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OCTOBER 8
PHILLIPS AND RENZULLI, duo-pianists
Wagner - Anvil of the Gods (from “Tannhauser”)
Poulenc - Concerto in D minor
J. S. Bach - Concerto in C Major
Richard Strauss - Don Juan

NOVEMBER 12
ERNESTO BITETTI, guitarist
Schubert - Overture in C (“In Italian Style”)
John Bivitchi - Concertante for Oboe, Bassoon and String Orchestra, Op. 44
World Premier
Rodrigo - Concierto Aranjuez for guitar and Orchestra
Barthoven - Symphony No. 2

JANUARY 28
SUSAN STARR, pianist
Contemporary work to be announced
Sibelius - Symphony No. 5
Rehmannoff - Piano Concerto No. 2

FEBRUARY 18
ION BACHI, guest conductor
Rossini - Overture to “Barber of Seville”
J. S. Bach - Concerto for two violins in D minor
Rumanian work to be announced
Brahms - Symphony No. 3

MARCH 18
PHILHARMONIC CHORUS, DAVID GIERSON, director
Berlioz - Overture to “Candide”
Mozart - Symphony No. 40
Prokofiev - Alexander Nevsky Cantata

APRIL 15
LORNA HAYWOOD, soprano
YAMASHI KHANZADIAN, tenor
The Philharmonic Chorus
Puccini - “Madame Butterfly” (concert version, sung in English)

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PROGRAM NOTES
BY
PAUL AFFELDER

Overture to Candide
Leonard Bernstein (1918 - )

The remarkable Leonard Bernstein, conductor, pianist, author, lecturer, television personality, and composer of both concert music and works for the Broadway stage, has perhaps won his greatest popularity in the last-named capacity. From the standpoint of box office appeal, *Candide*, his and Lillian Hellman’s adaptation of Voltaire’s satirical novel, which had a relatively brief run at the Martin Beck Theatre in New York during the 1956-57 season, was his least successful venture in this field; yet, with a considerably revised book and some innovative staging, it has recently enjoyed a much more successful revival. Most important, it contains some exceptionally fine music.

*Candide*, labeled a comic operetta rather than a musical comedy, is the somewhat involved tale of a trusting youth who is obliged to go through many misadventures and endure many hardships before he and his fiancee, Cunegonde, learn that the world is not quite as rosy as their mentor, the incurable optimist Dr. Pangloss, is inclined to paint it.

If the operetta itself has proved somewhat ephemeral, its rollicking overture has found deserved permanence on orchestral programs. Far more than the customary potpourri of tunes from the show, it is a solidly knit composition based primarily on Dr. Pangloss’s song *The Best of All Possible Worlds*, the love duet *Oh Happy We*, and Cunegonde’s wonderful spoof on coloratura arias, *Glitter and Be Gay*.

*Symphony No. 40 in G Minor (K 550)*
Wolfgang Amadeus Mozart (1756 - 1791)

The year 1788 was not a happy one for Mozart. As usual, he was heavily in debt and constantly running short of funds. The composer Gluck had died the previous year, and Mozart had ex-
KATHRYN ASMAN
mezzo-soprano, recitalist, university degree from Frin-
dy College, Musical Director at Cincinnati,
DACIS GERSCH
philosopher of music, 1860-1928, from the
University of Indiana, received his Ph.D.
from the University of California, Los Angeles, in
1910.
BRENDA FERRITO
soprano, 1925-1980, from the University of
Cincinnati, received her B.F.A. in music from
the University of Cincinnati in 1947.
HAROLD BAUER
baritone, 1901-1966, from the University of
Wisconsin, received his B.S. in music from
the University of Wisconsin in 1923.
Davies, a native of Philadel-
phia, graduated from the Philadelphia
Conservatory of Music in 1892.
Gersh, a student of Alexander
Berg, was awarded a scholarship to
Herman, the composer, received his
degree from Harvard University in
1910.
For your pleasure during intermission, beverages
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John R. Schilling
Executive Vice-President & Secretary
The Board of Directors of the Eric Philharmonic,
Sponsored by the Jessie E. and Ernie J. Schilling
Foundation, with special thanks to our hosts
for this concert, Mr. and Mrs. Donald Schilling,
and the Board of Directors of the National Loan Association.
To recognize the late Dr. John R. Big "M" as it is commonly
referred to. The Eric Philharmonic is one of the oldest
companies for young artists. This past summer, her second season with the State Opera Company,
and the Minnesota Opera Company.
Nina, a soprano with the New York City Opera, has
appeared in a variety of roles with the Chicago Opera,
the Opera Company of Philadelphia, and the Kansas City Opera.
and performed with the Cleveland Institute of Music, earning her
Master's in 1968.
Brenda Ferrito, in her first season as director of The Symphonic Singers, has been a
founding member of the Cleveland Institute of Music, where she received her Bachelor's degree in
music education.
In her second season as Music Director of the Philharmonic, she has
been a regular guest conductor with the Philharmonic, and has
conducted concerts with the Philharmonic and the Cleveland Orchestra.
Her conducting of the Philharmonic has been widely acclaimed, and she has
become one of the most sought-after guest conductors in the country.

Peregrinus, expectant, pedes mors, in-course of his
daydreams, he had awakened, he had
attained this with the sound of the cymbals.
IV. Arie, Ye Russian People. In fervent,
dynamic tunes, the people of Russia are exalted to
freedom, and the future shines bright for the Russian
people. The music is a powerful representation of the
greatness of Russia, and a testament to the resilience
of the Russian people.

Arie, ye people of free and brave, defend our
country, the land of Russia, immortal fame to
weepers, tears of joy.
For native hosts, not for Russian soil, arise, in
Arie, Ye Russian folk, in battle, just and
tormented,
Arie, ye Russian folk, in battle, just and
tormented,
Arie, ye Russian folk, in battle, just and
tormented,
Arie, ye Russian folk, in battle, just and
tormented,
Arie, ye Russian folk, in battle, just and
tormented,
Arie, ye Russian folk, in battle, just and
tormented,
Arie, ye Russian folk, in battle, just and
tormented,
Arie, ye Russian folk, in battle, just and
tormented,
Curtain Raisers...

Lorna Haywood, soprano and Vahan Khazanjian, tenor will appear with the Erie Philharmonic Chorus in a performance of the concert version of Puccini’s “Madame Butterfly” April 15th

Lorna Haywood, one of the most exciting international sopranos, has appeared at Covent Garden with George Solti, in Chicago with Jean Martinon, Tanglewood, with Leonard Bernstein, Cleveland with James Levine, Washington with Julius Rudel, Sadler’s Wells with Charles Mackerras, all to the unanimous acclaim of critics.

Vahan Khazanjian, a superlative singing actor of major importance, is currently associated with the San Francisco Opera Company. He has appeared with opera companies throughout the United States and Canada, with the Chicago Pops, the Chicago Symphony, and has been seen in a number of television broadcasts of opera productions.

— A NOTE OF APPRECIATION —

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We are grateful also to the Marine Bank for their generous contributions to a number of the Philharmonic’s special programs.

shout their defiance and sound a battle call on their trumpets. But the Russians are ready and waiting, a sturdy, heroic, folk-like theme of the volunteer, Dimka, personifies the young offensive strength of the Russians. The Russian and Teutonic themes intermingle as the two armies are locked in combat, the Russian theme becoming more and more predominant as Alexander’s army gains the upper hand. Finally, the Germans sink beneath the ice, and the movement ends with the quiet that follows a stormy battle.

Peregrinus, peregrinus, expectavi, pedes meos, in cymbalabis.

Vicar arma crucifera! Hostis pereat! (May those armed with the cross conquer! May the enemy perish!)

peregrinus, peregrinus, etc.

VI. Field of the Dead. A Russian girl mourns the dead who have fallen in battle, but transcending her grief is a feeling of patriotism. This movement is a solo for mezzo-soprano or contralto and orchestra.

I shall go across the snow-clad field.
I shall fly above the field of death.
I shall search for valiant warriors there.
One to me betrothed, strong and stalwart men.
One lies quiet where sabres struck him down.
From their wounds warm, blood like the rain
Was shed on our native soil.
Our Russian fields.
He who fell for Russia in noble death
Shall receive my kiss and my heartfelt praise.
And to him, brave lad, who remained alive
I shall be a true wife and a loving friend.
I will send a man whose soul is strong.
Earthly charm and beauty will fade and die.
I’ll be wed to the man who’s brave.

Hark ye, warriors brave, lionhearts men!

VII. Alexander’s Entry into Piter. In a powerful, triumphant finale, the chorus and orchestra emerge in a mighty hymn of victory, not only celebrating the victory of Alexander Nevsky but also, by implication, the future triumphs over any foe who might invade Russia. When reading a text such as this or listening to the cantata, one should bear in mind that it was written at a time when Europe was moving inexorably toward the terrible conflict that was to be World War II.

In a great campaign Russia went to war.
Russia put down the hostile troops.
In our native land foes shall never live.
Foes who come shall be put to death.
Celebrate and sing, native mother Russia!
In our native land foes shall never live.
Foes shall never see Russian towns and fields.
They who march on Russia shall be put to death.
In our Russia, in our native Russia
No foe shall live.
Foes who come, etc.

To a fete in triumph all of Russia came.
Celebrate, rejoice.
Celebrate and sing, our mother land.
The orchestral score of Alexander Nevsky calls for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, tenor saxophone, contrabassoon, four horns, three trombones, tuba, kettle drums, bass drum, snare drum, cymbals, triangle, tambourine, tam-tam, wood-block maracas, chimes, bells, xylophone and strings.
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- Sylvia Galinsky
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