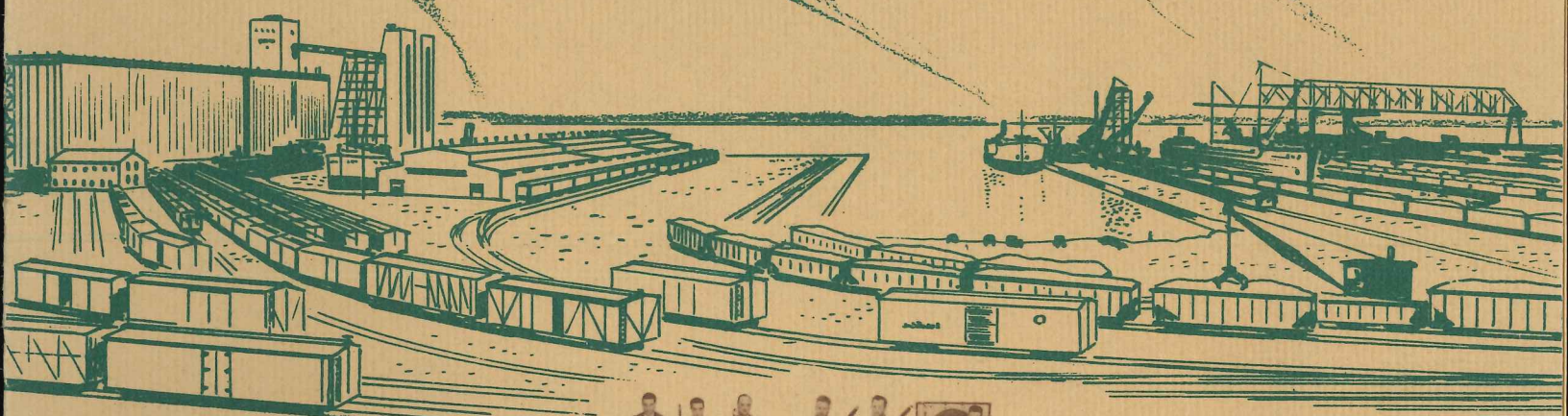


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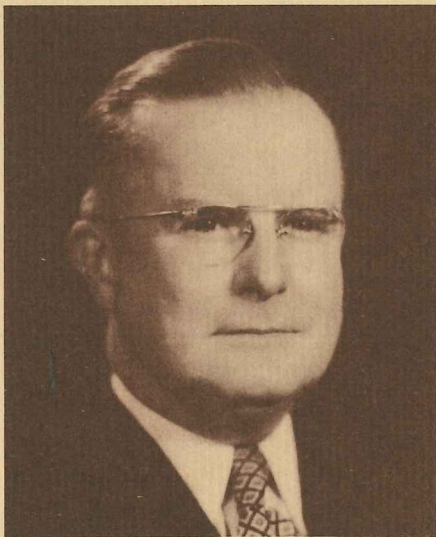
THE
Erie Philharmonic
IN THE
ERIE COMMUNITY



Vilma Treo Lohr
5043 Sterrettania Rd.
Erie, PA 16506



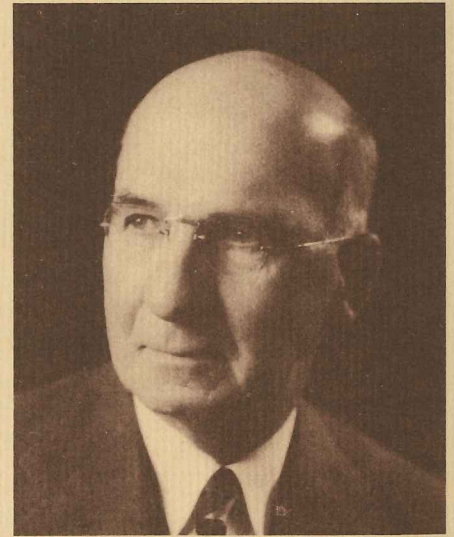
FRITZ MAHLER,
Musical Director



GUY W. WILSON,
General Campaign Chairman



T. P. DUNN,
Honorary Chairman of Board



HON. WILLIAM E. HIRT,
Honorary Campaign Chairman

THE STORY OF THE

Philharmonic Society

IN ERIE

PRIOR to 1910 there were few symphony orchestras in America and none in Erie. Local music reflected the background of the majority from kindly south Germany and the Austria of Johann Strauss. We had "singspiels" and the clubs that remain are leaders in good will and civic progress.

About 1910 started what might be styled the "home" orchestra period. The gifted Franz Koehler rehearsed Sunday mornings in a room over the entrance to Shea's Theatre. The group was enthusiastic and the "symphony" had started in Erie.

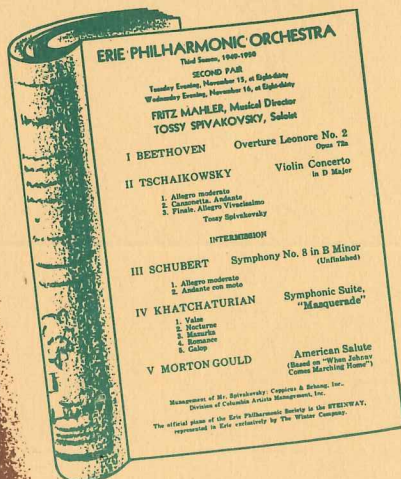
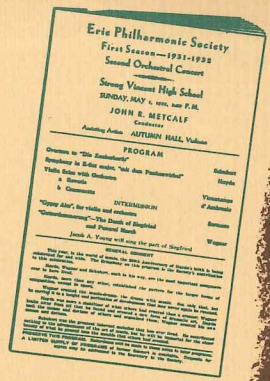
Then, in the fall of 1920, with the cooperation of the Erie Local of the American Federation of Musicians, came Erie's first largely-professional, paid orchestra, with Henry B. Vincent as conductor. Under an arrangement with the local, however, qualified non-professionals were accepted, receiving the same pay-rates as those set by the union for its members. This orchestra carried on for six years, disbanding for various reasons in the spring of 1926.

Late in 1930, a group of professional musicians felt that the time had come again to launch an orchestra, and invited John R. Metcalf to lead it. Rehearsals were begun in January, 1931, with twenty-two players—and, with the assent of the Union, on a no-pay basis. By May this group had grown to about sixty professional and non-professional musicians. Its development had been watched by some interested music lovers, who now decided that here, well on its way, was a capable and worthy orchestra. Accordingly, they organized the Erie Philharmonic Society to support and promote this symphonic enterprise. In the fall of 1931, the Orchestra of the Erie Philharmonic Society embarked in earnest upon its career.

It grew in technical proficiency, in musical and artistic achievement. Also it grew in personnel to about ninety (90) players, never less than a majority of whom were professionals. For five seasons all these players, professionals and non-professionals alike, gave their services without remuneration to the cause of good music for Erie. For a period of seventeen (17) years, it was these musicians, under the leadership of John R. Metcalf, who labored to develop an educated taste for symphonic music in Erie.

The Society's budget in those years provided for only the barest necessities: hall rent, music, printing, postage, advertising—all on a very modest scale. Then, gradually, it increased its resources, attaining its largest seasonal fund in the 1946-47 season—about \$14,000. Its improving financial status made possible some compensation for its players—almost negligible at first, but gradually increasing along with the budget, until in the latter season it had reached \$.85 an hour for rehearsals and concerts.

During the 1946-47 season, too, some members of the Philharmonic Board decided they wished to try a much more ambitious set-up for Erie, a fully professionalized orchestra. The existing orchestra thus came to an end, and Fritz Mahler was engaged to work out the new plan.



ERIE *Needs* THE PHILHARMONIC...



EVERY ERIE CITIZEN is invited, upon examining the contents of this booklet, to evaluate The Erie Philharmonic Orchestra in terms of his own life and living in Erie. Just what does the Philharmonic do for him, his family, and *his* community?

It is vitally important to us who live in Erie that we view our Orchestra with realism, as well as sentiment, at this time, for The Erie Philharmonic Orchestra is no longer an experiment. It is here. It is an excellent instrument. Shall we let it go by

default or DO WE KEEP IT? Granted it brings pleasure to those who enjoy symphony music, does it bring anything worth while,—let's say, worth money,—to those who do not? Would Erie be any the worse off were it not for the Philharmonic? Does the Philharmonic deserve wide financial support from its citizens?

A large and representative group of Erie men and women has made its evaluation of the Philharmonic and is solidly convinced that ERIE NEEDS THE PHILHARMONIC. Here is why.

First of all, the Philharmonic is *not* just for the few,—no more so than the public library is only for adults who indulge in literary pursuits nor the art museum solely for critics of art. Children use the Library and the art museum because these institutions are indispensable to our modern educational system and because they like to. Similarly will 5,000 Erie children hear the Philharmonic free of charge this season in a concert in Gannon Auditorium sponsored by the college and musicians' union. This fine music is for all, irrespective of race, creed or color. It is one thing the Philharmonic does for every citizen, his family and his community,—and without cost to him.

Another: it expands opportunity in Erie. The Philharmonic provides free training under the personal direction of Fritz Mahler, musical director, to old and young who wish to be in The Erie Civic Orchestra. High School students can belong to "Phil-Macs", a group having its own committees and officers who listen to chamber music and hear discussions by top rank musicians.



T H E *Philharmonic* N E E D S E R I E . . .

Erie people are afforded weekly Sunday broadcasts over W I K K and special broadcasts for children over W L E U, W I K K and W E R C. To the community, the Philharmonic donates such services as the annual Community Chest concerts.

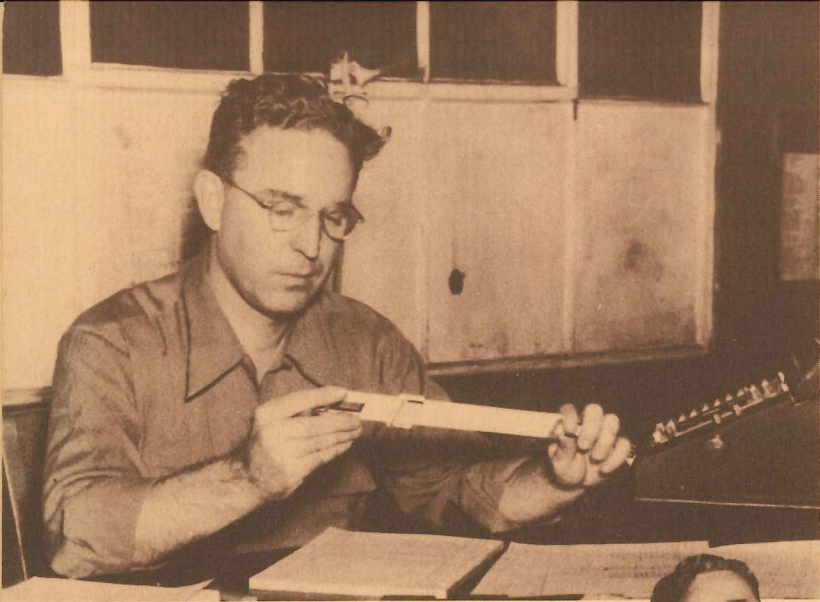
There is no "yard stick" by which the good The Erie Philharmonic Orchestra does for the city outside Erie can be measured in terms of dollars and dimes. By the same token, a merchant, or a manufacturer, or a theatre operator is unable to calculate precisely his revenue from advertising yet he would not do business without it. The newspapers and magazines of the nation have recognized the Orchestra as one of the first twenty top-flight orchestras of the nation. The National Broadcasting Company has chosen it for its "Pioneers of Music" radio program. It is safe to say that, in this respect, no other public institution in Erie does as much for the community's civic pride; or for Erie as a place to bring up a family.

No appraisal of The Erie Philharmonic Orchestra as a valuable community asset would be complete without a factual comparison with other communities. A great many of us may not fully realize what we have in terms of what it costs. We all may be sure that we are getting the best in artistic performance along with a highly developed program of free services to the public, at a price we can afford to pay. Many of the playing personnel of the Orchestra are newcomers to Erie. Most of them could be playing with Boston, or Cleveland, or Philadelphia as far as their artistic qualifications are concerned. But, instead, they live and work here; they take part in a wide variety of Erie interests. They, too, are Erie citizens. Because this is the case, the nominal salaries they receive from The Philharmonic Society are augmented by other occupations. We in Erie, as a result, enjoy the advantages of low operational and administrative costs. Unlike many other cities, large and small, we get the best for the least cost.

This fortunate, if not unique, situation must be safeguarded. Over the years, we have invested our time and money in the Philharmonic. Each passing year it becomes more and more the people's Orchestra. It is unthinkable that such a public investment would be permitted to disintegrate.



Today, THE ERIE PHILHARMONIC NEEDS ERIE: it needs the financial assistance of civic spirited Erie people. The total amount of money involved in providing the difference between costs of operation and anticipated income is indeed modest: \$50,000. This will cover three years including the current 1949-1950 season.



The Production Control department of Erie Drop Forge Company finds Arthur Collenburg, of the violin section, on duty daily.



The Covenant Choir and Oratorio appears with Conductor Mahler and



Dr. Herbert Neurath, violin, is Assistant Professor of Music at Allegheny College.

The Concert Mistress, Marjorie Bernstein, devotes her spare time to homemaking duties.



T H E Y *Work*

I N

Here is timber for the Orchestra in the future as young people get first hand information about the percussion instruments.





Chorus, under the direction of Dr. Federal L. Whittlesey, Orchestra for a performance of Beethoven's Ninth Symphony.



The duties of supply clerk at American Sterilizer Company occupy the time of the Orchestra's flautist, Autumn Almhagen.

A N D *Play*

E R I E



Fritz Mahler and the Orchestra appear before the Community Chest workers, a service donated each year.



Donald Ward, French horn, is also expert at photography, being employed in General Electric Company's photographic department.



The trumpet is one of the great loves of Helen Lundgren but she is equally qualified as a saleslady at Halle Brothers.



MONEY *raised* IN ERIE...

TO BE *spent*

FOR

THE STORY of The Erie Philharmonic Orchestra which appears in the front of this booklet outlines briefly how much effort has been required to build the foundations for the Orchestra.

A peak of achievement has now been reached. A conductor of unique ability has been found and has been provided with a personnel of ideal proportions. Within a few seasons the Orchestra has been raised to a high position among the outstanding orchestras of the country.

It is our responsibility to preserve it, to maintain it and to guarantee its future. As citizens we will be helping to make Erie a better city in which to live; as firms and corporations, a better community in which to do business.

Progress does not come cheaply. Costs have risen in every quarter. While the swift advance of the Orchestra is resulting in increasing operating income, expense still exceeds receipts. Fortunately, however, our expenses have not risen as rapidly as have those of many similar institutions, which are being forced to ask for large sums of money. An increase in ticket price at this time would only deprive many citizens of their rightful privilege of hearing the Orchestra regularly.

A fund of \$50,000 is therefore being raised, to provide for the needs of the Orchestra. This modest sum will provide the difference between costs of operations and income received and anticipated over a three-year period including the 1949-50 season.

Now in its third year of professional operation, The Erie Philharmonic Orchestra's seasonal maintenance costs have been established within reasonable prediction.

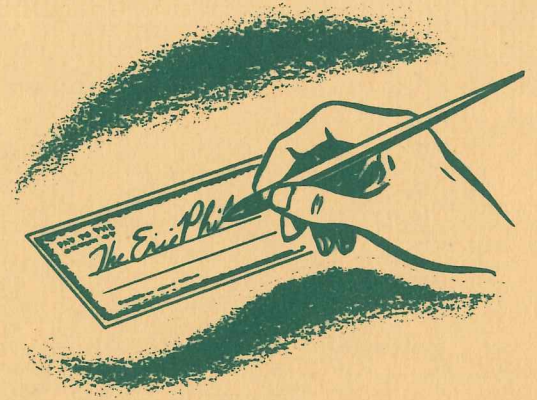
Practically all of the fund sought from Erie people will be spent in Erie. Only a comparatively minor portion is for guest artists and similar expenses. Those serving on The Philharmonic Board and The Executive Committee

serve without compensation. Those few individuals who handle the business of the Orchestra,—the arrangements for concerts, the necessary promotion and publicity, the office work,—receive extremely modest remuneration. In this way the early tradition of the Philharmonic Society is perpetuated: the sole purpose of all who serve being to provide the best possible musical entertainment and public services at the lowest possible cost.



I N E R I E . . .

T H E *people* O F E R I E . . .



Your contribution will be used as follows:

BUDGETED COST—1949-50

Orchestra Personnel (Rehearsals and Concerts).....	\$33,660.00	
Guest Artists and Soloists.....	5,000.00	
Executive Director.....	2,600.00	
Clerical Help.....	1,500.00	
Auditor.....	360.00	
Advertising and Promotion.....	1,685.00	
Music and Royalties.....	1,500.00	
Auditorium Rental.....	2,500.00	
Office Rental.....	Donated	
Auditorium Help.....	564.00	
Fire Inspectors.....	160.00	
Librarian.....	96.00	
Social Security.....	300.00	
Compensation Insurance.....	75.00	
Office Supplies, Printing & Postage.....	1,900.00	
Telephone.....	200.00	
Miscellaneous.....	750.00	
		\$52,850.00

ANTICIPATED INCOME

Membership (Net).....	\$18,535.00	
Program Income.....	2,000.00	
Viennese Ball—Women's Auxiliary.....	1,700.00	
Single Admission Sale.....	2,000.00	
		\$24,235.00

Income Deficiency—1949-1950.....	28,615.00	
*Income Deficiency—to May 31, 1949.....	16,385.00	
Campaign Expenses.....	5,000.00	
		\$50,000.00

*In previous years, this deficiency has been partially relieved by gifts of interested friends.

Give Now...

THE ERIE PHILHARMONIC NEEDS YOUR HELP

THE ERIE PHILHARMONIC SOCIETY appeals to the civic spirit and generosity of Erie citizens and Erie business and industrial firms for both individual and corporate contributions to The Erie Philharmonic Fund.

Those of us who are devoting our time and effort to this worthy enterprise represent, in the aggregate, a cross section of this community's people;—their interests, their livelihood and hopes. Before asking for *your* contribution, we have made our appraisal and find that our Orchestra richly deserves *our* help. We have already made *our* gifts.

Your gift, as *generous* as you can make it and as *soon* as you can make it, is earnestly solicited. Such a contribution is a deductible item under the provisions of the federal income tax law.

You have the advantages of (1) paying in cash, in full or in part; or (2) of spreading your payments over two tax years, 1949 and 1950. Checks should be made payable to the Erie Orchestra Fund.

Will you not please come along with us now? Your cooperation will be most heartily appreciated.



The Erie Philharmonic Society
Paul Albracht, *President*

ERIE PHILHARMONIC ORCHESTRA FUND

Campaign Headquarters

1017 State Street, Erie, Pa.

Telephones: 2-3306 and 2-3388

Leadership

HON. WILLIAM E. HIRT
Honorary Chairman

GUY W. WILSON
General Campaign Chairman

T. P. DUNN
Vice-Chairman

CAMPAIGN STEERING COMMITTEE

WILBUR H. ADAMS
GEORGE BACH
H. MCK. BIRMINGHAM
N. A. CARLSON
H. L. R. EMMET

JOHN ENGLISH
C. J. FREY
E. M. LILLIS
E. W. NICK
DR. MABEL STUDEBAKER

ERIE PHILHARMONIC SOCIETY

FRITZ MAHLER *Musical Director*

Honorary Chairman of the Board

T. P. DUNN

President

PAUL ALBRACHT

Executive Vice-President

MRS. H. FRANKLIN MCCHESENEY, JR.

Vice-Presidents

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MRS. DUDLEY SELDEN

Secretary

JOHN ENGLISH

Treasurer

WALTON L. STRAUSS

WOMEN'S AUXILIARY

THE PHILHARMONIC SOCIETY

Directors

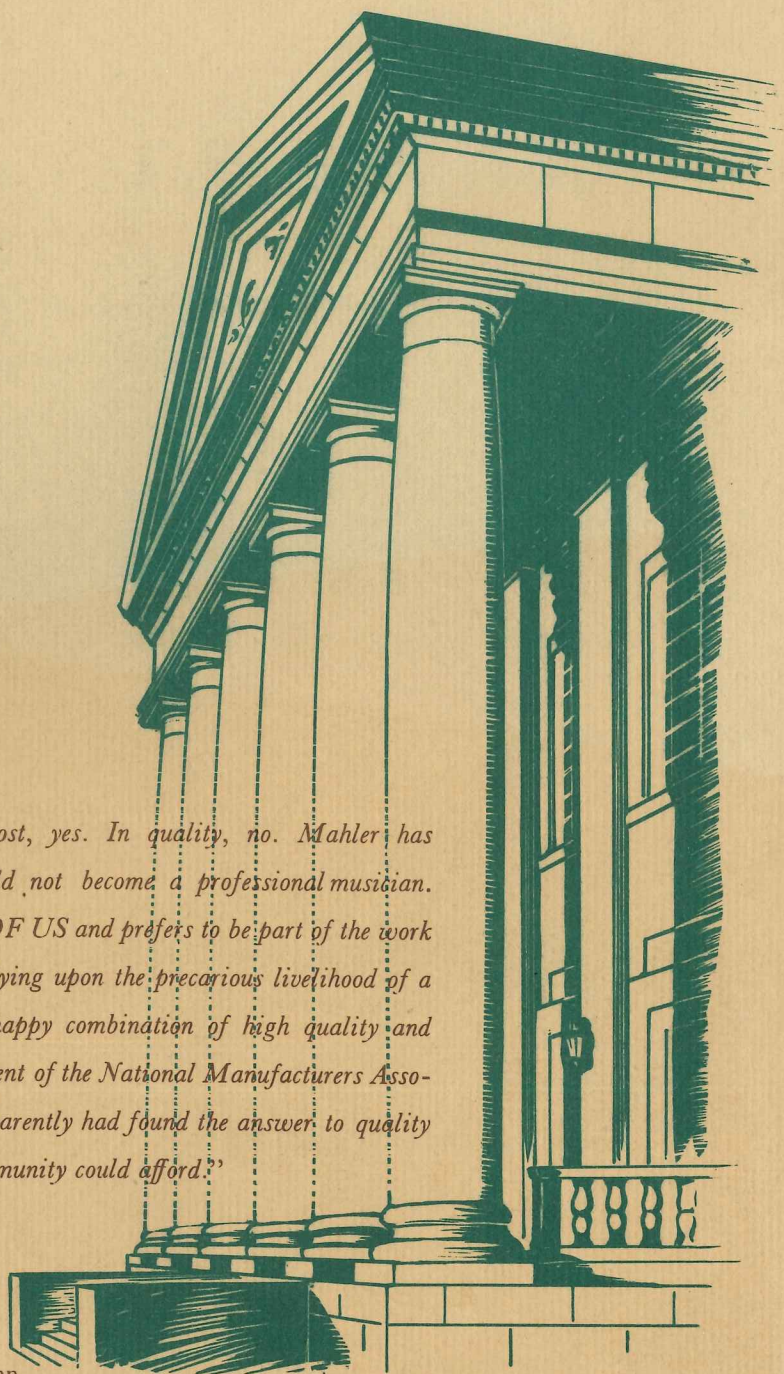
MRS. EARL M. BILL

MRS. JAMES PACE

MRS. FRED A. BLASS

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MRS. WILBUR H. ADAMS *1st Vice-President*
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MISS MARY ELAINE PUNDT *Treasurer*
MRS. LLOYD T. MOORE *By-Laws*
MRS. I. J. SILIN *Auditor*



“Semi-professional? In cost, yes. In quality, no. Mahler has hardly selected one who could not become a professional musician. But OUR musician is ONE OF US and prefers to be part of the work the rest of us do instead of relying upon the precarious livelihood of a professional musician. This happy combination of high quality and low cost induced a recent president of the National Manufacturers Association to observe that Erie apparently had found the answer to quality music at a price a smaller community could afford.”

From remarks by Mr. T. P. Dunn,
Honorary Chairman of The Board,
The Erie Philharmonic Society.