

new members

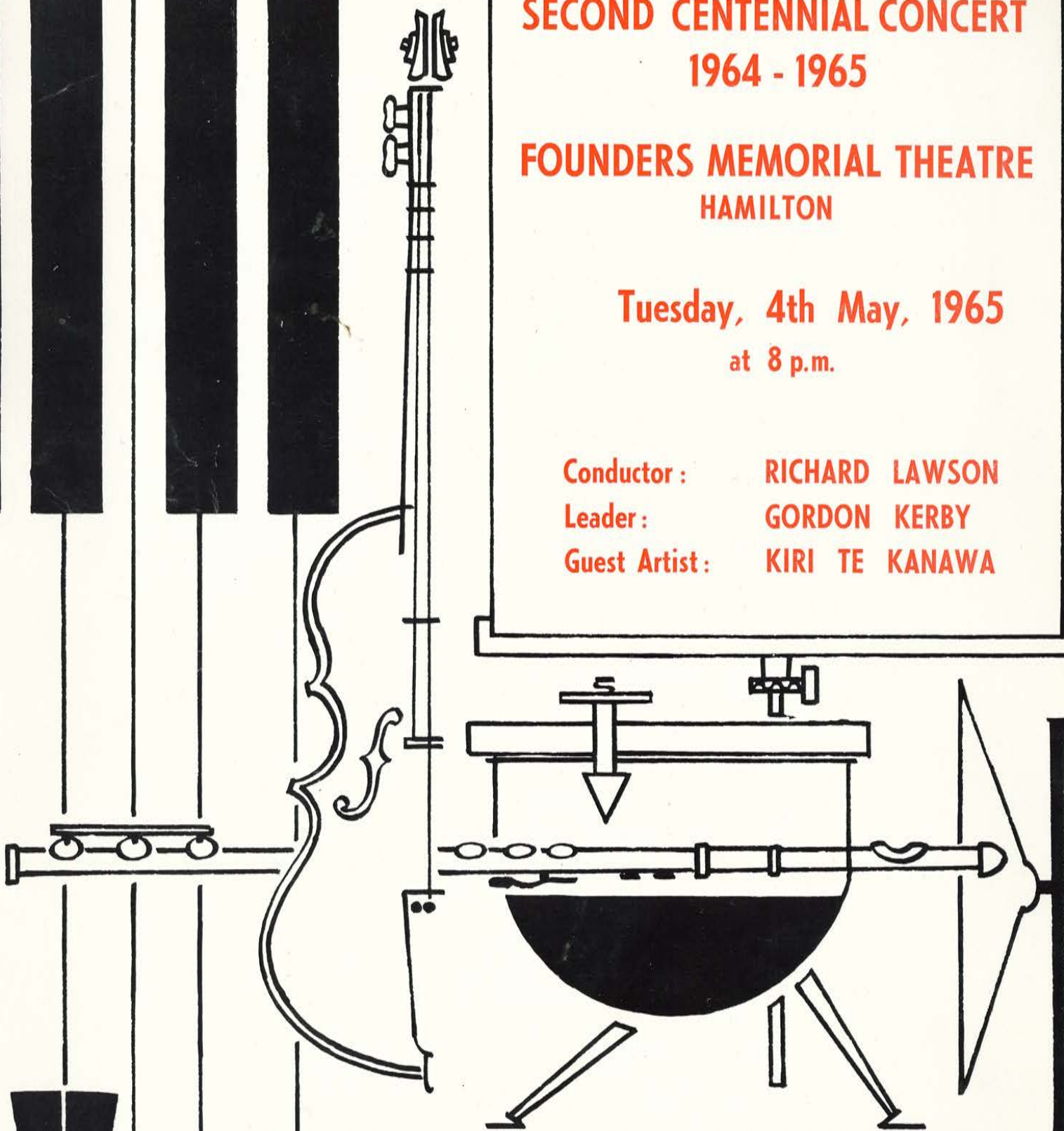
HAMILTON CENTENNIAL ORCHESTRA

SECOND CENTENNIAL CONCERT
1964 - 1965

FOUNDERS MEMORIAL THEATRE
HAMILTON

Tuesday, 4th May, 1965
at 8 p.m.

Conductor : RICHARD LAWSON
Leader : GORDON KERBY
Guest Artist : KIRI TE KANAWA



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

President :

His Worship the Mayor
Dr Denis Rogers

Hon. Secretary-Treasurer :

E. W. REDMAN
P.O. Box 151 - Phone 65-718

Hon. Auditors:

BARON & PRIOR

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

Committee :

Chairman: Dr Denis Rogers
Mesdames 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
Hilary Eccles
Joyce Davys
Shirley Wentworth
Dexie Winter

CELLOS

Molly Henderson
Margaret Peart
John Lawson
Pauline Coombes
Helen Heywood
Hamilton Campbell

BASSOONS

Jack Clare
Peter Saunders

HORNS

Herbert Worth
Alan Addison
David Curtis

2nd VIOLINS

John Phillips
Robert Russel
Colin Allison
Alexander Murdoch
Gerald Waters
Enid Lewis
Derek Allan
Quentin Johnstone

BASSES

Jack Prendergast
Lionel Paul

TRUMPETS

William Matson
Grant Kirby

FLUTES

Edward Quill
Haswell Paine

TROMBONES

Harry MacDonald
Jim Allen

OBOE

Thornley Lewis

TUBA

Bert Gabolinscy

VIOLAS

Miriam Pratt
Ken Prime
Ann Walkerdine
Neroll Castle

CLARINETS

John Henderson
June Byng

PERCUSSION

Ken Schou
Fraser Hope
Kenneth Derbyshire
Frederick Jones

SAXOPHONE

Herbert Worth

Conductor - - RICHARD LAWSON

48

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 has proved to be one of the cultural highlights of our Centennial Celebrations.

DENIS ROGERS,
Mayor

ALL your HARDWARE requirements

are available from

THE ODLIN HAMILTON HARDWARE CO. LTD.

WARD STREET, HAMILTON

P.O. BOX 946

PHONE 31-760

THE

Hamilton Centennial Orchestra

presents its

Second Centennial Concert

Founders Memorial Theatre

TUESDAY, MAY 4th, 1965

Conductor: RICHARD LAWSON

Leader: GORDON KERBY

Guest Singer: KIRI TE KANAWA

NORMAN CANN LTD.

521 VICTORIA STREET

PHONE 82-664

HAMILTON

THE HOME OF DIPLOMAT SUITS

by CANTERBURY

HAMILTON CENTENNIAL ORCHESTRA

SECOND CENTENNIAL CONCERT

★

NATIONAL ANTHEM

Programme

PART ONE

Overture "Rosamunde" Schubert
Symphony No. 9 in E minor (New World) Dvorak

Interval

PART TWO

Porgi Amor from "Marriage of Figaro" Mozart
Soloist: KIRI TE KANAWA

Suite "L'Arlesienne" Bizet

Jamaican Rumba Benjamin

★ ★ ★

Programme Notes by FRASER M. HOPE

Cover Design—ROGER ANDERSON

★ ★ ★

Copyright musical works under the control of the Australasian Performing Rights Association Ltd, are performed by arrangement

Ladies!

FOR YOUR OWN SATISFACTION

be fitted by . . .

Marjorie Duncan Ltd.

The well-known
FOUNDATION GARMENT
SPECIALISTS

513 VICTORIA STREET
Just north of the Railway line

PHONE 80-693 — HAMILTON

T H E

Commercial Hotel

Victoria Street — Hamilton

Famous for
IMPERIAL ALE
Cool and Sparkling

Telephone 81-034

Mine Hosts: MR & MRS S. A. WHYTE

Programme

Part One

"GOD SAVE THE QUEEN"

OVERTURE "ROSAMUNDE"

Schubert

In 1823, Schubert wrote incidental music for "ROSAMUNDE, THE PRINCESS OF CYPRUS", a play by Wilhelmina von Chezy who is chiefly famous for having provided a highly unsatisfactory libretto for Weber's opera "EURYANTHE". "ROSAMUNDE", from what musicologists know of the plot, seems to have been every bit as confused as "EURYANTHE" and its authoress can thus claim the notoriety of having killed (for a time at any rate) valuable works by two of the most gifted composers of her time. "ROSAMUNDE" ran for two performances only, after which no more was heard of it, and Schubert's music appeared to have suffered a similar fate until its dramatic rescue by Sir George Grove and Arthur Sullivan in 1867, forty-four years after its first performance. There is much confusion about the overture to "ROSAMUNDE". The prelude used when the play was performed in 1823 was not the one now known as the "ROSAMUNDE OVERTURE", but another in D major which Schubert originally composed for his opera "ALFONSON AND ESTRELLA". For the origin of the present overture, we have to go back to the autumn of 1817 when Schubert wrote his two overtures in the Italian Style. Three years later, he adapted one of these to form a prelude to von Hofman's play "THE MAGIC HARP", for which he was writing incidental music, transposing it from D to C and substituting a new and better *allegro vivace* section. This latter work seems to have become known as the "ROSAMUNDE OVERTURE", through its appearance under this title in a piano duet arrangement in 1827.

SYMPHONY No. 9 in E MINOR from the "NEW WORLD"

Dvorak

Dvorak's Symphony No. 9, previously known and incorrectly catalogued as No. 5, and popularly known as "THE NEW WORLD" symphony, which describes its origin, is one of the most famous achievements of a composer who ranks as the greatest of the Czech nationalists. Quite apart from its significance in the musical history of Bohemia, it stands high on the popularity list in the whole world of symphonic music. In 1892, when Dvorak was at the peak of his career, he was invited to the USA as Director of the newly founded Conservatory of Music in New York. The series of works written during his three years in the States, carries with it the imprint of his homeland, an imprint that no amount of new impressions could entirely destroy. As everyone knows, there is undoubtedly something of the New World in his Symphony No. 9. Dvorak was interested in the traditional music of the American Negroes and Indians, and some of the themes in this work suggest this influence.

The first movement, *adagio-allegro-molto*, opens with an introduction of some length in which *pianissimo* strings are answered by a horn call from the woodwinds. The principal theme of the movement is shared by two horns in unison and the woodwinds. The second theme is given out by flute against *pianissimo* strings—here follows the similarity with the familiar tune "Swing Low, Sweet Chariot". The dramatic coda is built largely on the principal theme. The second movement *largo* is perhaps the best known movement in the whole symphonic repertoire. Several new melodies, all in plaintive mood, are introduced before the oboe returns with the principal theme—known to us all as the spiritual "GOING HOME". The movement ends softly with chords for basses alone.

The third movement, *scherzo*, has a Bohemian flavour, from the very first bars, and an unusual rhythm which is almost disturbing. There follows a lovely song which develops into a brief reminder of the first theme before the trio presents another lively theme for the woodwind, followed by a secondary theme for strings. The principal themes return in a finely constructed coda.

The final movement, *allegro con fuoco*, presents a dramatic statement of the main theme from horns and trumpets. This theme is rapidly extended with immense rhythm and vitality and leads to a statement of the secondary theme, a truly beautiful and serene melody. A three-note figure ("Three Blind Mice") is worked into the texture. There is a brilliant coda which combines the main theme of the first movement with the main theme of the finale. It rises to a staccato climax and a final, quickly fading chord.

INTERVAL

Howden's

FOR . . .

Clocks

Watches

and Presentation Gifts

VICTORIA STREET (opp. Hamilton Hotel)

HAMILTON

BOX 386

PHONE 40-554

Programme

(continued)

PART TWO

PORGI AMOR from "MARRIAGE OF FIGARO"

Soloist: KIRI TE KANAWA

Mozart

In the years that have passed between the action of "THE BARBER OF SEVILLE" and "THE MARRIAGE OF FIGARO", Beaumarchais' Rosina has undergone a remarkable change of character. The pert, flirtatious ward of Dr Bartolo has become a disillusioned Countess, melancholy in her resigned acceptance of the habitual infidelities and amorous intrigues of her husband, but never—in Mozart's opera at least—losing either her dignity or sense of humour. In Act II, the curtain rises on the Countess' room. She is alone with her thoughts—a situation, one imagines, to which she has been no stranger since her marriage to the Count Almaviva. These thoughts take shape in the aria "PORGI AMOR", in which she beseeches the God of Love to bring her relief to her pain and sighs, and if he will not return her love to her, at least to allow her to die in peace.

SUITE "L'ARLESIENNE"

Bizet

"L'Arlesienne", a play by Alphonse Daudet, was given its premiere at the Vaudeville, Paris, on October 1st 1872, and for this event Bizet wrote incidental music amounting to twenty-seven numbers, for small orchestra with chorus. After the production of the play, he arranged five of the orchestral pieces as a suite increasing the size of the orchestra to symphonic proportions and making some slight adaptations in the music itself to render it more suitable for concert performance. Many years after Bizet's death, a second suite was selected and orchestrated by one Ernest Guiraud, who also incorporated a MINUET from the opera "FAIR MAID OF PERTH". In tonight's selection, the first three pieces are from the first suite, and the well-known FARANDOLE from the second suite. The story of "L'Arlesienne" shows a great deal of affinity with Bizet's operatic masterpiece "CARMEN", for both are concerned with the infatuation of a man for a vivacious and scheming woman. Both works end in tragedy—"L'Arlesienne" with suicide, and "CARMEN" with murder.

1. **Prelude:** The orchestra first announces in unison, a vigorous theme based on an old Marche de Turenne, but which had become almost a traditional Provençal folk song. Then follows the variations for orchestra. First a lyrical duet for cello and French horn, with bassoons adding a fussy counterpoint in the background. Back comes the opening march, after which the strings usher in a new melody, with the somewhat rare instance of the classical use of the saxophone. The climax comes suddenly, and the movement ends quietly with pizzicato strings.

2. **Minuetto:** A fast gay dance played first by strings, and secondly by the flutes in thirds. A more lilting trio section follows, primarily expressed by the saxophone and clarinet. Almost imperceptibly the music works its way back to the opening themes, now repeated 'sotto voce'.

3. **Adagietto:** This, the strings only fragment, is perhaps the loveliest thing in the whole score of "L'Arlesienne". In the play, this is the music played in the background to dialogue between an ageing peasant couple reunited after almost a lifetime of parting.

4. **Farandole:** Here is the opening theme of the first movement again, though now in harmony instead of unison. A drum rhythm leads to a gay tune on the flute and clarinet which is gradually taken up by the whole orchestra. It is interrupted by the opening march theme, but final accord is reached when the two themes are heard in combination.

JAMAICAN RUMBA

Benjamin

Here is concert music with a true Latin American flavour. One of the most popular and often-played pieces in the world of music, JAMAICAN RUMBA was one of a set of pieces that Arthur Benjamin composed after a spell of convalescence in the sun-drenched West Indies. Generally recognized as the foremost of Australian composers, the late Arthur Benjamin had a varied and colourful life. Prior to the First World War, Benjamin was studying composition and piano at the Royal College of Music in London. During the four years' conflict of the Great War, he saw active service with the Royal Fusiliers and the Air Force. He was shot down and taken prisoner. After an appointment as piano professor at the Sydney State Conservatory from 1919-1921, Benjamin returned to England where he took a similar post at the Royal College of Music. He travelled extensively and learned much from his sojourns in various countries.

"RENT A PIANO"



New — Reconditioned — Used Pianos
Also Pianolas

"FULL REFUND" of 'Hireage' if you decide to purchase later

NO OBLIGATION TO BUY

Contact . . .

HAMILTON PIANO CO. LTD

809 VICTORIA STREET (Cnr Rostrevor Street)
PHONE 31-419 — HAMILTON

Mr Motorist :

HAVE THAT
RADIATOR, MUDGARD or BODYWORK

REPAIRED BY

MONTEITH & PARKER
LIMITED

SHEETMETAL WORKERS
PANEL BEATERS
ACETONE WELDERS

Barton Street Phone 80-061 Hamilton
After hours ring 55-704, 41-172

"We take the 'dents' out of accidents"
and are experts at Wheel Alignment