

GORTON  
PHILHARMONIC  
SOCIETY

130TH YEAR



CONCERT

STOCKPORT TOWN HALL

FRIDAY 27TH JULY, 1984

7.30 p.m.

Conductor  
Leader  
Soloist

Colin Touchin  
Morris Saleh  
Laurence Perkins  
(Bassoon)

Overture 'Di Ballo'

ARTHUR SULLIVAN (1842-1900)

Most famous, of course, for his collaboration with W.S. Gilbert in writing the Savoy Operas, Sullivan was, nevertheless, a most accomplished composer of more decidedly concert music, including a symphony (typical of English Victorian music but nicknamed 'The Irish') and much choral music.

This overture dates from 1870 - after 'Cox and Box', but well before the heady successes of later stage works - and reveals a subtle use of melodic transformation, charming rhythmic invention, and a secure hold of form and structure.

Concerto in F, Op. 75,

for bassoon and orchestra

CARL MARIA VON WEBER (1786-1826)

Allegro ma non troppo - Adagio - Allegro

In general outline, this work is similar to the more often performed virtuoso concertos for the clarinet: little new in form is attempted, but the melodic charm and grace of the themes of each movement are constantly enchanting, while the rhythmic zip of the quicker movements is gently counter-balanced by the serene simplicity of the middle movement. In each, there are hints, too, of the dramatic imagination which Weber so deftly used in creating the more famous operatic works. This piece was written when the composer was 25, to a commission from the bassoonist, G.H. Brandt, a player in the Munich orchestra where also Baermann played (who inspired the clarinet works).

Selection 'West Side Story'

LEONARD BERNSTEIN (b.1918)

This is one of the most famous musicals ever written, and is based on the Shakespearean plot of 'Romeo and Juliet'. Tony and Maria are the lovers, from opposite backgrounds of the street-gang life of New York, whose romance sparks jealousy and violence. The raw energy of the music, and the colourful orchestration of the original, are closely followed in this selection, which includes "I Feel Pretty", "Maria", "Something's Coming", "Tonight", "One Hand, One Heart", "Cool", and "America".

I N T E R V A L

March 'Crown of India'

EDWARD ELGAR (1857 - 1934)

Elgar was the son of a music dealer and organist in Worcester and apart from brief stay in London spent all his life in that county. This march is not so well known as the Pomp and Circumstance series but is nevertheless a good example of the many popular marches that he wrote over a period of thirty years.

La Calinda, dance from 'Koanga'

FREDERICK DELIUS (1862-1934)

This year is the fiftieth anniversary of the deaths of three English composers, Holst, Elgar and Delius. The last of the three learnt some of his music from an organist in Florida, a short stay at Leipzig Conservatoire (which he found uncongenial) and through a friendship with Grieg, whom he met in Norway in 1887, and who persuaded Delius' father that he should devote his time to composition. Thereafter he lived in France although his music was heard in London and Germany. Stricken with paralysis in 1922, he went totally blind 4 years later and Eric Fenby volunteered to live in and be his amanuensis. 'Koanga' is an opera based on George Washington Cable's novel 'The Grandissimes'; 'Koanga' is a prince of a native tribe in the Mississippi plantation area, and the story involves romance, voodoo, a murder, two suicides and much evocative music. First performed 1904.

Fantasy on 'Lucy Long'

COLIN TOUCHIN (b. 1953)

This is the third work written for Laurence Perkins by this composer: the first, Concertante, for bassoon and piano has been broadcast on Radio 3; the second 'Metamorphosis', premiered last April at the Purcell Room, London, and subsequently performed at the Royal Northern College of Music - it is for spoken word, and bassoon and piano. This work is far from serious (a suitable antidote to the other two works?), but does set out to present the bassoon's lyrical and humorous characters fairly before us to show that what is often regarded as a 'joke' instrument is, in fact, thoroughly capable of the most refined musicality. The tune is simple and not quite infectious, the variations upon it run continuously like a renaissance fancy. This is the work's premiere.

Selection from 'The Bartered Bride'

BEDRICH SMETANA (1824-1884)

Overture, Village Scene, Love Duet & Opening Chorus  
Jenik's Aria and Dance of the Villagers  
The Sextet  
March of the Comedians, Teasing Duet, and Dance of the Comedians

Dating from 1866, this is the most famous work by the Czech composer whose centenary is celebrated this year: the opera takes place during spring festival time in a village in Bohemia in the middle of the last century, and involves, predictably, a marriage broker, some mistaken identity, and recognition of a long-lost son. This selection is rather a summary of the main themes, and has little of the genuine orchestration of the original, but it does maintain the gaiety and frivolity, as well as the yearning expression, of most of the opera's interesting moments.