

**GORTON
PHILHARMONIC
SOCIETY**

128th. YEAR

ORCHESTRAL CONCERT

STOCKPORT TOWN HALL

FRIDAY 1st OCTOBER 1982

7.45 p.m.

Conductor Colin Touchin
Leader John Wilson
Soloists Brian Marsden (Oboe) Godfrey Stafford (Horn)
Richard Fairbank (Clarinet) Neil Scott (Bassoon)

PROGRAMME

Overture: 'Hansel and Gretel' ENGELBERT HUMPERDINCK

The popular fairy-tale inspired a charming score of direct, simple effect, which, on closer study, reveals a highly original and skilful compositional skill. The overture begins with the simple chorale tune of the evening prayer, and proceeds to develop one of the many folk dance tunes through several harmonic twists, designed to enhance the magical atmosphere before the story is unfolded. The symphonic plan of the whole opera is thus hinted at by the form and structure of the overture, which closes as it began, peacefully.

Sinfonia Concertante in E flat major, K297b, for oboe, clarinet, horn, bassoon and orch. WOLFGANG AMADEUS MOZART

Mozart was invited by some virtuoso players in Mannheim to write a work for flute, oboe, horn and bassoon for performance in a Concert Spirituel; the original manuscript being lost, a copy of what is understood to be Mozart's reworking from memory of the original which he handed over without copying at the time of its first performance, was discovered after 1869 with clarinet taking the original flute part. The writing for all four instruments is characterful and suitable, resulting in a work of Mozart's fecund youthful charm. It is also of substantial proportions, with three fully worked movements: 'Allegro; Adagio and Andantino con Variazioni.

Chanson de Matin EDWARD ELGAR

Elgar's fame relies upon his short works, such as the Pomp and Circumstance Marches and Salut d'Amour; but his reputation is established by his supreme orchestral skill displayed in the concerti, symphonies and oratorios. This skill he displayed early in the light characteristic pieces written around the turn of the century - the pair of chansons in tonight's programme constitute Elgar's Op. 15, and were both first performed in September 1914. Of the two, the Chanson de Nuit is a great miniature masterpiece, whilst the 'morning' sisterwork is delightfully fanciful in its moods.

Polka from 'Schwanda the Bagpiper' JAROMIR WEINBERGER

This Bohemian legend concerns the familiar magic violin plot employed by many writers and composers (e.g. Stravinsky's 'The Soldier's Tale'), which also has connections with the Faust legend of selling one's soul to the devil. Schwanda is hailed as the best bagpiper of all, and is tricked into unfaithfulness by the hoodit musician

Babinsky; the Queen who instigated the trickery sentences Schwanda and his wife Dorotka to death for overcoming her power; however, Babinsky's axe becomes a straw broom as it falls on Schwanda's neck, and there is much laughter and confusion. Lightly, Schwanda jests 'the Devil take me if I gave the Queen a single kiss'; which is all the invitation the devil needs to make good his contract. In the end, Schwanda is returned to his wife, by Babinsky's success in the card-game at which the over-confident Devil stakes everything including his bagpiper's soul.

INTERVAL (15 minutes)

Selection 'Mary Poppins' RICHARD & ROBERT SHERMAN

One of the most successful modern films of musicals, the story concerns a magical nanny who brightens the lives of two lively young London children, and brings new spirit to their rather staid parents. The tunes in this inventively scored selection are: 'A Spoonful of Sugar', 'Feed the Birds', 'Jolly Holiday', 'Chim Chim Cher-ee', 'Let's Go Fly a Kite' and the tongue-twisting 'Supercalifragilistic-expialidocius'.

Chanson de Nuit EDWARD ELGAR

English Folk Song Suite RALPH VAUGHAN WILLIAMS

This is one of the works written by truly great English composers for the wind band combination of the first two decades of the twentieth century - Holst wrote two suites, Elgar another, and V-W provided this three movement set of tunes based on folk-songs learnt following the earlier collecting forays of Sharp and Holst. The first and third are lively marches (No. 1 'Seventeen Come Sunday', and No. 3 'Folk Songs from Somerset'), which the middle, contrasting slow tune is an intermezzo on the tune 'My Bonny Boy'. This orchestral version of the original suite is by Gordon Jacob, another outstanding writer of British origin.

Overture 'Orpheus in the Underworld' JACQUES OFFENBACH

This is a burlesque operetta still performed frequently and stylishly by professional and amateur companies. The understandable popularity rests upon the frothiness and immediacy of the music, since the text relies upon a contemporary awareness of Parisian life and atmosphere somewhat ineffective when translated for performances abroad. However, the quaintly turned plot of the Olympian gods led by the violin-playing Orpheus and his wife Eurydice, who have both fallen in love with someone else, takes place in the two most extreme regions of mythical legend, Mount Olympus and the Underworld; all ends happily for the protagonists, as they manage to involve the leading goodie and baddie, Jupiter and Pluto, whose designs cause the usual confusion, and Orpheus rids himself of the unconcerned Eurydice (who stays in the Underworld as a bacchante) and returns to his position as director of the Music Academy of Thebes.