

HAMILTON CENTENNIAL ORCHESTRA

FIRST CENTENNIAL CONCERT
1964 - 1965

FOUNDERS MEMORIAL THEATRE
HAMILTON

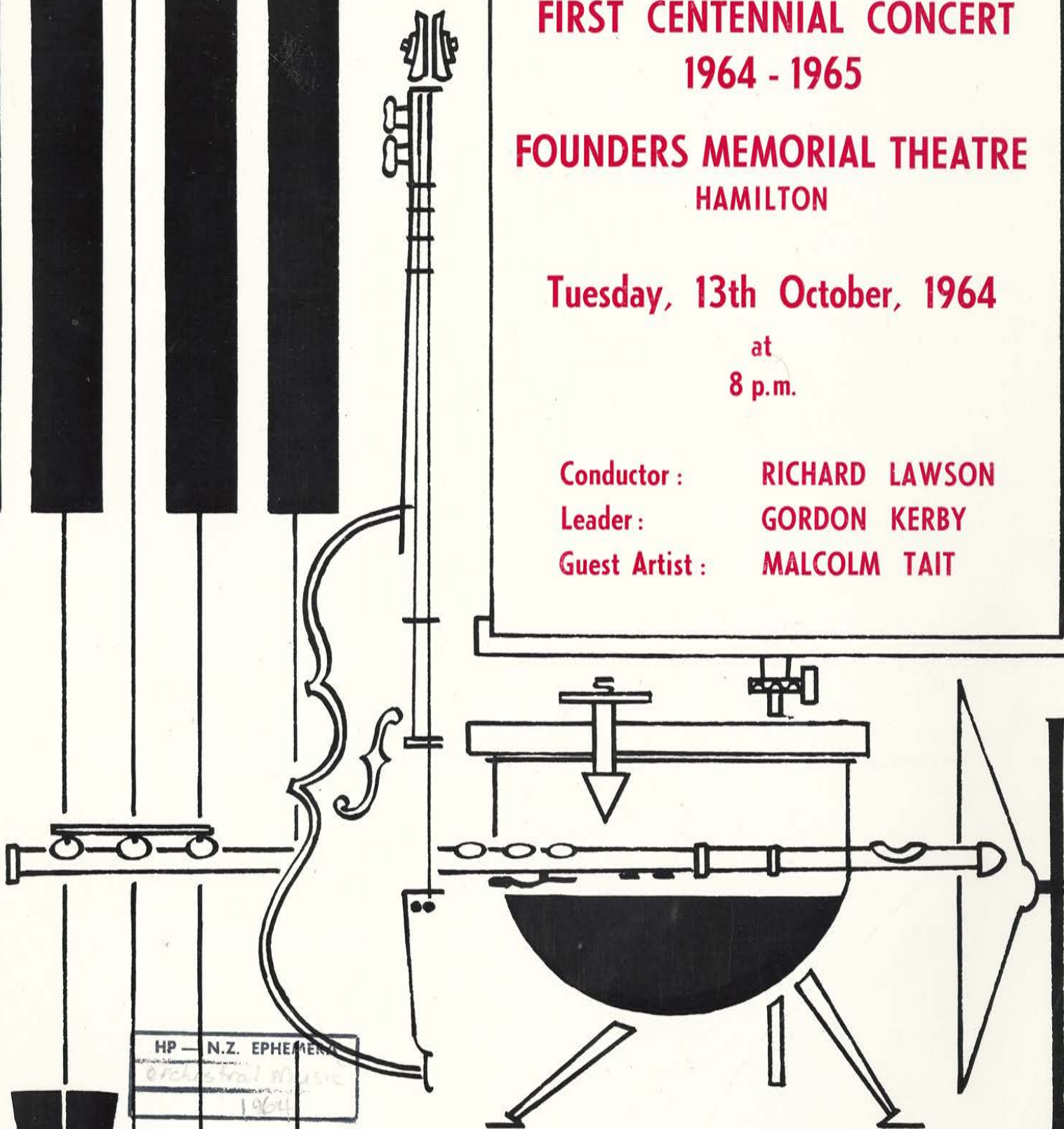
Tuesday, 13th October, 1964

at
8 p.m.

Conductor : RICHARD LAWSON

Leader : GORDON KERBY

Guest Artist : MALCOLM TAIT



HP - N.Z. EPHEMERA
Orchestral Music
1964



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
Rodney Smith
Roger Graham
Shirley Wentworth
Marien Miller
Daphne Smith
Dexie Winter

VIOLAS

Ken Prime
Miriam Pratt
Ann Walkerdine

CLARINETS

John Henderson
Christine Cuming

BASSOONS

Jack Clare
Peter Saunders

HORNS

Herbert Worth
Alan Belch
Bruce Borthwick

TRUMPETS

William Matson
Alan Addison

TROMBONES

Harry MacDonald
Jim Allen

TUBA

Bert Gabolinscy

PERCUSSION

Ken Schou
Fraser Hope

2nd VIOLINS

John Phillips
Rona Penney
Robert Russel
Colin Allison
Alexander Murdoch
Gerald Waters
Alice Fletcher
Enid Lewis
Anne-Marie van der Elst
Derek Allan

BASSES

Kerry Bailey
Jack Prendergast
Lionel Paul

FLUTES

Ted Quill
Haswell Paine

OBOE

Thornley Lewis

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

ALL your HARDWARE requirements

are available from

THE HAMILTON HARDWARE CO. LTD

WARD STREET, HAMILTON

P.O. BOX 946

PHONE 31-760

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 1957, 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.

NORMAN CANN LTD.

521 VICTORIA STREET

PHONE 82-664

HAMILTON

THE HOME OF DIPLOMAT SUITS

by **CANTERBURY**

HAMILTON CENTENNIAL ORCHESTRA
FIRST CENTENNIAL CONCERT

★

NATIONAL ANTHEM

Programme

PART ONE

Overture "Egmont"	Beethoven
Piano Concerto No. 2 in C minor	Rachmaninoff
Soloist: MALCOLM TAIT	

Interval

PART TWO

Waltz and Finale from "Serenade for Strings"	Tchaikovsky
Three Slavonic Dances	Dvorak
Tone Poem "Finlandia"	Sibelius

☆ ☆ ☆

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 "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 dancelike 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

FOR . . .

Clocks

Watches

and Presentation Gifts

VICTORIA STREET (opp. Hamilton Hotel)

HAMILTON

BOX 386

PHONE 40-554

Programme

(continued)

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 1880-1881 and dedicated to a friend Konstantin Albrecht. The first performance was given in Moscow in 1882 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 Furiant, 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.

"RENT A PIANO"



New — Reconditioned — Used Pianos
Also Pianolas

"FULL REFUND" or '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