

ORCHESTRE SYMPHONIQUE DE MONTRÉAL

Vingt-septième saison · 977e et 978e concerts · 14 et 15 mars 1961
Twenty-seventh season · 977th and 978th concerts · March 14 and 15, 1961

CHEF D'ORCHESTRE

CONDUCTOR

ROLAND LEDUC

SOLISTE

SOLOIST

JAIME LAREDO

violoniste

violinist

Programme

1 — RESPIGHI

TRITICO BOTTICELLIANO *

pour petit orchestre - for small orchestra

- I. Primavera ("Le Printemps")
- II. L'adorazione dei Magi ("L'adoration des Mages")
- III. La nascita di Venere ("La naissance de Vénus")

* Première exécution par l'Orchestre.

* First performance by the Orchestra.



**La clé d'un bel avenir: des épargnes
qui augmentent, à la B de M**

BANQUE DE MONTRÉAL
La Première Banque au Canada



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AU SERVICE DES CANADIENS DANS TOUTES LES SPHÈRES DE LA VIE DEPUIS 1817



... "shopping in Montreal has become like shopping in Toronto. The only department store that feels a little different now is Ogilvy's" ...

Morley Callaghan in Maclean's Magazine

Jas. A. Ogilvy's Ltd. Department Store Montreal. Established 1866

2 — BACH

Jaime Laredo
I. Allegro II. Andante

CONCERTO No 1

en la mineur - in A minor

III. Allegro assai

soliste JAIME LAREDO soloist

3 — ALEXANDER BROTT

SPHERES IN ORBIT**

sous la direction du compositeur — conducted by the composer

INTERMISSION

** Première exécution d'une oeuvre nouvelle d'un compositeur canadien commandée pour la quatrième année consécutive par le Comité des Jeunes de l'Orchestre. M. Jean de Brabant, président, remettra à M. Brott un chèque de \$1000 pour cette commande.

** First performance of a new work by a Canadian composer commissioned by the Junior Committee of the Orchestra for the fourth consecutive year. Mr. Jean de Brabant, president, will present Mr. Brott with a cheque for \$1000 representing the amount of the commission.

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MEDICAL ARTS PHARMACY	♀	THE DRUG STORE THAT HAS EVERYTHING
	♂	
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WILLIAM SOFIN, CHEMIST	♂	

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4 — BRUCH

CONCERTO No 1, opus 26

en sol mineur - In G minor

I. Allegro moderato


II. Adagio

III. Finale : Allegro energico


soliste JAIME LAREDO *soloist*

5 — RAVEL

ALBORADA DEL GRACIOSO



With the
Compliments
of



STORES FROM COAST TO COAST

THE DRUG STORE THAT HAS EVERYTHING

Notes on the programme

by THOMAS ARCHER

Trittico Botticelliano for Small Orchestra (1927)

OTTORINO RESPIGHI
(1879-1936)

This Botticelli Triptych was inspired by three religious works by the great Italian Renaissance painter, Sandro Botticelli (1444-1510). Of the three movements, the second, based on Botticelli's depiction of the Adoration of the Magi, is accounted one of the composer's finest contributions to orchestral literature.

Concerto for Violin and String Orchestra in A minor (BWV 1041)

J. S. BACH
(1685-1750)

This concerto is a tremendous prophecy of what later was to be initiated in the form by Mozart and glorified by Beethoven and Brahms, namely the virtuoso concerto in which virtuosity is subordinate to musical and poetic content. Bach all but passes the boundary between the baroque and the classical form.

The autograph still exists in the music section of the Berlin Public Library of Knowledge (formerly the Prussian State Library). Bach's superscription is in Italian and reads: "Concerto a Violino certato due Violini, una Viola obligati e Basso Continuo di J. S. Bach."

The work was most likely composed during the period when Bach was music director for the Prince of Anhalt-Koethen, immediately prior to his assumption of the Leipzig Cantorate.

Spheres in Orbit (1961)

ALEXANDER BROTT
(Born 1914)

Dr. Brott was kind enough to send his own program note for his prize-winning composition for full orchestra:

"Spheres in Orbit" is dedicated to my friends of long standing — The Montreal Symphony Orchestra. To speak of structure, technique or device strikes me as superfluous, and to submit extravagant program notes is to encourage conviction without trial.

"Music only comes to life with the active participation of an aware audience. I therefore simply invite you to join me in this flight of fancy called Spheres in Orbit.

"The Space Ship is ready.

"The Count-Down begins.

"The Awe of Revelation invades us.

This is Le moment suprême.

While one still boasts the vital breath of life and can, in full possession of one's wits, rise above this human vale of tears, this veritable anthill of striving, strug-

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Matinée



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1907 (mono)



gling humanity, one attains Minerva, that Roman Goddess of Wisdom, Science and Art."

**Concerto for Violin and Orchestra
No. 1 in G minor (1866)**

**MAX BRUCH
(1838-1920)**

Max Bruch, a contemporary of Brahms and friend of Joseph Joachim, the great violinist, conductor and chamber musician to whom Brahms in a way owed the start of his career as much as to Schumann, wrote three violin concertos. The first has survived as a challenging classic in the romantic sense of the term.

The Bruch concerto was dedicated to Joachim. It had its first performance on April 24, 1866, the winter series of the Koblenz Music Institute for the Women's Auxiliary of the local Lutheran congregation under Bruch's personal direction with Otto von Koenigslow as solo violinist. The great Joachim played the solo part in Bremen on January 7, 1868, with Karl Reinthaler conducting. Reinthaler conducted in the same year in Bremen the second premiere of the Brahms Requiem.

As with the Brahms Violin Concerto, Joachim lent himself as adviser.

Bruch's Second Concerto was dedicated to the Spanish virtuoso, Pablo de Sarasate, and had its premiere at the Crystal Palace, London, Eng., with Sarasate as soloist and Bruch as conductor of the famous August Manns Orchestra. This took place on Nov. 4, 1877.

The Third Concerto was again dedicated to Joachim and was given its premiere with him as soloist in Duesseldorf (the Schumann-Brahms city) on May 31, 1891.

The First Violin Concerto by Bruch, like the Tchaikovsky Violin Concerto, is with the Brahms a successor in the royal line of Mozart, Beethoven and Mendelssohn but not too often heard.

**Alborada del Gracioso, orchestrated in
1912 from the Piano Suite, Miroirs
composed in 1905.**

**MAURICE RAVEL
(1875-1937)**

Ravel, a Basque by birth, felt a kinship with Spanish culture, which found expression in a large way with his Rhapsodie Espagnole, "set of impressions evoked by Spanish Themes and customs." The Spanish Rhapsody, like Debussy's Iberia, was enthusiastically received in Paris in 1908.

Alborada del Gracioso was more or less a followup of the Rhapsody. Ravel, a careful and exquisite orchestrator, saw its possibilities in terms of extension beyond piano writing. He did the same thing with his Mother Goose Suite.

ANDERSON & VALIQUETTE

COMPTABLES AGRÉÉS

Jean Valiquette, C.A.
J. C. Anderson, C.A.
Roméo Carle, C.A.
A. Dagenais, C.A.
Michel Riccio, C.A.
Marcel Lamontagne, C.A.

84 OUEST, RUE NOTRE-DAME
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It seems clear that Violinist Laredo is a true prodigy, and maybe more... In his rare public appearances Jaime astounded critics with his virtuoso technique... The youngest violinist ever to win Belgium's Queen Elizabeth Concours... Violinist Laredo demonstrates how he did it in a first recording of assorted display pieces... The trick, it would seem, is to have a plumply purring tone, a boldly bravura manner and the kind of musical sensibility that kindles fires in the weariest repertory chargers."

TIME, The Weekly Newsmagazine, May 21, 1959