CLOSING CONCERT
Fifth Concert of the Thirty-eight Season
PORTLAND CITY HALL AUDITORIUM
Friday, April 13, 1962—8:15 P.M.
Rouben Gregorian, Conductor

"Hega" (I Greet You) . . . . Rouben Gregorian

Spring Symphony No. 1, op. 38 Robert Schuman

I. Andante un poco maestoso
   Allegro molto vivace

II. Larghetto

The Spring Symphony was composed by a poem he happened
Allegro animato grazioso

INTERMESSION

Balla and Gypsy Song

BALLADE, REMINISCENCES

Mr. Mainente is President of the University of Maine, which is approved by the New
The maine honor graduate of the New England School of Music, and has taught at the New England
other subjects, Composition with Variations

Alborada

Alborada

Scene and Gypsy Song

Paganne, Op. 34

Nicholas Rimsky-Korsakov

Fandango of the Asturias

He played flute with the Boston Symphony Orchestra and has taught at the New England
Bandleaders School at Chaumont, France, the Yarmouth Academy and Gould Academy, and opera and concerts throughout the United States. He is the official piano of the Portland Symphony Orchestra. In 1937, he was awarded, by the French Ministries of Education and of Rouben Gregorian.
HEGA (I Greet You) Music of the Indians of Maine Rouben Gregorian

Hega was composed and dedicated to the Portland Maine Symphony Orchestra by our conductor, Rouben Gregorian. Hega is a Penobscot word meaning hello and together with the other words of this melody form a song of welcome used by Maine’s native Indians of this tribe. Mr. Gregorian used this melody as recorded in a book by Natalie Curtis, “The Indians”.

SYMPHONY in B Flat Major. No. 1, Op. 38 Robert Schumann (1810-1856)

I. Andante un poco maestoso; Allegro molto vivace. II. Larghetto. III. Scherzo: Molto vivace. IV. Allegro animato grazioso.

By common consent, including the composer’s, Schumann’s First Symphony may be safely termed a “Spring Symphony.” As he confided to the composer, Spohr, he was not trying to be a landscape artist in tone. All he could mirror was his own ecstasy before the miracle of spring. According to Schumann, the first entrance of the trumpets should sound “as though it were from high above, like a call to awakening.” Thus they would see “how everywhere it begins to grow green, how a butterfly takes wing, how little by little everything appears that in any way belongs to spring.” He conceived the finale as the “good-by of spring.”

The Spring Symphony was composed in 1841 and first performed at the Gewandhaus Concerts on March 31st of that year under the baton of Felix Mendelssohn. Clara Schumann wrote that her husband was inspired in its composition by a poem he happened to read by Boettger on spring; the outline of the work was completed in four days, and the orchestration occupied about a month. After its first performance she again wrote: “I have never heard a symphony received with such applause.”

BALLADE, REMINISCENCES Anton E. Mainente

Mr. Mainente is President of the Mainente School of Music in Auburn, Maine, which is approved by the Ninety-Fifth Maine Legislature. He is an honor graduate of the New England Conservatory where he studied, amongst other subjects, Composition with Director George W. Chadwick, following private study in Paterson, New Jersey, his native city, and in New York City. Later he did advance work in Paris in Composition with Andre Gedalge and Francis Casadesus; and conducting with Andre Caplet.

He played flute with the Boston Symphony Pops. under Josef Pasternak and has taught at the New England Conservatory of Music, at the A. E. F. Bandleaders School at Chaumont, France, and at Hebron Academy, North Yarmouth Academy and Gould Academy. Mr. Mainente has conducted opera and concerts throughout the United States including many of his works. In 1937, he was awarded, by the French Government, the palms of “Officier
CAPRICCIO ESPAGNOLE. OP. 34  Nicholas Rimsky-Korsakov (1844-1908)

I. Alborada. II. Variations. III. Alborada: a repetition of the first section with changes in key and orchestration. IV. Scene and Gypsy Song. V. Fandango of the Asturias. As coda Rimsky-Korsakov brings back the Alborada theme.

Rimsky-Korsakov was a pupil of Balakireff and an intimate friend of Cui, Borodin and Moussorgsky. In the 1860's this famous group of five composers began an enthusiastic movement to Russianize Russian music. It was Rimsky-Korsakov who introduced a new treatment of the orchestra and is responsible for innovations in instrumental grouping. His influence and teaching helped to develop a distinct style of orchestration.

The composer had this to say in regard to the creation of the "Capriccio Espagnole": I composed the Capriccio from the sketches of my virtuoso violin fantasy on Spanish themes. According to my plans, the Capriccio was to glitter with dazzling orchestral color, and manifestly, I had not been wrong."

It was first played at a concert of the Russian Symphony Society on Oct. 31, 1887, and the composer wrote: "The Capriccio went without difficulties and sounded brilliant; it was played lent like of which it never possessed subs himself." Despite its length the work Tschaikowsky was a great admirer of Korsakov about it as follows: "You piece of instrumentation, and you may of the present day."

Mrs. Norman E. Hubbard
President Women's Committee
PORTLAND SYMPHONY ORCHESTRA
PERSONNEL

ROUBEN GREGORIAN, Music Director and Conductor
CLINTON GRAFFAM, Assistant Conductor

VIOLINS
Shirley Davis
Concertmistress
Rebecca Garland
Ass't C'mistress
Edward Dargis
Edward Gaudreau
Allison Hill
Lois MacDonald
Jane Moore
Isabel Pease
Percy Welch
II
Donald McCrory
Carolyn Adams
Pauline Byrd
Alfred Cloutier
Muriel Cole
Leona Cotruvo
Joan Garland
Booth Leavitt
Louis Rapoport
Frances Small

VIOLAS
Cecil Carter
Winston Browne
Earle Dolphin
Helen Eastman
William Lawler
Daniel Singer
Frank Reilly

CELLI
Katherine Graffam
Marion Blackwell
Helena Braken
Robert Fenderson
Raymond Hoffman

Jean McMullan
Beatrice Stone
Maryjane Thomas

BASSES
Robert James
Gabriel Gouveia
John Myer
Michael Noyes

FLUTES
Frances Drinker
Sandra Hoffman

PICCOLO
Sandra Hoffman

OBOES
Clinton Graffam
Shirley Littlefield

ENGLISH HORN
Clinton Graffam

CLARINETS
Burchard Tainter
Maurice Lane

BASS CLARINET
Roderick Small

BASSOONS
Irving Forbes
Donald Curry

FRENCH HORNS
Arthur Stevens
Kenneth Blackwell
Andrew McMullan
Agnes Sweetsir
Barbara Ryland
Joseph Rinello

TRUMPETS
Calvin Torrey
Wesley Kennedy

TROMBONES
Charles Anderson
Robert Davis
Gloria MacCullough

TUBA
Carleton Greely

TYMPANI
Peter Canady

PERCUSSION
Reginald Bonnin
William Traylor
Ronald Hernandez

HARP
Nellie Zimmer

PIANO
Thomas Bucci