

SEASON 1922-23

McGILL UNIVERSITY  
FACULTY OF MUSIC

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**Orchestral Concert**

IN THE

ROYAL VICTORIA COLLEGE  
THURSDAY, MAR. 8TH,  
1923  
AT 8.30 P.M.

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LADIES ARE RESPECTFULLY REQUESTED TO REMOVE THEIR HATS

## PROGRAMME

### SYMPHONY No. 5 in E minor Op. 95 } Dvorak 'From the New World'..... }

Dvorak's 5th Symphony owes its title to the fact that it was written during his stay in America and to the utilisation of certain folk-melodies supposedly derived from negro sources, but from whatsoever source he drew some of his melodic inspiration, the whole atmosphere of the work is Slavonic.

The **first movement** opens with a brief introduction (Adagio, E minor, 4/8 time) followed by the Allegro molto in which the principal subject, the rhythm of which might even be claimed as a 'Scotch snap' and the melody of which is founded on the pentatonic scale, makes its first appearance in two phrases, the first on the Horn and the second on the Clarinets and Bassoons. The second subject is given out, after about 60 bars, by the Flute and Oboe. The development is largely confined to treatment of the first subject. The movement terminates after a re-statement of the two subjects with a vigorous Coda.

The **second movement** (Largo in D flat major 4/4 time) starts with four bars of solemn chords allotted to the Brass. The beautiful and haunting melody of this movement is given out by the Cor Anglais. After this theme has received full attention, there is a sudden transition to the key of C sharp minor and to music of a slightly more agitated style, an episodic passage allotted to Flutes and Oboes leading to a second theme given out by the Clarinets against a pizzicato bass. This middle section of the movement occupies about fifty bars, the final thirty bars giving us a recurrence to the first theme, in its original form, on the Cor Anglais.

The **third movement** (a Scherzo in 3/4 time) begins with some preliminary bars which anticipate the theme announced by the Flutes and Oboes and treated in canonic or imitative form. The second theme in somewhat slower tempo is more placid and lyrical in character. The Trio in the key of C major gives us an animated theme introduced by the Wood Wind and repeated by the Strings. A repetition of the Scherzo follows.

The **final movement** in 4/4 time has nine introductory bars followed by the chief theme on Horns and Trumpets. This broad and vigorous theme is elaborated by Strings and then by full Orchestra. The second subject is introduced by the Clarinets. In the development section reference is made to the principal subject of the **first movement**, to the melody for the Cor Anglais in the **Largo** movement and to the opening theme of the **Scherzo**. The Coda shows the leading themes of the first and last movements in combination.

## PROGRAMME

RECITATIVE { My heart is weary } - A. Goring Thomas  
AND ARIA { (from 'Nadeshda') }

MISS MINA McCREARY.

PIANOFORTE { in E flat minor ..... Liszt  
CONCERTO

Soloist—MISS OLGA GUILAROFF.

A Concerto usually differs from a Symphony in having only three movements instead of four. In the present case there are four distinct short movements—the first is marked **Allegro maestoso** and contains brilliant scale and arpeggio passages for the solo instrument, it finishes off with a **diminuendo** scale passage which suitably prepares the way for the quieter and more lyric second movement, marked **Quasi Adagio**. This movement leads without any pause direct into the third and Scherzo-like movement marked **Allegretto vivace** which in its turn gives place to the more brilliant **Final movement**, in which the time is gradually quickened to the end. The **Concerto** which might, perhaps, be better termed a **Fantasia**, certainly does not err on the side of over-orchestration—Liszt was determined that the Solo Instrument should be strongly in evidence and that the orchestra should be content with providing a suitable background for it throughout.

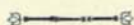
SONGS { Eléanore ..... Coleridge-Taylor  
O Vision Enchanting } - A. Goring Thomas  
{ (fr. 'Nadeshda') }

MR. HAROLD GILLINGHAM.

OVERTURE ..... Euryanthe ..... Weber

It is exactly one hundred years ago that Weber's Opera Euryanthe was first produced in Vienna, the Overture being based upon some of the chief airs in the opera. The opening measures of the chief theme create the right atmosphere for those immediately following which are significant of chivalry and courtly splendour. It contrasts well with the second theme (heard a little later on the strings.) Instead of using for development the subject matter already heard, Weber gives us a third theme played softly and slowly by the strings (sub-divided), and follows this by a fourth theme announced by the bass strings and treated in a fugal or imitative fashion. In the recapitulation or 'reprise' it is noticeable that only the first portion of the first theme re-appears in a prolonged shape while the second theme is fully re-stated.

# ORCHESTRA



## VIOLIN

MR. SAUL BRANT  
MISS R. D'AMOUR  
MR. A. DURIEUX  
MRS. B. STACKHOUSE  
MRS. E. BROWN  
MR. L. BELLE ISLE  
MISS W. BIRKETT  
MR. D. DESBARATS  
MISS B. EARLE  
MR. I. GROSS  
MISS A. HARRIS  
MR. HOVEY  
MR. B. KARASSIK  
MISS E. LAMPLOUGH  
MISS E. MALLISON  
MR. M. MALINKSKY  
MISS M. PERCIVAL  
MISS K. PERRIN  
MISS E. PERRY  
MR. B. ROSE  
MISS E. STARK

## VIOLA

MR. T. ALBERTS  
MR. R. BRYSON  
MR. GRALNICK  
MR. LIBERMAN

## VIOLONCELLO

MISS Y. LAMONTAGNE  
MR. LEO ROSS  
MR. E. R. DOUGLAS  
MR. GRIGG

## DOUBLE BASS

MR. TOMLINSON  
MR. LOUARD  
MR. DESJARDINS

## FLUTE

MR. NORTON  
MR. MIGNOLET

## COR ANGLAIS

MR. ROY

## OBOE

MR. KASTER  
MR. ROY

## CLARINET

MR. MESSIER  
MISS L. GRAYDON

## BASSOON

MR. R. TUPPER  
MR. E. PLEAU

## HORN

MR. MICHIELS  
MR. EVANS

## TRUMPET

MR. MAZARI  
MR. AVON

## TROMBONE

MR. GARCENOT  
MR. PIZELLA  
MR. ADAM

## TYMPANI

MR. HAMPTON