Erie Philharmonic
1976-1977 Season
Walter Hendi, Music Director

CLASSICAL SERIES
October 5, 1976  All Orchestral
Berlin:  Overture "Le Corsaire" Op. 21
Mendelssohn:  Symphony No. 4 in A, Op. 90
"Italian"
Tchaikovsky:  Symphony No. 5 in E Minor

November 16, 1976  Violin: Mischa Mischakoff
Weber:  Overture to "Der Freischutz"
Bruch:  Violin Concerto in G Minor
Sibelius:  Symphony No. 2 in D Major

January 18, 1977  Violin and Cello TBA
Sinatra:  Overture to "The Bartered Bride"
Mannini:  Symphony No. 2 (De Festa)
Brahms:  Concerto for Violin and Cello in A Minor Op. 102

February 15, 1977  Piano TBA
Beethoven:  "Egmont" Overture
Haydn:  Sinfonia Concertante
Tchaikovsky:  Piano Concerto No. 2 in G Major

March 29, 1977  Piano: Grant Johannesen
Rossini:  Overture to "Le Gazza Ladra"
Beethoven:  Piano Concerto No. 5 in E flat, Op. 73 "Emperor"
Rachmaninoff: Symphony No. 2 in E Minor

April 26, 1977  Vocal: Robert Merrill
Mozart:  Overture to "The Magic Flute"
Mozart:  Symphony No. 41 in C Major, K581 "Jupiter"
Verdi:  Overture to "La Forza Del Destino"
Respighi:  "Festa Romana"
Mr. Merrill will perform Arias from the following Operas: "Rigoletto", "The Marriage of Figaro", "La Traviata", "Don Giovanni", and "Otello".

All Concerts Tuesday Nights, 8:00 P.M., Warner Theatre
For Ticket Information, Call or Write:
720 G. Daniel Baldwin Building  455-1375

This Program is produced through the efforts of volunteers for the Erie Philharmonic, a non-profit organization, dedicated to providing the Erie community with an outstanding orchestra and beautiful music. The Program Staff includes: Publisher & Editor, Robert C. Sharp; Business Manager, Miriam B. Sharp; Associates: Hans Gartner, Howard Lincoln, Pauline Scott, Grace Starr, Martha Stutrcvent, Roger Stutrcvent, and Lois Yager. All correspondence concerning the Program should be addressed to: Erie Philharmonic, 720 G. Daniel Baldwin Bldg., Erie, Pa. 16501.

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Program Notes

Program

Walter Hendi, Music Director, Conducting

CONCERT 5/MARCH 29, 1977/GRANT JOHANNESEN, PIANIST

Piano Concerto F minor
Allegro
Largo
Presto

Bach

Piano Concerto No. 5 in E flat Op. 73 "Emperor"
Allegro
Adagio un poco mosso
Rondo

Beethoven

INTERMISSION

Symphony No. 2 Op. 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso
Allegro con spirito

Brahms

CONCERTO F MINOR
Johann Sebastian Bach (1685-1750)

The F minor Concerto has a playful, carefree atmosphere. The elegant little echo at the end of each phrase is characteristic of the main theme of both this movement and the presto finale: an extremely charming and typical harp-sigh chord effect. The middle movement, on the other hand - the adagio - is charged with sublime grandeur; the delicate improvisatory melodic line wanders along over the regularity of the accompaniment, and gives expression to an infinite peace and final harmony.

Symphony No. 2 Op. 73
Johannes Brahms (1833-1897)

The Second Symphony, the most cheerful of Brahms' larger compositions, is attractively bucolic in nature. It has often been called his "Pastoral" Symphony, but the implied comparison must not be strained. The D major contains, in fact, better music than Beethoven's Sixth, but is not so well constructed. Also, programmatic effects were foreign to Brahms' Dorian conception of symphonic dignity. The scoring is light and clear. The instrumentation is, for Brahms, unusually transparent-free of the sluggish opaqueness that so often clogs the machinery in his other symphonies, and sometimes makes them difficult to follow. The circumstances of the composition of the D major-Symphony-II was composed during the summer of 1877, on the shores of the Worthersee, a beautiful Austrian lake-doubtless have much to do with its spontaneous quality. Two of Brahms' most seductive melodies appear in the first and third movements respectively, and the whole is liberally sprinkled with delights. The entire allegretto enjoys a popularity of its own: it is, after all, much like a theme and variations, and naturally Brahms is at his happiest in it.

CONCERTO NO. 5 IN E FLAT OP. 73 "EMPEROR"
Ludwig van Beethoven (1770-1827)

Beethoven composed most of the Emperor Concerto during the turbulent summer of 1809 in Vienna. For, that May, Napoleon's army had hammered at the gates of the city and after one day of bombardment, the Austrians gave up and the French entered Vienna.

Beethoven had miraculous powers of concentration, for during these trying times he wrote three fine works: The Piano Sonata, Op. 81a, the String Quartet, Op. 74, and the Fifth Piano Concerto.

Beethoven did not name this Concerto, Emperor. A pianist and publisher is supposed to have given it this nickname, because of the imperial character of the music. The Concerto was first performed in Leipzig in 1811. A critic wrote, "It is without doubt one of the most original, imaginative, most effective and also one of the most difficult of all existing concertos."

GRANT JOHANNESEN

Pianist

Pianist Grant Johannesen has received the kind of accolades reserved for very few artists. Due to his enormous repertoire, he has carved a unique niche for himself in the musical world. Further, not content to just display brilliant technique for its own sake, the pianist's emphasis has been on serving the musical meaning of each composition. This rare brand of musical intelligence has earned him international recognition on five continents, in recitals, orchestral concerts, and at major music festivals with a record number of return engagements. In addition, Mr. Johannesen was appointed Music Director of the Cleveland Institute of Music in 1974.

A native of Salt Lake City, where his early musical training began when he was six, Mr. Johannesen continued his work in New York, at the age of 12, followed by scholarship study with Robert Casadesus and Egon Petri in Europe. A winner of the International Piano Competition at Ostend, Belgium, he was also a recipient of the Harriet Cohen International Award in London.

The pianist has almost fifty recordings to his credit including the complete solo piano works by Gabriel Fauré, in addition to such works as Chopin, Mozart, Beethoven, and a number of American composers.

All concerts will begin promptly at 8:00 P. M.
Late comers will be seated after the opening number.
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Maestro Walter Hendel

"What I would really like here in Erie is to get a new contract for ten years when I get to be 65," that's how Maestro Walter Hendel describes his feelings as Music Director of the Philharmonic.

Considering that statement one would never know that the Maestro had just arrived on the Erie scene this past July, and had been working at breakneck speed to get the 1978-79 Program organized and executed on schedule.

Is the Program right for the orchestra? What kind of musicians do I have? What chairs do I have to fill and can I attract talent to Erie? Where will Barbara and I live here in Erie? Does the Philharmonic Board understand the problems facing a new conductor? What kind of music will be right for the Erie community?

These are just some of the questions which Walter Hendel pondered during the last three months before his first concert here in Erie on October 5th. He must have found some of the answers because the audience was sold out for that first classical concert and the critics loved what they heard. The new conductor has a grip on his musicians. He is obviously a total conductor, one who knows all his profession and who is able to get outstanding music from his people. Bob Gureinere of the Erie News commented.

The Erie community responded to Hendel’s performance by mobbing the Warner Theatre for the second concert, a Pops affair. The start of the program was delayed more than 20 minutes to allow the sell out crowd to be seated. All this too on Election night which normally would have cut down the size of the audience.

Will this kind of performance continue? Maestro Hendel says, "One or two concerts do not make a season. Please ask me when the season is over and I’ll give you my candid opinion of how good we are. We have done well to date, and the season’s program is constructed to challenge the orchestra more each concert. So, see me when the season is over for a better appraisal."

Strait talk from the musician’s musician. After Hendel has been the Musical Director of the Dallas Symphony, and the Pacific Symphony, a nine-year Director of the Eastman School of Music; an Associate conductor of the Chicago Symphony under Fritz Reiner; Assistant Conductor and Pianist of the New York Philharmonic; and a Recording Artist for RCA, he has an indirect way to work than to work for perfection and the pleasure of his audiences.

Maestro Hendel and great music have come to Erie together.

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