PORTLAND MUSIC COMMISSION
PRESENTS
PORTLAND MUNICIPAL ORCHESTRA
82 PLAYERS
CHARLES RAYMOND CRONHAM
Conductor
SOLIST
MISCHA TULIN
Playing the Theremin
HOWARD CLARK
Accompanist

SEVENTEENTH CONCERT
SEASON 1929-30
SUNDAY, APRIL 13, 1930 AT 3:30
CITY OF PORTLAND, MAINE   CITY HALL AUDITORIUM
PROGRAM

1  SYMPHONY NO. 5 IN E MINOR:
   "From the New World"  DVOŘÁK

Adagio and Allegro
Largo

Oboe solo by Clinton Graffam, Jr.

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 oboe, 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 oboe melody and a reminiscence of the opening harmonies.

"There has been much discussion as to the degree in which Dvořák 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 Dvořák, but we cannot shut our ears to other peculiarities distinctly 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.

2  VALSE LENTE  DELIBES

3  DANSE MACABRE — Symphonic poem  SAINT-SAËNS

Solo parts by Emil Hybert, violin,
   Samuel Fineberg, xylophone

Zig, zig, zig, death with a grim cadence
Strikes with bony heel upon the tomb.

Through the gloom the white skeletons run,
Leaping and dancing in their shrouds.
Then suddenly they cease the dance.
The cock has crowed! The dawn has come.
— Henri Cazalis.

The clanging bell of midnight precedes the strange tones of Death
tuning his fiddle. Then the queer dance begins, the rattling of the
bones of the skeletons providing the accompaniment. The dance
becomes more animated (a waltz caricature of the Dies Irae
theme) until the crow of the cock announces the day, and the
ghostly revelers hurry back to their tombs.

INTERMISSION

4 AVE MARIA SCHUBERT
ANDANTINO LEMARÉ
THE SWAN SAINT-SAËNS

Theremin solos Mr. Tulin

The Theremin is an instrument which produces musical tones by
electrical means. When the hand is brought into the electric field
surrounding the antenna the field is so affected that audio-frequen­
cies (tones) are produced. These are amplified through a loud
speaker. A second antenna controls the volume. Invented by Leon
Theremin, Russian scientist.

5 WILLIAM TELL: ROSSINI
Overture to Act I

Solo parts by Katherine Hatch, violoncello
Clinton Graffam, Jr., oboe
Harold Lawrence, flute

Rossini’s overture has been called by Berlioz “a symphony in four
parts.” The first section suggests the beauty of the dawn and is
scored for five violoncellos and double-basses. The second section
suggests the gathering and breaking of a storm. This dies away and
is succeeded by a Pastoral scored for oboe and flute solos with ac­
companiment for clarinets, bassoons, horns, strings (pizzicato) and
triangle. The overture is brought to a close by an Allegro vivace
employing the resources of the entire orchestra.

Steinway piano and Theremin from M. Steinert & Sons

The orchestra plays at Bowdoin College Tuesday evening, April 29, and at
Kennebunk Town Hall, Friday evening, May 2.
# PORTLAND MUNICIPAL ORCHESTRA

**Third Season, 1929-30**  
**Seventeenth Concert**  
**CHARLES RAYMOND CRONHAM, Conductor**

## PERSONNEL

<table>
<thead>
<tr>
<th>1st Violins</th>
<th></th>
<th>2nd Violins</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hybert, Emil</td>
<td>Carr, Ila</td>
<td>Morang, Alfred</td>
<td>Hagen, Virginia</td>
</tr>
<tr>
<td>Lekouises, Angelo</td>
<td>Haskell, Benjamin</td>
<td>Tryon, Earl</td>
<td>Pennell, Virginia</td>
</tr>
<tr>
<td>Giffard, Grace</td>
<td>Pennell, Priscilla</td>
<td>Bye, Odele</td>
<td>Charles, Arthur</td>
</tr>
<tr>
<td>Bye, Christine</td>
<td>Lane, Robert</td>
<td>Goodrich, Edna</td>
<td>White, Edward</td>
</tr>
<tr>
<td>Webb, Doris</td>
<td>Dandaneau, Fabian</td>
<td>Pino, Joseph</td>
<td></td>
</tr>
<tr>
<td>Cook, Henry</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Violas

| Graffam, Clinton | Prince, Frank | Mitchell, Percy | Newcomb, Winfred | Laguzino, Patsy |

## Violoncellos

| Duhan, Mildred | Hatch, Katherine | Bye, Eleanor | Hay, Merrill | Pennell, Beatrice | Libby, Ernest | Carignan, Valeria | Chase, Ernestine |

## Piccolo

| Johnson, Thomas |

## Flutes

| Lawrence, Harold | Tolman, Charles | Johnson, Thomas |

## Clarinets

| Lane, Maurice | Davis, Donald |

## Bass Clarinet

| Peterson, Roland |

## Horns

| Stevens, Arthur | Young, Maynard | Colby, Randall |

## Trumpets

| Rowe, Clarence | Vacciano, William | Gibson, Edwin | Romano, Joseph |

## Tuba

| Crangle, Howard |

## Tympani

| Liberty, Carl |

## Harp

| Tibbetts, Grace |

## Organ

| Clark, Howard |

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**Orchestral Advisory Committee**

| Hybert, Emil | Graffam, Clinton | Greeley, Bernard |

| Haskell, Benjamin | Cook, Henry | Stevens, Arthur |

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**Business Manager** — Graffam, Clinton  
**Treasurer** — Barnard, Herbert  
**Secretary** — Lane, Robert  
**Transportation** — Haskell, Benjamin  
**Librarians** — Lawrence, Harold  
**Advisory Committee** — Graffam, Clinton, Jr.  
**Little, Frank**

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**Orchestrators**

| Haskell, Benjamin | Cook, Henry | Stevens, Arthur |

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**Clerks**

| Fineberg, Rose | Munro, John | Pennell, Sumner | Mardegian, Daniel | Ganem, George |

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**Basses**

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

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**Oboes**

| Graffam, Clinton, Jr. | Little, Frank |

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**Bassoons**

| Lowell, Harry | Heydrie, Augustaine |

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**Trombones**

| Greeley, Bernard | Moore, Charles | Truesworthy, Roy |

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**Percussion**

| Fineburg, Samuel | Downs, Frederic |