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Re-Create the Life Stream.**

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disease germs that
risk being a prey
you may not be able
today's work without
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Dr. Williams' Wink
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Wink Pills. Get a pack
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SPEPTICS COULD EAT

ANN'S ADVICE

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ERIE SYMPHONY ORCHESTRA IN FIRST CONCERT

**SUCCESS OF THE VENTURE IS
BEYOND FONDEST EXPECTA-
TIONS—CROWDS TURNED
AWAY FROM COLONIAL
THEATRE—PROF. FRANZ KOH-
LER HAS GATHERED FINE AR-
RAY OF ARTISTS ABOUT HIM—
HIGH CLASS PROGRAM WELL
RENDERED.**

Erie's Symphony orchestra, Franz Kohler director, made its initial bow to the public yesterday afternoon when a program of high class music was rendered in an exceptionally fine manner before an audience that completely filled the Colonial theatre from pit to dome. Even the aisles were filled and ten minutes before the scheduled hour of beginning people were being turned away. When the curtain arose revealing the orchestra the audience broke into applause that was only exceeded by that given each number on the program and when the last number had been finished and the orchestra began to prepare to leave the stage the audience still remained seated, loath to go after the two hours of rare entertainment and inspiration.

Prof. Franz Kohler deserves unlimited praise for his accomplishment in constructing a symphony orchestra that is certain to receive immediate recognition in the musical circles of the country. The mixed orchestra is composed of the city's best musicians, young and elderly. Here and there about the stage could be noticed a father and son and even the gifted young director cannot escape in this comparison for at his left yesterday sat his father. Men and women who have delighted Erie audiences for years mingled with young men and women who have recently achieved honors, and united in the splendid symphony orchestra they played with smooth technique and the audience was deeply appreciative of the fullness and yet flexibility and appealing timbre of the tone production, a quality that is characteristic of all the registers and departments and gives to the play-

which Prof. Kohler has been asked to repeat, was as follows:
Overture from "Oberon" Weber
Serenade Volkmann
(With string choir accompaniment)
Mr. Goerner.
Symphony (B minor) Schubert
Lost Chord Sullivan
Apollo Club.
Egyptian ballet Luigini
Scottish Folk Airs Lindner
"Oriental" Cul
Harlequin Popper
Mr. Goerner.

Edo Eplsch, accompanist.
Pomp and Circumstance Elzar
To select the number which was of the audience best would have been a difficult task. Undoubtedly the overtures from Oberon would stand well towards the top of the list. As music lovers know it is a piece into which is crowded an entire opera and it is done so admirably that it has become one of the most popular overtures extant. The overture was not completed by Weber until the last and then he was a dying man. This feat of composition is a veritable triumph of spiritual strength over physical weakness.

As the program told, the overture, with many movements—adagio, sostenuto and allegro con fuoco—commences with the motif of Oberon's magic horn which summons the fairies, who trip down the scale by means of the flutes and clarinets, pianissimo. Then comes the suggestion of a march which in the opera accompanies the hero's return after his varied adventures. This completes the thematic material in the adagio portion.

The allegro begins with the inspiring melody derived from the quartet "Over the Dark Blue Waters." After a vigorous treatment and an imposing climax, the horn and the fairy motif herald the second subject which is announced by the clarinet. The melody is taken from the song "From Boyhood Trained," on which is grafted the exuberant conclusion of the heroine's scena, "Ocean, Thou Mighty Monster." The development section is concerned chiefly with the first and second subjects, but between them are interpolated the phrases of Puck's address to the spirits of the

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DRUGGISTS EVERYWHERE

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The Apollo club, too well known to Erie music lovers to require extended notice at this time, added to the success of the orchestra's first appearance by rendering Sullivan's "Lost Chord," accompanied by a portion of the orchestra. The rendition was beyond criticism and the director, Prof. Morris G. Williams, and his excellent singing organization, were loudly applauded.

Fritz Goerner, the cellist, came in for the most enthusiastic applause. It is doubtful if his equal on the cello has ever been heard in Erie. He was accompanied on the piano by Otto Eblisch and when the three parts of his offering had been completed, and each given unstinted applause, he was forced to respond with an encore and played delightfully Rubenstein's Melody in F.

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WEALTH OF HAIR

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