

**GORTON  
PHILHARMONIC  
SOCIETY**

**129 th YEAR**



**CONCERT**

**STOCKPORT TOWN HALL**

**SATURDAY 3RD DECEMBER, 1983**

**7.30 p.m.**

Conductor Colin Touchin  
Soloists Vanessa Williamson  
(Mezzo Soprano)  
The Laurence Singers

PROGRAMME

The NATIONAL ANTHEM

Overture 'Peter Schmoll' Carl Maria von Weber

Weber wrote his third opera under the eye of Michael Haydn, who declared that it was 'composed according to the true rules of counterpoint, with much fire and delicacy, and appropriately to the text.' The story is from Carl Gottlob Cramer's novel, published in 1798, of the same name; it contains feeling for Nature, fateful coincidence, and the intervention of a holy man to set the ways of erring folk to rights - all of these elements, too, of Weber's most important opera 'Der Freischutz'. The music shows considerable flair, and is an extraordinary achievement for a 15-year old. The overture is in E flat, and displays some themes from the opera: it is more likely to survive than the entire opera, unfortunately, for it is brisk and lively, tuneful and well-written.

Sea Pictures: (song cycle for mezzo soprano Op.37)  
Edward Elgar

Sea Slumber Song. The orchestra sets the drowsy atmosphere within the first two bars, and offers a glimpsed preview of the later phrase "shadowy sand".

In Haven. For the setting of his wife's brief poem, Elgar scales down the instrumentation - the accompaniment, a light, repeating figure of pizzicato cellos and a little motif in semiquaver thirds, perfectly matches the simplicity and brevity of Alice Elgar's three-line verses.

Sabbath Morning at Sea. For the central song - the longest of the cycle - Elgar provides a setting of grandeur, and, for the singer, of expressive and rhythmic freedom.

Where Corals Lie. With the setting of Richard Garnett's poem, we return to the gently treading accompaniment, underpinned (like much else in these songs) by some especially felicitous harp writing. The sunny calm of the vocal setting is touchingly reflected in the serene, major-key final cadence.

The Swimmer. The main theme of the last song once more represents Elgar in buoyant, nobly mood; there is the same spirit here as that which moves the second theme of Elgar's self-portrait, the final Enigma variation.

Three Hungarian Dances Johannes Brahms

Even more than the waltzes, Op.39, the Hungarian Dances, published in 1869 for two pianos, are proof of the master's versatility as a creative artist. In this work, Brahms arranged Gipsy tunes which he had collected at various times on tour. It is not surprising that these dances achieved an unparalleled popularity, for in them, Brahms contrived, while preserving the characteristic melody, harmony and rhythms of Gipsy music, to give it an artistic form which raised it to a higher level. In 1880, two more volumes, more Brahmsian than Hungarian, were published. The three to be played tonight are in G minor, D major and G minor and were orchestrated by Adolf Schmid.

INTERVAL (15 minutes)

London Suite Eric Coates

Eric Coates, after studying at the Royal Academy of Music became for a time, principal Viola of the Queens Hall Orchestra. He is well known for many popular light orchestral works none more so than the London Suite which is described adequately by the headings of the three movements:

Covent Garden (Tarantelle)  
Westminster (Meditation)  
Knightsbridge (In Town Tonight; March)

The Skaters Waltz Emile Waldteufel

Waldteufel was born in Strasbourg in 1837 and was a composer of many, in their time, highly successful waltzes, of which this one is the most played today.

Items by The Laurence Singers

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CAROLS FOR ALL

God rest you merry, Gentlemen

O come all ye faithful

Hark! the Herald Angels sing.