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1940-01-0003

Erie Philharmonic Society

Ninth Season—1940-1941

Third Orchestra Concert



Strong Vincent High School

Wednesday Evening, at 8:30

May 7, 1941

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Erie Philharmonic Society

Ninth Season—Third Orchestra Concert
May 7, 1941
8:30 P. M.

PROGRAM

Sonata No. VIII, for Violin and String Orchestra **Veracini—Respighi**

Arranged by Howard J. Schilken

- | | |
|----------------------|-------------|
| I. Andante | III. Adagio |
| II. Allegro maestoso | IV. Allegro |

Conducted by Howard J. Schilken

The Violin Solo part is played by Sylvia Galinsky,
Mrs. Howard J. Schilken and Paul G. Smith

“Carmen”—Ballet Music from Act IV **Bizet**

— INTERMISSION —

Overture—“Fingal’s Cave,” Op. 26 **Mendelssohn**

“Les Preludes”—Symphonic Poem No. 3 **Liszt**

Waltzes—“Wiener Blut,” Op. 354 **J. Strauss**

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and NO ONE will be admitted to the Auditorium during the playing of a number.

PRESERVE THIS PROGRAM. References will be made to these notes in later programs.

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addressed to John R. Metcalf, Wolf Rd., R. D. 1, Erie, Pa.

PROGRAM NOTES

These notes are arranged with a view to presenting the subject matter in its most logical order. Topics are indicated in heavy-faced type, to assist the reader in selecting for early perusal those portions most helpful to an understanding of the music.

Sonata No. VIII, for Violin and String Orchestra

Francesco Maria Veracini

Born at Florence, Italy, about 1685; died in 1750, probably at Pisa, Italy, possibly at London

The composer, known as "Il Fiorentino (The Florentine)" was possessed of remarkable musical originality and sound musicianship, and was regarded as the greatest violinist of his time. He had excellent training from his uncle, Antonio Veracini, one of the most eminent and influential musicians of his time; a great violinist and a composer of sonatas, mostly for stringed instruments, in which he materially advanced the formal structure of the sonata toward that established by Haydn (1732-1809).

While still a young man he seems to have settled in Venice, but was off for long periods on tours and lengthy sojourns in other cities. His first trip to London occupied the whole year of 1714; there he led the Italian Opera at the King's Theatre, playing solos between the acts, and giving many concerts, one of which, on April 22, was "an Extraordinary concert of Music both vocal and instrumental of his own compositions, viz., several solos for violin never performed before."

In 1716 he was back in Italy. The Elector of Saxony visited Venice in that year, and a feature of the entertainment arranged in his honor was to have been a contest between Veracini and his contemporary Tartini (1692-1770), whose reputation as a virtuoso, too, was spreading, and who had already composed the famous "Devil's Trill." Tartini went to hear his rival play at Cremona before the contest, and was deeply dis-

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tressed and mortified to discover that Veracini surpassed him in many ways, particularly in his command of the bow. He therefore avoided the contest and at once went into retirement to devote his entire time to assiduous practice until he had acquired the mastery he desired, after the style and method of Veracini.

In 1720 he accepted the appointment as solo-player to the Elector of Saxony at Dresden. In 1723 he went to Prague, and on to Italy. In 1735 he was back in London, making a great name as a composer. His opera "Adriano" was produced "by his Majesty's command" on Nov. 25 at the King's Theatre with a distinguished cast, and made a great success. He was in London again in 1745 when youthful Charles Burney (1726-1814), later Dr. Burney and one of the most famous music historians, heard him lead an orchestra and was deeply impressed with the bold style of this veteran, then 60 years old. (In those days the harpsichordist lead the orchestra as he played, or if this instrument was lacking, the principal violin player functioned in this way).

His compositions include many sonatas and concertos for various string combinations and for flute and violin, solo pieces, two cantatas and other vocal pieces, and besides "Adriano," two other operas for his last London engagement.

THIS SONATA was written for violin solo and strings. It is an excellent example of the sonata form of its period. Ottorino Respighi (1879-1936) the eminent modern Italian composer, arranged it for violin and piano, enriching its harmonies yet preserving its original classic flavor. This version, Howard J. Schilken has transcribed for solo violin and string orchestra, meeting most skilfully the problems presented in adapting Respighi's purely pianistic idiom to the new medium, such as those of voice leading and harmonic distribution. The movements are—

- I. Andante, 8-8 time.
- II. Allegro maestoso, 4-4 time.
- III. Adagio, 8-8 time.
- IV. Allegro, 4-4 time.

The first and third movements are strict transcriptions of Respighi's version, but Mr. Schilken's treatment of the second and fourth is free and harmonically independent of Respighi's.

"Carmen"—Ballet Music from Act IV **Alexandre Cesar Leopold Bizet,**

Born at Paris, France, October 25, 1838; died at Bougival, near Paris, June 3, 1875

Born at Paris, France, October 25, 1838; died at Bongival, near Paris, June 3, 1875

CARMEN was first produced at the Opera Comique in Paris, March 3, 1875. The libretto by Meilhac and Halevy is taken from Prosper Merrimee's novel of the same title, which is closely followed. Though the brutal and sensual elements so boldly exploited in the original tale are considerably tempered in the libretto, they were still a bit too much for the refined tastes of the French public of that day. Critics and audiences alike found the story too coarse, too commonplace, too immoral, and the music radical, too little Spanish and gypsy, and too Wagnerian (when anything even remotely suggestive of the German Wagner was anathema to a Frenchman). It met with storms of abuse, and all agreed it would not long be heard. Only very gradually did its merits come to be recognized; and strangely enough, not until after its phenomenal success in conservative London—where it was produced in 1878 with Minnie Hauck in the title role—did its real vogue begin in France.

Now "Carmen" is firmly established as one of the two or three most popular

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operas—and with complete justification, for here one of the greatest librettos and one of the greatest scores are united in a supreme masterpiece. Indeed, no less an authority than Puccini ranks it as one of the four greatest operas, the other three being Wagner's "Die Meistersinger," Moussorgsky's "Boris Godounov," and Bellini's "Norma."

Bizet had always been a prodigious worker; fourteen and fifteen hours a day at composing, and beside this, teaching, proof reading, and so on, were his regular routine for long weeks on end. All this undermined his health. The crushing disappointment and distress he suffered at the reception of "Carmen," though his own faith in it and its future was unshaken, brought on a heart affliction from which he died, in his devoted wife's arms, just three months after the premier of his masterpiece.

It is impossible to conceive what a loss the world sustained in his passing at the early age of thirty-six. The evidences of his genius that we have, not alone in "Carmen" but in other works as well, lead one to speculate as to whether, given a normal span of life, he might not have been the greatest operatic composer of all time.

THE STORY takes place in and about Seville; the time is 1820.

ACT I. The scene is a square in Seville. At the rear is a bridge, at one side a cigarette factory, at the other side a guardhouse of the dragoons. The new guard detail arrives—of which Zuniga is the captain and Jose the sergeant—and the ceremony of changing the guard is performed. At noon the workers come out of the factory to join the crowd loitering about—and last of all Carmen, a beautiful, impetuous, passionate, fickle, gypsy girl, endowed with all the wild graces of her race. She is at once the center of attraction, but Jose catches her fancy. She tosses him a nosegay, answers his surprise with an ardent glance, then turns and flees. The workers repair to their tasks, the soldiers within the guardhouse.

Suddenly there is a commotion in the factory. Carmen has stabbed another girl! Zuniga orders Jose to arrest her. But Jose is an easy prey to her beguiling. She hints that she loves him. As he leads her away across the bridge, he allows her to push him back violently, and aided by others blocking the way, she escapes.

ACT II. About a month later. It is evening at Lillas Pastia's Inn outside Seville, a place frequented by gypsies, smugglers, and a generally questionable clientele. The gypsies sing and dance. Zuniga is there, seeking to win Carmen's favor for himself,

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but she is indifferent. At length he tells her that Jose, who has been thrown into jail for letting her escape, is again free. She shows her concern. Soon he departs, intimating that he will try other tactics to win her.

Now the idol of the bull ring arrives—the great Escamillo—and is boisterously greeted. Carmen remains apart, for she is now expecting Jose,—for the time being at least the sole object of her lavish though inconstant affections. But the torero sees

her, and loses not time in trying to woo her. She is cold to him. Now Jose is heard approaching, singing; he has come to find Carmen instead of reporting to his command. Fervently she greets him; considerably the others leave that they may alone. Before long a distant bugle call is heard, and Jose tells Carmen he must return to his barracks for the night. She becomes angry and disdainful that he should even think of leaving her. Jose is torn between his sense of duty and his infatuation. After a violent altercation between them, he decides he must return to his command. An agonized farewell, and he turns to go. A knock at the door! Quietly the gypsies reappear. No one answers. The door is forced. Zuniga! He sees Jose, chides Carmen for choosing a mere soldier when a captain's to be had, and orders Jose to be off. Jose resents this insult and draws his sword. The captain accepts the challenge, but at a sign from Carmen the gypsies seize and disarm him, then take him away. Jose, now in a serious predicament from his insubordination, has little choice but to throw in his lot with the gypsy band.

ACT III. A wild spot in the mountains at night. Wrapped in their cloaks, some of the band are gathered around the fitful campfire. Some are on guard. From time to time, furtively, figures come slinking in bearing sacks of contraband. Jose is there, silent and morose; the training of a soldier has made it hard for him to embrace the lawless life of the gypsies. Carmen, already tiring of his apparently divided loyalty, upbraids him. He says he has been thinking of his mother. Well, he had best go to her—the trade of the gypsies is not for such as he.

Someone is heard approaching the camp, and Jose calls out a challenge. It is Escamillo who replies. Recognizing the visitor, Jose welcomes him, saying he ran a fearful risk in coming to their retreat. Escamillo replies he seeks a lady, and any man would be unworthy who would not risk his life for his lady. Jose asks her name. "Carmen", is the reply,—"Yes, she loved a soldier who deserted for her—but that is all past now—gypsy loves do not last half a year." Jose warns that one who steals a gypsy love must pay by the knife. "Good; then you are that dragoon." "Yes." They draw their knives and fight desperately. Escamillo's blade snaps. Jose is about to strike him down when Carmen herself stays his arm. Escamillo thanks her for saving him, and says to Jose that for this time they are even, but will meet again,—and let it be soon, for one must win. Jauntily he invites all the band to come to see him in the bullring that week in Seville, adding with meaningful glance at Carmen, "All who love me will come."

Now Jose's childhood sweetheart, Micaela, is brought in. She is frightened, but resolute in her mission to reach the smuggler's retreat to tell Jose that his mother is dying and wants to see him. Carmen tauntingly urges him to go. He hesitates only a moment, but swears to Carmen that he will not give her up short of death, for ties bind their hearts that may be fatal, but are themselves undying.

ACT IV. Outside the ancient amphitheatre in Seville, the day of the great bullfight. A multitude is on hand to see the wonderful Escamillo in his bloody encounters—soldiers, gypsies, townsfolk, peasants, officials—all in brightest raiment and gayest mood—a scene of high festivity. There is dancing and singing. Then comes the procession of the bullfighters, and last of all Escamillo, escorting Carmen. They pledge their eternal love. Soon all have entered the Arena—all except Carmen, who has been warned that Jose is about. For all her faults, she is neither liar nor coward, and she will have it out with him then and there. Jose now approaches her.

The scene between them is thrilling and terrifying—Jose fervidly pleading with her to return to him, Carmen refusing, growing constantly more excited as the rising tumult within the arena testifies to Escamillo's successes, and making no effort to conceal her delight. As his resentment is aroused Jose threatens her. She defies him, tearing from her finger a ring he had given her and throwing it at him. This is the unbearable goad: mad with jealousy and stark despair, he rushes toward her. She attempts to escape into the arena; Jose overtakes her just at the gate and stabs her to the heart. She falls, and as the gay crowd comes pouring out into the square, she dies. Jose, utterly distracted, sinks to his knees beside her: "You can arrest me now! 'Twas I who murdered her!—Ah! Carmen!—My Carmen!—My beloved!"

THIS MUSIC accompanies the festivities and dancing outside the amphitheatre just before the bullfight. The pieces are—

I. Chorus. *Allegro deciso*, 3-4 time. The chorus parts are played by a portion of each string section, the orchestra string parts by the remainder.

II. *Farandole*. *Allegro vivo e deciso*, 2-4 time.

III. *Balabile pastorale* (a pastoral dance). *Andantino*, 3-4 time.

IV. Gypsy Dance. *Andantino molto*, 4-4 time: *Quasi allegretto*, 4-4 time: *Allegro non troppo*, 3-4 time: *Allegro*, 6-8 time: *Presto*. The alternations between major and minor modes are highly effective.

Overture, "Fingal's Cave," Opus 26

Jakob Ludwig Felix
Mendelssohn-Bartholdy

Born Feb. 3, 1809, at Hamburg: died Nov. 5, 1847, at Leipzig

Some eight or ten miles to the west of Mull, off the coast of Scotland, the island of Staffa stands solitary in the Atlantic ocean—one of the smallest and yet one of the most famous of the Hebrides group. That which brought fame to Staffa is the cavern which inspired Mendelssohn to the composition of this piece. Fingal's Cave, thirty-three feet in width, and almost twice that height, is penetrable for a distance of more than two hundred feet, the sea forming its floor. Mendelssohn visited Scotland in 1829 with his friend Klingemann as his fellow-traveler, and they made an expedition to Staffa and its famous basaltic cave in August. Then, as now, the voyage was accomplished by steamer, but the vessel was anchored some distance from the island, and the cave was reached in small boats. Klingemann described this visit in a

letter dated August 10, 1829: "We were put out in boats," he wrote, "and lifted by the hissing sea up the pillar stumps to the celebrated Fingal's Cave. A greener roar of waves surly never rushed into a stranger cavern—its many pillars making it look like the inside of an immense organ, black and resounding, and absolutely without purpose, and quite alone, the wide gray sea within and without." Mendelssohn said little in description of his experiences at Staffa, but what he said was full of import. "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." And Mendelssohn, writing to his family in Germany, set down twenty-one measures of the overture, the opening portion of which occurred to him and was written down in the cave itself. Ferdinand Hiller was told by Mendelssohn that the "Fingal's Cave" overture had its general form and color suggested by the sight of the cavern, and Hiller narrated the following incident, which occurred the evening of Mendelssohn's return from Staffa: "The same evening he and his friend Klingemann paid a visit to a Scotch family. There was a piano in the drawing room, but it being Sunday, music was utterly out of the question, and Mendelssohn had to employ all his diplomacy to get the instrument opened for a single minute, so that he and Klingemann might hear the theme which forms the germ of that original and masterly overture."

THE OVERTURE was begun at Coed Du, the residence of John Taylor, a wealthy mine-owner, near Mold, in Flintshire, Wales, where he had gone for a visit.

During his Italian travels in 1830 Mendelssohn worked assiduously at the "Fingal's Cave" Overture. On December 10 he writes to his father that he intends to finish the work next day as a birthday present to him, but the MS. score bore the date "December 16, 1830, at Rome." Although the last note had been set down, Mendelssohn was not satisfied. "The middle portion," he wrote from Paris, January 12, 1832, "is too stupid, and the whole working out smacks more of counterpoint than of train oil, sea gulls and salt fish, and must be altered."

On May 14 of the same year the revised overture was brought out at a Philharmonic concert in London, this having almost certainly been its first production. The work, still in manuscript, was entitled on the program, "Overture to the Isles of Fingal."

The "Fingal's Cave" overture originally was dedicated to the Philharmonic Society, but the printed score is inscribed to the Crown Prince of Prussia, afterwards Frederick William IV.

Fionn, or Fingal, is the principal figure in the Gaelic legends about the Fenian tribes, or Fianna—in Irish, Feinn or Feinne. He probably did actually live, in the latter half of the 3rd Century, and seems to have been a commander of mercenaries. His son was Ossian, or Oisín, the semi-historical bard and warrior, and was the supposed author of the "Fingal" poems published by MacPherson in 1760-63; but it is now generally admitted that MacPherson himself compiled and in part wrote, these works.

Mendelssohn was curiously undecided as to the title of his overture. The name "Fingal's Hoehle" ("Fingal's Cave") was placed on the published score, but on the orchestral parts "Hebrides" was printed. And in some of his letters Mendelssohn called it "Einsame Insel" (The Solitary Island"), and at the Gewandhaus (Leipzig), at which the work was performed December 4, 1934, the overture was put down in the program as "Ossian in Fingal's Hoehle."

The Music. This work is in the typical overture form, an abbreviated version of sonata form—introduction, exposition with first and second subject, development, short recapitulation of subjects, coda. This Overture has no introduction.

It opens (*Allegro moderato*, 4-4 time, B Minor) with the first and principal



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subject, that suggests the rise and fall of the sea in the Cave, and there occurred to Mendelssohn. Violas, cellos and bassoon present it to sustained thin chords in violins and woodwinds. Violas take it, as violas and cellos introduce a restless, rapid figuration also suggestive of the sea, which persists in some form almost ceaselessly to the end, in some part of the strings. The principal subject thus develops at some length, and when it returns to the low strings, the woodwinds have a counter-theme. Then this is carried on alone for a few measures. **Second subject** appears in cellos, bassoons and clarinets, to the figuration in violins and violas, and then is taken by violins.

With a great intensification of feeling comes the **DEVELOPMENT**, which is devoted almost entirely to the principal subject, with only a single reference to the second subject about halfway through. Following a section of much spiccato and pizzicato comes a climax, then the very brief **RECAPITULATION** with first subject in cellos and basses, second subject following as a duet of clarinets. The **CODA** (*Ani-mato*) begins with a trill on violins leading to a short new theme; principal subject appears, and this material and the rapid figurations carry on with ever mounting excitement to the end.

“Les Preludes”—Symphonic Poem No. 3 Franz (Ferencz) Liszt

Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, Germany, July 31, 1886.

Alphonse Marie Louis de Prat de Lamartine (1790-1848) is remembered chiefly as an eminent French poet and historian, yet much of his life was devoted to politics and diplomatic pursuits, and after the revolution of February 24, 1848, which overthrew Louis Phillipe, he became for a brief span one of the leaders in the provisional Republican government which followed. But the political ferment seething throughout the country made the tenure of any party or individual, or even of the government, very precarious. In an election held the following December, under the Constitution of 1848 which Lamartine had helped to write, and in which election he was a candidate for president, the peasants voted overwhelmingly for a name that to them meant order at all costs—Napoleon—now born by Louis Napoleon. With his victory France was started on her way toward the Second Empire. Lamartine's influence was completely dissipated, and he retired to literary pursuits for the remainder of his life.

Long before these events—in 1820—appeared the first of his works to be published, a volume of poems and essays, “Meditations, Poetic and Religious.” In 1823 came another series, “New Poetic Meditations,” the fifteenth of which provided Liszt

with the literary plan or “program” of this symphonic poem, and whose title it bears—

Les Preludes. Liszt did not use Lamartine's full text, certain portions being sufficient to serve his artistic purpose, and to set forth the meaning of the whole. They are printed in the score and may be translated thus—“What else is our life but a series of Preludes to that unknown song of which the first and solemn note is intoned by death?—Love creates the enchanted dawn of every life; but whose is the destiny wherein the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fair illusions, whose fatal thunderbolt consumes its altar,—and to whom belongs the cruelly wounded soul, emerging from one of these tempests, that does not seek to soothe its memories in the calm serenity of country life? Nevertheless Man does not easily resign himself to long enjoy the beneficent content which at first beguiled him in the lap of nature, and when ‘the trumpet has sounded the signal of alarm’, he hastens to the post of danger whatever may be the conflict that calls him to its ranks, so that in the strife he may retrieve the full consciousness of himself and complete command of his powers.”

This entire composition is built up from just one motive, which is the germ of every important theme,—and motive and themes are transformed, developed and given various qualities and characterizations and colorings—all according to the requirements of the moods and action of the literary plan. Strings begin with it—two notes plucked, the next three played with bows—and every significant musical idea is derived from it. The portion that in the beginning is bowed,—the three-note figure—is heard frequently by itself, and also in several developed forms.

The analogy of text with music is very clear. The first and solemn note is intoned at once—and then are we not allowed to hear a little of the song beyond that first and solemn note? (The plucked notes—then the bowed figure and its continuation, downward and upward—ending when flutes echo the bowed figure.) This theme is dwelt upon and developed, acquiring much power as it leads to its first transformation. (*Andante Maestoso*, 12-8 time. The theme in low woodwinds, brasses and strings, to sweeping arpeggios in high strings.) Surely this must be Man in the strength of his youth, bold and confident of physical prowess—as yet untouched by and heedless of any of the tenderer emotions.

The mood softens presently as awakening “Love creates the enchanted dawn of life” (9-8 time.) A new form of the theme in second violins and cellos, first violins continuing the arpeggio accompaniment, now much subdued. Presently a horn joins in, and continually basses and bassoon murmur the bowed figure, slightly extended. After four statements of the theme in this form, the mood changes again (12-8 time.) oboe and clarinets adding their voices to the song. As this dies away, cellos and basses hint the bowed figure just twice and then Man succumbs to the “first delights of happiness.” The theme (horns and muted violas) is considerably changed rhythmically, and in outline by reducing the intervals between its successive notes—but it is still the theme. Violins play a delicate, weaving melody and the harp has soft, broken chords (its first entry since the early moments of the poem.) Delight becomes ecstasy (more of the orchestra takes up the theme, violins and flutes have a brief counter theme) and Man is lulled into rapturous content, even to oblivion of the hard realities of life (woodwinds and strings in dialogue, ending with the bowed figure played by a flute.) But the hard realities will not be denied. The turmoil that is much of life approaches. (Rumblings in cellos and other strings, a new development of the bowed figure, and echoed by clarinet. *Allegro ma non troppo*, 2-2 time.)

And now the maelstrom whose “mortal blast dissipates fair illusions”, whose “fatal thunderbolt consumes the altar” breaks upon Man almost before he can brace himself to meet it, and he is engulfed. (The motive in trombones and low strings, a broken and turbulent action in the rest of the orchestra. *Allegro tempestoso*, 12-8

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time.) This is no storm of wind and cloud, but Man at grips with life, struggling to preserve his body and his spirit through experiences that try him to the limit of endurance. Soon horns and trumpets shout the theme in a new form, sturdy and defiant (with rushing strings.) Then violins repeat it. Climax piles up on climax in furious succession. A lull. Man has survived the test, and he pauses for a spell to rest and recover. (The theme for oboe, woodwinds accompanying, then in violins with strings.)

Presently "his cruelly wounded soul" seeks "to soothe its memories in the calm serenity of country life." (Allegretto pastorale, 6-8 time.) The harp discloses the rural scene with a descending arpeggio. There is a call from a horn. The harp and then an oboe reply. And so on. In the "lap of nature" Man recovers his poise, and his spirit is healed. (The bowed figure preceded by a few notes is the call, and the same figure several times repeated with only a slight change is the birdlike theme first given to a flute. These musical ideas, more or less developed, serve for this whole scene.)

Man's happiness in his rural occupations is attested by the return of the theme of happiness (violins, in a more joyous mood than before) along with which are the bucolic themes, and bits of them, in various instruments. All this grows in power and exuberance as Man grows restless, and finds that he is not content to "easily resign himself to long enjoy the beneficent content which at first beguiled him in the lap of nature." The trumpets, as from afar, can be heard, sounding vaguely "the signal of alarm." Man hears the signal and resolves to heed it. He deserts his rural surroundings and "hastens to the post of danger" (allegro marziale animato, 2-2 time—rushing scales in violins.) Now he is in the ranks where trumpets call (horns and trumpets) and soon marching away (the theme of happiness, now in martial guise in woodwinds,) and now in the thick of the fray (the martial theme in full orchestra.) And at the last, again, comes the music that was youth, bold and confident of physical prowess,—but this time Man in his maturity, tried and proven in the stress and storm of life—poised and resolute in "full consciousness of himself" and in "complete command of his powers."

THE SYMPHONIC POEM as a type of musical composition, and this term to designate it, were both invented by Liszt. It is a composition having as a background a program which can be, and usually is, literarily expressed, for which the symphonic poem is a tonal paraphrase or delineation, or interpretation, or exposition. Thus the program governs both the nature and treatment of the musical elements of the symphonic poem, and its form. Thus a symphonic poem is usually free in form and for the most part independent of any of the established formal plans of composition,

such as the sonata-form, overture, rondo, etc.—since these forms are almost never compatible with the setting forth of the sort of program which composers choose for symphonic poems.

Symphonic poems cover a wide range of subjects, from the purely pictorial and narrative (Smetana's "The Moldau" and Borodin's "On the Steppes of Central Asia") to the psychological and emotional ("Les Preludes" and Tchaikovsky's "Romeo and Juliet") and the highly philosophical (Strauss' "Don Juan" and "Also Sprach Zarathustra").

An example of a composition which is musically a typical symphonic poem, but for which the composer has given no program, is Sibelius' "En Saga."

Liszt invented also another device and applied it with great success to his own symphonic poems, which has been adopted by many other composers where it lent itself to their artistic purpose—that of associating with certain of the elements of the program a distinctive musical idea, then transforming and developing the latter by alterations of melodic contour, rhythm, harmony, dynamics and tempo in keeping with the changing aspects of its counterpart, and thus imparting to the musical idea most diverse characteristics and meanings. This is akin to the "leitmotiv," (leading motive) of Wagner, but an application of the device on a much broader functional basis and expanded to much greater expressional usages. Furthermore the use of the same themes throughout a work in this way, even though they take on many different forms serves to unify and bind together its parts into a connected and integrated whole.

The form and term "rhapsody" are also Liszt's inventions.

Waltzes, "Wiener Blut," Op. 354

Johann Strauss, the younger

Born in Vienna, Austria, Oct. 25, 1825; died there, June 3, 1899

The concert waltz, as we know it today, is very largely the musical progeny of Johann Strauss, the elder (1804-1849), "Father of the Waltz", for it was this genius of dance music who developed and established the form that has become standard and traditional for compositions of this sort. And by pouring into his own waltzes a wealth of engaging melody, colorfully and expertly orchestrated, he imparted to them an artistic value and significance far beyond that attained in similar works by any composer who had preceded him, or by any of his own generation.

His orchestra, under his inspiring leadership, became an institution in the life of Vienna. He played in amusement resorts, and for the Court balls and fetes. The humblest folk and the highest nobility flocked to his performances. His programs often included the music of the great composers, and thus he brought his superb interpretations of their works to the masses. He took his orchestra on tours all over Europe and several times to England, and was received everywhere with unbounded enthusiasm and acclaim.

The waltz-form he evolved consists of a slow introduction, partly of a dreamy and reminiscent nature, then a number of independent waltzes—usually five—in two- or three-part form, each repeated, then a more or less extended coda with some new material and reviewing some of the waltz themes, and ending brilliantly.

Johann, the younger, "The Waltz King," still further developed and refined the waltz-form of his father, raising it to truly symphonic stature: he greatly increased its musical and emotional import, especially by elaborating the introduction and the coda. In some of his introductions are sections, thematically independent of

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the waltzes they precede, which might stand alone as short compositions of infinite charm and beauty, and are often the loveliest portions of the work of which they are a part. In his coda themes from the waltzes are reviewed, often somewhat developed and combined with new ideas—all to enhance their parting effect and impression. And throughout, short bridge and connecting passages are skillfully introduced to smooth the sequences from waltz to waltz.

The genius of the father was multiplied in the son. His more than 400 dance pieces attest his creative fertility, and a surprising number are as fresh and appealing today as when they were written—and as popular. He had a great orchestra, with which he toured, not only all over Europe, but to America as well, and was greeted with one ovation after another. Because of his great personal charm and geniality, and the pleasure he brought through his music and his wonderful orchestra, the Viennese idolized him. Probably the works of no other composer have been so widely and so lastingly played all over the world.

Today his captivating melodies and individuality of style take on a new and unique and highly important significance, for with their graciousness and gaiety of spirit they stand as one of the most faithful and most picturesque memorials we have of an era in Europe when life was good for more of its people than at any other time in its turbulent history—such an era as will probably never again return to that agonized continent.

"The Strauss waltzes," observed Dr. Riemann, an eminent and scholarly musicologist, "certainly belong to those works calculated to please the millions—yet their rhythm and melody and especially their refined instrumentation, deserve recognition on the part of musicians." And many great composers have paid high tribute to Johann Strauss, among them Brahms and Wagner.

"You must go to the Volksgarten on a Friday evening," wrote Brahms to a friend who was visiting Vienna, "when Johann Strauss will conduct his waltzes. There is a master!" And everyone knows the story of the great Johannes inscribing upon the fan of Madame Strauss, under the opening bars of the "Blue Danube" the words, "Alas, not by Brahms."

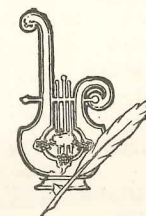
As for Wagner, he wrote that "one of Strauss' waltzes so far surpasses in charm, finish and real musical worth, hundreds of artificial compositions of his contemporaries, as the tower of St. Stephen's surpasses the advertising columns on the Paris boulevards."

In his field of music, he was as great a master as any of his companions on this program.

There was great consternation when he turned to composing operettas because it was feared that the Carnival in Vienna and elsewhere would have to dispense with its annual gift from his pen. These fears were unfounded; his operettas were so full of waltzes and polkas that it was easy to pick them for concert hall and ballroom. Some of his best dance pieces are taken from his operettas. He won great distinction

as a dramatic writer in a new type of operetta, with beautiful lyric melodies and stirring ensembles, such as "Die Fledermaus," "The Merry War," "The Gypsy Baron," and "The Queen's Lace Handkerchief."

"Wiener Blut—Vienna Blood" is one of the most popular of his waltzes. It follows the Straussian waltz-form exactly, though with only four actual waltzes. It captures the very essence of the Vienna life of its time. The third section of this introduction, for strings alone, is one of those inexpressibly gracious and lovely bits of writing that were referred to above.



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†Absent: serving in the U.S. Army

The listing of a player in italics means that the player performs upon occasion in the section where so listed, though regularly a member of another section.

Applications for membership in the Orchestra will be received at any time, and should be made to the Conductor, Wolf Rd., R. D. 1, Erie, Pa.

Visitors are welcome at rehearsals, which are held at Strong Vincent High School—for the full orchestra Sunday mornings, 10:30 to 1:00; for the string sections, Wednesday evenings, 7:00 to 8:30.