Season 1947-1948

Erie Philharmonic Society

Fritz Mahler
Musical Director

Strong Vincent Auditorium

Seventh Concert — April 5-6, 1948
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AUXILIARY HIGHLIGHTS
No, it's 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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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

The official piano of the Erie Philharmonic Society is the STEINWAY, represen-
ted in Erie exclusively by the Winter Co. Evening concerts will start promptly
at 8:30 P. M. No one shall be admitted while the orchestra is playing.
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 fête in the home of burgomaster of Salzburg, Sigmund Haffner.

As a symphony, the work received its première 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
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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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 of our members. 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 discriminating 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
AUXILIARY HIGHLIGHTS (Continued from Page 3)
Fritz Mahler, who will play the hauntingly beautiful Strauss waltzes, and Johnny Helmbach's modern dance orchestra. You should know that table space will also be provided for those, who wish to sit comfortably and just listen to the melodic music, transporting them literally into romantic Vienna, whose old world atmosphere will be caught by means of clever decorative devices. Yes, you know all about the treat in store for you on April 9th, and don't forget that the proceeds from this first project sponsored by the Women's Auxiliary will of course go to the support of the Erie Philharmonic Society, and will open the membership drive scheduled for the following two weeks.

* * *

The first regular meeting of the Auxiliary on March 4th faithfully fulfilled the promise of the organization to make these gatherings both enjoyable and musically instructive. Herbert Sorkin, concert master of the orchestra, accompanied by Mrs. Juno Geiger, entertained those present with several violin selections, a panel of experts answered questions about the orchestra, and refreshments were served during the social hour, which followed.

* * *

The next regular meeting will be held on April 28 at the Y. W. C. A. at 8 p. m. and is in charge of Miss Isadore Switzer. A cordial invitation is extended to all those interested in thus helping to support the orchestra to attend this meeting. The dues of $1.00 may be paid at that time or mailed to Miss Hermine Bauhuard, Treasurer, 137 E. 7th Street. We are happy to announce that the Auxiliary now has over 175 members, and we hope to increase this number.

popular concert. Mr. Mahler, himself a former Viennese, will ably convey the spirit and the gaiety of "A Night In Vienna." The soloists for the Pops Concert will include Herbert Sorkin, concert master of the Philharmonic and Anne Bollinger the noted young soprano. The program will be as follows:

(1) Suppe Overture to "The Beautiful Galathea"
(2) Kreisler Liebesleid
    Liebesfreud
    Caprice Viennois
    Herbert Sorkin
(3) Strauss Emperor Waltz
    Pizzicato Polka
    Radetzky March
(4) Offenbach Overture to "Orpheus in Hades"
(5) Strauss Czardas from "Rosalinda"
    Saffi's Aria from "Gypsy Baron"
    Kalman Song from "Countess Maritza"
    Anne Bollinger
(6) Strauss "Tales from the Vienna Woods"

* * *

The Young People's Concert on Saturday, April 17th at 2:30 P. M. will be sponsored by the Junior League of Erie. It is with great satisfaction that we announce the beginning of a project which is of great interest to the Erie Philharmonic Society. The Young People's Concert will be specifically designed to interest our children in music and to stimulate their listening interest. To listen to music is to enjoy music, and to enjoy music is an incentive to study a musical instrument or to perfect the instrument the child is already playing. Mr. Mahler has chosen the following program for the first Young People's Concert at Strong Vincent Auditorium.

(1) Mozart Overture to "The Marriage of Figaro"
(2) Grieg From the Music to "Peer Gynt"
    a. Anitra's Dance
    b. In The Hall of the Mountain King
(3) Kleinsinger Tubby The Tuba
    Narrator: Wilanne Schneider
(4) Tchaikowsky From the "Nutcracker" Suite
    March
    Russian Dance
    Chinese Dance
    Waltz of the Flowers
(5) Rimsky-Korsakov Spanish Caprice
**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 Linnits. 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 compounding of gregorian cadences, crushing modern harmonies and fanfares for the brasses, Prokofiev 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 symbals.  
Arise, Ye Russian People.  
In fervent, dynamic tones, the people of Russia are exhorting 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 a 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 symbals.  
Vincit arma crucifera! Hostis pereat!  
Peregrinus, peregrinus, expectavi, pedes meos, in symbals.

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 vigilant 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 troopers.  
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 foesmen 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 reknowned 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 climaxxed 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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For the past seventeen years O. L. Grendr 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 Siebenburger 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 — —

O. L. GRENDER

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The Musical Picture for This Month

The ERIE PHILHARMONIC ORCHESTRA with FRITZ MAHLER

present

"A NIGHT IN VIENNA"

THE ORCHESTRA'S FIRST "POPS" CONCERT

featuring

ANNE BOLLINGER, Soprano
HERBERT SORKIN, Violinist

sponsored by the

VILLA MARIA COLLEGE AND ALUMNAE ASSOCIATION

STRONG VINCENT AUDITORIUM
MONDAY and TUESDAY EVENING — APRIL 19-20
8:30 P. M.

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