PROGRAM

1 TANNHÄUSER: WAGNER
   arr. CRONHAM

ENTRANCE OF KNIGHTS AND MINSTRELS AND PILGRIMS’ CHORUS

ORCHESTRA AND ORGAN

The stage represents the hall of the singers at the Wartburg. The knights and minstrels have gathered for a tournament of song. The Pilgrims’ Chorus is a hymn sung by those returning from a pilgrimage to Rome. Tannhäuser was written at Dresden in 1845. It was not successful at first, but later gained in popularity.

2 BALLET SUITE: GLUCK-MOTTLE

AIR GAI

AIR FROM “ORPHEUS”
   Flute solo by HAROLD LAWRENCE
   English Horn solo by H. STANISLAUS

MUSETTE

TARANTELLA

Christoph von Gluck, 1714-1787, distinguished Bavarian composer. He became a leader in the reform of the opera and laid the foundation of modern styles. Gluck was against vocal display and sought for dramatic sincerity. He lifted the orchestra into vital action. He wrote over a hundred works. This suite consists of four dances from Gluck’s operas arranged by Felix Mottl. All are of graceful design, melodious and simple in type.

3 XERXES: HÄNDEL

LARGO

ORCHESTRA AND ORGAN

arr. CRONHAM

Georg Friederich Händel, 1685-1759, distinguished Saxon composer, contemporary with J. S. Bach, and more immediately influential than he upon the progress of dramatic music, especially in England. None of his operas continued in vogue in their entirety but numerous selections are much admired. The familiar Largo was originally a tenor solo.

INTERMISSION
EIGHTEENTH SEASON
PORTLAND MUSIC COMMISSION
PRESENTS
PORTLAND MUNICIPAL ORCHESTRA
82 PLAYERS
CHARLES RAYMOND CRONHAM Conductor

FOURTEENTH CONCERT
SEASON 1929-1930

CITY OF PORTLAND, MAINE CITY HALL AUDITORIUM
SUNDAY, JANUARY 12, 1930, AT 3.30
SYMPHONY NO. 5 IN E MINOR:  
“From the New World”  
DVORÁK

ADAGIO AND ALLEGRO

LARGO  
English Horn solo by H. Stanislaus

The first movement begins with a slow introduction and, thru a brief climax, leads directly to the Allegro. Then comes the main theme announced on the horns. Note the dislocation of the accented note called “ragtime.” This theme is presented in various guises after which we hear the second theme played on the flute to a soft accompaniment in the strings. A development of both themes follows, then the recapitulation; and from then on a constant increase in animation to the final sounding of the main theme.

Solemn brass harmonies introduce the first theme of the Largo, sung by the English Horn, and one of the finest melodies in modern symphonic literature. After some development of this theme there come two contrasting sections. The movement then works up to a climax at which point is heard the main theme of the first movement. We again hear the English Horn melody and a reminiscence of the opening harmonies.

“There has been much discussion as to the degree in which Dvorák was influenced in this Symphony by the idiom of American negro music. In the Symphony there are many peculiarities of style that appear in earlier symphonies by Dvorák, but we cannot shut our ears to other peculiarities distinctively negro, such as the rhythmic jerk or jump of ragtime. On the whole, it is in certain general traits of style, and in the primitiveness of the emotional tone, that the Symphony may fairly be said to be negro or American.”

— Daniel Gregory Mason.

IL TROVATORE:  
VERDI

SELECTION

Trumpet solo by Gladys Arey

Trombone solo by Bernard Greeley

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.
PORTLAND MUNICIPAL ORCHESTRA
Third Season, 1929-30
Fourteenth Concert
CHARLES RAYMOND CRONHAM, Conductor

PERSONNEL

1st Violins
Hybert, Emil
Lekoues, Angelo
Giffard, Grace
Bye, Christine
Cook, Henry
Carr, Ila
Daniels, Dorothy
Haskell, Benjamin
Lane, Robert
Dandaneau, Fabian
Webb, Doris
Carignan, Albert
Pennell, Priscilla
Farwell, Beatrice
Soule, Ethan

2nd Violins
Moran, Alfred
Tryon, Earl
Bye, Odele
Goodrich, Edna
Pino, Joseph
Hagen, Virginia
Latham, Thelma
Pellin, Virginia
Pellin, Sumner
Hanscom, Marjorie
Munro, John
Fineberg, Rose
Charles, Arthur
White, Edward
Mardegian, Daniel

Violas
Graffam, Clinton
Prince, Frank
Mitchell, Percy
Newcomb, Winfred
Lagozino, Patsy
Dugan, Mildred
Hatch, Katherine
Putnam, Harold
Pellin, Beatrice
Bye, Eleanor
Carignan, Valeria
Chase, Ernestine
Knight, Ralph
Belleville, Albert
Wade, Maurice
Wade, Raymond
Kunze, Max
Girard, Henri

Violoncellos
Piccolo
Johnson, Thomas
Flutes
Lawrence, Harold
Tolman, Charles
Johnson, Thomas
Clarinet
Lane, Maurice
Davis, Donald
Clarinet

Basses
Graffam, Clinton, Jr.
Little, Frank
Bass Clarinet
Peterson, Roland

Oboes

Bassoons
Lowell, Harry
Heydrie, Augustaine
Trombones
Greeley, Bernard
Moore, Charles
Rubinoff, David
Trueworthy, Roy
Percussion
Fineberg, Samuel
Downs, Frederic

Orchestral Advisory Committee
Hybert, Emil
Graffam, Clinton
Greeley, Bernard
Haskell, Benjamin
Cook, Henry
Stevens, Arthur

Business Manager — Graffam, Clinton
Treasurer — Barnard, Herbert
Secretary — Lane, Robert
Transportation — Haskell, Benjamin
Librarians — Lawrence, Harold
Peterson, Roland