

GORTON
PHILHARMONIC
SOCIETY

130TH YEAR



CONCERT

STOCKPORT TOWN HALL

FRIDAY 5TH OCTOBER, 1984

7.30 p.m.

Conductor Colin Touchin
 Leader Ros Wood
 Soloists Valerie Watts (soprano)
 Graham Parsonage (trumpet)

Overture 'Fra Diavolo' Daniel Auber 1782-1871

Auber, a French pupil of Cherubini, became prominent in Paris as a composer of instrumental music and operas, some in collaboration with the dramatist Scribe. 'Fra Diavolo' is a comic opera in which Diavolo, a bandit, involves a girl in one of his robberies; later, betrayed and shot, he absolves the girl of blame and reunites her with her lover. An alternative ending allows him to escape.

Concerto in E flat for trumpet and orchestra Joseph Haydn 1732-1809
 Allegro - Andante - Allegro

This is Haydn's last purely orchestral work, composed in 1796 after he had finally settled down to retirement in Vienna. The solo part was not written for the standard 'tromba' of the day, but for the 'clarino' in Eb played by Anton Weidinger of the Vienna Court Opera Orchestra, who had designed the instrument embodying a system of keyed holes, enabling the playing of chromatic passages, a distinctive feature of this work.

Funeral March of a Marionette Charles Gounod 1818-1893

This popular short piece was written for piano and apparently first published in England in 1872 when Gounod was living here; the orchestral score was published in France seven years later, since when other versions have appeared for most humorous combinations.

Two Dances from 'La Fille Mal Gardée' Ferdinand Herold 1791-1833

Clog Dance; Flute Dance.

From 1806, Herold studied at the Paris Conservatoire with Adam and Mehul; in 1812 he won the prestigious Prix de Rome. His greatest success came with 'Zampa' in 1831, although he also wrote two symphonies, three string quartets, and many other operas and stage works. The ballet 'La Fille' dates from 1828, and is usually performed today in a version arranged and orchestrated by John Lanchbery of the Royal Ballet. Near his death, Herold remarked that he was going too soon: "I was just beginning to understand the stage".

I N T E R V A L (Fifteen minutes)

Selection from 'The Merry Widow' Franz Lehár 1870-1948

A Hungarian, he studied first with his father, and then at the Prague Conservatoire from 1882 to 1888. Dvorak urged him to concentrate on composition, and this he did following his first stage success in 1902. His next opera was 'The Merry Widow' and it was at its premiere, as it has been ever since, an enormous success. This selection includes not only most of the famous tunes but some of those not so famous but still well known. (a show full of hit songs).

Senta's Ballad from 'Der Fliegende Holländer' Richard Wagner 1813-1883

In Act II, as her friends spin, Senta relates the tale of the Flying Dutchman, condemned, for his blasphemy, to sail his ship until redeemed by a faithful woman. (In Act III, Senta becomes that woman).

Gymnopédie No. 1. Erik Satie 1866-1925

After little success as a student of the Paris Conservatoire, Satie played the piano in Montmartre from 1888, the same year he wrote the three piano pieces known as Gymnopédies. Later he met Debussy, d'Indy, Roussel, Cocteau and Diaghilov; he was innovative, idiosyncratic and influential in leading towards a new generation of French composition away from Wagnerian influence, and into more impressionistic styles. Tonight's version is an orchestration by our conductor and the pieces are being employed as links between the arias - an idea akin to the Promenade sections of Moussorgsky's 'Pictures at an Exhibition'.

Dido's Lament 'When I am laid in earth' Henry Purcell 1659-1695
 from 'Dido and Aeneas'

Often regarded as the first English opera; Purcell wrote 'Dido' for Josias Priest's 'School for young gentlewomen' in 1689. This suicide aria quickly became known throughout the baroque world as one of the most emotional and best arias in addition to being a fine example of Purcell's art of writing in the chaconne form.

Gymnopédie No. 2

'Dove Sono' (Marriage of Figaro) W.A. Mozart 1756-1791

This is the Countess' aria from Act III in which she mourns the loss of her husband's love, asking 'Where have the precious moments gone'.

Gymnopédie No. 3

'O mio caro babbino' Giacomo Puccini 1858-1924
 (Gianni Schicchi)

Lauretta loves Rinuccio whose uncle has died and left his entire estate to a monastery. The family asks Gianni Schicchi to try to alter the provisions of the will which he does (to his own advantage). Here, Lauretta pleads with her father for help.

Coronation March from 'Le Prophète' Giacomo Meyerbeer 1791-1864

After studying in Berlin, his first operas were failures. He moved to Venice and then to France where he became one of the founders of French Grand Opera. Wagner admitted he owed much to Meyerbeer's approach to the stage. 'Le Prophète' is based on a historical episode during the Anabaptist rising in Holland in the 16th century.