

SEASON 1920-21

MCGILL UNIVERSITY
CONSERVATORIUM OF MUSIC

W. J. McNamee

Orchestral Concert

IN THE

ROYAL VICTORIA COLLEGE

THURSDAY, MAY 5TH,

1921

AT 8.30 P.M.

LADIES ARE RESPECTFULLY REQUESTED TO REMOVE THEIR HATS.

PROGRAMME

Overture Iphigénie en Aulide Gluck

The Overture to Gluck's opera, which dates back to 1774, ranks as one of his finest achievements. Though to ears of the present day it may sound conventional and out of date, it was, like the same composer's Overture to *Armida*, an exemplification of his point of view, viz., that the overture to an opera ought to prepare the audience for the character of the opera which they were going to witness and not be a piece of orchestral music having no connection with the work. We, of the present day, are so accustomed to this point of view, that it is difficult to appreciate the fact that it was an altogether novel one at that period.

Songs {Prelude from Cycle of Life L. Ronald Haymaking Needham

MISS D. GOLDSWORTH

Symphony, No. 3 (The Scotch) Mendelssohn.

It has been remarked of Mendelssohn by a recent writer that whether he wrote pianoforte pieces, songs, symphonies or oratorios, the same nobility and freshness were present, the same perfection of form and the same harmonic disposition in the treatment of the orchestra. This writer might also have added that after a long dose of present-day music with its manifold eccentricities and extreme dissonances, it is occasionally a relief to turn to the more suave and polished musical language of such a composer as Mendelssohn, even though it does recall the Victorian era.

The first movement which is in the key of A Minor consists of a preliminary **Andante con moto** in $\frac{3}{4}$ time, followed by an **Allegro** in which the time changes to 6-8, the Clarinet and 1st Violins uniting in introducing the principal subject. Two other themes make their appearance in due course, one (partly in the key of C major and partly in E minor) consisting of alternating phrases for strings and wood wind; the other being wholly in E minor. After this third theme has been introduced, about 150 bars are devoted to discussion of the three themes, and are followed in turn by the restatement of the themes. It was Mendelssohn's intention that all the movements of this Symphony should follow one another without a break, hence at the end of the Coda to the first movement, he gives us a few strains of the introductory **Andante** and directs that the second movement shall follow immediately.

This second movement or **Scherzo** (in 2-4 time and in the key of F major, has for its chief theme a melody played first by the Clarinet, which has undoubtedly a decided Scotch flavour. A contrasting subject is played *pp.* by the strings, but there is no part which can be styled the trio of this movement.

At the end of the second movement a few bars bridge over the distance of the key which has predominated, in it from that of the third movement—an **Adagio** in the key of A major and in 2-4 time, the style of which recalls to the mind of the hearer the "Songs without words" by the same composer.

The Finale opens **Allegro vivacissimo** in 2-2 time, in the key of A minor, with the chief subject allotted first to the 1st Violins. The character of this subject is joyous, notwithstanding that it is cast in a minor key, being of the type of a "jig" (Gigue) or "reel". It contrasts forcibly with the subsequent theme heard first on the Oboe and Clarinets. The movement follows the usual form as regards the development of the two subjects, but at the end, instead of a Coda founded on material so far provided, Mendelssohn has introduced a sort of Paean or hymn of praise, in which the first verse is sung by the graver string and wood wind instruments, the second verse by the higher strings and wood wind, and the third verse by the Full Orchestra.

PROGRAMME

Songs An Autumn Song } Perrin
 Love's Philosophy }

MISS DOROTHY LUTTON

Romance in F for Violin and Orchestra Beethoven.

MR. ANDRE DURIEUX

Pianoforte Solo . Spanish Rhapsody Liszt.

MISS SOPHIE MILSTON

Songs (a) A Dream A. Rubinstein.
 (b) Over Hill, Over Dale Thomas S. Cook.
 (From a Midsummer Night's Dream)

MISS DOROTHY LUTTON

Intermezzo } From the Jewels of the Madonna-
Dance of the Camorristi } Wolfe-Ferrari.

These two excerpts appear in the third Act of the Opera. In the Intermezzo a few introductory bars precede the theme which divides into two equal parts, the first suggestive of lightness and sprightliness, the second of languor. Later in the composition these two are combined contrapuntally.

In the "Dance of the Camorristi" there is an introductory portion in the key of E minor with a weird theme over a drone bass. This is followed by a few bars of recitative character (played by the Oboe) which precede the Dance itself.

ORCHESTRA

VIOLIN

MR. SAUL BRANT
MISS R. D'AMOUR
MR. A. DURIEUX
MRS. BROWN
MISS D. ARMSTRONG
MR. D. DESBARATS
MISS R. DUNCAN
MR. FREEDMAN
MISS D. HARRIS
MRS. C. IVEY
MR. B. KARASSIK
MR. J. MCLSON
MISS K. PERRIN
MISS M. PERCIVAL
MISS E. PERRY
MISS A. READ
MR. E. SHERRARD
MISS M. SILCOCK
MISS THACKER
MISS WILSON

VIOLA

MR. R. BRYSON
MR. C. REICHLING
MR. D. ROTHSCHILD
MR. O. ZIMMERMAN

VIOLONCELLO

MR. LEO ROSS
MISS HILL
MR. E. R. DOUGLASS
MRS. ATWOOD

DOUBLE BASS

MR. TOMLINSON
MR. H. J. DELCELLIER
MR. WATHIEU

FLUTE

MR. DEREMOUCHAMPS

MR. NORTON

OBOE

MR. BEAUSOLEIL
MR. AGOSTINI

CLARINET

MR. DORE
MR. MASELLA

BASSOON

MR. TUPPER
MR. J. J. GAGNIER

HORN

MR. EVANS
MR. STANFORD
MR. LAROSE
MR. CORMIER

TRUMPET

MR. PROVOST
MR. MAILLET

PERCUSSION INSTRUMENTS

MR. H. A. DELCELLIER AND MR. HAMPTON

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