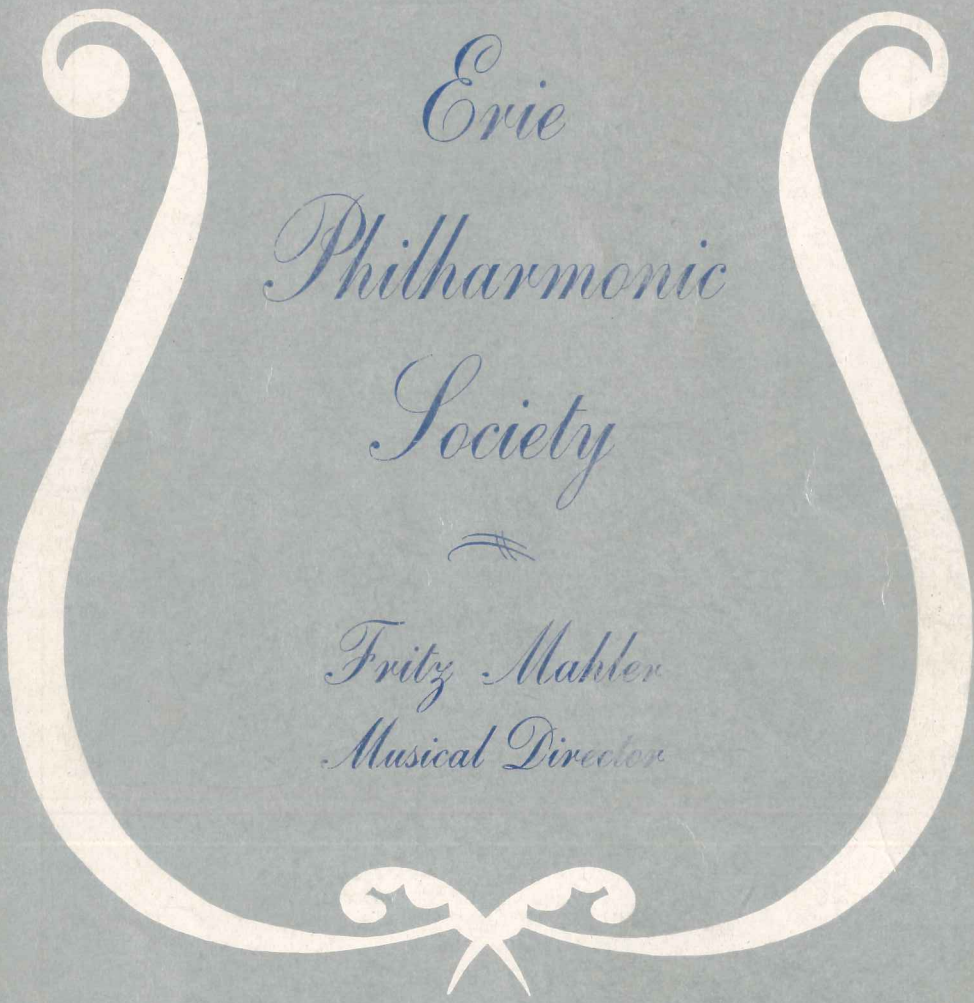


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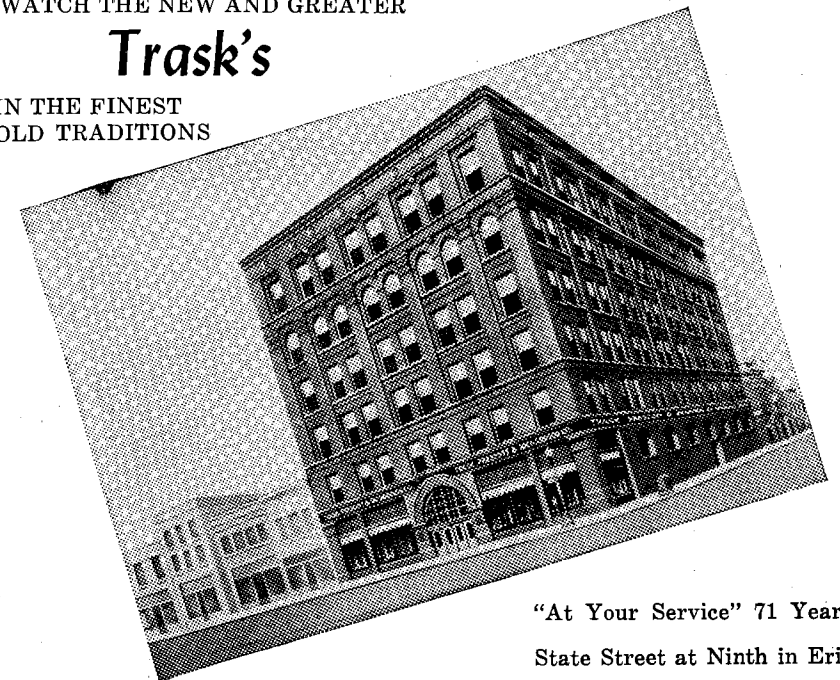
No, its not too late to get your tickets for the gala event of the philharmonic season—the Philharmonic Viennese Ball on April 9th. Just take a minute at intermission to step out into the hall where tickets are now on sale. Hall's Pulakos', or Winter's will also supply them to you. By now you must know all the attractive features of this unique social event. You have been told that young and old alike will be given a chance to enjoy themselves at Rainbow Gardens from ten to two with the help of our own Philharmonic Orchestra under the direction of

see page 16

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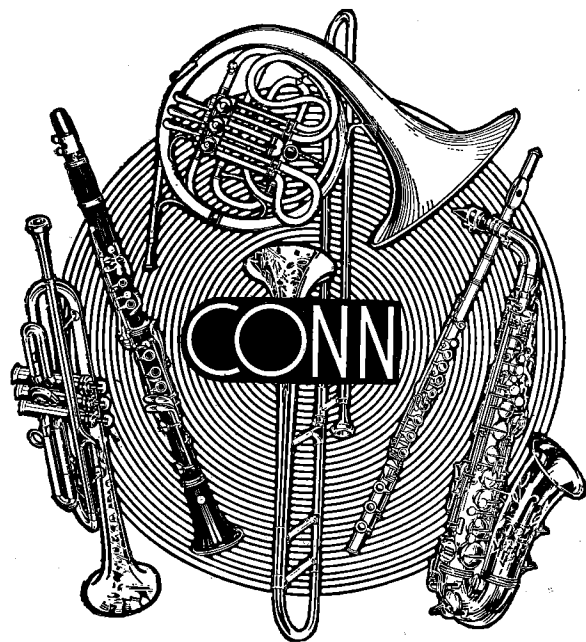
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Erie Philharmonic Orchestra

FRITZ MAHLER—*Musical Director*

SIXTH CONCERT

Monday Evening, April 5, 1948 *at 8:30 o'clock*

Tuesday Evening, April 6, 1948 *at 8:30 o'clock*

PROGRAM

- | | |
|---|------------|
| Academic Festival Overture | Brahms |
| Symphony No. 35 "Haffner" | Mozart |
| 1. Allegro con spirito | |
| 2. Andante | |
| 3. Menuetto | |
| 4. Finale Presto | |
| "Symphonic Suite 1941" | Prokofieff |
| 1. Allegro Tempestoso "In Battle" | |
| 2. Lento "Night" | |
| 3. Andante Maestoso "For the Brotherhood of nations"
(First Performance in the Western Hemisphere) | |

INTERMISSION

- | | |
|---|------------|
| "Alexander Nevsky" | Prokofieff |
| Cantata for Chorus and Orchestra
(Complete Text on Pages 18 and 19)
Contralto Solo, Joan Peebles
Erie Harmonic Choristers—J. David Burger, director
Siebenbuerger Singing Society—O. L. Grender, director | |

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Program Notes . . .

By Wesley First

Academic Festival Overture

BRAHMS
(1833-1897)

Four student songs make up this overture, composed with the Tragic Overture during the summer of 1880 in the Austrian spa, Ischl. It was written in tribute to the University of Breslau, which had conferred an honorary Doctorate of Philosophy on Brahms the previous year. Breslau heard the first performance of the overture January 4, 1881.

The student songs incorporated in the overture—referred to by the composer as a “potpourri”—are: We Had Built a Stately House, The Country's Father, The Freshmen's Song and Gaudeamus Igitur.

Symphony in D Major, No. 35 (“Haffner”)

MOZART
(1756-1791)

The Haffner Symphony originally was a serenade, composed by Mozart in less than two weeks for a fete in the home of burgomaster of Salzburg, Sigmund Haffner.

As a symphony, the work received its premiere in Vienna, before the emperor, March 3, 1783. Mozart was but 26 years of age when he composed the music at the mayor's request.

The symphony is especially noteworthy for the fact that the opening movement, Allegro con spirito, has but a single theme.

“Symphonic Suite, 1941”

PROKOFIEFF
(Born April 23, 1891)

Assigned opus number 90, this suite was composed in July, 1941 as a tonal canvas of the second World War. It has three sections: In Battle (Allegro tempestoso), Night (Lento), and For the Brotherhood of Peoples (Andante maestoso).

Miaskovsky made a four-hand piano arrangement of the music following its orchestration, and the suite was used as a score for the film, “Partisans of the Ukrainian Steppes.”

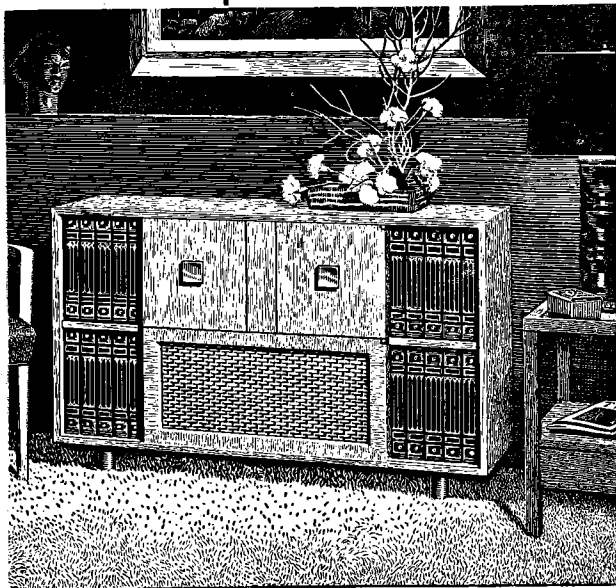
Prokofieff is quoted in his biography, by Israel Nestyev, as saying

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this about the composition:

"The first part is a scene of fiery battle, heard by the auditors both from afar and on the very battle field; in the second part there is the poetry of night, through which pours the tension of approaching battles; the third part is a triumphantly lyrical hymn of victory and of the brotherhood of all peoples."

The American publisher of the work says of it: "The first symphonic composition that appeared in the Soviet Union after the outbreak of hostilities was this suite." It was followed by the opera, "War and Peace."

Mr. Mahler discovered the Suite this season and obtained first western hemispheric performance rights for the Erie Philharmonic Orchestra.

Alexander Nevsky, Cantata

PROKOFIEFF

This cantata for mezzo-soprano, chorus and orchestra tells the story of the defense of Novgorod by the Russians under Prince Nevsky against the invading Knights of the Teutonic Order near Pskov, in 1242.

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Nevsky first was composed as a score for the Eisenstein film, Alexander Nevsky, and was revised and re-orchestrated in 1939 for its first performance in Moscow in April, 1939.

Prokofieff ran counter to his tendency in his later works toward an economy of orchestral color when he composed this cantata, for it abounds in a wealth and abundance of rich, bold coloration, imagination and expression. It is rated by most critics as being one of the composer's greatest works. It is purely descriptive and theatrical, with a complex musical construction.

In the music, the German invader is characterized as inhuman, bestial and barbarous, as against the bravery, sorrow and stern fiber of the Russian defenders.

There are seven sections: Russian under the Mongolian Yoke, for orchestra alone; It Happened on the Neva River (Song about Alexander Nevsky), for orchestra and chorus; Crusaders in Pskov, with chorus; Arise Ye Russian Folk, with chorus; The Battle on the Ice, with chorus; Field of the Dead, with solo mezzo-soprano, and Alexander's Entry into Pskov, with chorus.



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State at Seventh

Symphony Highlights . . .

Tonight the Erie Philharmonic Society presents the seventh and final concerts of its current season, and with this final concert there is a feeling of both sadness and joy. Sadness because it marks the end of a brilliant musical season and joy because it has meant a new and satisfying musical experience to many citizens of our community. It is also gratifying to realize that during this current season hundreds of men, women and children have in some way contributed to the growth and success of the re-organized Philharmonic Orchestra.

Last spring, when a few civic spirited and music minded citizens contemplated the Society's re-organization, needless to say, they were faced with fears and apprehensions. Yet they had assurance and vision and above all faith in the people of Erie, and so, the Erie Philharmonic Orchestra, within a short time was firmly established in the hearts and minds of all.

Within the short space of six months, we have not only experienced enjoyment and satisfaction of hearing "Great Music" in outstanding performances, but the added thrill of seeing our endeavors receiving national recognition by the magazines and newspapers of our country. It is appropriate, therefore, at this time that we express our deep appreciation to Fritz Mahler and the Orchestra Members, to the Board of Directors, for their vision and their determination to make our city music conscious. Also our many thanks to the Women's Auxiliary for their support and their interest in all the activities of the organization. We are also deeply grateful to both of our newspapers and to the radio stations for their enthusiastic support and understanding; and to our many patrons and members past and future, as we earnestly hope for their continued faith in the growth and development of the Philharmonic Orchestra. Last but not least we would like to express our heartfelt appreciation to our wonderful audience, who followed the performances of classical and contemporary music with equal enthusiasm and keen understanding.

According to tabulations of the recent questionnaires answered by nearly 1500 Philharmonic and former Civic Music members, about 85% affirmed that the programs of the Philharmonic Orchestra were "Well Balanced." For this declaration we are indebted to Mr. Mahler, and we are grateful to him for his discriminate choice of program, and to the Orchestra for their excellent performance. We thank them wholeheartedly for their part in making this first season a memorable year of music for the Erie Philharmonic Society.

* * *

COMING EVENTS:

On Monday and Tuesday nights of April 19th and 20th the first Pops Concert of the Erie Philharmonic Society will be sponsored by the Villa Maria College. It is the hope of the Society to create more interest in the lighter kind of music and possibly to plan a series of Pops Concerts in the near future. The Viennese music of the Strauss era particularly, lends itself to the light and informal moods of a

Alexander NEVSKY Cantata

TEXT

I. Russia under the Mongolian Yoke. In the middle of the thirteenth century the Tartars invaded Russia, and a pall of stillness and desolation descended upon the land. This period of oppression is expressed in a sombre movement for orchestra alone. There is a persistent repetition of two notes in the bass, while a plaintive shepherd's melody is heard in the distance. The music sounds a note of heaviness and despair.

II. Song about Alexander Nevsky. The chorus sings in noble tones about the heroic deeds of Alexander and how he defeated the Swedes on the River Neva. This is in the style of the old Russian epic poems by Linas. The middle section, in faster tempo, has an impelling forward motion, as if the people were anxious to move against the foe.

Yes, 'twas on the River Neva it occurred,
On the Neva's stream, on the waters deep
There we slew our foes' pick of fighting men,
Pick of fighting men, army of the Swedes.
Ah! How we did fight, how we routed them!
Yes, we smashed their ships of war to kindling wood.
In the fight our red blood was freely shed
For our great land, our native Russian land.
Where the broadaxe swung was an open street.
Through their ranks ran a lane where the spear was thrust.
We mowed down the Swedes, the invading troops,
Just like feather-grass, grown on desert soil.
We shall never yield native Russian land.
They who march on Russia shall be put to death.
Rise against the foe, Russian land, arise!
Rise to arms, great town Novgorod!

III. The Crusaders in Pskov. To the accompaniment of heavy, almost cruel-sounding chords in the orchestra, the chorus sings an ecclesiastical theme to a Latin text. By the clever combination of gregorian cadences, crushing modern harmonies and fanfares for the brasses, Prokofieff paints a musical picture of the grim, fanatical Teutonic Knights, still posing as crusaders, but imbued with the spirit of conquest. An orchestral interlude in the middle of this movement depicts the mourning of the Russian people for those who were slain in battle by the attacking Germans.

Peregrinus, expectavi, pedes meos, in cymbalis.

IV. Arise, Ye Russian People. In fervent, dynamic tones, the people of Russia are exhorted to rise up in battle and drive the foe from their land. In the middle portion, the women appeal to the men to rally around Alexander and drive the enemy out.

Arise, to arms, ye Russian folk, in battle just, in fight to death.
Arise, ye people free and brave, defend our fair, our native land.
To living warriors high esteem, immortal fame to warriors slain.
For native home, for Russian soil, arise, ye people, Russian folk.
Arise, to arms, ye Russian folk, in battle just, in fight to death.
Arise, ye people free and brave, defend our fair, our native land.
In our Russia great, in our native Russia no foe shall live.
Rise to arms, arise, native mother Russia!
In our Russia great, in our native Russia no foe shall live.
Rise to arms, arise, native mother Russia!
Arise, to arms, ye Russian folk, in battle just, in fight to death.
Arise, ye people free and brave, defend our land, Arise, Arise.
No foe shall march 'cross Russian land, no foreign troops shall
Russia raid.

Unseen the ways to Russia are.

No foe shall ravage Russian fields.

Arise, to arms, ye Russian folk, in battle just, in fight to death.

Arise, ye people free and brave, defend our land, Arise, Arise.

V. The Battle on the Ice. This, the most exciting and realistic of the seven pictures, depicts the battle between the Teutonic Knights and the Russians on the ice of Lake Chud. The distant stamping of horses' hoofs comes nearer and nearer, and the trot accelerates into a gallop. The hated Latin theme of the crusaders is heard as the knights 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 cymbalis.

Vincant arma crucifera! Hostis pereat!

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

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 and orchestra.

I shall walk upon the field of death,
I shall go across the snow-clad field,
I shall look for valiant warriors there
Those to me betrothed, stalwart men and strong.

One lies cold where sabres mangled him
Here lies one struck down by an arrow shaft
From their wounds warm red blood like the rain
was shed

On our native soil, on our Russian fields.
He, who fell for Russia, gave his noble life
He'll be blest by my kiss, on his dead eyes
And to him, brave lad, who remained alive,
I shall be a true wife, a loving friend.

I shall walk upon the field of death,
Earthly charm and beauty soon fade and die
I'll be wed to the bravest man
Harken warriors all, harken to my cry!

VII. Alexander's Entry into Pskov. In a powerful triumphant finale, the chorus and orchestra merge in a mighty hymn of victory, not only celebrating the victory of Alexander Nevsky, but also the future triumphs over any foe who shall invade Russia.

In a great campaign Russia went to war.
Russia put down the hostile troops.
In our native land no foe shall live.
Foes who come shall be put to death.
Celebrate and sing, native mother Russia!
In our native land foemen shall not live.
Foes shall never see Russian towns and fields.
They who march on Russia shall be put to death.
In our Russia great, in our native Russia
No foe shall live.
Foes who come shall be put to death.
Celebrate and sing, native mother land!
To a fete in triumph all of Russia came.
Celebrate, rejoice,
Celebrate and sing, our mother land.

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Joan Peebles...

This evening's soloist is well known throughout the music world. We are fortunate to have such a renowned person living so near to Erie. Miss Peebles, a resident of Titusville, was born of Scottish parents after they had moved to British Columbia, Canada. There she received her early education and climaxed it by winning the Gold medal of the British Columbia music festival. Later she studied in Chicago, at the Eastman School of Music in Rochester, N. Y., and finally Europe.

She has appeared with the Boston Symphony, Rochester Civic opera, Toronto Symphony, Cleveland Symphony orchestra, Chautauqua Symphony, Philadelphia La Scala opera, Ann Arbor Festival chorus, Chautauqua opera, Detroit Civic opera, Worcester Festival and Rochester Philharmonic.

Miss Peebles performs not only major works for the alto voice, but the important contralto and mezzo soprano roles from the French, German and Italian operas as well.

We are also pleased to announce that Miss Peebles will appear with the Erie Philharmonic next season.



JEAN:

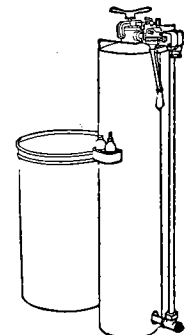
Isn't it too bad this wonderful concert series has to end? I've enjoyed so much sending you these little notes. Tom sniffs at them from his lofty masculinity, but I notice he still loves to splash lather all over the mirror when he shaves and he is Johnny-on-the-Spot when our Uniflow softener needs regenerating. Could be he has his eye on the big saving in soap and plumbing repairs!

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O. L. GRENDER

Directors of the Choruses

For the past seventeen years O. L. Grender has been recognized as one of the foremost choral conductors of the nation. A graduate of St. Olaf College in 1926, he achieved national fame as tenor soloist with this famous choir, at one time having sung at the Metropolitan Opera House with the "Standing Room Only" signs displayed. After his graduation he toured the nation as first tenor in a nationally famous quartet.

In 1931, with the highest recommendation of Morten J. Luvaas, he was engaged as choral director of Academy and Strong Vincent High Schools. He again received national acclaim when he presented the Academy A'cappella Choir at New York's famous Town Hall. This is the only high school chorus ever to appear there.

He has presented both the Strong Vincent and Academy Choirs on the networks of N.B.C. and C.B.S. and still has a standing invitation to appear with any group that he directs.

He is now choral director of the First Baptist Church, the Zem Zem Chanters, and the Siebenbuenger Singers in addition to several groups at Academy High School.

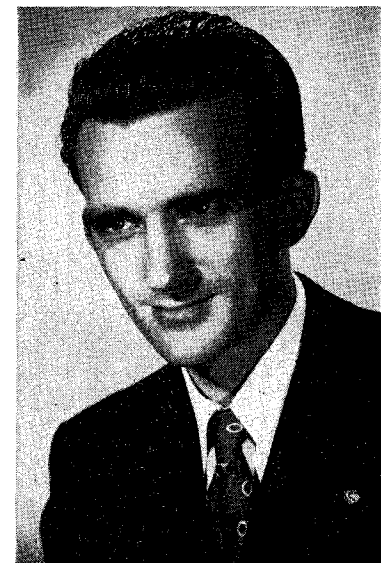
* * *

A member of that famous A'cappella choir of Academy, J. David Burger received an inspiration to follow in the footsteps of Mr. Grender. After graduating, he majored in Organ under the tutelage of Dr. Walter Baker at Curtis Institute in Philadelphia. In addition to training in Philadelphia, he attended summer courses at New York, Chautauqua, and Sacramento, California. He studied at Christiansen Choral School under Olaf Christiansen of St. Olaf College. At present, Mr. Burger is choral director at Westminster Presbyterian Church and is music consultant for Reliable Radio, Inc.

While teaching at Mercyhurst and Gannon College, Mr. Burger realized the need for a civic chorus providing an outlet for talented young people. He directed the formation of the Erie Harmonic Choristers.

So tonight we are seeing and hearing more than just two choruses combining their efforts, it is the realization of a dream of a student under a fine teacher — —

J. DAVID BURGER



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