Guest Artists
Patricia Wise, Soprano
Peter Zellmer, Tenor
Frank Pullano, Baritone
Choir of Allegheny College
Erie Philharmonic Chorus

Erie Public Library
Erie, Pa.

Erie Philharmonic Orchestra

JOHN GOSLING
Music Director and Conductor

April 19 and 21, 1972
8:30 P. M.
Memorial Auditorium
THE ERIE PHILHARMONIC

JOHN GOSLING, Music Director

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FROM THE AUXILIARY PRESIDENT

Hear Ye! Here Ye! With the conclusion of the concert season, some services provided by the Women's Auxiliary concurrently cease, and they are:
organizing the ushers,
checking coats of concertgoers,
providing refreshments for musicians while in-rehearsal,
publishing the concert program book and sponsoring the "Lollipop" concerts.

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Carmina Burana is one of the few works that can be called a "fun piece", both for the performer and the listener. It has melody, driving rhythm and interesting lyrics for the Latin text. It is not an easy thing to perform, but it has a quality of sheer zest for life and living. The composer allegedly tried to get the flavor of the time and, if he succeeded, the Renaissance must indeed have been an exuberant and colorful period.

We hope the enjoyment which the Chorus has had in preparation will be conveyed to you during our performance.

Frederick Sickert, President

CHORUS PERSONNEL

Alto I
- Carlson, Karen
- Dovers, Merelyn
- Edinger, Eleanor
- Giersch, Carol
- Gostomski, Barbara
- Grazier, Linda
- Hedge, Susan
- McCulloch, Jan
- Olson, Evelyn
- Rudzinski, Maria
- Sapper, Shirley
- Sciamanda, Carrie
- Snook, Jean
- Spute, Mylred

Alto II
- Bacon, Meredith
- Bennett, Alma
- Cross, Nancy
- DeMichael, Sally
- DiTullio, Antonette
- Frederick, Dorothy
- Horihan, Winnifred
- James, Marie
- Pirelo, Anne
- Pirelo, Mary
- Salvia, Helene

Tenor
- Ciotti, Vincent
- Ferraro, Nathaniel
- Goetz, Kenneth
- Neckers, Fred

Tenor II
- Jenkins, Richard
- Maas, Larry
- Phelps, David R.
- Suss, Father Robert

Bass I
- Amidon, Paul
- Bookman, Irvin
- Chapin, Bradley
- Fagley, Ron
- Fisele, Martin
- Giersch, Davis
- Grabinski, Raymond
- Huster, Fred
- Sickert, Fred
- Spallina, James

Bass II
- Bearerne, Hamilton
- Fraschetti, Chester
- Marshall, Robert
- O'Harro, Jim
- Ratcliffe, Richard
- Robbins, Don
- Ruth, James
- Sciamanda, Lewis
- Sedam, Jack
- Smith, Clifford
- Yocum, Howard

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Dr. W. S. Wright North, Director

The Choir of Allegheny College, Meadville, has appeared in every major city in northeastern United States — including performances at Riverside Church, New York City, and the National Cathedral, Washington, D.C. — and in six European countries. Plans are currently under way for another European tour at Christmastime.

The choir also participates in programs at Allegheny College with noted contemporary composers. Some of the composers who have visited the campus, and directed the choir, include Howard Hanson, Virgil Thomson, Jean Berger, Otto Luening and Samuel Adler. Some have composed choral works especially for the Allegheny Choir.

The group is heir to a choral tradition begun in 1930 by Dr. Morton Luvansa, founder of the Allegheny Singers and distinguished composer and arranger. Current director is Dr. W. S. Wright North. He is a graduate of Columbia University with a Master's from the Eastman School of Music and Doctorate from the University of Illinois.

CHORUS PERSONNEL
Soprano
Bruster, Nancy
Cooley, Joyce
Dietsch, Debbie
Dimeling, Carol
Kasper, Nancy
Kepier, Judy
Kowalke, Jan
Newton, Nancy
Norton, Nancy
Pratt, Becca
Reed, Carol
Reisner, Janet
Riley, Karen
Spence, Linda
Wagon, Linda
Zeigler, Karen
Zimmer, Sue
Alto
Barbas, Judy
Bishop, Beverly
Burner, Lyn
Crowther, Beth
Elevick, Janet
Fraser, Sue
Gilbert, Beth
Jenkins, Jean
Joba, Cindy
Johnson, Debbie
Middleswarth, Vicky
Schreiber, Lois
Schulz, Judy
Sexton, Barbara
Shetke, Sue
Strite, Sharon
White, Once
Wilson, Nancy
Wismar, Barbara
Wismar, Carol
Tenor
Ayares, Linda
Blair, Dennis
Carpenter, Tim
Hesselgrave, Sherm
Hillman, Barry
Kaufman, Rich
Kent, David
McKnight, Scott
Minnigh, Joel
Murdock, Steve
Roberts, Bill
Bass
Batemat, Eric
Bernard, Charles
Chaffee, Bill
Cissna, Bill
Connell, Barry
Eckberg, Jim
Fairburn, Jim
Fay, Dick
Fraser, Paul
Gratth, Peter
Jewart, Jim
Lindeman, Dave
Loan, Bill
Pierson, George
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TONIGHT’S GUEST ARTISTS

Patricia Wise, soprano, is a star of the New York City Opera who is rapidly gaining international fame. She has been twice to Israel, singing with both the National Opera and the Philharmonic, and recently made an unscheduled debut in London’s Covent Garden (replacing Marilyn Horne) that was an artistic and critical triumph. This summer she will sing at the Salzburg Festival; plans are also under way for a European tour in 1975. In the United States Miss Wise has also sung with the New Orleans and Pittsburgh Operas, at the Ravinia Festival and with leading orchestras.

Peter Zellmer, tenor, is an instructor at the State University of New York at Fredonia. He is a graduate of Bethany College in Kansas with a Master’s Degree from the University of Colorado. Before joining the faculty at Fredonia, he taught in Colorado, and he appeared with the Denver Lyric Opera during the 1969-1970 season. Mr. Zellmer has also performed with the Central City Opera House Association in productions at Loretto Heights College and in churches in Kansas City, Mo., and Boulder, Colo. He was a winner in the 1969 competition of the National Association of Teachers of Singing.

Frank Pullano, baritone, is making his second appearance with the Erie Philharmonic this season and has also been a popular performer here in the past. He has a Doctor of Musical Arts Degree from the University of Illinois and is chairman of the voice area at the New York State University College, Fredonia. Dr. Pullano has also had an active career as a soloist, appearing with the Chautauqua Opera Company, Tri-Cities Opera of Binghamton, the “Opera Under the Stars” of Rochester, and the Buffalo Philharmonic as well as the Erie orchestra. He has an album of songs and arias available on Mark Records.

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Program Notes

by

ANDREW L. FLANAGAN

Suite from the Opera “Der Rosenkavalier” Richard Strauss (1864-1949)

It seems hard to believe that a man noted for his epic symphonic poems can also be capable of such lifting music as we find in the score to “Der Rosenkavalier.” Before the first performance of the opera, Strauss let it be known that the new opera did contain some waltzes, but no one was prepared for the wealth of melody which was to come.

The Berlin Boersen-Courier learned from a “well-informed source,” that the new work was “absolutely un-Straussian, inasmuch as none of the excessively modern subtleties predominates in the vocal parts or orchestration. On the contrary, the score is brimming over with exceedingly pleasant and catchy melodies, most of them in three-four time. Yes, melodies, incredible as this may sound in the case of Richard Strauss,” Its first performance was given in Dresden on January 26, 1911 and since then has become a perennial favorite in the opera houses around the world.

Carl Orff

Carl Orff is one of the most original, forceful and inventive composers for the contemporary stage. He feels that the stage is the only fruitful medium of artistic self-expression left to the present-day composer. In his music he emphasizes rhythmic procedures thus using a lot of percussion while his thematic material reverts back to the Gregorian chants and folk songs.

In 1935, one of Orff’s friends told him about a collection of thirteenth-century poems which had been discovered a century earlier in the archives of the Monastery at Benediktbeuren in Upper Bavaria. These proved to be his starting point for radical experiments with a new, simpler approach to the musical theatre; a theatre in which, in the words of the critic Henry Pleasants, he could “return to the fundamentals of song and dance, to a music more closely related to speech and gesture and situation”.

The trilogy of “scenic cantatas” was the result and Carmina Burana is the first of these. The verses describe the activities of wandering students who, as minstrels, sing the praises of nature, love, the tavern and the free life. The work is divided into three parts: “Springtime”, “In the Tavern” and “The Court of Love.”

Visitors are not allowed backstage until after the performance.
CARMINA BURANA

FORTUNE, EMPRESS OF THE WORLD

Chorus

O Fortune, variable
as the moon,
always dost thou wax and wane.
Detestable life,
first dost thou mistreat us,
and them, whimsically,
thou heeddost our desires.
As the sun melts the ice,
so dost thou dissolve
both poverty and power.

Monstrous and empty fats,
thou, turning wheel,
art mean,
voiding good health at thy will.
Veiled in obscurity,
thou dost attack
me also.
To thy cruel pleasure
I bare my back.

Thou dost withdraw
my health and virtue;
thou dost threaten
my emotion and weakness with torture.
At this hour,
therefore, let us
pluck the strings without delay.
Let us mourn together,
for fate crushes the brave.

Chorus

I lament Fortune's blow
with weeping eyes,
for she extorts from me
her gifts,
now pregnant
and prodigal,
now lean
and lean.

Once was I seated
on Fortune's throne,
crowned with a garland
of prosperity.
In the bloom
of my felicity
I was struck down
and robbed of all my glory.

At the turn of Fortune's wheel,
one is deposed,
another is lifted on high
to enjoy a brief felicity.

Uneasy sits the king—
let him bewail his ruin,
for beneath the axle of the wheel
we read the name of Hecuba.

I IN SPRINGTIME

Small Chorus

The bright face of spring
shines itself to the world,
driving away
the cold of winter.
Flora reigns
in her colorful robes,
praised in the canticle
of sweet-sounding woods.

Phoebus laughs
in Flora's lap again.
Surrounded by flowers,
Zephyrus breathes
the fragrance
of their nectar.
Let us compete
for the prize of love.

The sweet nightingale
begins her song;
the bright meadows
laugh with flowers;
Birds frit about
the pleasant woods;
the maidens' choruses
bring a thousand joys.

Baritone Solo

The sun, pure and fine,
temper all,
and the earth is opened
by the face of April.
The heart of man
rushes to love;
and over all
the boisterous god rules.
The power of Nature's renovation
in the glorious spring
commands us
to be joyful.
Spring rooks
the wonted ways of love.
Hold fast
thy lover!

Love me faithfully,
feel the constant adoration
of my heart
and mind.
I am with you
even when apart.
Whoever shares my feeling
knows the torture of love.

Chorus

Behold the spring,
welcomed and long awaited,
which brings back
the pleasures of life.
The meadows
with purple flowers is a-bloom,
the sun brightens all things.
Now put all sedans aside,
for summer returns,
and winter's cold withdraws.

* This project is jointly supported by a grant from the Commonwealth of Pennsylvania Council of the Arts and the National Endowment for the Arts in Washington, D.C., a Federal agency created by Act of Congress in 1965.
Small Chorus
Come, come, my pretty maid,
I wait for thee;
Come, come, my pretty maid.
Sweet rosy mouth,
come and heal my longing.
Come and heal my longing,
sweet rosy mouth.

Chorus
Were the world all mine,
from the sea to the Rhine,
should gladly forsake it
for the Queen of England
in my arms.

II IN THE TAVERN

Baritone Solo

In rage
and bitterness
I talk
to myself,
made of matter,
as of the elements,
I am like a leaf
which the wind plays with.
If a man
builds
his house
upon a rock,
I, fool,
am like a gliding river
which follow
no straight path.
I am sweet
away
like a pilateless ship,
like a bird floating aimlessly
through the air.
No futter, no locks
hold me;
I am looking for my like,
and I join the depraved.

The burdens of the heart
weigh too heavily on me.
Joying is lovely
and sweeter than the honeycomb.

What Venus commands
is woe or labor;
love never dwells
in cowardly hearts.

On the broad road I move along
as youth is wont to do.
I am engastled in vice,
and unmindful of virtue.
Greedily more for lust
than for welfare;
dead in soul,
I care only for my body.

Tenor Solo and Male Chorus

The roasted cyanget sings:
Once I dwelt in the lakes;
one I was
a beautiful swan.
O miserable man!
Now I am roasted black!

The cook turns me on the spit,
the fire roasts me through,
and I am prepared for the feast.
I am borne upon a platter,
and can no longer fly.
I catch sight of gnashing teeth.

Baritone Solo and Male Chorus

I am the Abbot of Cucany,
and I meet with my fellow-drinkers
and belong to the sect of Drusian.

Whosoever meets me in the tavern over dice
loses his garments by the end of the day,
and, thus denuded, he cries:
Wafna, wafna!
what hast thou done, O infamous fate?
Thou hast taken away
all the pleasures of this life.

Male Chorus

When we are in the tavern,
where men have been,
we rush to the gaming tables
over which we sweat.
If you want to know
what happens in the tavern
(where money gets you wine),
then listen to my tale.

Some men gamble, others drink,
others shamelessly indulge themselves;
and of those
who stay to gamble,
some lose their garments,
and others are in sackcloth.
There no one is in fear of death,
throwing dice for Bacchus:
First, the dice are thrown for wine,
which the libertines drink.
Then they toast the prisoners twice,
then they toast the living thrice.
Four times wine is drunk for Christians,
five times for the faithful departed,
six times for the boastful sisters,
seven times for the forest soldiers.

Eight times for the sinful brethren,
nine times for the dispersed monks,
ten times for the navigators,
eleven times (for men at odds),
twelve times for the penitent,
seventeen for the travellers.
We drink for Pope and King alike,
and then we drink, we drink.

The mistress drinks, the master drinks,
the soldier and the clergymen.
This man drinks, that woman drinks,
the servant and the maid.
The quick man drinks, the lazy drinks,
the white man and the black.
The sedentary drinks, the wanderer drinks,
the ignorant and the learned.
The poor man drinks, the sick man drinks,
the exiled and the unknown.
The youngster drinks, the oldster drinks,
the Bishop and the Deacon.
The sister drinks, the brother drinks,
the old woman and the mother.

Women drink and men drink
by the hundreds and the thousands.
Six hundred coins are not enough
for this aimless and intemperate drinking.
Through our drink is always gay,
there are ever those who nag,
and we shall be indigent.
May they who nag us be confounded,
and never be inscribed among the just.

III THE COURT OF LOVE

Soprano Solo and Small Chorus

The God of Love flies everywhere
and is seized by desire.
Young men and young women
are rightly joined together.
If a girl lacks a man,
she misses all delight:
darkness night
of her heart:
This is bitterest fate.

Baritone Solo

Day and night and all the world
are opposed to me,
and the sound of maidens' voices
makes me weep.

Alas, I am filled with sighing
and fear.

O friends, amuse yourselves
and speak as you please.
Spare me, a sad man,
for great is my grief.

Counsel me,
your honor.

Thy lovely face
makes me weep a thousand tears
because thy heart is made of ice.

Thy single kiss
would bring me
back to life.

Soprano Solo

There stood a maid
in a red tunic;
when it was touched
the tunic rustled.
Ela!
There stood a girl, like a rose; her face was radiant; her mouth bloomed. Eia!

Baritone Solo and Chorus
My heart is filled with sighing. I am longing for thy beauty, My misery is great. Manda list, manda liet, my sweetheart does not come. Thine eyes shine like the sun’s rays, like lightning flashes in the night. May the gods look with favor on my desire to undo the bonds of her virginity.

Soli (3 Tenors, Baritone, 2 Basses) When a boy and a maiden are alone together, happy is their union. Their passions mount, and modesty disappears. An ineffable pleasure pours through their limbs, their arms, their lips.

Double Chorus
Come, come, do not let me die. Hyre, hyre, naza, teplitivos . . . Pretty is thy face, the look of thine eyes, the braids of thy hair. O how beautiful thou art! Redder than the rose, whiter than the lily, more beautiful than all the rest, always I shall glory in thee.

Soprano Solo
I am suspended between love and chastity, but I choose what is before me and take upon myself the sweet yoke. I am suspended between love and chastity, but I choose what is before me and take upon myself the sweet yoke.

Chorus
O Fortune, variable as the moon, always dost thou wax and wane. Detestable life, first dost thou mistreat us, and then, whimsically, thou heedest our desires. As the sun melts the ice, so dost thou dissolve both poverty and power. Monstrous and empty fate, thou, turning wheel, art mean, violating good health at thy will. Veiled in obscurity, thou dost attack me also. To thy cruel pleasure I bare my back. Thou dost withdraw my health and virtue; thou dost threaten my emotion and weakness with torture. At this hour, therefore, let us pluck the strings without delay. Let us mourn together, for fate crushes the brave.

In winter man’s desires are passive; the breath of spring makes him lascivious. My maidenhood excites me, but my innocence keeps me apart. Come, my mistress, come with joy; come, my beauty, for I die.

Soprano Solo
Sweetest boy, I give my all to you!

BLANZIFLOR AND HELENA

Chorus
Hail to thee, most beautiful, most precious gem; hail, pride of virgins, most glorious virgin. Hail, light of the world, hail, rose of the world. Blanziflor and Helena, Venus generous!

FORTUNE, EMPRESS OF THE WORLD

Chorus

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SIBELIUS

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Alfred Smith, conducting
PURCELL

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Pop Goes the Weasel
arr. CAILLIET

Important Announcement of Scholarship Awards

Symphony No. 8
BEETHOVEN

IMPORTANT NOTICE TO ALL
SEASON TICKETHOLDERS AND CONTRIBUTORS
The Annual Meeting of the Erie Philharmonic will be held on Thursday,
May 18, 1972 at the Erie Insurance Exchange, 144 East 8th St., Erie, Pa. at 8:00
P.M. Any person holding a season ticket or contributing an equal or greater
amount is a member of the Erie Philharmonic and shall have the right to vote.

The purpose of this meeting shall be to hold elections to fill vacancies on the
Board of Directors, to hear reports of all committees and auxiliary organizations
and to transact such other business as would normally come before such a meeting.

MEMBERS ARE URGED TO ATTEND THIS IMPORTANT MEETING

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THE LOLLIPOP CONCERTS

The last Lollipop Concert of the season was held March 11 at Harding School with the largest attendance of the series—681; making a total of over 3000 children and adults who had the opportunity of hearing the Junior Philharmonic present their musical program designed for the "Lollipop" set.

This series of six concerts, narrated and conducted by John Gosling, assisted by Robert Rudolph, Charles Zebroski and Al Smith was sponsored and planned by the Erie Philharmonic Auxiliary. Financial contributors were A. O. Smith Corporation (Motor Systems Division) and Marine National Bank. Other donations were received from Carrol's Restaurant, Famous Recipe Fried Chicken, Sterling Dairy, Welcome Wagon Newcomers Aftemoon Club, Dispatch Printing and Tech Memorial Printing Shop.

Our thanks go to the hosting schools and their principals of Glenwood, John Diehl and Harding of Erie, Manchester of Fairview Township; and Grandview and Chestnut Hills of Millcreek Township. A special thanks to Carl Peterson, Coordinator of Music of Erie Public Schools who acted as advisor to the Lollipop Concerts Committee.

We were most grateful to the news media of Erie for their outstanding support and promotion of this most worthwhile endeavor.

The concerts were certainly successful and provided an enriching and meaningful experience for both those involved in the "workings" of the concerts and those in attendance.

We look forward to another Lollipop Concert series next year!

— Mrs. J. Wayne (Betty) Crandall
General Chairman

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JUNIOR PHILHARMONIC ORCHESTRA

John Gosling, Conductor
Robert A. Rudolph, Associate Conductor

This article will attempt to list the many accomplishments of our Junior Philharmonic members during the past year. Each event and those attending will be listed followed by some individual achievements and the schedule for the final month of the season.

DISTRICT BAND — Saegertown in January. Those attending were Neil Burkhard, Karen Knapp and Laurie Shadle, flutes; Becky Hedlund and Dianne Port, oboe; David McClune and Cindy Wagner, clarinet; Kathy Swartz, bassoon; David Conrad and Susan Minor, horns; and Mike Applebaum, trumpet.

DISTRICT ORCHESTRA — Clarion in February. Those attending were Libby Gardner, Shirley Heiple, John Hickman, Janet Hillhouse, Karen Kranz, Marilyn Kressel, Stephanie Pratt, Paula Vitt and Cathleen Whitbred, violins; Craig Fisher and Anne Rose, violas; Pamela Johns, cello; Neil Burkhard and Kathy Osborne, flutes; Becky Hedlund, oboe; David McClune, clarinet; Kathy Swartz and Carol Youngdahl, bassoons; Tom Dennison, horn; Mike Applebaum, trumpet; and Jerry Tankenbaum, percussion.

JUNIOR DISTRICT BAND — James S. Wilson in March. Attending was Fred Bolte, trombone.

REGIONAL ORCHESTRA — Bradford in March. Those attending were Shirley Heiple, John Hickman, Marilyn Kressel and Stephanie Pratt, violins; Craig Fisher, viola; Neil Burkhard, flute; Kathy Swartz, bassoon; Tom Dennison, horn; Mike Applebaum, trumpet and Jerry Tankenbaum, percussion.

MID-EAST ORCHESTRA — Pittsburgh in March. Attending was Kathy Swartz, bassoon.

REGIONAL BAND — Martinsburg in March. Those attending were Neil Burkhard and Laurie Shadle, flute; Dianne Port, oboe; Cindy Wagner, clarinet; David Conrad and Susan Minor, horns and Mike Applebaum, trumpet.

AMERICAN YOUTH PERFORMS ORCHESTRA — Washington, D.C. in May. Attending will be Craig Fisher, viola.

Scholarships to college have been extended to the following members: Janet Hillhouse, violin to Baldwin Wallace; Kathy Stammer, cello to Triet; Cindy Wagner, clarinet to Indiana University of Pa.; and David Conrad, horn to the University of Pittsburgh.

The final challenges have been completed and the following persons ended in the principal positions in their section: Heather Kelly, 1st violin; Debby Kelly, 2nd violin; Becky Sebring, viola; Kathy Stammer, cello; John Bernard, bass; Karen Knapp, flute; Becky Hedlund, oboe; David McClune, clarinet; Carol Youngdahl, bassoon; Susan Minor, horn; Mike Applebaum, trumpet and Fred Bolte, trombone.

Activities during April include three performances. The Rotary Club will host the Junior Phil for a performance at its noon meeting on April 19th. The annual tour of schools on April 27th will include concerts at Memorial Junior High, Iroquois and Cathedral Prep. The music for this occasion is provided by a grant from the Musical Performance Trust Fund (Kenneth E. Raine, Trustee), a public service organization created and financed by the recording industries under agreements with the American Federation of Musicians. The final concert of the season will be the annual Public Concert, on Saturday, April 29th, which is free to the public. At this event awards and cash scholarships are given to members of the orchestra.

The staff of the Junior Phil would like to thank the members of the orchestra for their hard work and congratulate them on their accomplishments. Many thanks also to the private teachers who have worked diligently and patiently with them and to their parents for the fine effort they put forth in encouragement and financial aid. Erie may well be proud of its young musicians!

—Robert A. Rudolph
Business Manager & Associate Conductor
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The Women's Auxiliary of the Erie Philharmonic wishes to express its thanks to the newly organized usher corps. These young students from McDowell High School, Mercyhurst Preparatory School, and Saint Mark's Seminary have been enthusiastic volunteers throughout this concert season.

The student chairmen were Barb Beckman and Thomas Brooks. Mr. Brook's assistant was Judy Blatt. The chairmen have been of great help in organizing the volunteers this season.

A special thanks to all of our ushers for helping to make this such an enjoyable year for the Philharmonic concert goers.

Barb Beckman
Chairman

Thomas Brooks
Chairman

Philharmonic Auxiliary Usher Chairman

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Consequently, the Erie Philharmonic will greatly appreciate the mention of advertising appearing in our program books when doing business with firms whose ads appear herein.

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COMPOSITIONS PERFORMED — 1971-1972 SEASON

Beethoven - Concerto for Violin, Cello, Piano and Orchestra in C Major
Beethoven - Overture to “Leonore”, No. 3
Brahms - Variations on a Theme by Hady, Op. 56a
Brahms - Concerto in D Major for Violin and Orchestra
Bruch - Concerto for Violin and Orchestra in G minor
Dvorak - Symphony No. 5 in E minor
Faure - Ballade for Piano and Orchestra in F Sharp Major
Ginastera - Variaciones Concertantes
Mozart - Opera “Marriage of Figaro”
Orff - “Carmina Burana”
Respighi - Ancient Airs and Dances, Suite No. 2
Saint-Saens - Concerto for Piano and Orchestra in C Minor, No. 4
Shostakovich - Festive Overture
Sibelius - Symphony No. 2 in D Major
Strauss, R. - Suite from “Der Rosenkavalier”
Williams - Linear Architecture for Orchestra

GUEST ARTISTS — 1971-1972 SEASON

Buswell, IV, James Oliver - Violinist
Buswell, John, Grant - Pianist
Buswell, Ruthbeth - Violinist
Buswell, Paul, Frank - Baritone
Bush, Patricia - Soprano
Buswell, Peter - Tenor

(These lists include only the compositions performed and the artists appearing in our regular symphonic subscription series.)

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ORCHESTRA PERSONNEL

VIOLIN I
Ruthbeth Marsh—Concertmaster
Eugene Lenny
Melba Almagen Deane
Robert Tregler
Sally Maloy
Alice Fehl
Linda Melanrigo
Raymond Spagnola
Martha Schlueter
Ann Pinney
Grace Fassler
Dianne Shadle
Paula Vitt
Carol Magenau

VIOLIN II
Robert Rudolph—Principal
Joseph Colucci
Howard Lyon
Darla Widger
Andrew Clayton Davis
Gwen Edgerton
Carol Wright
Sharon Borawski
Elizabetz Gardner
Debbie Kenny
John Fleming

CELLO
Raymond Marsh—Principal
Robert Williamson
Loreta Kirkell
Dally Neurath
Maximie Leemhuis
Suzanne Sylvester
Francis Grant
Kathy Stammer

BASS
John Murcko—Principal
Stuard Deane
Charles Lawson
Nick Battato
Kepple Tiffany

FLUTE
Autumn Almagen—Principal
Martha Sturtevant
Orlando Rzonzaglia

OBEO
Elizabeth Camus—Principal
Kathryn Rusterholz
Eiltt Clark

ENGLISH HORN
Kathryn Rusterholz

CLARINET
Joseph Sukowski—Principal
Paul Martin
Charles Zebroski

BASS CLARINET
Charles Zebroski

E FLAT CLARINET
Paul Martin

BASSOON
Stephen Smith—Principal
Janice Jonap

CONTRA BASSOON
Geraldine Olzowski

FRENCH HORN
Bertrand Chernin—Principal
Esther Tregler
George McCracken
Robert Cehner
Susan Minor

TRUMPET
Robert Dolwick—Principal
Emerson Rusterholz
M. Robert Cross

TROMBONE
Edward Bahr—Principal
Ronald Stitt
Frank Boite

TUBA
Donald Brown

TIMPANI
Cosmo Barbaro

PERCUSSION
Robert Burke
Charles Christoph
Donald Detzel
John Fleming

HARP
Elaine Schuster

PIANO-CELESTE
Virginia Marks Read

Piano II
Harriet Herbert

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