

**GORTON
PHILHARMONIC
SOCIETY**

131st Year



CONCERT

STOCKPORT TOWN HALL

FRIDAY 18TH OCTOBER, 1985

7.30 p.m.

Conductor

Colin Touchin

Leader

Ros Wood

Guests

The Gerrard Quintet

PROGRAMME

The National Anthem

Overture 'Leonora' No. 3

Ludwig von Beethoven

Marche Militaire

Franz Schubert

Selection from 'The Merry Widow'

Franz Lehar

Waltz 'Gold and Silver'

Franz Lehar

March 'Radetzky' Op. 223

Johann Strauss

INTERVAL (15 minutes)

Overture and selection 'Die Fledermaus'

Waltz 'Emperor'

Orchestra Mobile

Waltz 'By the Beautiful Blue Danube'

Johann Strauss

The overtures to 'Fidelio', Beethoven's only opera, are all good concert pieces, but the necessity he found to write four different openings reveals how difficult the form was for even the greatest master of musical structure: the overture must prepare and encapsulate the forthcoming musical, dramatic and emotional arguments, and Beethoven clearly could not make up his mind how best to do this. The first, known as 'Fidelio' is usually played before the opera as would be expected; this 'Leonora No. 3' is often played before Act III where it presents a brief summary of 'the story so far' and, with its brilliant use of unexpected key-relationships, prepares for the staggering dramatic strokes in the final Act.

The remaining works in tonight's concert are so well known to you that words from me would be superfluous and would only detract from your evening's enjoyment.

The Gerrard Quintet (formerly a quartet) was formed by students at Padgate College studying music under Mrs. Katherine Gerrard of the music department of the college.

The quintet consists of two sopranos, Jean Gibb and Pat Molyneux, contralto Janet Hutchins, tenor Stephen Rayner and baritone Trevor Carmen.

We are pleased to have them with us this evening and they will also be appearing again with us at the concert on 30th October, details of which appear elsewhere in this programme.

VIENNA has been the leading centre of musical life throughout Europe for a good 1,000 years: from the mediaeval minstrel who were the court minstrels and through the reign of the Hapsburgs composers, performers, artists, designers, musicians, promoters and music lovers have all been attracted to the city and have been responsible for some of the most enduring music whether it be opera, orchestral or salon.

The greatest period in the life of Vienna was that of the 18th century, Mozart, Schubert and Beethoven; by the end of the 18th century the influence of the court had waned and the nobility bourgeoisie encouraged innumerable artistic circles to flourish, for whom composers were delighted to improvise and demonstrate their latest compositions in informal and friendly surroundings (by and large!) From this more popular contact the popular dance forms which swept the world, waltz, polka and march - the Strauss family, Lanner, Waldteufel, and countless others were gods amongst men.