Portland Community Concerts

PORTLAND MUSIC COMMISSION
PRESENTS

Portland Municipal Orchestra
82 PLAYERS
CHARLES RAYMOND CRONHAM
Conductor

SOLOIST
Luella Melius
COLORATURA SOPRANO

Adele Bramson
SOLO PIANIST

HAROLD SPENCER ACCOMPANIST FOR MADAME MELIUS

Twelfth Concert
Season 1928-29
Wednesday, April 24, 1929
at 8.20
Program

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

   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 from 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 Menuetto ........................................... Bizet
   Solo parts by Harold Lawrence, Flute, Mollie Jones, Clarinet, and Roland Peterson, Saxophone

3 In the Steppes of Central Asia—Tone picture .......................... Borodin
   "Out of the silence of the sandy steppes comes the sound of a peaceful Russian song. Then the melancholy strains of Oriental melodies and the stamping of approaching horses and camels. A caravan, escorted by Russian soldiers, is crossing the measureless desert, pursuing its way, free from care, under the protection of the Russian arms. The caravan moves ever forward. The songs of the Russians and those of the Asiatics mingle in common harmony, their refrain gradually dying away in the distance."

   Solo parts by Harold Lawrence, Flute, Maurice Lane, Clarinet, Arthur Stevens, Horn, Clinton W. Graffam, Jr., Oboe

4 O del mio amato ben .................................. Denandy
   Filles des Cadiz ................................... Delibes
   Vor Sonnenaufgang .............................. Wolf
   Dinorah: ........................................ Meyerbeer
   Shadow Song
   Madame Melius

INTERMISSION
Concerto for Piano and Orchestra in A minor: ........................................ Grieg

Allegro molto moderato

Miss Bramson and Orchestra

A long roll on the kettle-drum, a chord for full orchestra, a descending passage for piano and without further introduction we are brought to the presentation, in the wood-wind, of the most important theme of the movement. It is then heard on the piano and is succeeded by a gay, almost grotesque section, contrasting with the first theme. The second theme is more lyrical in character and is followed by the development section, a climax being reached thru the statement of the first theme with the full power of the orchestra and leading to the cadenza. The cadenza is more than a display passage for the piano, for underneath its brilliance lies the solid basis of the themes of the movement.

The Concerto is not merely a vehicle for technical display, but is a sincerely beautiful composition which explores the dramatic and technical resources of the piano, and indeed, extends them. It was composed when Grieg was but 25 years old. Edvard Grieg born at Bergen, Norway, 1843 and died at Christiania, 1907.

Wings of Night ......................................................... Watts
Rain Drops .......................................................... Wolfarth-Grille
The Lamplighter ..................................................... Manning
Waltz Song ............................................................ Strauss

Madame Melius

Carmen: ................................................................. Bizet

Selection

Georges Bizet (1838-75) composed several operas and overtures but failed to win success until the performance of his incidental music to Daudet's l'Ariesienne (1872). This music and the remarkable success of Carmen won him lasting fame. Carmen was first produced at the Opera Comique, March 3, 1875, three months before the composer's death.

Solo parts by William Vacchiano, Trumpet, Thomas Johnson, Piccolo,
Mollie Jones, Clarinet, Albert Conant, Trombone

Haensel & Jones, Managers for Madame Melius

Mason & Hamlin Piano
PORTLAND MUNICIPAL ORCHESTRA
SECOND SEASON, 1928-1929
TWELFTH CONCERT
CHARLES RAYMOND CRONHAM, Conductor

PERSONNEL

1st Violins
Hybert, Emil
Carr, Ilia
Gerrish, Margaret
Daniels, Aine
Lane, Robert
Moore, Dorothy

2nd Violins
Gaudreau, Edward
Tryon, Earl
Haskell, Benjamin
Bye, Odele
Patriquin, Louis
Humphrey, Roland
Pennell, Virginia
Santosky, Joseph
Connor, Reginald
Hanscom, Marjorie

Violas
Graffam, Clinton
Prince, Frank
Mitchell, Percy
Chesley, Arthur
Latham, Thelma
Fineberg, Rose
Lombard, Everett

Violoncellos
Zinkeisen, William
Dugan, Mildred
Hatch, Katherine
Hay, Merrill
Bye, Eleanor
Carignan, Valeria
Schwenke, Lillian
Pates, Reta
Pennell, Beatrice
Brown, Maida

Basses
Knight, Ralph
Belleville, Albert
Wade, Maurice
Wade, Raymond
Kunze, Max
Girard, Henri

Piccolo
Johnson, Thomas

Flutes
Lawrence, Harold
Tolman, Charles
Johnson, Thomas

Oboes
Little, Frank
Graffam, Clinton, Jr.

Clarinet
Lane, Maurice
Jones, Mollie
Davis, Donald

Trombones
Conant, Albert
Greeley, Albert
Moore, Charles
Rubinoff, David

Trumpets
Arey, Gladys
Rowe, Clarence
Vacchiano, William
McIntire, Paul
Gibson, Edwin

Percussion
Fineberg, Samuel
Downs, Frederic

Tuba
Crangle, Howard

Liberty, Carl

Harp
Tibbetts, Grace

Clark, Howard

Organ

Orchestral Advisory Committee
Hybert, Emil
Graffam, Clinton
Greeley, Bernard

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Transportation — Haskell, Benjamin
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