Nicolai, 1810-49, eminent conductor and composer. He was court-
   director at Vienna, where he founded in 1842 the Philharmonic Concerts,
   gaining renown as leader in both positions.

2 Abendlied ................................................................. Schumann

3 Rondo Francaise .......................................................... Boëllmann
   A Rondo is a composition in which a theme is presented at the outset
   and recurs at intervals afterward, with episodes or digressive passages
   between.

4 Kamennyj Ostrow ........................................................ Rubinstein
   Anton Rubinstein was an eminent composer and a great pianist. This
   selection is from his "Musical Portraits." Kamennyj Ostrow is the name
   of a summer resort in Russia.

5 Toccata and Fugue in D minor ........................................... Bach
   The descendants of Veit Bach—a baker, who lived in Pressburg at the
   beginning of the 17th century—form the most remarkable family recorded
   in musical history. No less than fifty musicians are numbered among them,
   and many of these were men of great celebrity; their power steadily in-
   creased up to the time of Johann Sebastian Bach, who with his sons, ex-
   hausted all the resources of the musical forms then in vogue.
   Toccata (toccare—to touch) a study in which some difficulties of execu-
   tion are always present. Fugue (fuga—a flight) a composition contra-
   punctal in style in which a theme, or subject, announced in one voice, is
   successively introduced in other voices—the voices entering one at a time.

INTERMISSION

6 Carnival of Animals: Zoological Fantasy ............................ Saint-Saëns
   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—fleec 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, Rosina'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
Conducted by Mr. Cronham

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.

Kotzschmar Memorial Organ
Austin Organ Co., builders
Mason and Hamlin Pianos
from Cressy and Allen

OVER
NEXT SUNDAY
January 29, promptly at 3:30

Soloist

MARIE HEALY
Eighteen year old Coloratura Soprano
Fourth National Winner in Atwater Kent Radio Contest

Marie Healy, of Manchester, N. H., is the possessor of a soprano voice with a range of three octaves. Her first public appearance was made at the age of 13. Her teacher, Klara Muehling, took her to New York, where she was heard by Frantz Proschesowski, adviser to Galli-Curci, and Proschesowski immediately took her under tutelage, declaring that she has not only the gift of song, but also a fine mentality. Her recent success in the Atwater Kent Radio contest, where she won first prize for the New England district and fourth national prize, is well known to the public.

MISS HEALY WILL SING

Rigoletto: ................................................................. Verdi
Cur a Nome

Will O’ the Wisp ......................................................... Spross

Ave Maria ................................................................. Mascagni

April Morn ................................................................. Batten

and others

ORGAN PROGRAM INCLUDES

Distant Chimes ........................................................ Schackley

Atonement of Pan-Entr’acte ...................................... Hadley

Les Preludes—symphonic poem ................................... Liszt

See newspapers for details — doors open at 3:00

Portland Municipal Orchestra: orders now being received for seats for next concert on February 28th. Soloist—William Simmons, Baritone. Mail orders to Clinton W. Graffam at Cressey and Allen’s. Make checks payable to orchestra.

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