PORTLAND MUSIC COMMISSION
PRESENTS
PORTLAND MUNICIPAL ORCHESTRA
82 PLAYERS
CHARLES RAYMOND CRONHAM
Conductor
SOLOIST
ADELE BRAMSON
Pianist

FIFTEENTH CONCERT
SEASON 1929-1930

SUNDAY, FEBRUARY 16, AT 3:30
CITY OF PORTLAND, MAINE  CITY HALL AUDITORIUM
PROGRAM

1  IPHIGENIA IN AULIS:  GLUCK
   Overture

   Iphigenia in Aulis was first performed at the Paris Opera in 1774. It created a sensation and has remained a monument to the genius of its composer and as a foundation upon which the structure of modern opera has been erected. The overture as written by Gluck connects directly with the opening scene. Both Mozart and Wagner wrote an ending for concert use. Wagner's version is used in the present performance. In Wagner's opinion the overture is made up of four motives: A motive of appeal, of power, of grace and a motive of sorrow. The music consists of the constant interchange of the last three motives.

2  IN THE STEPPE 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

3  CONCERTO FOR PIANO AND ORCHESTRA  GRIEG
   IN A MINOR:

   Allegro molto moderato
   Adagio
   Allegro moderato molto e marcato

   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. The second theme is more lyrical in character and is followed by the development section, a climax being reached through the statement of the first theme which leads to the cadenza and to the coda.

The Adagio begins with a sustained melody for muted strings, a contrasting theme appearing on the piano. These two melodies comprise the basis of the movement. Note the solo passages for French Horn.

Only a slight pause separates the Adagio from the last movement. This movement is built on a vigorous dance-like tune announced by the piano and on a lyric section introduced by the flute to the accompaniment of soft strings. This material alternating with cadenzas for the piano gradually accumulates a mighty climax for full orchestra and piano.

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.

4 AÏDA:

VERDI

TRIUMPHAL MARCH AND BALLET MUSIC

Giuseppe Verdi, 1813-1901, distinguished Italian composer and one of the chief opera writers of modern times.

Mason & Hamlin piano from Cressey & Allen

The Orchestra plays at City Hall Wednesday, March 19, KATHRYN MEISLE, soloist, Sunday afternoon, April 13, and Thursday, April 24, at Bowdoin College.

NEXT SUNDAY, FEBRUARY 23

YVONNE DES ROSIERS, Soprano, and Organ program
PORTLAND MUNICIPAL ORCHESTRA  
Third Season, 1929-30  
Fifteenth Concert  
CHARLES RAYMOND CRONHAM, Conductor  

**PERSONNEL**

<table>
<thead>
<tr>
<th>1st Violins</th>
<th>2nd Violins</th>
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| Hybert, Emil, Concert Master | Carr, Ila | Moore, Dorothy  
| Lekoues, Angelo | Daniels, Dorothy | Webb, Doris  
| Giffard, Grace | Haskell, Benjamin | Carignan, Albert  
| Bye, Christine | Lane, Robert | Pennell, Priscilla  
| Cook, Henry | Dandaneau, Fabian | Farwell, Beatrice  
| Morang, Alfred | Hagen, Virginia | Soulie, Ethan  
| Tryon, Earl | Latham, Thelma | Munro, John  
| Bye, Odele | Pennell, Virginia | Fineberg, Rose  
| Goodrich, Edna | Pennell, Sumner | Charles, Arthur  
| Pino, Joseph | Hanscom, Marjorie | White, Edward  
| | | Mardegian, Daniel  
| | | Ganem, George  

**Violas**

<table>
<thead>
<tr>
<th>Violoncellos</th>
<th>Basses</th>
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| Graffam, Clinton | Dugan, Mildred | Knight, Ralph  
| Prince, Frank | Hatch, Katherine | Belleville, Albert  
| Mitchell, Percy | Putnam, Harold | Wade, Maurice  
| Newcomb, Winfred | Hay, Merrill | Wade, Raymond  
| Lagozino, Patsy | Pennell, Beatrice | Kunze, Max  
| | Bye, Eleanor | Girard, Henri  
| | Carignan, Valeria |  
| | Chase, Ernestine |  

**Percussion**

<table>
<thead>
<tr>
<th>Flutes</th>
<th>Oboes</th>
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| Johnson, Thomas | Lawrence, Harold | Graffam, Clinton, Jr.  
| | Tolman, Charles | Little, Frank  
| | Johnson, Thomas |  

**Clarinettes**

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<thead>
<tr>
<th>Bass Clarinet</th>
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<tbody>
<tr>
<td>Peterson, Roland</td>
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**Horns**

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<th>Trumpets</th>
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<td>Rowe, Clarence</td>
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<td>Blanchard, Edward</td>
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<td>Vacciano, William</td>
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<td>Romano, Joseph</td>
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<td>Gibson, Edwin</td>
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**Tuba**

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<th>Tympani</th>
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<td>Liberty, Carl</td>
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**Organ**

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<th>Clark, Howard</th>
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**Orchestral Advisory Committee**

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

| Hybert, Emil | Haskell, Benjamin  
|------------------|------------------|  
| Graffam, Clinton | Cook, Henry  
| Greeley, Bernard | Stevens, Arthur  

**Percussion**

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<thead>
<tr>
<th>Fineberg, Samuel</th>
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<td>Downs, Frederic</td>
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<th>Tibbetts, Grace</th>
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