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TONIGHT'S SOLOIST

Charles Henderson

Charles Henderson, a native of Westchester, Pa. has studied music not only in the United States, but abroad as well. A graduate of Bucknell University, Mr. Henderson has also studied music in England, France and Germany. In this country, in addition to Bucknell, he has studied at Juilliard and Columbia Universities and will receive his Masters degree in music at Syracuse University next summer.

After his graduation from Bucknell, Mr. Henderson went to Wilkes-Barre, Pa. where he became a music teacher at Wilkes College.

During the Second World War, he became organist at Walter Reed Hospital in Washington, D. C. and later was transferred to Keesler Field, Mississippi, where he was put in charge of music.

After the war, Mr. Henderson returned to his native state of Pennsylvania and again taught music at Wilkes College. He became organist at the First Presbyterian Church and organized a huge Oratorio Chorus for a presentation of Handel's "Messiah." For this outstanding contribution to the culture of the community, he was named the "Young Man of the Year" in 1950 by the Wyoming Valley Junior Chamber of Commerce in Wilkes-Barre.

Since coming to Erie in 1952 as Director of Music at the Church of the Covenant, Mr. Henderson directs the seven choirs of the Church and he was selected to direct the Erie Philharmonic Chorus of more than one hundred voices in their rehearsals for Handel's "Messiah" which will be given by the combined Philharmonic Orchestra and Chorus under the direction of James Sample for the December pair of concerts Tuesday and Wednesday, December 8th and 9th.

A member of the American Guild of Organists, Mr. Henderson is a popular recitalist both as an organist and a harpsichordist. He has appeared as soloist at the National Cathedral in Washington and at Princeton. He recently appeared as guest organist at the dedication ceremonies at St. Clement's Church in Wilkes-Barre.

In addition to his many other duties, Mr. Henderson manages to devote much of his time to the many young people under his tutelage, "attempting to give them", as he puts it, "the best foundation in musical principals of the finest music".
**PROGRAM**

**OF THE**

**ERIE PHILHARMONIC ORCHESTRA**

**JAMES SAMPLE**

**CONDUCTOR**

**CHARLES HENDERSON**

**SOLOIST**

**Second Pair**

Tuesday, November 17, 1953

Wednesday, November 18, 1953

**SAINT-SAENS**

__Symphony No. 3 in C Minor, Opus 78__

- Adagio; Allegro moderato; Poco Adagio
- Allegro moderato; Presto

Charles Henderson, Organist

Lillian Gray Welch and Geneva Hagans, Pianists

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**HANDEL**

__Concerto No. 4 in F__

- Allegro
- Andante
- Adagio
- Allegro

Charles Henderson, Organist

**DOHNANYI**

__Suite in F Sharp, Opus 19__

- Andante con variationi
- Scherzo
- Romanze
- Rondo

**WAGNER**

__Prelude to Act III from Lohengrin__

The official piano of the Erie Philharmonic Orchestra is the STEINWAY and the official organ is the HAMMOND represented exclusively in Erie by the Winter Co.
Program Notes

by Lyle McKay

Symphony in C Minor, No. 3, Op. 78
Charles Camille Saint-Saëns (1835-1921)

In his 86 years Saint-Saëns wrote an enormous body of works in every form, blocked by no striving for emotional depth or originality. The Third Symphony is one of the few that have held their appeal. He made his first concert appearance when he was six, and a few years later had become a first class piano and organ virtuoso. The Third Symphony had its first performance in St. James’s Hall, London, on May 19, 1866, with the composer conducting his own work and also appearing as soloist in the Beethoven Piano Concerto in G major. Sir Arthur Sullivan conducted the remainder of the program.

Saint-Saëns prepared an analysis in which he said: “The Symphony is divided into two parts; nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as an introduction to the adagio, and the scherzo (presto) is connected, after the same manner, with the finale. The composer has thus sought to show in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.”

This work was one of the first steps in the development of a symphony in one movement.

The Prelude to the Third Act of “Lohengrin.”

Richard Wagner (1813-1883)

The Prelude to the third act of “Lohengrin” is deservedly one of the most popular pieces in the concert repertoire. It starts off with tremendous energy in festive mood, introducing the gaiety and merriment attending the wedding of Lohengrin and Elsa. The tender middle section scored for the wind instruments brings to mind Elsa’s purity.

In the concert arrangement, the piece ends with a triumphant note. In the opera itself however, the Prelude dies down and modulates quietly into the even more famous “Bridal Chorus.”

Suite in F Sharp Minor, Opus 19
Erno Dohnányi (b. Pressburg, Hungary, 1877)

Like the Russian “Five” of the previous century, three composers emerged in the present epoch to give Hungarian music a range and definition of considerably greater accuracy and significance than the so-called “Hungarian” music of Liszt and Brahms. Dohnányi, Kodaly, and Bartók were all roughly contemporary as to age, all three

(Continued on Page 11)
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Program Notes (Continued from Page 9)

closely associated with the Budapest Conservatory up to the Nazi domination of Hungary late in the 1930s.

However, it should not be assumed that these three composers formed a cohesive "school," for each was a rugged individualist. Dohnanyi did not share the intense interest of Bartók and Kodály in native folk music of Central Europe; his melodic inspiration and orientation were more toward the Austro-German tradition of Brahms. Like Bartók he was a brilliant virtuoso pianist, and while Bartók's musical style developed into one of the most original and radical of modern times, Dohnanyi and Kodály worked more in the harmonic and orchestral style of Brahms and Liszt.

The "Suite in F sharp minor" was composed in 1911 and has always been one of Dohnanyi's most highly regarded compositions; it is, in fact, his best known work in this country for orchestra. Aside from this work, Dohnanyi is known for his wittily satiric "Variations on a Nursery Tune" for piano and orchestra and several fine works of chamber music.

Dohnanyi was born in Pressburg, Hungary, in 1877, and received his first musical instruction from his father who was a professor of mathematics. Carl Forstner, organist of the Pressburg Cathedral, later taught him piano, organ, and theory, and at the age of 17 he enrolled at the Royal Academy of Music in Budapest. His earliest compositions date back to his student days in Pressburg, but it was a 20-year-old pianist that he first was acclaimed in Vienna and Berlin. After considerable success as a pianist and teacher abroad, he joined the Budapest Conservatory in 1919, and remained there through the last World War. He has visited the United States in the last two years.

Concerto for Organ and Orchestra in D Major, Opus 4, No. 4

Georg-Friedrich Handel (1685-1759)

The organ concertos of Handel, of which there are eighteen, are all works of his maturity. They fall into three sets of six. In October, 1738 his six concertos for the Harpsichord or Organ of Opus 4 were published. Two years later the second set, Opus 7, was published; and in 1760, a year after the composers death, a further posthumous set appeared. Opus 4 consists partly of original compositions, partly of arrangements from earlier works. The second and third include movements from trio-sonatas, the fifth was originally a harp "lesson" and the sixth started life as a flute solo). Opus 7 consists largely of arrangements from the "concerti grossi". The posthumous set is in the main original.

The scoring of Opus 4 is for two oboes, bassoon, strings and continuo. The orchestral writing is kept deliberately simple. The organ part, on the other hand, is elaborately notated, and was almost certainly further decorated by Handel in performance. The general form of each concerto is slow introduction, allegro, adagio, allegro and andante; the second movement is usually the most substantial. The general structure of each movement is of quasi-extempore passages for the soloist firmly framed by recurrent tuttis.
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It was the pleasure of the Women's Auxiliary to have as their guest Dr. James Sample at their dessert meeting on Oct. 6th. Many new members were present in addition to a very large attendance of the old Auxiliary members.

Mr. Ward Glenn spoke to the group of the excellent cooperation the radio stations are giving us. Mr. Robert Yates, the President of the Erie Philharmonic Society, was also our guest. He gave us a very interesting account of the Board's work during the past summer where we acquired a new conductor, a new business manager, and a new secretary. He gave us a clear analysis of the budget picture for the year and the various plans for raising the money, particularly through the Sustaining Fund Dinner and the Viennese Ball.

The various committee chairmen of the Auxiliary then gave up-to-the-minute reports on their activities. Mrs. Robert Frost announced the change of date of the Viennese Ball. It is to be held on the Saturday preceding Thanksgiving which date is Nov. 21st. If you can still procure tickets, don't miss it!

Dr. Sample entertained and charmed us with his delightful talk. The Auxiliary feels they have acquired a new friend as well as an able and creative conductor.
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The Philharmonic Music Appreciation Club, better known as the "Phil-Macs," are a group of students from the Junior and Senior High Schools, public and parochial, from Erie and Erie County.

Their meetings are held in the Auditorium and in room 224 of Strong Vincent High School on the Monday evening preceding the Philharmonic concert. They begin promptly at 7:00 P. M.

Some of the activities of the Phil-Macs are as follows:
1. Discussions of music of the current Orchestra program, sometimes including appearance of the guest soloist.
2. Student concerts at the meetings.
3. Ushering at all Philharmonic concerts.
4. A trip to a Metropolitan Opera performance in Cleveland.
5. A trip to Chautauqua for a major orchestra concert.
6. Distributing unused seats to people who would otherwise miss hearing our orchestra—but (but-ticket holders, this is where we need your help.) Will you call the office 2-3343, and leave the number, row, and section of any seat that you know by Monday before the concert that you cannot use? That seat will be filled by another music lover, who is perhaps a little less fortunate than you. Thank you.

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THE ERIE PHILHARMONIC CHORUS

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The Philharmonic Chorus was founded in the fall of 1952, under the leadership of Fritz Mahler, then Musical Director of the Erie Philharmonic Orchestra. The first season was spent preparing a concert version of Verdi's "La Traviata", in conjunction with the orchestra and soloists, which was presented on April 14th and 15th, 1953.

"La Traviata" was an immense success — for the first time in the history of the Erie Philharmonic, both performances were sold out. The months of hard work under Mr. Mahler had produced a responsive, well-drilled, and unified chorus.

Encouraged by the success of "La Traviata", plans were immediately laid for the present season. The Chorus membership was expanded, and weekly rehearsals have been carried on under Charles N. Henderson, who succeeded Mr. Mahler as Chorus Director.

This year the Philharmonic Chorus will present two major works, in conjunction with the Orchestra. On December 8th and 9th, they will perform Handel's "The Messiah", and on March 9th and 10th, they will give a concert version of "Madame Butterfly" by Puccini.

Future appearances of the Chorus depend, of course, upon how much use is made of their services by the Philharmonic. But there is every indication that the great masterpieces of choral music will be made available to the community of Erie, through the Philharmonic Chorus.
MEMBERS OF THE ERIE PHILHARMONIC ORCHESTRA

Dr. Herbert Neurath, Concertmaster. Violin. Native of Vienna, Austria. Received Ph.D. from University of Vienna. Played with Vienna Symphony under Bruno Walter, William Mengelberg, Eugene Ormandy and others. Came to the United States in 1936 and has played with the Indianapolis and Pittsburgh Symphonies. In 1947 became Associate Professor of Music at Allegheny College in Meadville, Pa. Joined the Erie Philharmonic that same year as viola principal. Was named concertmaster of Erie Philharmonic this year by conductor James Sample.

Lilly Emerich Neurath, Viola. Wife of Herbert Neurath. Native of Debrecen, Hungary. Graduated from State Academy of Music in Vienna, Austria. Performed the "Cello Concerto" by Eugen d'Albert with the composer present. Toured Europe with the famous Alma Rose all girl's Symphony Orchestra. Came to the United States in 1938 and has played with the Southern Symphony Orchestra, Charles L. Wagner Opera Company, the New Orleans Summer Orchestra and the Indianapolis Symphony under Fabelt Sztyczk. Joined the Erie Philharmonic in 1947 and also plays with the Chamber Music Group of Allegheny College, founded by her husband, Dr. Neurath.

Albert J. Schmidt, violin. Native of Erie and studied the clarinet until he was nine then took up the instrument he loved best... the violin. At 18 he began playing with metropolitan concert salon orchestras in hotels and theatres. Became a member of the first staff orchestra of radio station WTAM in Cleveland. Has also played with Kay Kyrer's orchestra along with string quartets, and opera groups. When the Erie Philharmonic Orchestra was re-organized in 1944 under John Metcalf, Albert Schmidt was one of the first Erie musicians to become a member and he has played in the first violin section of the orchestra ever since.

Shirley Marks, oboe and librarian. Born in Herkimer, New York. Graduated from Fredonia State Teachers College in 1962. Studied clarinet until her sophomore year at Fredonia then took up oboe. Played 1st oboe in Fredonia Symphony, All Collegiate Orchestra of N. Y. S. under Howard Hanson, Binghamton Opera Orchestra, Chamber Orchestra and studied at Chautauqua under Arno Mariotti of the Detroit Symphony this past summer. Played 1st oboe in the Chautauqua Student Symphony and appeared as guest soloist with the orchestra. Teaches music in the public schools at North East.

C. S. Jordan, violin. Born in Canada. Studied violin and ensemble playing in Boston under Emil Mahr, a protege of Joachim. Later he studied composition with Alexander Sheklovsky, a pupil of Rimsky-Korsakov in Petrograd. Played with the Boston "Pops" Orchestra, Minneapolis Symphony and the Philadelphia Orchestra. Played radio and theatre engagements in New York City and has had two of his compositions played on the NBC radio network. Is a veteran of World War I.


(Continued on Page 21)
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WAGNER

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Andante from Symphony No. 94 in G Major (Surprise)

GRIFFES

White Peacock

GILLIS

Symphony No. 5½

Admission By Ticket Only

MEMBERS OF THE ERIE PHILHARMONIC ORCHESTRA

(Continued from Page 19)


Gene Conrad, violn. Second year with Erie Philharmonic. Veteran of over 20 years in show business. Has directed his own orchestra and has spent several years as a concert violinist with various symphony orchestras throughout the country. A veteran of legitimate stage, Conrad starred in "All My Sons" and "Murder without Crime". Is well known in Erie and vicinity as the MC of WICU's "Treasure Hunt".


Barry Greenberg, tuba. Born in Brooklyn, New York, March 24, 1933. Began playing piano when he was four years old and continued study of that instrument until he entered high school at which time he took up the tuba. Played with the All-City Orchestra of Brooklyn. Currently working for a B.S. in Music Education at New York State Teachers College in Fredonia where he is in his third year. Joined the Erie Philharmonic last year.
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Dec. 8-9 — “The Messiah” — Philharmonic Orchestra and Chorus
Jan. 19-20 — Jose Limon Dancers
Feb. 16-17 — Byron Janis — Pianist
March 9-10 — “Madame Butterfly”
Tomiko Kanazawa and Andrew McKinley
April 6-7 — Orchestral
Soloists: Dimitri Erdely — Cello
Joseph Sulkowski — Clarinet

The Third Pair
Tuesday and Wednesday
December 8th and 9th

PROGRAM

HANDEL ——————————————————— “The Messiah”

Soloists:
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