The Dover Kiwanis Club

PRESENTS

Portland Symphony Orchestra

ROUBEN GREGORIAN, Conductor

Woodman Park Auditorium                Dover, N. H.

Tuesday, March 7, 1961

PROGRAM

Prometheus Overture                      Ludwig van Beethoven
Symphony No. 1 in D                        Charles Gounod

Intermission

Rumanian Rhapsody No. 1, Op. 11            Georges Enesco
Bostonia Suite                              Keith Crosby Brown

The Portland Symphony is a member of the American Symphony Orchestra League.

The Baldwin is the official piano of the Portland Symphony Orchestra and of Rouben Gregorian. Courtesy: Portland Studios, Inc., 597 Congress Street, Portland, Maine.
PROGRAM NOTES

By

Shirley W. Davis

(Assistant Concertmistress of the Orchestra)

OVERTURE TO “PROMETHEUS,” OP. 43    Ludwig van Beethoven
                                           (1770-1827)

Sometime in 1800 Beethoven began to compose the music for a heroic and allegorical ballet, “The Creatures of Prometheus.” It was completed early the following year and consisted of sixteen numbers, preceded by an overture.

The basis of this ballet is the fable of Prometheus. The Greek philosophers allude to him as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals.

The orchestral version of the Overture was brought out by Hofmeister and Kuhnel in 1804. Oddly enough, the music for the finale contains two themes that Beethoven utilized in other compositions of his.

SYMPHONY NO. 1 in D    Charles Francois Gounod
                                           (1818-1893)

Although it is in “Faust” and “Romeo and Juliet” that the French composer, Gounod, has given the full measure of his genius, his other works are nonetheless deserving of recognition and appreciation. Few artists have produced more or in greater variety: opera, oratorio, symphony, religious music, cantatas, vocal chamber music, choruses with or without accompaniment and compositions for piano and organ.

His two symphonies (first in D, second in E flat) are not frequently performed but are compositions of some merit. Symphony No. 1 is comprised of four movements:

  Allegro Molto
  Allegretto Moderato
                      Scherzo
                      Finale

RUMANIAN RHAPSODY NO. 1 IN A MAJOR, OP. 11    Georges Enesco
                                           (1881-1955)

Georges Enesco himself conducted the world premieres of his first and second RUMANIAN RHAPSODIES at one of Pablo Casal’s concerts in the Salle Gaveau, Paris, on February 7, 1908.

Creatively, the history of Rumanian music almost coincides with the career of Enesco, since before his time, Rumania had been conspicuous by her absence in the art circles of Europe.

Enesco was a staunch nationalist and very early he began to write music based on his country’s popular songs and dances.
In the first Rumanian Rhapsody, genuine folk motives appear and reappear... dances which echo the rustic ways of the peasantry and themes with a marked gypsy flavor. Since Enescu was an accomplished violinist (an early teacher of Yehudi Menuhin), he was easily able to capture this gypsy-like spirit in his treatment of the strings.

In the rhapsodic scheme of the A major, the main role is played by a widely popular drinking song “Am un leu si vrau sa” (“I have a coin and I want a drink”). It emerges at the very beginning in fragments played first by the clarinet, answered by the oboe, and before long it is passed merrily among the strings. Four other melodies appear in the course of the Rhapsody. They succeed each other in growing intensity with exciting changes in pace and orchestral color, gathering momentum in a maddening accelerando toward a wild and frenzied climax.

BOSTONIA SUITE

Keith Crosby Brown (1886-1948)

Keith Brown was born in Port Maitland, Nova Scotia, but moved to Cambridge, Mass. as a boy. He attended the New England Conservatory, Harvard University, and the Liceo Musicale in Rome.

The “Bostonia Suite” was written in 1945 while Mr. Brown was Head of the Music Department at Mount Ida Junior College. The suite is comprised of three movements and is played at the special request of his family.

The first is titled “On Boston Common.” The composer called it “History Takes A Stroll,” in which echoes of many wars, including the Julia Ward Howe “Mine Eyes Have Seen the Glory,” are heard. It finally subsides into the present day sounds of Boston Common, with a sailor’s “Hornpipe,” the cooing of pigeons and the chattering of squirrels.

“Sunday Morning on Beacon Hill” represents organ music and church bells which call the “proper Bostonians” to church.

The last movement, “On The Esplanade,” depicts the progress of a light-hearted whistler along the banks of the Charles River where he hears the strains of the classics floating from the out-door concert shell.

The “Bostonia Suite” was originally written and dedicated to Arthur Fiedler, and was orchestrated by Boston Symphony cellist, Jacobus Langendoen.

John Galt, Bradley Taylor, Sheldon Fine and David Whitehouse are playing as guests of the orchestra this evening.

In the past five years the Dover Public School String Development Program has produced a thirty-piece String Orchestra of balanced instrumentation. The violin section is performing four short unison solos with the Portland Symphony. This Symphony is well known for supporting and encouraging young musicians.

The selections the young musicians will play are “Daisy Belle,” “Battle Hymn of the Republic,” “Red River Valley,” and “Amaryllis.”