

March 29, 1977  
Symphonic Concert  
Grant Johannesen, Piano  
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[March 29 1977]



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**October 5, 1976 All Orchestral**  
 Berlioz: Overture "Le Corsaire" Op. 21  
 Mendelssohn: Symphony No. 4 in A, Op. 90  
 "Italian"  
 Tchaikovsky: Symphony No. 5 in E Minor

**November 16, 1976 Violin: Mischa Mischakoff**  
 Weber: Overture to "Der Freischutz"  
 Bruch: Violin Concerto in G Minor  
 Sibelius: Symphony No. 2 in D Major

**January 18, 1977 Violin and Cello TBA**  
 Smetana: Overture to "The Bartered Bride"  
 Mennini: Symphony No. 2 (Da Festa)  
 Brahms: Concerto for Violin and Cello in  
 A Minor Op. 102

**February 15, 1977 Piano TBA**  
 Beethoven: "Egmont" Overture  
 Haydn: Sinfonia Concertante  
 Tchaikovsky: Piano Concerto No. 2 in G Major

**March 29, 1977 Piano: Grant Johannesen**  
 Rossini: Overture to "La Gazza Ladra"  
 Beethoven: Piano Concerto No. 5 in E flat,  
 Op. 73 "Emperor"  
 Rachmaninoff: Symphony No. 2 in E Minor

**April 26, 1977 Vocal: Robert Merrill**  
 Mozart: Overture to "The Magic Flute"  
 Mozart: Symphony No. 41 in C Major,  
 K551 "Jupiter"  
 Verdi: Overture to "La Forza Del  
 Destino"  
 Respighi: "Feste Romane"

Mr. Merrill will perform Arias from the following Operas: "Rigoletto", "The Marriage of Figaro", "La Traviata", "Don Giovanni", and "Otello".

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**April 12, 1977 An Evening Of Musical Madness**  
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This Program is produced through the efforts of volunteers for the Erie Philharmonic, a non-profit organization, dedicated to providing the Erie community with an outstanding orchestra and beautiful music. The Program Staff includes: Publisher & Editor, Robert C. Sharp; Business Manager, Miriam B. Sharp; Associates: Hans Gartner, Howard Lincoln, Pauline Scott, Grace Starr, Martha Sturtevent, Roger Sturtevent, and Lois Yeager. All correspondence concerning the Program should be addressed to: Erie Philharmonic, 720 G. Daniel Baldwin Bldg., Erie, Pa. 16501.

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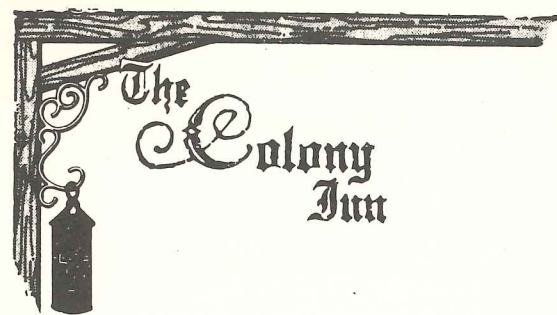
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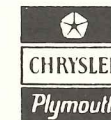
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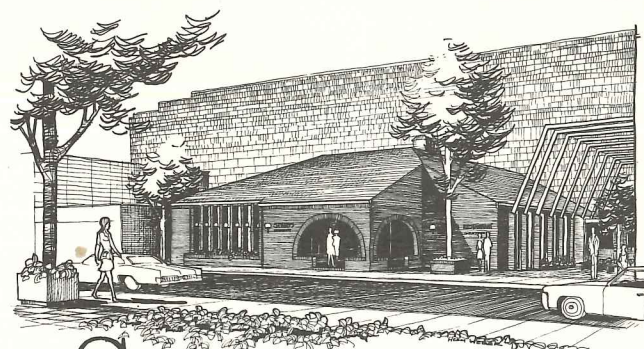
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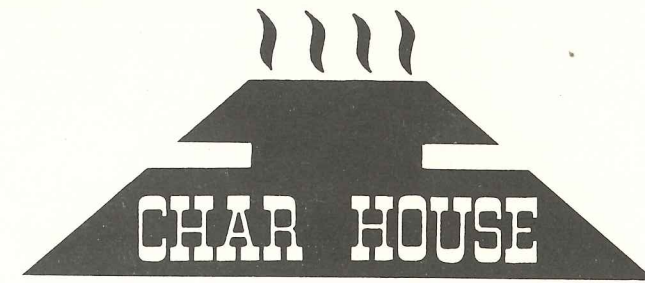
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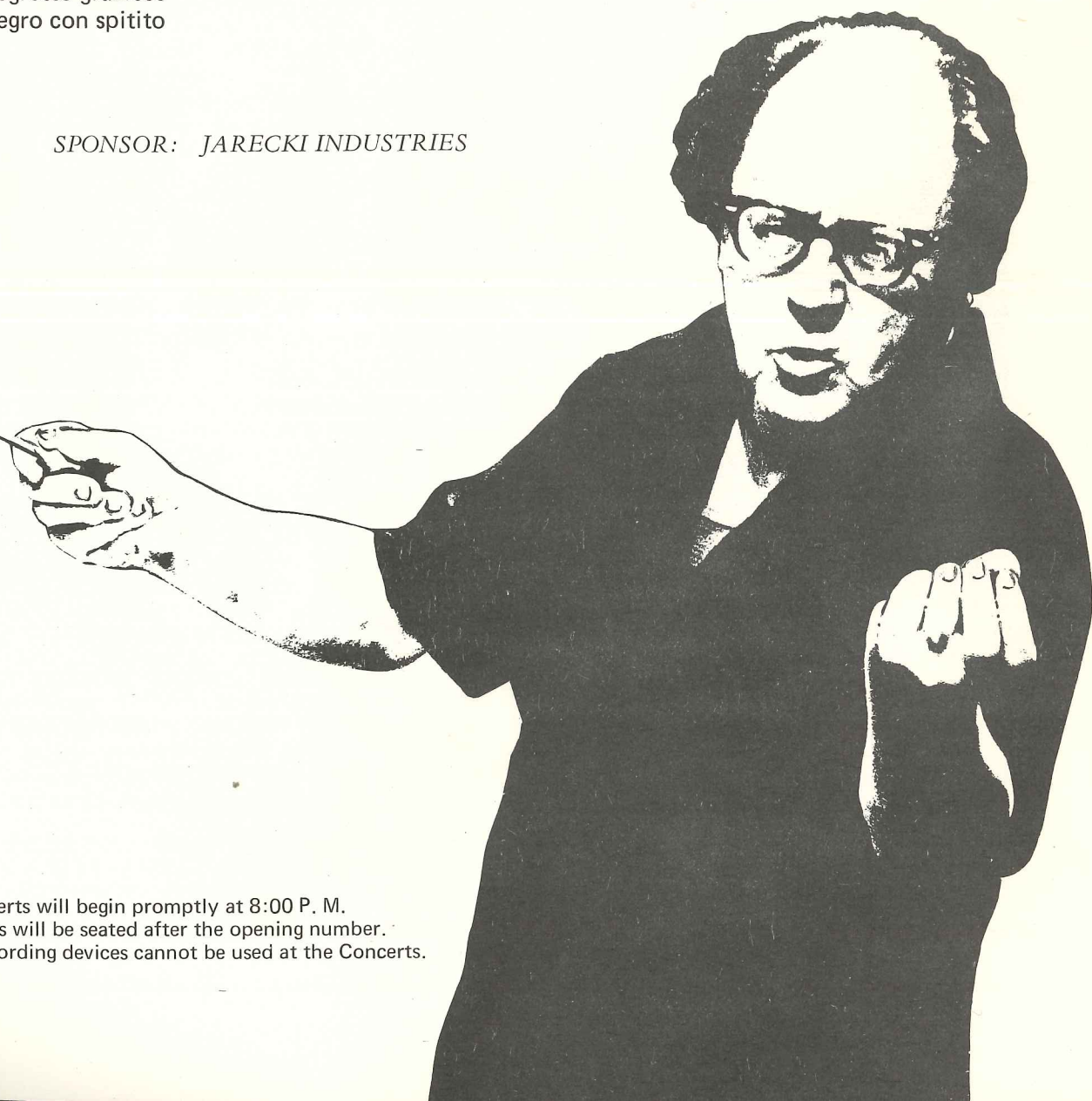
Piano Concerto F minor Bach  
Allegro  
Largo  
Presto

Piano Concerto No. 5 in E flat Op. 73 "Emperor" Beethoven  
Allegro  
Adagio un poco mosso  
Rondo

### INTERMISSION

Symphony No. 2 Op. 73 Brahms  
Allegro non troppo  
Adagio non troppo  
Allegretto grazioso  
Allegro con spinito

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# Program Notes

## Piano Concerto F Minor Johann Sebastian Bach (1685-1750)

The F minor Concerto has a playful, carefree atmosphere. The elegant little echo at the end of each phrase is characteristic of the main theme of both this movement and the presto finale: an extremely charming and typical harpsichord effect. The middle movement, on the other hand - the adagio - is charged with sublime grandeur; the delicate improvisatory melodic line sways along over the regularity of the accompaniment, and gives expression to an infinite peace and final harmony.

## Concerto for Piano and Orchestra No. 5, in E-flat Op. 73 ("Emperor") Ludwig van Beethoven (1770-1827)

Beethoven composed most of the Emperor Concerto during the tumultuous summer of 1809 in Vienna. For, that May, Napoleon's army had hammered at the gates of the city and after one day of bombardment, the Austrians gave up and the French entered Vienna.

Beethoven had miraculous powers of concentration, for during these trying times he wrote three fine works: The Piano Sonata, Op. 81a, the String Quartet, Op. 74, and the Fifth Piano Concerto.

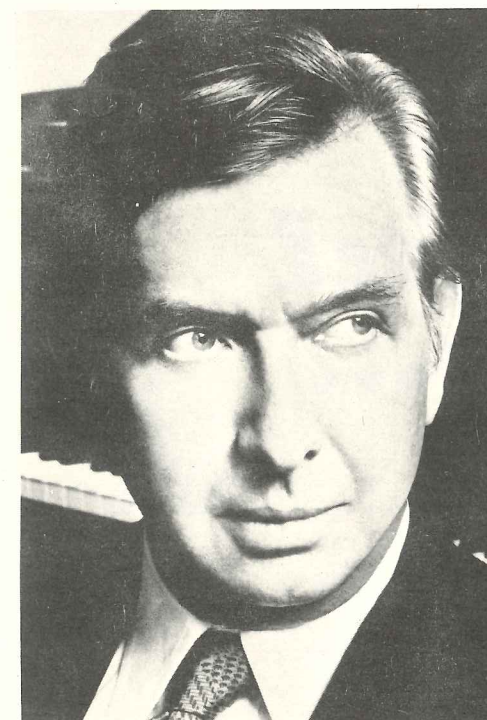
Beethoven did not name this Concerto, Emperor. A pianist and publisher is supposed to have given it this nickname, because of the imperial character of the music. The Concerto was first performed in Leipzig in 1811. A critic wrote, "It is without doubt one of the most original, imaginative, most effective and also one of the most difficult of all existing concertos."

The Concerto has several innovative features: the introduction to the first movement, Allegro, with its three big orchestral chords, each followed by a flourish on the piano; the absence of long, improvised cadenzas and the manner in which the serenely contemplative second movement, Adagio un poco mosso, is connected to the almost boisterous final rondo, Allegro ma non tanto.

## Symphony No. 2 Op. 73 Johannes Brahms (1833-1897)

The Second Symphony, the most cheerful of Brahms' larger compositions, is attractively bucolic in nature. It has often been called his "Pastoral" Symphony, but the implied comparison must not be strained. The D major contains, in fact, better music than Beethoven's Sixth, but is not so well constructed. Also, programmatic effects were foreign to Brahms' Dorian conception of symphonic dignity. The scoring is light and clear. The instrumentation is, for Brahms, unusually transparent-free of the sluggish turgidity that so often clogs the machinery in his other symphonies, and sometimes makes them difficult to follow. The circumstances of the composition of the D major Symphony-it was composed during the summer of 1877, on the shores of the Worthersee, a beautiful Austrian lake-doubtless have much to do with its spontaneous quality. Two of Brahms' most seductive melodies appear in the first and third movements respectively, and the whole is liberally sprinkled with delights. The entire allegretto enjoys a popularity of its own: it is, after all, much like a theme and variations, and naturally Brahms is at his happiest in it.

## GRANT JOHANNESSEN Pianist



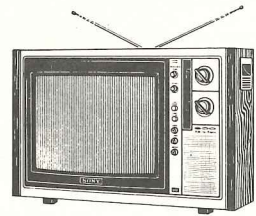
Pianist Grant Johannesen has received the kind of accolades reserved for very few artists. Due to his enormous repertoire, he has carved a unique niche for himself in the musical world. Further, not content to just display brilliant technique for its own sake, the pianist's emphasis has been on serving the musical meaning of each composition. This rare brand of musical intelligence has earned him international recognition on five continents, in recitals, orchestral concerts, and at major music festivals with a record number of return engagements. In addition, Mr. Johannesen was appointed Music Director of the Cleveland Institute of Music in 1974.

A native of Salt Lake City, where his early musical training began when he was six, Mr. Johannesen continued his work in New York, at the age of 18, followed by scholarship study with Robert Casadesu and Egon Petri in Europe. A winner of the International Piano Competition at Ostend, Belgium, he was also a recipient of the Harriet Cohen International Award in London.

The pianist has almost fifty recordings to his credit including the complete solo piano works by Gabriel Faure, in addition to such works as Chopin, Mozart, Beethoven, and a number of American composers.

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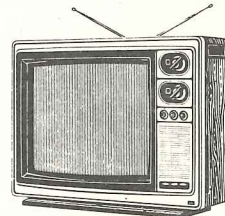


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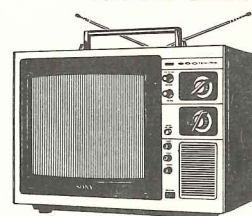


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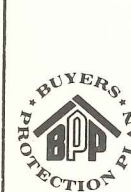
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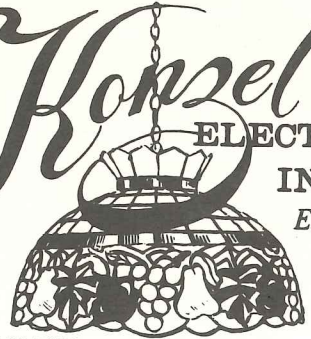
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The Women's Auxiliary of the Erie Philharmonic is a community service organization dedicated to the growth of the Erie Philharmonic for the enrichment of life in the whole of our community. All women who wish to participate in our service activities and fund raising are welcomed into the membership. Please contact Sandra Jarecki, Membership chairman, through the Philharmonic Office, 455-1375.

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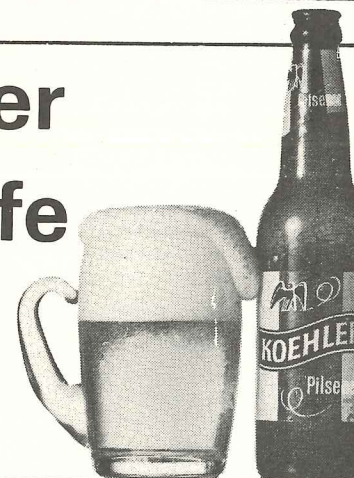
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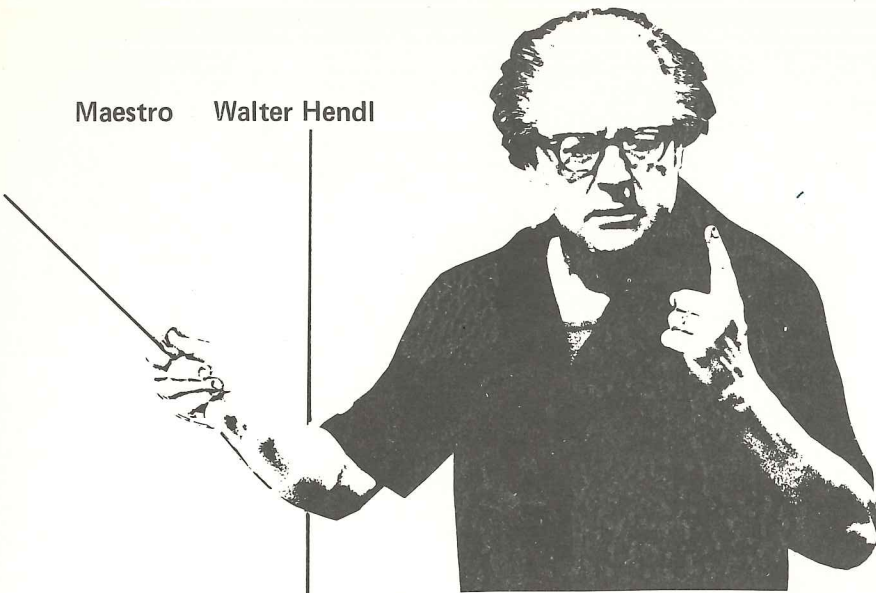
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Maestro Walter Hendl



"What I would really like here in Erie is to get a new contract for ten years when I get to be 95", that's how Maestro Walter Hendl describes his feelings as Music Director of the Philharmonic.

Considering that statement one would never know that the Maestro had just arrived on the Erie "scene" this past July, and had been working at breakneck speed to get the 1976-77 Program organized and executed on schedule. Is the Program right for the orchestra? What kind of musicians do I have? What chairs do I have to fill and can I attract talent to Erie? Where will Barbara and I live in Erie? Does the Philharmonic Board understand the problems facing a new conductor? What kind of music will be right for the Erie community?

These are just some of the questions which Walter Hendl pondered during the last three months before his first concert here in Erie on October 5th. He must have found some of the answers because the audience was sold out for that first classical concert and the critics loved what they heard." The new conductor has a grip on his musicians. He is obviously a total

conductor, one who knows all his profession and who is able to get outstanding music from his people". Bob Guerrein of the Erie News commented.

The Erie community responded to Hendl's performance by mobbing the Warner Theatre for the second concert, a Pops affair. The start of the program was delayed more than 20 minutes to allow the sell out crowd to be seated. All this too on Election night which normally would have cut down the size of the audience!

Will this kind of performance continue? Maestro Hendl says, "One or two concerts do not make a season. Please ask me when the season is over and I'll give you my candid opinion of how good we are. We have done well to date, and the season's program is constructed to challenge the orchestra more each concert. So, see me when the season is over for a better appraisal."

Straight talk from the musician's musician. After all Hendl has been the Musical Director of the Dallas Symphony, the Chautauqua Symphony, a nine-year Director of the Eastman School of Music; an Associate conductor of the Chicago Symphony under Fritz Reiner; Assistant Conductor and Pianist of the New York Philharmonic; and a Recording Artist for RCA. He knows no other way to work than to work for perfection and the pleasure of his audiences.

Maestro Hendl and great music have come to Erie together.

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You can begin your weekday radio listening early with Tom McLaren and three hours of "Sunrise Classics," or on weekends, with "Early Call" from 6 to 8 a.m. Weeknight radio is an amazingly diverse treat, with a collection of 8-9 p.m. programs hosted by John Fleming, Louis Mennini, Cliff Cox and Paul Martin, followed by two hours of Tom McLaren's "Evening With The Masters," the N.Y. Philharmonic or the Chicago Symphony, or National Public Radio's "International Concert Hall." And Saturday afternoons, December through April, hear the monarch of all radio performance programs—the Metropolitan Opera. In Stereo! But then most WQLN-FM/91.3 programs are in stereo. All in all, WQLN-FM devotes over one-third of its schedule to serious music.

WQLN/Channel 54 carries its share of performances, too. This season on "Evening At Symphony," the Boston Symphony will come to your home under the batons of several maestros, including its music director Seiji Ozawa, Colin Davis, Michael Tilson Thomas, William Steinberg, and Erich Leinsdorf. Andre Kostelanetz will direct the National Symphony Orchestra and violinist Yehudi Menuhin on "In Performance at Wolftrap," a series which will return Beverly Sills to the public television stage in Verdi's "La Traviata" and Donizetti's "Roberto Devereux." Also for opera lovers, the "Great Performances" series will present Puccini's "Madame Butterfly" with a superb cast supported by Herbert VonKarajan and the Vienna Philharmonic, and Beverly Sills again in Rossini's "Il Barbiere di Siviglia" (conducted by Sarah Caldwell) in the first of several live simulcasts with WQLN-FM. That means you can get stereo sound on your radio system, and the picture on television. "Great Performances" will also present Artur Rubinstein performing the works of Chopin in the company of Andre Previn and the London Symphony. Leonard Bernstein will be back conducting the Vienna Philharmonic in the series "Leonard Bernstein at Harvard," and so will Sunday evening's patriarch Arthur Fiedler and his Boston Pops.

The best way to find out more about these and other public broadcasting programs is to receive "Triangle" magazine, WQLN's monthly program guide. "Triangle" is mailed to those who have become members of Public Broadcasting of Northwest Pennsylvania, Inc. by contributing \$15 or more. If you haven't already, why not join the more than 5,000 other members of our community as members of the public broadcasting family. For further information call WQLN at 868-4654, or simply use the form on this page. And attend your next concert at home!

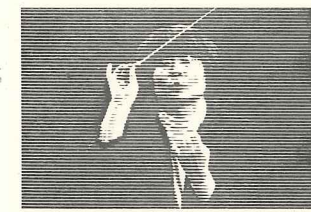
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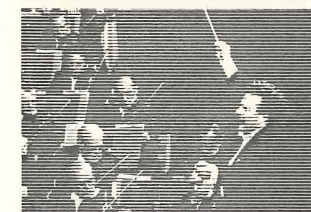
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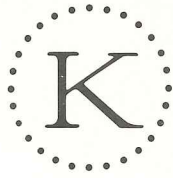
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