

**GORTON
PHILHARMONIC
SOCIETY**

(131st Year)

**FESTIVAL
CONCERT**

Saturday, 7th December, 1985

Stockport Town Hall

P R O G R A M M E

15p

Leader: Ros Wood

Conductor: Colin Touchin

with Elizabeth Taig (flute) and the Gorton Male Voice Choir

PROGRAMME

The National Anthem

Overture 'In Nature's Realm' Op.91

Antonin DVORAK
(1841-1904)

After many years of poverty and struggle, Dvorak only gained recognition and some security in his late 30's, and by his mid 40's he was famous and able to afford a country retreat in the heart of Czechoslovakia, where he was able to relax amid nature for long periods. This inevitably led to the work we hear tonight. He had considered calling it 'A Summer Night' or 'Solitude' and it was followed by two other overtures, 'Carnival' and 'Othello'. It is fairly simple and direct, depicting the grandeur and power of nature as well as the serenity and comfort which surrounded the composer. Completed in 1891, it is dedicated to Cambridge University, who had awarded him an honorary doctorate in May that year; it was performed for the first time, with the other two works mentioned as a three-overture cycle, in April 1892, in a concert in Prague conducted by Dvorak.

Concerto in D major, K. for flute and orchestra

Wolfgang Amadeus MOZART
(1756-1791)

1. Allegro Aperto
2. Andante ma non troppo
3. Allegro

In 1775, a young oboist, Giuseppe Ferlendis, left Bergamo to enter service for the Archbishop of Salzburg, where he met Mozart: in 1777, an oboe concerto in C appeared, but the music was believed lost until the 1920's. When Mozart worked in Mannheim a year after writing the oboe concerto, he met a wealthy Dutch flautist, De Jean (?Willem de Jong), who commissioned him to write three flute concertos, the first of which, in G major, was quickly finished. Pressed for time, however, Mozart transposed the earlier oboe concerto up a tone into D major, and made a few slight alterations in structure, and presented it as the second concerto. De Jong seemed satisfied, and Mozart appears not to have got round to number three.

The graceful charm of the elegant Salzburg society is evident throughout the work, providing a gentle dialogue between soloist and orchestra, rather than a full-blown argument as Beethoven might have written in such a concerto form.

Songs by the Gorton Male Voice Choir:

'Speed your Journey' — Nabucco	Giuseppe VERDI
Serenade — The Fair Maid of Perth	Georges BIZET
The Two Gendarmes	Jacques OFFENBACH

Conducted by Derek Edwards

The Ride of the Valkyries

Richard WAGNER
(1813 - 1883)

This short, famous extract is from the opening to Act 3 of the second opera in Wagner's 'Ring of the Nibelungs', 'The Valkyries'. The dotted rhythm of the Valkyries' motif is first introduced, in the opera, in the second act, and it receives full motivic treatment in this prelude. The refined, and extended, musical structures of a four-opera cycle were only possible with the development of 'leitmotifs' — special themes which related to individual characters or to abstract ideas ('Fate', 'Treaty') or to objects or places ('Valhalla', 'Sword', 'Ring'); these are then woven into an enormous fabric which reaches previously unimagined emotional and expressive depths. The sheer momentum of this particular use of one motif may, out of context, lead the listener to dismiss the piece a little too readily as just another orchestral lollipop: but the changes between minor and major modality, and the extension of the intervals within the motif itself on its many repetitions are pointers to Wagner's mastery of compositional technique.

Carols for all

Songs by the Gorton Male Voice Choir:

The Two Roses	WERNER
Excerpts from The Pirates of Penzance	Arthur SULLIVAN
Gwahoddiaid	Welsh Hymn Tune

Conducted by Derek Edwards

'1812' — Overture Solenelle Op. 49 Peter Ilyich TCHAIKOVSKY
(1840 — 1893)

Commissioned in 1882 by Nicholas Rubinstein, this work was intended for open-air performance in front of the Cathedral of the Redeemer in Moscow, with cannons to replace the bass drums and an enlarged orchestra. There is no record of such a performance that year, however. Tchaikovsky said of it 'It will be very noisy — I wrote it without much enthusiasm, therefore it has no artistic value'. Nevertheless, it is very well orchestrated, and has a real sense of structure and drama; besides depicting the historic events of the title's year (Russian and French melodies represent the height of patriotic fervour in battle), there is also a deeper symbolism of the interplay of ideas (often a subconscious basis in Tchaikovsky's works). Its enormous popularity can, however, be largely attributed to its unashamed exuberance.

ELIZABETH TAIG. Our soloist this evening is well known to us since she used to be principal flute in the orchestra and was associated with the Society for many years.

Elizabeth Taig is married and lives in Newton-le-Willows.

GORTON MALE VOICE CHOIR. Established in 1906, the choir has been a part of the musical scene in Gorton for many years. They have been regular choir festival contestants, being winners on a number of occasions.

Like most amateur choirs, their fortunes have fluctuated but they can boast of several broadcast performances in the past and they can claim to be truly representative of Gorton, the majority of their members residing in the area.

It is many years since the Choir joined the Society in concert and we hope that you will enjoy the return of the Choir to a 'Gorton' evening.