

**GORTON  
PHILHARMONIC  
SOCIETY**

**129 th YEAR**



**CONCERT**

**MANCHESTER TOWN HALL**

**FRIDAY 13th MAY 1983**

**7.30 p.m.**

Conductor Colin Touchin  
Leader John Wilson  
Soloist Nigel Tilley (Organ)

P R O G R A M M E

The NATIONAL ANTHEM

Overture 'The Magic Flute' W A MOZART

Mozart's operas are regarded as his greatest works for the astonishing compositional skill in combining so many disparate elements of form and style, as well as expressing a remarkable range of emotions and humours. The key structure of Don Giovanni, for example, laid the foundation for Beethoven's exploration of key relationships in his sonatas and symphonies; and The Magic Flute is a near perfect blend of musical facility and dramatic genius. Its success was unsurpassed, but though the librettist, Emanuel Schikaneder, lived richly for some years as a result, Mozart died nine weeks after the first performance, buried in a pauper's grave. Of this opera, Richard Wagner wrote 'Germany can never pay enough tribute to this work. Before it German opera hardly existed: this was its moment of creation'.

Organ Concerto in C major, Hob 18 No 1 F J HAYDN  
Moderato - Largo - Allegro molto

Anthony van Hoboken made a beginning by assigning categories to all of Haydn's compositions in an attempt to discover the truth about the genuine and spurious works referred to without great conviction or sufficient proof as being by Haydn. To date, 10 keyboard concertos are acknowledged, and seem to have been written for harpsichord or organ. According to tradition, Haydn wrote this first concerto on the occasion of the entrance into a convent (on May 12th, 1756) of his first girlfriend, Therese Keller. (Which makes this a 227th anniversary performance, nearly). It is the only concerto definitely marked by Haydn as being for the organ, and is on a fairly large scale, with three cultured, fully-worked movements.

Symphonic Variations, Op 78 A DVORAK

This work is less well-known than the great symphonies, but displays everywhere the same skill in orchestration and in addition makes a highly convincing symphonic structure out of the theme, 28 variations, and fugue - but don't try to count them, for Dvorak's skill is in the way one leads logically and smoothly into another. The work was completed and first performed in 1877, as Op 38, but then left aside for 11 years until their publication by Simrock as Op 78 - Dvorak could only convince the publisher to print it after the receipt of a letter from the great conductor, Richter, relating the great success with which the work was received at the Crystal Palace on May 15th, 1887. (96th anniversary very soon...).

INTERVAL (15 minutes)

Overture 'Light Cavalry'

F von SUPPE

Franz von Suppe (1819-95) can be regarded as one of the founders of Viennese operetta, albeit a minor one. His work is very Italian, due to his early musical education there before he adapted himself and his music to the life of Vienna. This overture has one of the best known tunes of all time, but it also has some dramatic sections and many attractive touches.

Selection 'The Sound of Music'

R RODGERS

What more can one add to the phenomenal success and popularity of this musical? Except perhaps that here is one musical that actually IS worth all the devotion and praise lavished upon it, for the songs are almost all unforgettable, and the variety of their mood and character is as wide as could be - a truly great popular composition.

Adagio for organ and strings in G minor

T ALBINONI

The works of Albinoni are almost all charming - he was one of many baroque composers who had a gift for continuously expressive writing, and many of his works for oboe are played in recitals frequently. This piece is simply written, but highly effective in this arrangement. Having said all this, I believe there is now doubt as to whether the piece is actually by the credited composer after all, but I have no further information with which to back up this sensational discovery.

Karelia Suite, Op 11  
Intermezzo - Ballade - Alla marcia

J SIBELIUS

Thanks to the directors of TV documentaries, this contains two well-known pieces, the first and the last. The middle movement is based on the old sarabande rhythm, but moves along quicker than the baroque model while maintaining the accent on the second beat of the 3/4 time-signature. There is also a hardly known Karelia Overture, Op 10, both works being written in 1893. (Karelia is a region in Southern Finland, Sibelius' homeland).

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NIGEL TILLEY was born 18 years ago in Chesterfield, Derbyshire; his musical education began locally at the age of 5, and since 1981 he has studied at Chetham's School of Music, Manchester. He has a particular interest in the performance of both baroque and twentieth century music.

C.T.