



1974

*Concert Season*

THE  
HAMILTON  
CONCERT  
ORCHESTRA

BEETHOVEN  
SYMPHONY NUMBER ONE

# PROGRAMME

## THE HAMILTON CONCERT ORCHESTRA

**Conductor** - - - - - COLIN McMILLAN

**Leader** - - - - - IAN C. SWEETMAN

**HUNGARIAN DANCE No. 5**      **Brahms**

### SET OF THREE RUSSIAN PIECES

HUMORESQUE — Tchaikovsky

ROMANCE — Maykapar

PLYASKA — Napravnik

**SYMPHONY No. 1**      **Beethoven**

1st Movement Adagio molto — Allegro con brio

2nd Movement Andante cantabile con moto

3rd Movement Menuetto: Allegro molto e vivace

4th Movement Adagio — Allegro molto e vivace

— I N T E R V A L —

**VOICES OF SPRING WALTZ**      **Strauss**

**INTERMEZZO. CAVALLERIA RUSTICANA**      **Mascagni**

**PORGY AND BESS SELECTION**      **Gershwin**

**MATADOR**      **Cacavas**

## **BRAHMS, JOHANNES 1833-1897**

Many of the great composers have used Hungarian folk tunes in various instrumental movements and Brahms is no exception. Of his very well known set of Hungarian dances, No. 5 is perhaps the most popular.

## **BEETHOVEN, LUDWIG VAN 1770-1827**

At 29 years of age Beethoven, with his First Symphony, ushered in the musical 19th century. Written in 1799 and first performed on 2nd April, 1800, the work has similar orchestration to the late symphonies of Mozart.

Beethoven followed the pattern of existing works, mostly by Haydn, with a slow introduction, a style he also adopted for his second, fourth and seventh symphonies.

Although quite unacceptable now, in Beethoven's day, the opening chord, a seventh, was quite a shock to his critics who considered it most dissonant, although he was certainly not the first to use this. The first twelve bars are followed by an Allegro con brio which has often been likened to parts of Mozart's Jupiter Symphony.

The Andante will always be admired and shows the greatness of Beethoven beginning to ascend above his rivals.

Minuet. The composer Berlioz praised this movement as "the first born of the family of most delightful Scherzi, whose form was invented by Beethoven." It is, however, a Minuet in name only as the character of the Beethoven Scherzo bears little resemblance to the old dance.

It seems that the same Berlioz was not so happy with the last movement for he described it as a "Musical puerility." Even so, there is much to admire in the numerous musical refinements that this Finale contains.

The symphony is regarded as one of the last great works in the classical style of Haydn and Mozart's era, although showing promise of the romantic movement in which Beethoven was to lead the way.

## **MASCAGNI, PIETRO 1863-1945**

When he was 27 years old, Mascagni's one act opera, *Cavalleria Rusticana*, won wide public acclaim and although he wrote many more in later years it is for this work that he is chiefly known. The *Intermezzo* from this Opera will always be a firm favourite.

## **GERSHWIN, GEORGE 1898-1937**

1935 saw *Porgy and Bess*, Gershwin's Negro folk opera, start its rapid rise to fame. This selection is well arranged and gives a good overall portrayal of the Opera's mood.

## THE HAMILTON CONCERT ORCHESTRA

It has been said that one of the greatest examples of human teamwork and precision is the performance of an orchestral work by a large symphony orchestra. The more that anyone with a degree of knowledge and some appreciation of music thinks about this, the harder it becomes to find an alternative to the statement.

Sound, after all, is the basic means of communication for nearly every living thing. Musical sound and the rapport that can be established between Composer and Orchestra via Conductor and finally with audience, represents communication in its ultimate glory as an art form.

Musicians the world over enjoy the sharing of their musical talents, be they primitive, classical, pop or folk. They gain from bringing their music to others and, by sharing, benefit their own artistry. Orchestral playing then, can give an artist a sense of involvement and a degree of enjoyment which is unequalled in other spheres.

This desire to participate and the realisation that a need existed led Waikato musicians to form the Hamilton Concert Orchestra.

Our group is comprised of 40 or so players and we have been meeting regularly every Monday evening for rehearsals. The main difference between ours and other orchestras is that the governing body and committee has been drawn from its own members. It is felt that musicians themselves are more able to recognise the needs and aims of the Orchestra. Judging from the genial enthusiasm of the Orchestra as a whole, the principal is obviously working well.

We hope, by presenting a series of annual concerts in various parts of the district, to bring an appreciation of music to a wider range of people and by doing so, promote the growth of cultural activity in both our own field and others.

And, as a final thought, by our very presence, desire to provide a stimulus and goal at which younger musicians can aim, secure in the knowledge that in future years, they too may indulge in the art of creating musical enjoyment, both for themselves and others.