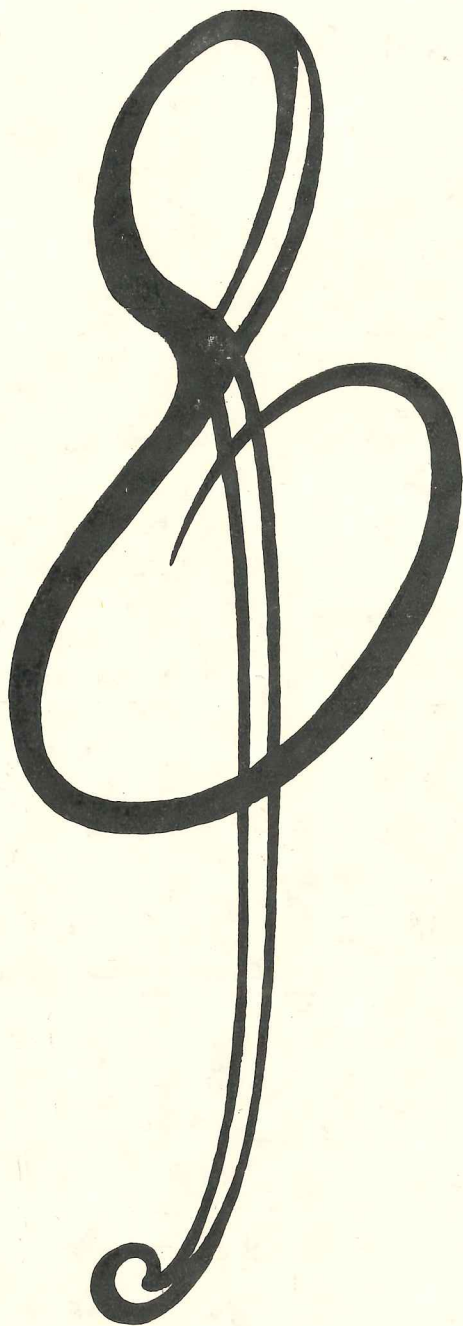


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At a lovely Press Party held in the Erie Club the General Chairman of the Viennese Ball, Mrs. George D'Angelo, and her Committee Chairmen were presented to representatives of the press, radio and TV. Plans for another elegant Ball were revealed. The decorating committee will again transform Rainbow Gardens into a beautiful setting for the Ball which will be held on November 24th. The Erie Philharmonic Orchestra, conducted by James Sample, will play the Viennese waltzes and Don Prescott's Orchestra will provide the modern dances. A new innovation this year will be the Grand March. If you do not have your tickets, they are available in the lobby tonight or at the following outlets—Erie Book Store, 17 East 8th St.; Rieger's 924 West 26th St.; The Coffee Pot, West 10th St.; Barnacle Bill's, West Lake Road; Richman Bros., West Erie Plaza. See you at the Ball!

On December 5th at 8:15 P.M. the Auxiliary members will have a “Carol Sing” at the home of Mrs. Bernard Quinn. Members are to bring fifty cent gifts for exchange. The January meeting will be the annual dinner meeting and election of officers will be held.

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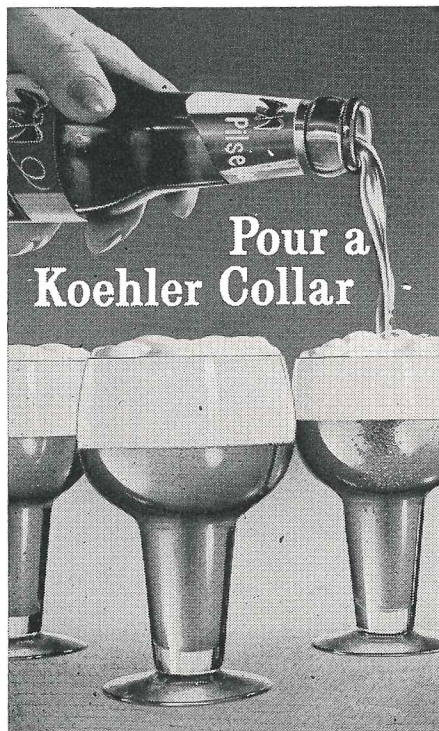
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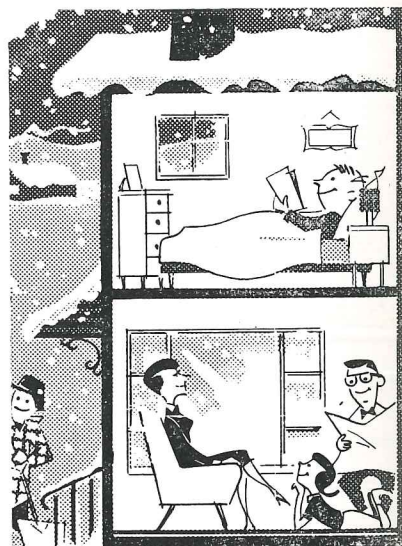
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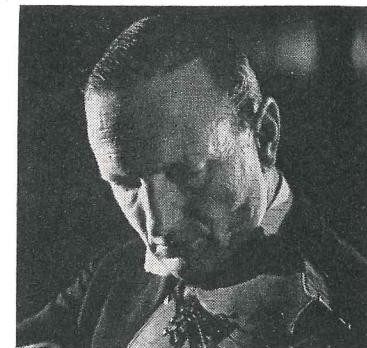
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Glasgow-born William Primrose began his musical career as a prodigy violinist, and as a child was even forbidden to touch his father's Amati viola, which he preferred even then to his violin. He made his first public appearance at the age of 10, and later made his London debut playing the violin with the Royal Albert Hall Orchestra. However, one day the great Belgian violinist Eugene Ysaye heard the young Primrose play the forbidden Amati, agreed that he had a special aptitude for the instrument, and advised that he be allowed to give up his violin for its contralto sister.



William Primrose

From 1930 to 1935 Primrose was the violist of the London String Quartet during which time he toured Europe, South America and the length and breadth of the United States. After the Quartet disbanded he returned to London for his debut as solo violist, under Sir Thomas Beecham. Then, in 1937, when the new NBC Symphony was being formed by Toscanini, Primrose was invited to head the viola section of the new orchestra. Five full, fascinating years followed with that ensemble, interspersed with solo performances. In 1942 the violist left the orchestra to devote all his time to solo work, and in the years following that auspicious move he has become one of the major figures in the musical world. Annual tours have taken him in recital and playing with nearly every one of the major orchestras not only in this country, but in Europe, Britain and South America as well. As Time Magazine wrote, he is "the world's greatest viola player".

In February of 1953, Queen Elizabeth II conferred the title of Commander of the British Empire on William Primrose. The violist was awarded the honor of King George VI on the Honors list of 1952, the only musician included.

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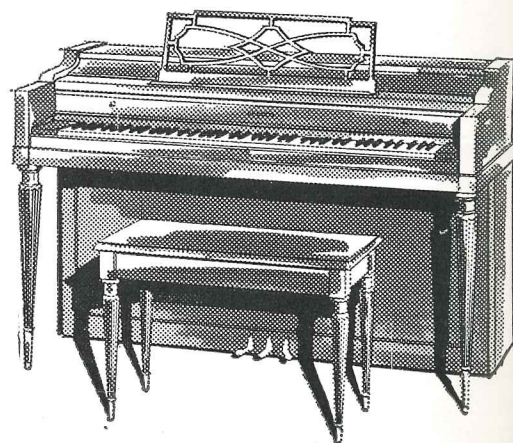
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The preamble of the "Ushering Procedures and Duties" states the basic purpose: "The primary objectives to be considered when carrying out these duties and procedures is to seat the patrons in the most expeditious, efficient and courteous manner, as well as to do whatever is necessary to assure maximum enjoyment by the audience throughout the program."

In order to accomplish these objectives there are several areas where the patrons themselves can assist. Upon entering the auditorium try to select a seat as quickly as possible. Unreserved sections are behind and in front of the ribbon markers on the back of the seats. Unreserved seatholders should attempt to fill the rows completely and avoid leaving vacant seats in the center of the rows. This will avoid inconvenience to you of allowing others to pass. Reserved seatholders should proceed to the correct aisle, be it right, left or center. Ushers are stationed in each of the aisles at the start of the reserved section.

At concert time, as well as after intermission, the auditorium doors are closed immediately and no one is allowed to enter. This may be a slight inconvenience to the late-comers but is obviously necessary for the convenience of those in the auditorium. The late-comers are seated immediately after the playing of the first number. They are given instructions while waiting in the lobby so that after the first number they can be seated quickly, and quietly, and the concert resumed.

The ushers are instructed to allow no one to enter with the incorrect ticket (this includes the incorrect night). You can assist by contacting the ticket booth for a substitution before attempting to enter.

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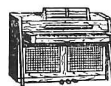
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ERIE PHILHARMONIC ORCHESTRA

JAMES SAMPLE, Conductor

Herbert Harp, Assistant Conductor

TUESDAY EVENING, November 13 at 8:30 o'clock

WEDNESDAY EVENING, November 14 at 8:30 o'clock

William Primrose, Violist

PROGRAM

HANDEL ----- Concerto for Viola & Orchestra in B minor
Allegro moderato
Andante ma non troppo
Allegro molto

William Primrose

DELIUS ----- Over the Hills and Far Away
(In honor of the 100th anniversary of the composer's birth)

WARD ----- Euphony

INTERMISSION

BERLIOZ ----- Symphony: "Harold in Italy" with Viola solo

- I. Harold in the mountains
Scenes of melancholy happiness and joy.
- II. Procession of pilgrims singing the evening hymn.
- III. Serenade
Of an Abruzzi mountaineer to his sweetheart.
- IV. Brigand's Orgies
Reminiscences of the preceding scenes.

William Primrose

The trumpet call heard in the foyer preceding each concert is from the Overture to "Leonore", No. 3, by Beethoven. It is played by Mr. Herbert Harp, solo trumpet of the Philharmonic, and signals all that the performance is immediate.

All concerts will begin exactly at time announced. No one will be seated during the playing of the opening number. If a major work is being performed, patrons will be seated during the intervals between movements. Kindly refrain from applause between movements.

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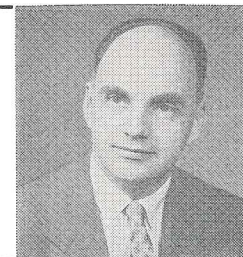
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Program Notes

by

ANDREW L. FLANAGAN, Minister of Music
Church of the Covenant



Concerto for Viola and Orchestra in B minor George Frederick Handel (1685-1759)

Although attributed to Handel, his authorship of this concerto is questionable. The manuscript was found in the British Museum by Henri Casadesus. Further research, both there and elsewhere, was futile. It is not listed in the Handel Gesellschaft nor are any of its themes found in other works by Handel. The concerto, orchestrated by Mr. Casadesus, was published in 1925 and given its first performance in the United States by Samuel Lifschey, former first violist of the Philadelphia Orchestra.

The first movement, marked "Allegro moderato", is a vigorous one. A slow movement of beautiful serenity follows. The orchestrator represents the composer as using some strikingly romantic-sounding harmonizations. An example is the lovely passage for solo flute and strings near the end of the movement. The solo viola against pizzicato chords in the orchestra leads off the last movement which is a jolly jig.

Over the Hills and Far Away

Frederick Delius
(1862-1934)

It is quite common for American composers and instrumentalists to go to Europe for their musical training. In the case of Delius, we have just the reverse. The composer has stated that he feels the instruction he received from an American organist, Thomas F. Ward, while he was living in Florida, to be much superior than his courses at the Leipzig Conservatory. Delius, although born in Bradford, England, was of German parentage. His early life was spent in the United States and later he returned to Europe and settled in Grez-sur-Loing, in France, where he lived until his death. His composition style was influenced by Grieg and Debussy. He drew also from the American Negro Folk song, an idiom more akin to Debussy than one might think.

"Over the Hills and Far Away" is a simple piece in folk-song style, inspired by the Yorkshire moors. A comparatively early work, it retains a greater symmetry of structure than found in most of Delius' music, and there is some formal treatment in variations. It also presents a rare example of a Delius ending in fortissimo, for most of Delius' music fades away in the softest colors.

This year marks the 100th anniversary of the birth of this great English impressionist whose music is only now receiving the recognition it so rightly deserves.

Euphony

Robert Ward
(1917-)

Robert Ward is a native of Cleveland, Ohio. He received his musical training at the Eastman School of Music in Rochester, N.Y., as well as private study with Aaron Copland. At present he is a member of the faculty of the Juilliard School in New York City. Already to his credit are three symphonies and an overture "Jubilation", as well as numerous works for chamber groups and vocal selections.

Euphony, according to the dictionary, means a pleasing effect to the ear. This is what Mr. Ward has tried to capture in this short composition. It is in a modern, but agreeable, vein.

Symphony "Harold In Italy" (with Viola Solo)

Hector Berlioz
(1803-1869)

This symphony, with viola solo, was written in 1834 at the suggestion of
(Continued on Page 15)

Guest Artists for January 15-16 Concert



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Mendelssohn—Violin Concerto in E Minor
Giorgi Ciompi, Violinist.

Rozsa—Theme Variations and Finale (Concerto for Dancer)
Statia Sublette, Dancer.

Tschaikowsky—Variations on a Rococo Theme
Christine Walevska, Cellist

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PROGRAM NOTES (Continued from Page 13)

the great violinist, Paganini. The manner in which the Harold symphony came to be written is related by Berlioz in his Memoirs as follows:

"My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's 'Childe Harold'. Hence the title, 'Harold en Italie'. As in the *Symphonie fantastique*, a chief theme (the first song of the viola) reappears throughout the work, but there is this difference: the theme of the *Symphonie fantastique* interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development."

The first movement, "In the Mountains", is divided into two sections, an Adagio expressive of Harold's melancholy, and a strong contrasting Allegro signifying his transient feeling of joy and happiness. At the beginning of the Adagio there is a characteristic phrase in the basses and cellos, to which the bassoon adds a theme in chromatic progression. The wood winds then introduce a second theme which is developed by the viola. The harp and clarinets accompany the monologue as it progresses toward the second section. Four times the viola attempts to make the change and at last the joyous melody of the Allegro flows forth. From then to the finish of the movement all is light and sunshine.

One of the most charming numbers ever written by Berlioz is the second movement entitled "March of the Pilgrims". The march theme itself is a simple one, but the composer has given it a peculiar charm by its sweetness and grace as well as the rich orchestration. It is very descriptive and we can see the approach of the pilgrims, their filing past, and their slow disappearance into the distance. An evening prayer brings the movement to a close.

The third movement, "The Serenade," is a fitting sequel to the one just heard in its general character. The horn and oboe give a pastoral quality as the movement opens. This leads into the serenade itself; it is quaint and a bit more refined. But even in the serenade of the mountaineer, as in the march of the pilgrims, the unrestful and sad plaint of the viola is heard.

In the final movement, "The Orgy", Berlioz gives free rein to his love of the bizarre and horrible, and ends the career of Harold, like that of the artist in the *Symphonie fantastique*, in a wild crescendo of sound and fury. The movement opens with a reminiscence of themes already heard, woven together with great skill. Among them is the Harold theme, which states his presence, and the march of the pilgrims taken by two violins and cellos in the wings, indicating their passage in the distance. As if Harold had turned for a moment and longingly listened to the beautiful melody, wishing that he were with them, the viola replies to it. This recollection is only fleeting because the furious orgy begins and drowns out all before it.

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James Sample, Conductor

The Junior Philharmonic Orchestra, a joint project of the Erie Philharmonic Society and the Erie City, County and Parochial Schools is in its eighth season, under the direction of James Sample.

Many of our area schools have taken advantage of the fine training for their gifted instrumentalists since the Junior Orchestra has been specifically designed to supplement the work of each individual school orchestra.

Schools which have contributed to the personnel of the Orchestra are: Academy, Cathedral Prep, Corry, East, East Springfield, Fort LeBoeuf, Gannon College, Gridley Junior, Harborcreek, Lawrence Park, McDowell, McKean, Memorial Junior, Mercyhurst Academy, North East, Northwestern, Rice Avenue (Girard), Roosevelt Junior, St. Benedict Academy, Strong Vincent, Villa Marie Academy, Wesleyville, West Lake Junior, Westminster Junior, and Wilson Junior High School.

Carl J. Peterson, Coordinator of Music Education for the Erie School District is Business Manager of the Orchestra. Rehearsal facilities and the use of music is furnished by the Erie School District.

YOUTH CONCERT

ERIE PHILHARMONIC ORCHESTRA

James Sample, Conductor

November 17, 1962

3:00 P. M.

Memorial Auditorium

Soloists: Erie Civic Ballet Co.
Statia Sublette, Artistic Director

WAGNER ----- Overture to the Flying Dutchman
ZADOR ----- The Children's Symphony
RAVEL ----- Alborada del Gracioso
PROKOFIEFF ----- Peter and the Wolf
Erie Civic Ballet Co.

Young people are invited to make their request for free tickets at the school which they attend.

The music for this occasion is provided from the Trust Fund of the Recording Industries obtained by cooperation of Local No. 17, American Federation of Musicians. The School Board of the Erie Public Schools and the Erie Philharmonic act as co-sponsors of this Concert.

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THE ERIE PHILHARMONIC CHORUS

James Sample, Director

OFFICERS

President ----- Richard P. Stout
Vice President ----- Albert E. Klins
Secretary ----- Vivetta Petronio
Treasurer ----- William Gilbert
Librarian ----- Nancy Cross
Accompanist ----- Virginia Marks Read

The first appearance of the Philharmonic Chorus during the current season will be on December 16th when they will assist the Erie Philharmonic Orchestra in presenting the annual performance of Handel's Messiah. As in the past, members of Erie Church Choirs have been invited to join the Philharmonic Chorus in this inspiring work. Guest soloists have been chosen to sing the four leading parts. Performances will be given at 3:00 and 8:00 P.M. in the Church of the Covenant.

Rehearsals have also started for the Kern-Hammerstein Evening in January, with a concert version of Showboat. For their appearance in March, in an all orchestra and chorus concert, they will present Mozart's Litany in B Flat; Vaughan-William's Serenade to Music and the Villa-Lobos Chorus No. 10.

Mr. Sample directs and trains the chorus which rehearses each Sunday evening in the Music Room of the Church of the Covenant.

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Requirements for Enrolling in THE ERIE MUSIC TEACHERS ASSOCIATION ANNUAL CONTEST

in cooperation with
THE ERIE PHILHARMONIC ORCHESTRA

Participants for piano and other orchestral instruments must be under the age of nineteen. Vocalists must be between the ages of sixteen and twenty-five. All contestants must reside in Erie County. Prior to the Contest, to become eligible, all students must have studied at least a year with a teacher who is a resident of Erie County.

Vocalists should prepare and memorize an Operatic Aria of their own choice. The required works for piano and orchestral instruments are:

Piano—Mozart Concerto in A Major	First Movement only
Violin—Vivaldi Concerto in A Minor	First Movement only
Cello—Goltermann Concerto No. 4 in G Major	First and Third Movement
Flute—Chaminade Concertino	Complete
Clarinet—Mozart Concerto in A Major	Last Movement only
Trumpet—Hayden Concerto in E Flat Major	First Movement only

All other instrumentalists should contact their teacher or the Erie Music Teachers Assn. for the required work for their instrument.

Enrollment fee is \$3.00 with application.

AUDITIONS

Auditions will be held March 5, 1963. The final date for registrations is February 19, 1963.

AWARDS

The award to the winner or winners will be \$50.00 and the opportunity to perform with the Erie Philharmonic Orchestra, James Sample, Conductor, at a Students Concert. The piano award is presented by the Winter Company, which also will present the winner with the George J. Winter Memorial Award.

Additional information may be had by contacting the Erie Music Teachers Association, Contest Chairman, Mrs. Catherine Pepper, 533 West 31st Street, GL 4-1355; or Howard Julian, 916 West 5th Street, GL 6-0198.

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WHEN? The Monday evening before each concert at 8:00 P.M.

WHERE? Memorial High School.

WHY? The Aims of the Phil-Macs:

Education—Pre-concert discussions of programs, talks by musicians and artists. Trips to the Metropolitan Opera in Cleveland each Spring as well as trips to Chautauqua, Musicarnival and other musical events. **Social**—Christmas Carol Party, Meet the Artist Party and Summer Picnic plus the fun of meeting and sharing a common interest with young people in the Erie area. **Service**—Service to the Erie Philharmonic Society. Ushering, working at refreshment stand at concerts and office assistance are only a few of the ways these young people learn to be future Audience, Musicians and Board Members of the Erie Philharmonic Society.

HOW MUCH? \$3.00 per year is the only cost and includes a student season ticket to the Philharmonic concerts.

MEMBERSHIP is limited to 100 students.

MEETING... January 14, Mary Jane Dikes (Mrs. Herbert T.) will explain and demonstrate how a choreographer develops a ballet or modern dance from a composition. Mrs. Dikes will have a dancer demonstrate. The three performers for the CONCERTO EVENING, Giorgio Ciompi, violinist; Statia Sublette, dancer; and Christine Walevska, cellist, will greet the Phil-Macs if their rehearsal schedule permits.

INFORMATION: Call GL 2-5697 or GL 5-0926.

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THE ERIE PHILHARMONIC ORCHESTRA



JAMES SAMPLE
Music Director and Conductor
Herbert Harp, Assistant Conductor

ORCHESTRA PERSONNEL

Violins I

Homer Garretson —
Concertmaster
Melba Almhagen
Giorgio Ciompi
Herbert Neurath
Peter McHugh
Edith Kornfiend
Lynn Herbert
Marjorie Rupp
Dan Mowrey

Violins II

Robert Tregler —
Principal
Sylvia Galinsky
Paul Cleveland
Salvatore Fiore
Evelyn Silverstein
Gwen Smith
Darla Sobolewski
Brenda Davis

Violas

Howard Schilken —
Principal
Clarence Beyers
Robert Meacham
Shaler Moscovitz
Ray Ellerman
Allan Martin

Cellos

Dimitri Erdley —
Principal
Robert Williamson
Ronald Martin
Marjorie Leemhuis
Lily Neurath
Kent Osborne

Double Basses

Keppel Tiffany —
Principal
Stuard Deaner
Larry Angell
Dianne Gary

Flutes

Autumn Almhagen
Orlando Fronzaglia
Martha Sturtevant

Piccolo

Orlando Fronzaglia

Oboes

Daniel McAninch
Kathryn Rusterholtz
Ray Ward

English Horn

Kathryn Rusterholtz

Clarinets

Joseph Sulkowski
Gary Sulkowski

Bass Clarinet

William Burger

Bassoons

Robert Quayle
Rudolf Aurori

French Horns

Donald Ward
Karen Fraser
John Carew
Esther Tregler

Trumpets

Herbert Harp
Emerson Rusterholtz
Victor Lambert

Trombones

Donald Ross
Armand Amendola
Frank Bolte

Tuba

Donald Brown

Tympani

Edward Burnham

Percussion

Danlee Mitchell
Douglas Carnes

Harps

Elaine Schuster

Piano and Celeste

Virginia Marks Read

Harpsichord

Ray Ellerman

Organ

Helen Flanagan

Personnel Manager

Robert Tregler

Librarian

Paul Cleveland

Stage Supervisor

James Jordan

ERIE PHILHARMONIC ORCHESTRA

JAMES SAMPLE, Conductor

Calendar of Events

November 24—Fourteenth Annual VIENNESE BALL
ERIE PHILHARMONIC ORCHESTRA
James Sample, Conducting
and
DON PRESCOTT'S ORCHESTRA
Rainbow Gardens—10:00 P.M. till 2:00 A.M.

December 16—Annual Presentation Handel's "MESSIAH"
ERIE PHILHARMONIC ORCHESTRA & CHORUS
Guest Soloists
Two Performances—3:00 and 8:00 P.M.
Church of the Covenant
(Not in Series)

January 15-16—Concerto Evening
Vivaldi-Siloti—Concerto Grosso in D Minor
Tschaiikowsky—Variations on a Rococo Theme
Christine Walevska, Cellist
Hovaness—Concerto No. 7 for Orchestra
Rozsa—Concerto for Dancer (Theme Variations and Finale)
Statia Sublette, Dancer
Mendelssohn—Violin Concerto in E Minor
Giorgi Ciompi, Violinist

January 29-30—Kern-Hammerstein Night
ERIE PHILHARMONIC ORCHESTRA and CHORUS
with Guest Soloists
(Not in concert series)

February 19-20—Alexander Brailowsky, Pianist

March 19-20—All Orchestra and Chorus

April 23-24—Vronsky and Babin, Duo Pianists

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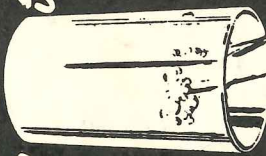
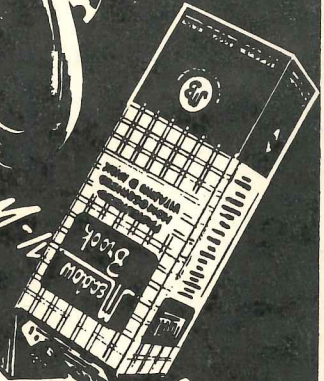
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