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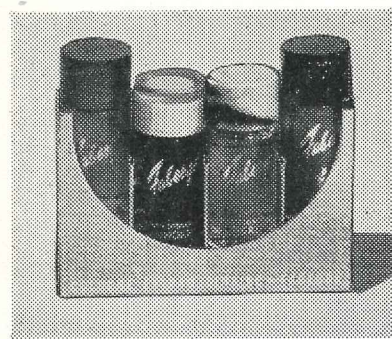
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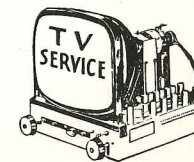
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At the close of the 1952-53 Season, the FRIENDS, having taken stock, find many items on the profit side of their ledger of activities.

Peter Mennin's Concertato for Orchestra, commissioned by the FRIENDS and given its world premiere here in Erie by our own orchestra last October, has received acclaim wherever it has been performed.

"Music in Erie," the news letter published by the FRIENDS and sponsored by public-spirited, orchestra-loving people, proved to be a happy idea which should go far toward cementing relations between the orchestra and the public.

Season tickets presented to the Student Nurses of both St. Vincent's and Hamot Hospitals by the FRIENDS were gratefully received and used at every concert.

A night at the Playhouse during the run of "Gramerey Ghost" and the presentation of records to the children's wards of the Hamot, St. Vincent's and Zem Zem Hospitals — another happy experience.

The concession stand—a regular feature at all Philharmonic Concerts where friends and FRIENDS meet at intermission time to discuss the concert and partake of some of that cool, refreshing fruit juice.

We old FRIENDS greet our newest members, bid them welcome and invite them all to attend our regular monthly meetings. Be an active FRIEND. It's loads of fun.

M. M.

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1952-53

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Tuesday Evening, April 14th, Wednesday Evening, April 15th, 8:30 p. m.

Strong Vincent Auditorium

PROGRAM

"La Traviata"

Opera in Three Acts

Music by Giuseppe Verdi

Libretto by Francesco Maria Piava

Time: Late 1840's

Place: In and Near Paris

Violetta Valery	-----	Beverly Sills
Flora Bervoix	-----	Bertha Sherman
Annina	-----	Margaret Laver
Alfredo Germont	-----	John Alexander
Giorgio Germont, his father	-----	Donald Dickson
Gastone, Viscount of Letorières	-----	Salvatore Savarino
Baron Douphol	-----	Carl Boetcker
Marquis d'Obigny	-----	Wright North
Doctor Grenvil	-----	Charles Ray

Guests of Violetta and Flora, Gypsies and Matadors.

Off-stage Chorus of Revelers.

The Erie Philharmonic Orchestra and Chorus

under the direction of

FRITZ MAHLER

1. Orchestral Prelude

ACT I

Drawing room in the home of Violetta

2. Introduction, Drinking song and Duet—Violetta and Alfredo

3. Scene and Aria—Violetta

ACT II

Scene 1

Violetta's country home near Paris

4. Scene and Aria—Alfredo

5. Duet—Violetta and Giorgio Germont

6. Scene—Violetta and Alfredo

7. Aria—Germont

Scene 2

A richly furnished and brightly lighted gallery in Flora's home.

8. Scene—Flora, Marquis and Doctor

9. Chorus of the Gypsies

(Continued on Page 12)

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The Executive Board of the Erie Philharmonic Society wishes to express its sincere appreciation to the following contributors to the Orchestra Fund for the 1952-53 season. As the drive is still in progress the list is incomplete. It represents only those contributions received by the time the program went to press. (Prior to Sustaining Fund Dinner, April 7, 1953).

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PROGRAM (Continued from Page 7)

10. Chorus of the Spanish Matadors
11. Finale of Act II

INTERMISSION

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12. Orchestral Prelude

ACT III

Violetta's Bedroom

13. Scene—Violetta, Annina and the Doctor, Aria—Violetta
14. Off-stage chorus of parading merrymakers, Duet—Violetta and Alfredo
15. Final scene—Violetta, Annina, Alfredo, Giorgio Germont and the Doctor.

SYNOPSIS

Act I

With feverish excitement in the orchestra, the scene opens in the salon of Violetta Valery, who is greeting her guests at an evening party. Her friend Flora Bervoix enters, escorted by Baron Douphol and the Marquis d'Obigny. The Visconte de Letorieres then enters and introduces his friend, Alfredo Germont, to Violetta. On Violetta's request Alfredo sings the famous drinking song, "Libiamo." She takes up the strain and Alfredo sings of his love with little disguise under cover of the song. The guests leave to dance, but Violetta feels faint and stays behind. Alfredo seizes the opportunity to be alone with her and tells her of the first happy day he saw her. They are interrupted by Gastone and Alfredo leaves with him. Left alone Violetta sings the lovely "Ah fors' e lui" ("Could it be he") and then goes on to "Sempres Libre" ("Always Free").

Act II

The second act finds Alfredo at Violetta's country home. Violetta's maid, Annina, tells Alfredo of the debts Violetta has incurred, and Alfredo goes off to Paris to take care of them. As Alfredo leaves, Violetta leaves comes into the garden. A manservant enters with an invitation to a party, being given that evening by her friend Flora. A visitor is announced. It is not Violetta's agent, as she expected, but Alfredo's father, Germont. He begs Violetta to give up Alfredo, not for Alfredo's sake, but for the sake of his younger sister, who cannot hope for marriage while this affair is going on. Violetta agrees to leave Alfredo until his sister is married. Germont, however, insists that if she does leave him, she must leave him forever. Violetta finally agrees to his requests and Germont praises her generosity. Violetta begins to write a farewell letter to Alfredo, but before she is able to finish, he returns. Knowing she must leave him, she passionately sings, "Amani, Alfredo, amami quant'io t'amo

(Continued on Page 14)

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PROGRAM NOTES (Continued from Page 12)

("Love me, Alfredo; love me as much as I do you"). Violetta departs and goes to Flora's party. Alfredo does not know that Violetta has left him, until his father begins to comfort him. He is stunned at first, but then enraged, as he sees Flora's invitation. He thinks that Violetta has left him to meet Baron Douphol. Thinking only of revenge, Alfredo pushes his father aside and rushes off to Flora's party.

The next scene of the act takes place in Flora's home. The party is a masquerade, at which the guests come dressed as either gypsies or matadors. Alfredo enters alone, much to the astonishment of the guests. He begins to gamble, and as his winnings mount, Violetta enters on the arm of Baron Douphol. The Baron leaves Violetta for a moment and begins to gamble with Alfredo, who, in a short time, wins three hundred louis. Their anger heightens, but before the challenge to a duel becomes explicit, dinner is announced. Violetta stays behind and begs Alfredo to leave. However, he refuses to go, unless Violetta promises to follow him. When Violetta says that she cannot, because of a promise she has made, Alfredo summons the entire company back into the room. Alfredo, sure now that she loves Douphol, denounces her in front of the guests. He flings his winnings at her feet, saying that this will repay his debt to her. Violetta faints, and the crowd, in anger, tells Alfredo to leave at once. He does, but not before the Baron throws the challenging glove at Alfredo. The curtain of the second act falls, as Alfredo picks up the glove and stalks out.

Act III

This scene is set in Violetta's bedroom at a dilapidated Paris house. The Doctor and Annina are with her, and though the Doctor tries to cheer her, he admits to Annina that it is just a matter of hours before she will die. Annina leaves with the doctor to distribute Violetta's last remaining louis to the poor. Violetta, left alone, takes out a letter from Germont, saying that Alfredo had been told of Violetta's sacrifice, and was returning to her. Afraid that he will not arrive in time, she sings "Addio del passato"—her farewell to the world. At that moment a bacchanalian chorus of early-morning revelers passes the window, in sharp contrast to Violetta's sorrow. As it ends, Annina rushes in with the news that Alfredo is here. Alfredo enters; they embrace and sing a duet, "Parigi, o cara," in which they plan to leave Paris and live happily in the country. But Violetta exhausted, sinks weakly to the couch. Alfredo, realizing that she is sick and dying, and in continuation of their duet, says that he will die with her. The Doctor and Germont arrive, but it is too late. For a moment Violetta imagines that her life is returning. She cries "Oh joy" and falls back on the sofa. As the Doctor pronounces her dead, the opera ends.

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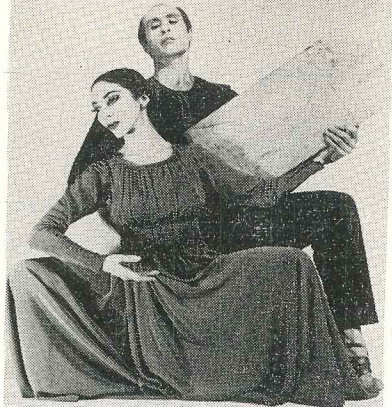
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Bach-Stokowski	---Passacaglia and Fugue in C Minor	-----	Oct. 21-22
Barber	-----Adagio for Strings, Op. 11	-----	Mar. 10-11
Beethoven	-----Symphony No. 7 in A Major, Op. 92	-----	Feb. 10-11
Brahms	-----A German Requiem (for Soloists, Chorus and Orchestra), Op. 45	-----	Dec. 9-10
Chopin	-----Concerto No. 2 in F Minor for Piano and Orchestra (Paul Badura-Skoda)	-----	Feb. 10-11
Debussy	-----Afternoon of a Faun	-----	Nov. 11-12
Dvorak	-----Symphony No. 4 in G Major, Op. 88	-----	Nov. 11-12
Gershwin	-----An American in Paris	-----	Nov. 11-12
Gershwin	-----Porgy and Bess	-----	Jan. 13-14
Gould	-----American Salute	-----	Dec. 9-10
Lalo	-----Symphonie Espagnole in D Minor for Violin and Orchestra (Camilla Wicks)	-----	Jan. 13-14
Marvel	-----Canzona Symphonic (World Premiere)	-----	Dec. 5
Mennin	-----Concertato for Orchestra (World Premiere) (Commissioned by the Friends of the Philharmonic)	-----	Oct. 21-22
Mozart	-----Symphony No. 40 in G Minor, K. 550	-----	Mar. 10-11
Porrino	-----Overture to a Fable	-----	Nov. 11-12
Rimsky-Korsakov	---"The Russian Easter", An overture, Op. 36	-----	Mar. 10-11
	Capriccio Espagnol, Op. 34	-----	Oct. 21-22
Rossini	-----Overture to the Opera "William Tell"	-----	Feb. 10-11
Schumann	-----Concert for Piano in A Minor, Op. 54 (Lélia Gousseau)	-----	Oct. 21-22
Stravinsky	-----Suite from the Ballet "Petroushka"	-----	Dec. 9-10
Tchaikovsky	-----Romeo and Juliet (Overture-Fantasy after Shakespeare)	-----	Jan. 13-14
Tchaikovsky	-----Symphony No. 4 in F Minor, Op. 36	-----	Mar. 10-11
Verdi	-----Concert Version of "La Traviata" (Soloists, Chorus and Orchestra) (First Appearance of Erie Philharmonic Chorus)	-----	Apr. 14-15
Wagner	-----Overture to the Opera "Rienzi"	-----	Jan. 13-14
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HI-LIGHTS OF THE WOMENS AUXILIARY

In an effort to become better acquainted with the orchestra personnel, the Auxiliary will again end the current season with a party for members of the orchestra and their wives or husbands, to be held at the Nuova Aurora Club following the last concert on April 15th.

The next regular meeting of the Auxiliary will be held at the home of our president, Mrs. T. D. Dunn, on April 21st at 8 o'clock. It will be a musical evening, which gives promise of real entertainment and pleasure. There will be a final dinner meeting of the Auxiliary the end of May.

It is with a feeling of great satisfaction that the Women's Auxiliary ends this year. The average attendance at meetings has been around 60 and these meetings have been both stimulating and enjoyable. And as a result of the year's money-raising projects \$4,800 has been turned over to the orchestra toward its support. As a final contribution to the Erie Philharmonic Orchestra many Auxiliary members will be working hard on the ticket campaign, which will follow the last concert,—as inevitably as "the night shall follow the day."

To many women spring means house cleaning time alone. To the Women's Auxiliary it means, in addition, the time for the second large-scale money-raising project of the year. Just as the Viennese Ball kept the fall season a busy one so now an ardent committee is working on plans for the annual Spring Tea and card party to be held on the afternoon of May 11th at the Kahkwa Club. Mrs. Ralph Texter heads this committee, assisted by: Mrs. Joseph Mannino, Reservations; Mrs. Wilma Bauman, Food; Mrs. Melvin Zurn, Tea tables; Mr. Robert Devine, III, publicity; Mrs. Robert Dietly, Style Show; Mrs. Robert Frost, Chances; Mrs. Peter MacCagno, Tables. As part of the entertainment at the party there will be a style show from Clare Rumball's, and a showing of children's clothes from P. A. Meyer and the Adrian Shop. To all women goes a cordial invitation to attend this tea and card party,—for personal enjoyment as well as to help support of our orchestra.

Before we leave the subject of hard working committees another vote of thanks is due to our Advertising Committee, who have made the concert programs such an important source of revenue for the Auxiliary and the orchestra. Members of this committee are: Mrs. Ralph Texter, Mrs. Wesley Reynolds, Mrs. David Hodge, Mrs. James Rorabaugh, Mrs. T. P. Dunn, Mrs. C. A. Davis, Mrs. Robert Dietly, Mrs. Richard Baldwin, Mrs. Robert Bauman, Mrs. Fred Blass, Mrs. Herbert Heidt, Mrs. Hugh Nelson, Mrs. Robert Sims, Barbara Sherwood, Willella Stout, and Mr. I. L. Wright,—all under the very able chairmanship of Mrs. Donald Wiley.

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