NINETEENTH SEASON
PORTLAND MUSIC COMMISSION
PRESENTS THE
TWENTY-SECOND CONCERT
OF THE
PORTLAND MUNICIPAL ORCHESTRA
CHARLES RAYMOND CRONHAM
Conductor
SOLOIST
MAY KORB
Lyric-coloratura Soprano
HOWARD CLARK
Accompanist

SUNDAY, FEBRUARY 1, 1931 AT 3:30
CITY OF PORTLAND, MAINE CITY HALL AUDITORIUM
STRICT SILENCE DURING MUSIC IS CUSTOM
Do not enter or leave during selection. All concerts begin promptly at 3:30
Children under 10 in order to be admitted must be accompanied by an adult
or must be part of a school group supervised by school authorities.

PROGRAM

1 LOHENGRIN: WAGNER

Introduction to Act III

Richard Wagner, 1813-83, Saxon composer, by many counted the
greatest, at least in dramatic music. Wagner's final theory of opera
was reached progressively. He reasserted the dramatic nature of
opera and used the orchestra as the central agency of expression.
Lohengrin, first produced in 1850, still remains one of the most
popular of Wagner's operas.

2 SYMPHONY NO. 5 IN C MINOR: BEETHOVEN

Allegro con brio

Andante con moto

Ludwig van Beethoven, born at Bonn December 16, 1770, died at
Vienna March 26, 1827. One of the greatest of musicians, the
founder of the distinctive lines of progress in the 19th century,
though himself adhering largely to the typical forms of the 18th.
With him instrumental music entered upon a new phase. He was the
first composer to utilize the capacity of the modern piano and the
first to bring out the latent powers of the modern orchestra. The
first movement of this symphony is in sonata form as follows:

- Exposition — announcement of principal and subordinate themes.
- Development — the themes presented in various guises.
- Recapitulation — a return to the first section.
- Coda — a conclusion section from materials already used.

The second movement is a theme and variations, although a sec-
ondary theme is extensively developed.

3 LA TRAVIATA: VERDI

\{ Ah! for' è lui
\{ Sempre libera

Miss Korb

Giuseppe Verdi, 1813-1901, distinguished Italian composer and one
of the chief opera writers of modern times. Thru his best work runs
a virility that is often thrilling and not seldom a nobility of concep-
tion that challenges admiration. La Traviata is the story of Camille.
INTERMISSION

4 COME, LOVE, WITH ME (Spanish Serenade) CARNEVALI
    LOVE FINDS OUT THE WAY       RAFF
    DREAMS                       CHASINS
    NYMPHS AND FAUNS             BEMBERG
    AVE MARIA                    BACH-GOUNOD
                                  arr. Cronham

Accompaniment arranged for violin, violoncello, harp and organ
Played by Stella Brewster, Katherine Hatch,
Francis MacPherson and Mr. Cronham
Miss Korb

5 EURYANTHE:                         VON WEBER

Overture to Act 1

After eight measures of an impetuous introduction the first theme is
announced by wind instruments in full harmony. This theme is de-
veloped until, after a climax for full orchestra, a transitional phrase
for violoncellos leads to the second theme. The second theme is
sung by the violins and is of a tender nature. The measures of the
introduction return, there is a strong climax, a long pedal point and
silence. The succeeding largo is taken from the opera and refers to
a ghostly vision. It is scored for eight muted violins and violas. Vio-
oncellos and basses begin softly an inversion of the first theme, the
second theme reappears and there is a jubilant coda. Carl Maria

KOTZSCHMAR MEMORIAL ORGAN
Austin Organ Company, builders
Mason & Hamlin piano from Cressey & Allen

Next Sunday, February 8, DOROTHY RICHARDSON, Contralto
The negro race has produced many fine singers among men, but few among
women. Miss Richardson has sung concerts in New York and Boston. Her
accompanist, Dorothy Wood, has recently played for Roland Hayes.

The Municipal Orchestra plays at Bowdoin College on Tuesday evening,
February 10.
PORTLAND MUNICIPAL ORCHESTRA
Fourth Season, 1930-31
Twenty-second Concert
CHARLES RAYMOND CRONHAM, Conductor

HONORARY MEMBERS
FRANK C. ALLEN  WILLIAM S. LINNELL
HERBERT W. BARNARD  CHARLES H. PAYSON
CYRUS H. K. CURTIS  DONALD M. PAYSON
KENNETH C. M. SILS

PERSONNEL

1st Violins
Hybert, Emil  Carr, Ila
Lekouses, Angelo  Haskell, Benjamin
Giffard, Grace  Pennell, Priscilla
Bye, Christine  Lane, Robert
Webb, Doris  Brewster, Stella
Cook, Henry

2nd Violins
Morang, Alfred  Pino, Joseph
Tryon, Earl  Fineberg, Rose
Bye, Odelle  Charles, Arthur
Goodrich, Edna  Stone, Lucile
Pennell, Virginia

Violas
Graffam, Clinton  Dugan, Mildred
Prince, Frank  Hatch, Katherine
Mitchell, Percy  Bye, Eleanor
Newcomb, Winfred  Pennell, Beatrice
Lagozino, Patsy  Carignan, Valeria

Violoncellos
CHASE, ERNESTINE  LIBBY, ERNEST
Libby, Ernest  Stone, Marguerite

Basses
Bassoon
Knight, Ralph  Graffam, Clinton, Jr.
Belleville, Albert  Little, Frank
Hubbard, Fred  Heydrie, Augustaine

Trombones
Trumpets
Greeley, Bernard  Rowe, Clarence
Moore, Charles  Romano, Joseph
Trueworthy, Roy  Neilen, Irving
Marston, James

Percussion
Graffam, Clinton
Fineberg, Samuel
Downs, Frederic

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

Transportation
Haskell, Benjamin