



THE WAIKATO CHAMBER ORCHESTRA

ST. PAULS COLLEGIATE CHAPEL

8. p.m.

SATURDAY, DECEMBER 7th

WAITOMO CULTURAL AND ARTS CENTRE

2 p.m.

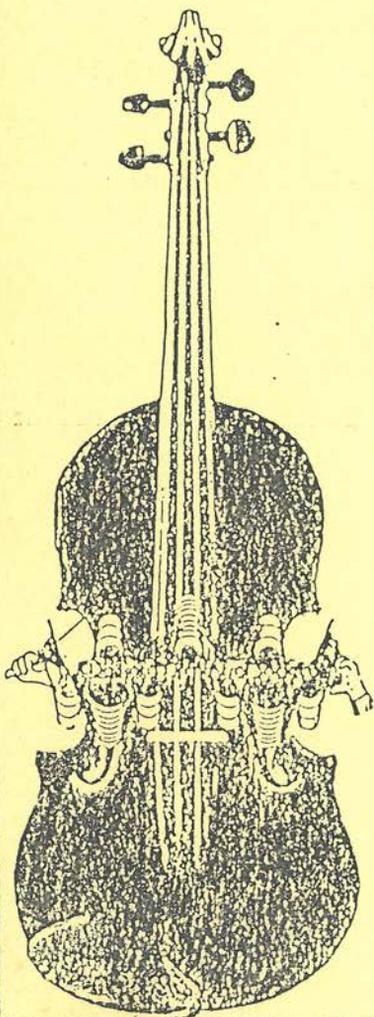
SUNDAY, DECEMBER 8th

ADULTS : \$6.00

CHILDREN AND
SENIOR CITIZENS : \$3.00

FAMILY CONCESSION : \$15.00

ADMISSION BY PROGRAMME



PROGRAMME

55
XMAS CONCERTO No. 8 in G Minor Opus 6 - A. Corelli

Vivace energico - grave - allegro - adagio
Vivace - allegro - largo

Archangelo Corelli (1653-1713) was an Italian composer and violinist. He had a modest output of compositions all of which were restricted to three genres - solo sonata, trio sonata and concerto. The twelve concerti grossi which make up Opus 6 were performed in Rome as early as 1682 but were not published until 1714. Corelli's treatment of the concerto grosso form differs from that of his predecessors. They had detached small groups from a main orchestral body from time to time to vary the texture whereas Corelli opposed a fixed 'concertino' string trio of two violins and cello to a 'ripieno' string ensemble each having its own continuo.

The Xmas Concerto is one of his best known works and was written for a Midnight Mass. The scene at Bethlehem is evoked in the lovely Pastrale of the Largo.

PIECES EN CONCERT - F. Couperin

Francois Couperin (1668-1773) was reputed to have written these pieces, for strings and solo cello, for the Court of Louis XIV supposedly 'to soften and sweeten the King's melancholy'. Couperin's early training as an organist equipped him with solid contrapuntal skills, and these Pieces or Concerts were published in two volumes in 1722 and 1725. Wilfred Mellers has stated "it is not for profundity or tragic passion that we go to these pieces; we find in them rather the most beautiful and civilised occasional music in European history. There is no music that demonstrates more clearly how narrow in a civilised society, is the line between art and entertainment; we may learn from it how the music of the casual glance, the fortuitous conversation, may imperceptibly merge into one of the noblest manifestations of European culture".

CONCERTO FOR VIOLIN & CELLO in B FLAT MAJOR - A. Vivaldi

Allegro
Andante
Allegro Molto

Antonio Vivaldi (1675-1741) composed over 500 concerti. Of the 350 for solo instruments and strings approximately 230 were written for violin and other instruments such as bassoon, cello, oboe, flute, viola d'amore recorder and mandolin. Vivaldi's influence on the concerto form was most evident in the period 1710 to 1730, its most conspicuous manifestation being in the possibility of deploying soloists on a large scale. At the same time he constructed forms from large sections in a harmonic style founded on the functions of basic tonic, dominant and subdominant. In the concerto grosso of Corelli the solo trio formed a self contained unit. The material was usually laid out in the form of a trio sonata and the solo voices rarely broke out of this texture.

The B Flat concerto follows the conventional pattern of first and third movements as Allegro and Allegro Molto and the soloists displaying great virtuosity. The second movement - short calm and cantabile in mood - is built upon a single phrase whose beauty is enhanced by momentary modulation.

INTERVAL

SERENADE FOR STRINGS IN C MAJOR OPUS 48 - Tchaikovsky

Pezzo in forma di Sonatina
Waltz
Elegie
Finale - Tema Russo

Tchaikovsky (1840-1893) dominated nineteenth century Russian music. The first movement of this Serenade, in large scale sonata form, is introduced by an elegant portentous theme which appears again to conclude the movement and again the Coda which ends the work. Even in its lighter moments the writing is in serious and unrelenting vein. This tension is relieved by the Waltz which is happy and lilting and often performed as a solo composition. The Elegie is gentle and melancholy and is followed by the Finale which contains the only nationalistic illusion in the work. Both principal themes derive from folk songs, the first being inspired by the River Volga and the second being based on a popular street song of Moscow. A fragment consisting of the last few notes of this theme becomes the germ of the subject which is developed and combined with a new melody introduced by the cellos. After a brief pause accelerating repetitions of the fragmentary theme are heard in the Coda.

Conductor: James Tennant

Leader: Joachim Neupert

I VIOLINS

Joachim Neupert
Christine Borthwick
Marion Clements
Erica Colbert
Kirsten Kneufermann

VIOLAS

Christine Polglase
Annette Redpath
Elizabeth Clements

II VIOLINS

Beverley Nation
Stephen Judd
Rodney Smith
Penny Spencer
Ian Sweetman

CELLOS

Volka Kneufermann
Stephen Gibbs
Helen Polglase

SOLOISTS

James Tennant
Joachim Neupert

The Waikato Orchestral Society
acknowledges the support of the

Hamilton Pianos Ltd
Calder and Lawson
Northern Regional Arts Council
Waitomo Arts Council
St. Pauls Collegiate