

ERIC DAILY TIMES

ERIC ORCHESTRA SCORES ANOTHER GRAND SUCCESS

EXCEPTIONAL PROGRAM RENDERED BY ERIC SYMPHONY ORCHESTRA UNDER DIRECTION OF FRANZ KOHLER, ENHANCED BY SOLO WORK OF MARIE MILLER, HARPISIT, AND GEORGIA F. BREVILLIER, CONTRALTO.

The second sacred concert by the Eric Symphony Orchestra, Frank Kohler, director, was given at the Colonial theatre Sunday afternoon before an audience that taxed the capacity of the theatre. Every seat was filled and late comers met the disappointed ones coming away with the hope of hearing the orchestra deferred until the third concert, when they will probably be in line for the opening of the doors. All this is the most convincing assurance that Eric appreciates the orchestra.

The program was one that appealed to the musicians and the general public.

The Overture from William Tell never seems to lose its hold on the people and the fine rendering given yesterday met with the enthusiastic appreciation it deserved. In this concert, as in the closing one, "The Wedding March" from Midsummer Night's Dream, the musicians played with less reserve than in the more ar-

...om and a swing in the work that is surprising in an organization so recently formed, and with so little time for full rehearsals.

The Unfinished Symphony by Schubert, which ranks in the very first line of orchestral masterpieces, was presented with a fineness of interpretation, an evident appreciation of the beauty of the composition that was most satisfying. The melodious first utterances of the music were followed by fiery weep into the richness of the finale, a response to the vivid command of the fervent leader's baton that was a delight to the listener and a wonderful promise of what is to be expected in the future. In response to a repeated and persistent encore the last part of the

mountain home, while her erratic son wanders in quest of fame and place. Anita's dances (Anita, who beguiled from Peer Gynt his jewels and belongings) is pique-like in its movement and in the rush of the tempo at the last in like a tarantelle. The theme of this movement repeated with a more majestic utterance in the final movement in the Hall of the Mountain King is the most distinctive feature of the composition. Reginald DeCover admitted it audaciously to borrow it for his Danse des Fes.

The harp solo played by Miss Marie Miller was a thing of beauty. The little lady is an artist and her command of her instrument is so assured, her technique so adequate that one may give attention to interpretation alone. She plays with style, as well as with grace and her poise and finish are that of a mature performer. There is sincere charm and feeling in her interpretation, and that rare quality we term magnetism in her playing. She responded to an insistent demand for more. Miss Miller is the young daughter of John Z. Miller, secretary and general manager of the Mutual Telephone company.

Mrs. Georgia French Brevillier sang the Aria from Samson and Delilah most beautifully. Her rich voice was fully equal to the demands of this great number, which she gave with her accustomed artistic interpretation and to the delight of the audience, who recalled her again and again, although she refused to accept the enthusiastic encore.

The program of the afternoon was not soon to be forgotten, and the Eric Symphony Orchestra has taken its place as an organization of such merit and such artistic value, that the people are still rubbing their eyes and wondering how it happened that this city should possess so great a prize, while other towns of greater wealth and greater resources mourn

...ish rank. The individual talent represented in the orchestra has long been appreciated, and a still higher appreciation is felt for the men and women whom we have known and admired as soloists who have united their gifts under the leadership of the young musical genius who is leading them with his fervent, brilliant baton to heights that are rarely attained, and could not be reached

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The genuine enthusiasm with which the program was received had not evaporated when the vast audience reached the outer world, with its cold greeting of freezing breezes, it rather seemed to grow, to judge from the words of praise heard on every side and from the faces still radiant with the delight of hearing beautiful music. If the orchestra receives all the encouragement due it, the future will hold some mighty fine moments for this organization that is one of the city's proudest boasts.

The leader of the orchestra, Franz Kohler, is an Erie boy, son of Anton Kohler, a man who has contributed much to Erie musically, not the least of his gifts to the community being the son who has won such renown in the music world and has brought his fame and his abilities to serve the city.

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LAYMEN'S MISSION INTRODUCTION PULPITS ALL WELL REPRESENTED MA PROGRAM FOR



E. H. Shanks, superintendent of the Laymen's Mission in Pittsburg and one of the best speakers in the city.

In the presence of nearly every Protestant church, the representative of the United Missionary Society, the local campaign of the Protestant church on Sunday. The visitors had a morning services in churches and the people they had filled neighboring churches with devotion and exchange of movement was seen in all directions.

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The program was one that appealed to the majority of the audience. The Overture from Wagner's "Tannhauser" seems to lose its hold on the people and the fine rendering given yesterday met with the enthusiastic appreciation it deserved. In this concert, as in the closing one, "The Wedding March" from Mendelssohn's "A Midsummer Night's Dream", the musicians played with less reserve than in the more ar-

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The third appearance of the orchestra in an a and b number was as gratifying as the previous ones. The Prelude by Tschannoff with its introduction of the bell and cymbal effects was very pleasing. The Valse Trieste was one of the most popular numbers and the delightful playing of this and the Prelude brought an enthusiastic encore not to be denied. The Valse was repeated, much to the pleasure of the vast audience. Grieg's Peer Gynt suite was played with professional finish as well as with sincerity and fine interpretation. The first movement, Morning Mood, is commonplace in its idea, the inevitable pipes playing on the hill side or in the dell as the fancy of the hearer dictates. The succession of chords is about the only thing that is distinctive in this movement. The death of Aegle, the second movement, conveys some hint of the tragedy it pictures—the death of the hero's mother, alone in her

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The program of the afternoon was one not soon to be forgotten, and the Erie Symphony Orchestra has taken its place as an organization of such merit and such artistic value, that the people are still rubbing their eyes wondering how it happened. Erie's city should boast to great pride while other towns of greater size and greater resources mourn

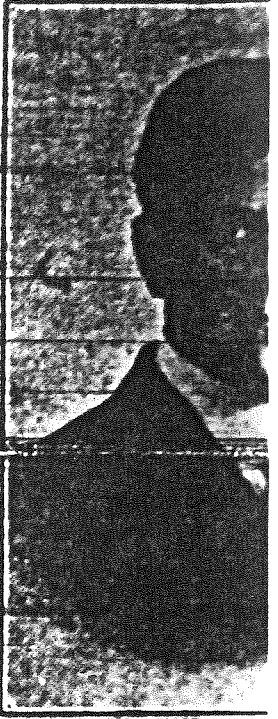
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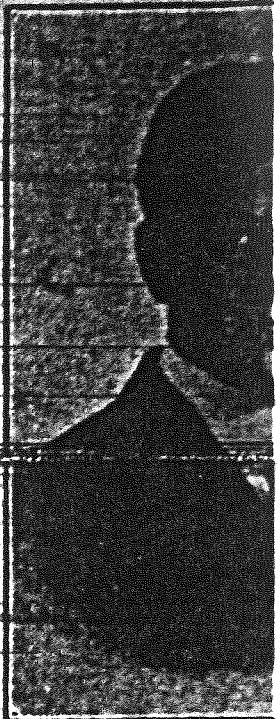
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