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Gustav Mahler's soul-stirring 2nd Symphony will be performed in our next concerts on March 22nd and 23rd. On page 21 of our program, you will find a review from the New York Times concerning the recent performance of this work by the New York Philharmonic under Bruno Walter.

I believe that repeated hearings would contribute materially to a better understanding and appreciation of this unusually impressive work which is filled with deeply religious feeling.

Your musical director invites and urges you to attend the last two rehearsals on Sunday, March 20th at 2 p.m. and Monday, March 21st at 7 p.m. at the Strong Vincent Auditorium. These rehearsals will be complete with soloists and chorus. You will be admitted upon presentation of your subscription ticket.

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1. BRAHMS
   Tragic Overture

2. DEBUSSY
   Prelude to the Afternoon of a Faun

3. RICHARD STRAUSS
   Suite from "Der Rosenkavalier"
   Intermission

4. BEETHOVEN
   Overture Leonore No. III

5. BEETHOVEN
   Concerto for Violin and Orchestra in D major, Op. 61
   I Allegro ma non troppo
   II Larghetto
   III Finale: Rondo
   Heifetz


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PROGRAM NOTES
By Wesley First

Tragic Overture

This is one of a pair of overtures Brahms composed during the summer of 1880 at Ischl. The other is, of course, the Academic Festival Overture.

Of the two, Brahms wrote:
“One weeps; the other laughs.”

The Tragic Overture was composed before Brahms started work on the Academic Festival Overture, although the latter work has a later opus number assigned it.

Oddly, the Tragic Overture still remains undiscovered by many orchestras and concert-goers, while its companion piece has long been a favorite. Many authorities consider the Tragic truly a masterpiece. Certainly, it is a prime example of masterful writing. In conception and construction, it is simple and direct. There is no trimming, no excess.

Immeasurable writers have tried to ascribe a definite program to this music. It seems safer to declare, however, that from the evidence, Brahms had no particular program in mind. Rather, the feeling of the music is one of a synthesis of all tragedy.

Opening with two curt chords, exploded by the full orchestra, the majestic, noble music develops a picture of what one might term a struggle between hope and doom.

First performed by the Vienna Philharmonic in the Fall of 1880, the Tragic Overture was published the following year.
Prelude to the Afternoon of a Faun
DEBUSSY (1862-1918)
Describing this work, Debussy explained that it calls forth "the successive scenes in which the longings and the desire of the faun pass in the heat of the afternoon."

Edmund Gosse wrote this sketch of it:
"A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experiences of the previous afternoon." Was it a dream, a vision, an actual visit from nympha? His struggles to recall. The vision fades. "... the sun is warm, the grasses yielding; and he curls himself up again..."

Debussy composed the music on a little pastoral poem by Stephane Mallarme, "The Afternoon of a Faun." It was completed in 1894 and first performed by the National Society of Music in Paris, December 23, 1894. Its American debut was offered April 1, 1902 in Boston. A ballet by Nijinsky is based on the music and story.

The piece has no particular form. It is misty, dreamy, sensuous, graceful. Like the great school of impressionist painters contemporary with him, Debussy painted with pure, unspoiled colors, "with the delicate sobriety that spurns all harshness and ugliness," as Romain Rolland has written.

Suite from "Der Rosenkavalier"
RICHARD STRAUSS (June 11, 1864)
Among Strauss' most popular works are some of his operas, more especially, "Salome," "Elektra" and "Der Rosenkavalier." This music is a collection from the latter opera.

The setting is 18th Century Vienna. The opera is a conversation-
piece comedy of love and intrigue, two of the principal themes of the Vienna of that time.

There are middle-aged Marschallin and her poor, ostentatious country relative, Baron Ochs. The baron wants to dispatch a silver rose to his beloved betrothed, Sophie. Marschallin proposes that her lover Octavian, who is seventeen, carry it. Ochs agrees. Unfortunately for the baron, however, his Sophie and the messenger fall in love. Ochs accuses Octavian of duplicity. There is a duel. Ochs is superficially wounded, still strong enough, however, to make advances to Marschallin's maid. They arrange a tryst, following which the maid is revealed to be Octavian in disguise—making Ich's look rather ridiculous. Octavian is thus freed to wed Sophie. Marschallin consents and that is that.

Some of Strauss' most sparkling music is set forth in this suite. The waltzes in the opera are performed often in the concert hall, apart from the opera itself.

Overture Leonore No. III

BEETHOVEN (1770-1827)

This is one of four overtures to the composer's only opera, "Fidelio," first titled "Leonore." The first overture was discarded for the second, performed in 1806. The opera was then withdrawn, revised and produced in Vienna in March, 1806, with the third overture. A fourth came with a final revision of the opera several years later and is the one now regularly used with the opera. The third is heard only in concert performance.

In the opera, Florestan has been imprisoned by his merciless enemy Pizarro. Florestan is starving to death. His wife, Leonore, disguises
herself as a man and gets a job as assistant to Florestan's jailer—under the name Fidelio.

Pizarro decides to slay Florestan before the state minister, Don Fernando, can arrive. He orders a grave dug, and Leonore is required to help excavate.

As Pizarro then rushes to stab Florestan, Leonore runs to shield him, revealing herself at the same time as Florestan's husband. When the enraged Florestan tries to kill both of them, Leonore whips out a pistol. Suddenly, trumpets blast, Don Fernando arrives, Florestan and Leonore are reunited.

The overture is a self-contained exposition of the story of the opera. **Concerto for Violin and Orchestra in D Major** **BEETHOVEN**

Beethoven's only violin concerto was written for Franz Clement, a great instrumentalist of the time, who gave it the first performance December 23, 1806, at the Theater an der Wien in Vienna.

It was enthusiastically received by the audience, although probably much of the applause was directed to Clement, rather than Beethoven. Clement is said to have played the final movement at prima vista, for it has not been completed by Beethoven until after the final rehearsal for the initial performance.

It is generally believed that the work we hear tonight is a quite different concerto from the one played by Clement. Many corrections are known to have been made. The concerto in its present form was published in 1809.

The concerto actually is written very simply as to design and structure. For that reason, it is terrifically exacting on the soloist from an
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interpretive standpoint, although its technical demands are by no means light.
Tone quality produced by the soloist is of tremendous importance in
this work. It is music requiring cultivated taste and great intuitive
powers.
Some critics looked with disfavor upon the concerto at its initial
hearing. Johann Nepomuk Moser, for instance, declared:
"Its many beauties must be conceded, but it also must be acknowledged
that the continuity is often completely broken and that the endless
repetitions of certain commonplace passages may easily become
tedious to the listener (!) ... It is to be feared ... that if Beethoven
continues upon this path, he and the public will fare badly."
However, Paul Bekker wrote:
"The violin concerto opens with a broadly designed orchestral
prelude from which the solo part is later differentiated. Before this
occurs, the rich thought material underlying the work is displayed and
its course indicated. Beethoven must have written the work lovingly
and in a moment of very happy inspiration. The Allegro begins with a
noble pathetic march, a tense knocking motive for the kettledrum
continued through the whole movement (One critic called the work,
"Concerto for Kettledrum"—W. F.), now energetic and menacing, now
tender and persuasive.
Bekker went on to state that Beethoven gives the violin its real
function as a solo instrument.
"The main theme is sometimes dreamy, sometimes majestic and
brilliant, rising at the close to the perfection of melody," Bekker
concludes.

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HEIFETZ
Tonight's Soloist

When Jascha Heifetz returned to the concert stage a few weeks ago, fresh from a sabbatical year of rest and relaxation, during which he accepted no professional engagements, critics welcomed his return, and told themselves and the public that they sensed a new prospective in the work of a great artist.

Music lovers across the country, familiar with the work of Heifetz through the magic of his recorded music, will find it hard to believe that anything could be added to the stature of an artist whose limitless resources as interpreter and virtuoso have so long ranked him first among the world's violinists.

At the age of 47, Heifetz has forty years of concert playing behind him, and estimates that he has played the violin for over 80,000 hours during his life. His appearance in Erie, with the Philharmonic Orchestra, is one of his first since his return from his well-earned vacation year, and affords Erie a real musical privilege. If the thoughtful judgment of New York Critics is to be relied upon, Erie audiences may expect to hear perfection itself surpassed, in the evening's performance.

An American citizen for over twenty years, the Russian born Heifetz makes his home in Beverly Hills, California, and leads the life of any other normal American, interested in his community, his work, and his country.

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REVIEW FROM THE NEW YORK TIMES of DECEMBER 3, 1948
by Noel Straus

of the performance of Gustav Mahler's Second Symphony by the New York Philharmonic Symphony Orchestra under Bruno Walter

For the concert of the Philharmonic-Symphony Orchestra last night at Carnegie Hall an unusually impressive program was given under the leadership of Bruno Walter, who was on the podium for the first time this season. Mahler's Second Symphony with the Westminster Choir, Nadine Conner, soprano and Jean Watson, contralto, as the assisting participants, was the principal offering.

Rarely is so highly unified a schedule presented in the course of an orchestral season, or one so consistently lofty in mood. In the Mahler masterpiece the composer expresses his unshakable conviction that the tribulations encountered in this world lead to everlasting happiness in a future life.

This "resurrection" symphony so-called because of the hymn by Klopstock which forms the climax of the finale and also of the entire opus, is a creation of tremendous power and intensity. It asks immense orchestral resources and reaches great heights of dramatic expressiveness in its mighty initial and closing movements, which are of heroic proportions. It is Dantesque in its metaphysical subject matter, symbolic and dignity, and so wide in its appeal that it was the most often performed of all its composer's orchestral works before his Eighth Symphony appeared.

The work, which had its last previous hearing in this city by the Philharmonic under Mr. Walter in 1942, opens with a lengthy movement originally entitled "Totenfeier" ("Funeral Rites"), a vision of the grief and anguish of mankind and of his terror of death and annihilation. The second movement, Andante, forms the needed contrast being of a happy character and referring to man's joy in life and nature.

The next two movements are both based on poems from "Des Knaben Wunderhorn." One of these divisions is an orchestral scherzo dealing with the "Fischpredigt" from that collection of lyrics, while the other, "Urlicht," is an alto solo. The "Fischpredigt," which treats of St. Anthony preaching to the fisher, is a pessimistic piece of music and tells in tones of the restlessness resulting from lack of religious convictions.

With the "Urlicht," which expresses firm belief in the hereafter, the symphony is led to its vast culminating movement. This most extensive part of the whole tells of the Day of Judgment, beginning with the preparation for the Resurrection, the marshaling of the dead and lastly, and with overwhelming impressiveness, of the Resurrection itself, when for the first time the chorus enters softly with the Klopstock hymn, which is carried gradually to a jubilant peroration of extreme forcefulness.

The symphony in its entirety is bound together from first to last with the utmost logic and all of the five divisions fall into their places in the architecture of the work with a sense of finality and rightness, the three central movements forming just the right amount of relief to the more potent music of the opening Allegro and the Finale.

All of it was very human, moving and impressive as Mr. Walter read it with his keen understanding of its every measure. His was a performance noteworthy for its sensitivity, searching imagination and conveyance of every fluctuating mood from the most lyric to the most dramatic. Under his guidance, the orchestra, soloists and chorus gave an inspired account of the work, and all of the participants as well as Mr. Walter himself deserve thanks, indeed, for so penetrating an interpretation of a symphony which deserves far more frequent hearings than it has enjoyed heretofore in the past.
KNOW YOUR ORCHESTRA

BY JEAN GODILLOT

Make your fortune first, then treat yourself to a life with music. That's the way MILICENT MALENKA, New York born violinist, works things out. The winner of a Juilliard Fellowship, Mimi Malenka knew it had to be music for her, as long ago as 1940, when she first played under Mr. Mahler, in the Radio Workshop. Financing her music didn't worry her a bit. She enrolled in a merchandising course at N.Y.U., and found herself a job as dress buyer for a chain of department stores, while she kept up her music at night school. In three years, she'd made herself fortune enough to finance the life she wanted. Last summer, she was back at Juilliard on a scholarship. Fritz Mahler heard her there, and it is at his invitation that she plays this winter with the Erie Philharmonic.

When the great John Philip Sousa passed his own baton to JOSEPH SUKOWSKI, then student director of Erie's Academy High School Band, and invited him to conduct the world-famous Sousa Band, another professional musician was born, and Joe Sukowski was on his way to his present position, as first clarinet in the Erie Philharmonic Orchestra. There's a great musical future for Erie, there's room here for professional musicians, say Joe, who has conducted the Polish Falcon's Band here for twenty years, now, besides teaching at the Carl Blackmore Music School, and at the Reinecke Music Service.

"There's no business like show business, it's no business at all—" says CHARLES MccORMISH, who passed up a career in Hollywood and New York to play trombone with the Erie Philharmonic. It was in 1943 that Mr. McCormish had his lightening try at Hollywood. He didn't know a soul there, he only stayed three months, but in those three months, he worked himself into a west coast engagement with the dance band of Johnny Richards, staff arranger for Paramount. And when he left California, it was to play at the Capitol Theater in New York, with Bob Strong's orchestra. Mr. McCormish discovered he didn't like show business. He didn't care for one night stands, or life on the road. He likes music, he likes Erie, and combines the two successfully by teaching at the Erie Conservatory, and playing with the Erie Orchestra. **

ARTHUR COLLenburg's folks, back in Bristol, Connecticut, thought that even a violinist should have two strings to his bow. They encouraged him to supplement his musical education at the Hartford School of Music with an engineering course at Case in Cleveland. Parental advice paid off, when Mr. Collenburg went from Case to Alcoa, where he became a process engineer. At the beginning of the war, he came to Aluminum Forgings, Inc., of Erie, as chief processing engineer. The end of the war brought what he'd been waiting for, a chance to turn back to Free Expression in music. He went to New York, and won a hearing through the friendship of two outstanding colored musicians, Art Tatum, pianist, and J. C. Higginbotham, seven times winner of the Esquire award as the year's outstanding trombone player. Mr. Collenburg played two jazz concerts at New York's Savoy, and was on his way to Hollywood, when he passed through Erie, and discovered that Fritz Mahler was conducting the local orchestra. Mr. Collenburg decided to stop right here. And that's how the Erie Forge and Steel got another engineer, at the same time the Philharmonic got a principal for its second violin section.

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There is still a great need, and others are invited to join in sustaining the orchestra. Make a donation now so that your name may be listed in the next program.

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MRS. BERNARD ERICSON
ROBERTA MARTIN
GUY COHN
ALISON HENLEY

ARTHUR COLLENBURG
Principal
ARDATH CHANDLER
Sylvia Galinsky
KARL TUTIMA
R. L. DILON
PATRICIA JAMES
DONNA REED
MRS. LEON DRYFOOS

FRITZ MAHLER
musical director

BASSOONS

NORMAN J. KELLY
DOUGLAS E. POPE

FRENCH HORN

DONALD WARD
FRANK E. MOREY
JOHN CAREW
ROBERT HOLTZ

DOUBLE BASSES

KEFFEL TIFFANY
FLORENCE HUMPHREY
STUART DEANER

FLUTE

AUTUMN ALMHAGEN
DOROTHY WHITE
ORLANDO FRONZAGLIA

TRUMPET

HELEN M. LUNDGREN
EMERSON RUSTERHOLTZ
PAUL S. HOUK

TROMBONE

FRANK BOLTE
CHARLES MCCORMISH
HOLIS QUAY

TUBA

JOHN C. SHUHART

TYMPANI

DOUGLAS B. CARNES

PERCUSSION

EDWIN ROBINS
JACK ANDRAE

CELLOS

ROSALIE SMITH
LILLY NEURATH
DIMITRI EREDLY
JOSEPH GIOACCHINI
WARREN DOWNS

CLARINET

JOSEPH SULKOWSKI
FRANK SCHOFIELD
HAROLD WILLIAMSON

BASS-CLARINET

FRANK SCHOFIELD

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FRITZ MAHLER, Musical Director

PROGRAM

MOZART ______ Overture to the "Marriage of Figaro"

HANDEL ___________ Suite from "Water Music"
   I. Allegro   IV. Horn Pipe
   II. Air   V. Andante
   III. Bourree   VI. Allegro deciso

GUSTAV MAHLER ______ Symphony in C Minor, No. 2,
   for Orchestra, Soprano and Contralto Solos, and Mixed Chorus
   I. Allegro maestoso.
   II. Andante moderato. Very leisurely.
   III. In quietly flowing movement.
   IV. "Urlicht" (Primal Light)—Contralto Solo.
   V. Finale, (Chorus, Soprano and Contralto Solos).

Soprano—Elizabeth First  Contralto—Joan—Peebles
Symphonic Choir and Siebenbuerger Mixed Chorus
   (O. L. Grender, Director)

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