HAMILTON CENTENNIAL ORCHESTRA

FIRST CENTENNIAL CONCERT
1964 - 1965

FOUNDERS MEMORIAL THEATRE
HAMILTON

Tuesday, 13th October, 1964
at
8 p.m.

Conductor: RICHARD LAWSON
Leader: GORDON KERBY
Guest Artist: MALCOLM TAIT

SOUVENIR PROGRAMME 2'-
HAMILTON CENTENNIAL ORCHESTRA

OFFICERS

Patron:
His Excellency Brigadier Sir Bernard Fergusson,
G.C.M.G., G.C.V.O., D.S.O., O.B.E.,
Governor-General of New Zealand

Hon. Secretary-Treasurer:
E. W. REDMAN
P.O. Box 151 - Phone 65-718

President:
His Worship the Mayor
Dr Denis Rogers

Hon. Auditors:
BARON & PRIOR

All communications to be addressed to P.O. Box 151

Committee:
Chairman: Dr Denis Rogers
Messrs Ina Stuart, Dexter Winter
Messrs Frank Redman, Arthur McCracken, Claude Belgrave, Kerry Bailey
Ex-Officio: Richard Lawson, Gordon Kerby

MEMBERS OF THE ORCHESTRA

Leader: GORDON KERBY

1st VIOLINS
Gordon Kerby
Ian Sweetman
Frank Le Vaillant
Vincent Duffy
Rodney Smith
Roger Graham
Shirley Wentworth
Marion Miller
Daphne Smith
Dexie Winter

2nd VIOLINS
John Phillips
Ron Penney
Robert Russel
Colin Allison
Alexander Murdoch
Gerald Waters
Alice Fletcher
Enid Lewis
Anne-Marie van der Eist
Derek Allan

VIOLAS
Ken Prime
Miriam Pratt
Ann Walkerdine

CELLOS
Molly Henderson
Margaret Peart
John Lawson
Judith Cuming
Helen Heywood
Hamilton Campbell

BASSES
Kerry Bailey
Jack Prendergast
Lionel Paul

FLUTES
Ted Quill
Haswell Paine

OBRE
Thornley Lewis

CLARINETTS
John Henderson
Christine Cuming

BASSOONS
Jack Clare
Peter Saunders

HORNs
Herbert Worth
Alan Belich
Bruce Borthwick

TRUMPETS
William Matson
Alan Addison

TROMBONES
Harry MacDonald
Jim Allen

TUBA
Bert Gabolinscy

PERCUSSION
Ken Schou
Fraser Hope

Conductor - - RICHARD LAWSON

A letter from the Mayor...

May I extend my sincere thanks to all the musicians who have combined and worked together and made the Hamilton Centennial Orchestra possible.

May I also thank all who have supported this venture, which I am sure will prove to be one of the cultural highlights of our Centennial Celebrations.

DENIS ROGERS,
Mayor
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are available from
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THE

Hamilton Centennial Orchestra

presents its

First Centennial Concert

Founders Memorial Theatre

TUESDAY, OCTOBER 13th, 1964

Conductor: RICHARD LAWSON

Leader: GORDON KERBY

Guest Pianist: MALCOLM TAIT

Malcolm Tait is a Christchurch-born pianist, and has been a pupil of Dorothy Davies and
Ernest Empson. He broadcast frequently from Christchurch stations before being awarded a
New Zealand Government Bursary in 1967, and subsequently spent two years in London
studying with Harold Craxton.

From 1961-1963 Malcolm Tait studied music education in the U.S.A. at the Universities of
Illinois and Columbia. He is at present lecturing in music at Hamilton Teachers' College.
HAMilton CENTENNIAL ORCHESTRA
FIRST CENTENNIAL CONCERT
*
NATIONAL ANTHEM

Programme

PART ONE

Overture “Egmont”

Piano Concerto No. 2 in C minor
   Soloist: MALCOLM TAIT

Beethoven

Rachmaninoff

Interval

PART TWO

Waltz and Finale from “Serenade for Strings”

Three Slavonic Dances

Tone Poem “Finlandia”

Tchaikovsky

Dvorak

Sibelius

Programme Notes by FRASER M. HOPE
Cover Design—ROGER ANDERSON

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Programme
Part One
"GOD SAVE THE QUEEN"

OVERTURE "EGMONT"  Beethoven

Although "FIDELIO" was Beethoven's only opera, he did not, after its production, sever his
association with the stage, but continued to supply incidental music to various dramas.
"EGMONT" is the most extended as well as the finest of such sets of pieces. After reading
Goethe's great drama, Beethoven was deeply stirred with a feeling of intense nationalism, and
felt compelled to write incidental music for it— a task he carried out in 1810.
The overture opens with portentous chords indicative of the ruthless severity of Alva (the
villain of the drama). After a nervous Allegro, this theme is heard again, now taking the
place of second subject, and answered by a pleading phrase in the woodwinds. Some effective
modulations follow, leading to a development which broadens dramatically to prepare the
way for the concluding "SYMPHONY OF VICTORY"— the final piece of the incidental set.

PIANO CONCERTO No. 2 IN C MINOR  Rachmaninoff

SOLOIST: MALCOLM TAIT

THREE MOVEMENTS: Moderato, Adagio sostenuto, Finale—Allegro scherzando

The most popular of Rachmaninoff's four concerti, the C minor Concerto was written in 1900
and dedicated to one Dr. Dahl, a German specialist who had cured the composer of a serious
nervous complaint. The concerto gained for Rachmaninoff the coveted Glinka Prize of 1904.
Characterized by the tremendous energy with which it moves, the concerto opens with the
soloist playing eight solemn, now famous chords. Without diversion, the piano goes into a
flowing arpeggio while the strings give out the first broad theme. After the second subject,
the pace increases until the development climax is reached, with the piano thundering out
the motive.
The second movement (ADAGIO SOSTENUTO) is one of the most inspiring of Rachmaninoff's
works. Similar to a nocturne in form and expression, its melodies are beautifully melancholy,
bowed in sorrow and yet seemingly so simply achieved.
The finale (ALLEGRO SCHERZANDO) opens with a sprightly introduction but with little
suggestion of the gigantic dimensions to come. The piano enters with a cadenza into the first
theme of almost dance-like mood. The second subject enters quite suddenly—the long sorrow-
tinged melody which has made this concerto famous. A fuguelike treatment, brilliance and the
strong sense of pianistic power bring the concerto to its conclusion.

INTERVAL

Howden's

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PART TWO

WALTZ AND FINALE from “SERENADE FOR STRINGS”, Tchaikovsky

The “Serenade for Strings”, probably Tchaikovsky’s best known music of the Salon music type, was composed during the winter of 1869-1870 and dedicated to a friend Konstantin Albrecht. The first performance was given in Moscow in 1873 and in a letter to his brother shortly afterwards Tchaikovsky wrote—“The Serenade for String orchestra exceeded all expectations and the papers called it a great success”. Since then it has had many great successes, remaining one of the firm favourites of the classical repertoire. The waltz expresses quite clearly the non-nationalistic side of the composer’s thoughts. He was an inveterate student of other composers and his confessed chief love was Mozart. The waltz particularly has the grace and lightness that seem to belong to Vienna, a far cry from any Slavonic tradition. In the FINALE, the Russian idiom becomes strong. As a note of interest, the composer used as a sub-title to this movement, the words “TEMA RUSSO” or Russian Theme. It is a glorious high-spirited burlesque with a definite ‘folksy’ flavour.

THREE SLAVONIC DANCES

Dvorak

The “SLAVONIC DANCES”, Op. 46 were written in 1878 at the invitation of the famous German publisher and impresario Nickolaus Simrock. Originally designed as piano duets, the Dances were subsequently orchestrated by the composer. The reason for Simrock’s request was obvious, for he had recently had quite considerable success with Brahms’ “HUNGARIAN DANCES”, which had also originally been published as piano duets. Simrock’s invitation reached Dvorak at an opportune time, for he had become deeply interested in the possibilities of using folk melody in ‘composed’ music—a path first trodden in Czechoslovakia by Smetana. Unlike Brahms’ set of dances however, Dvorak’s are entirely original in melody.

Number 1 in C major, “PRESTO”: This dance is a very brilliant setting of a Furtian, a purely Bohemian dance, sometimes in triple, sometimes in duple time. This one is in triple measure.

Number 6 A flat major, “POCO ALLEGRO”: The livelier sections of this dance are based on the Polka—a Bohemian dance which captivated Europe in the 1840s.

Number 7 C minor, “ALLEGRO ASSAI”: This dance, a SKOCNA, is based on two themes having marked Moravian elements. The use of canon towards the close is very characteristic of Bohemian folk music.

TONE POEM “FINLANDIA”

Sibelius

This heroic work was composed as part of a series called “Tableaux of the Past” and was first performed in 1899 as part of a patriotic demonstration, held in the Swedish Theatre in Helsinki. For a long time, public performances of this now famous work were banned by the Russian Government, because of its exciting effect on the people. It was performed under various titles in different places, and was said to have done more than a thousand speeches to promote Finnish independence. The composer himself has said “The thematic material is entirely my own”, but the melodies of the work so closely approximate the folk spirit, and it speaks so fervently of Finnish national character, that it is no wonder that “FINLANDIA” was, for a long time, such a controversial piece of music.