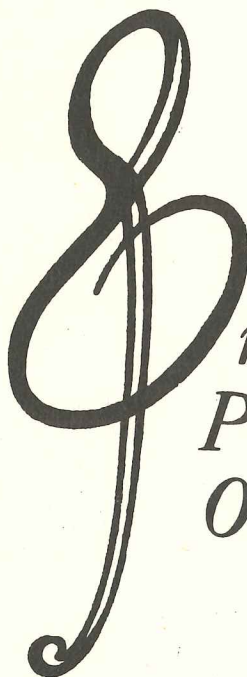


RENEW TONIGHT

Apr 9 1971. 01.000 8
Guest Artists
Patricia Wise, Soprano
Peter Zellmer, Tenor
Frank Pullano, Baritone
Choir of Allegheny College
Erie Philharmonic Chorus

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Apr 29. Erie Phil...
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Philharmonic
Orchestra

JOHN GOSLING
Music Director and Conductor

April 19 and 21, 1972
8:30 P. M.
Memorial Auditorium

ERIE PHILHARMONIC ORCHESTRA

JOHN GOSLING, Conductor

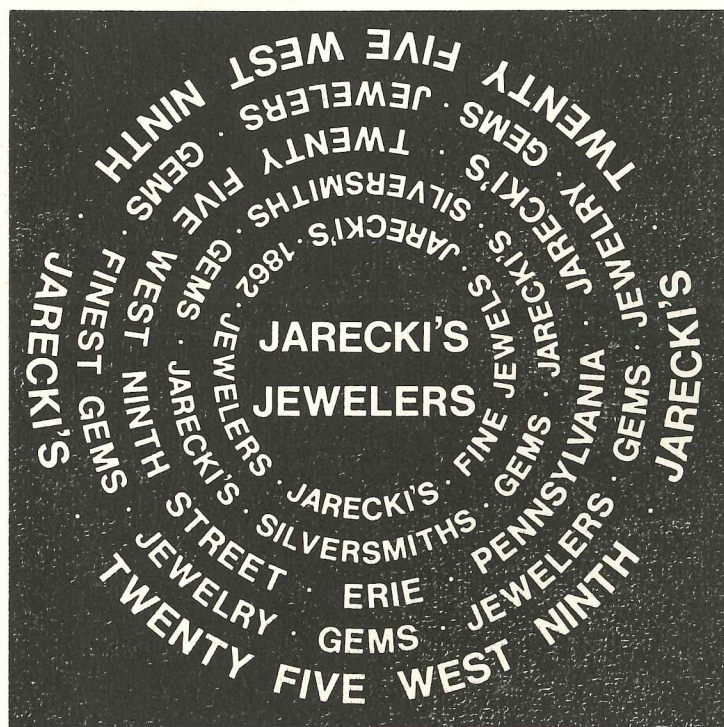
Calendar of Events

April 29 — JUNIOR PHILHARMONIC ORCHESTRA - Public Concert
 John Gosling, Conductor
 Memorial Auditorium 8:30 P.M.
 See Page 15 for Program

May 18 — ANNUAL MEETING OF THE ERIE PHILHARMONIC
 at 8.00 P.M.
 Erie Insurance Exchange
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All ticketholders and contributors are voting members

June 17 — HARMONY FAIR - The "Fun" Fair
 Sponsored by the Philharmonic Auxiliary
 Benefit of the Erie Philharmonic Orchestra
 Rainbow Gardens 6:00 P.M.



THE ERIE PHILHARMONIC

JOHN GOSLING, Music Director

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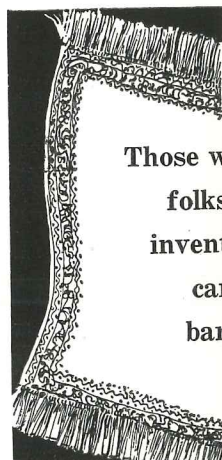
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FROM THE AUXILIARY PRESIDENT

Hear Ye! Here Ye! With the conclusion of the concert season, some services provided by the Women's Auxiliary concurrently cease, and they are:

organizing the ushers,
checking coats of concertgoers,
providing refreshments for musicians while in-rehearsal,
publishing the concert program book and
sponsoring the "Lollipop" concerts.

Looking back on our new projects this year, gives us reason to smile . . . nay, to grin! Our "Boston Store Ballroom" Viennese Ball is still a vivid memory, and its fine profit is vital sustenance for the Orchestra. The Lollipop Series featuring the outstanding performances of the Junior Philharmonic delighted a total of 3,000 toe-tapping-tots! Proceeds from the series will be used to sponsor a Junior Philharmonic Music Camp at Edinboro College for three days this summer.

Some Auxiliary activity will be evident for the next couple of months. One last Newsletter will be printed this season, and the Spring Ticket Renewal efforts of Mrs. Ronald Spero (Gerry) and her committee will continue.

"Appreciation and Celebration" night might describe our May Dinner Meeting, to begin at 6:30 on May 16, 1972, at the Holiday Inn South, when outgoing officers will be dismissed and incoming officers will be installed. The entertainment will be humorous rather than musical . . . just this once!

The grande finale of our year is the popular Harmony Fair. Chairman Mrs. Terry Seyfert (Rena) began her preparations in early January - and the Fair is sure to reflect this detailed planning.

This is a report to you, the concertgoer, of our activities this year. If you have any comments, questions, or suggestions, especially . . . please make them known to me or to our able President-Elect, Mrs. Richard Yeager.

Denise I. Robison
(Mrs. Russell D.)

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THE ERIE PHILHARMONIC CHORUS

Alfred L. Smith, Jr., Director

Virginia Marks Read, Accompanist

Carmina Burana is one of the few works that can be called a "fun piece", both for the performer and the listener. It has melody, driving rhythm and interesting lyrics for the Latin buff. It is not an easy thing to perform, but it has a quality of sheer zest for life and living. The composer allegedly tried to get the flavor of the time and, if he succeeded, the Renaissance must indeed have been an exuberant and colorful period.

We hope the enjoyment which the Chorus has had in preparation will be conveyed to you during our performance.

Frederick Sickert, President

CHORUS PERSONNEL

Soprano I

Arneman, Almarie
Bryan, Esther
Doorley, Mary Rita
Eisaman, Chris
Getz, Virginia
Guerin, Phyllis
Johns, Carolyn
Johnson, Helena
Kania, Mary Ann
Kingston, Susan
Klingensmith, Jolayne
Kosobucki, Elaine
Mohnkern, Susan
O'Harrow, Mary Lee
Olson, Aldene
Pytlarz, Dorothy
Reno, Sharon
Rettger, Marion
Roth, Christine
Shabel, Anne
Sullivan, Sr. Bernadette
Swanson, Margaret
Szymanowicz, Sophia
Wolf, Alice

Soprano II

Bundy, Karen
Christian, Clotilde
Hansen, Beatrice
Harned, Gloria
Haury, Beatrice
Jaycox, Mary
Kalivoda, Dorothy
Pruchniewski, Sister Rita
Quinn, Kathy
Sundberg, Wilda

Alto I

Carlson, Karen
Devers, Merelyn
Edinger, Eleanor
Giersch, Carol
Gostomski, Barbara
Grazier, Linda
Hedge, Susan
McCulloch, Jan
Olson, Evelyn
Rudzinski, Maria
Sapper, Shirley
Sciamanda, Carrie
Snook, Jean
Spute, Myldred

Alto II

Bacon, Meredyth
Bennett, Alma
Cross, Nancy
DeMichael, Sally
DiTullio, Antonette
Fredericks, Dorothy
Horihan, Winifred
James, Marie
Pirello, Anne
Pirello, Mary
Salvia, Helene

Tenor I

Ciotti, Vincent
Ferraro, Nathaniel
Goetz, Kenneth
Neckers, Fred

Tenor II

Jenks, Richard
Maas, Larry
Phelps, David R.
Susa, Father Robert

Bass I

Amidon, Paul
Bookman, Irvin
Chapin, Bradley
Fagley, Ron
Fiesler, Martin
Giersch, Davis
Grabinski, Raymond
Huster, Fred
Sickert, Fred
Spallina, James

Bass II

Bearance, Hamilton
Fraschetti, Chester
Marshall, Robert
O'Harrow, Jim
Ratcliffe, Richard
Robins, Don
Ruth, James
Sciamanda, Lewis
Sedam, Jack
Smith, Clifford
Yocum, Howard



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CHOIR OF ALLEGHENY COLLEGE

Dr. W. S. Wright North, Director

The Choir of Allegheny College, Meadville, has appeared in every major city in northeastern United States — including performances at Riverside Church, New York City, and the National Cathedral, Washington, D.C. — and in six European countries. Plans are currently under way for another European tour at Christmastime.

The choir also participates in programs at Allegheny College, with noted contemporary composers. Some of the composers who have visited the campus, and directed the choir, include Howard Hanson, Virgil Thomson, Jean Berger, Otto Luening and Samuel Adler. Some have composed choral works especially for the Allegheny Choir.

The group is heir to a choral tradition begun in 1930 by Dr. Morton Luvaas, founder of the Allegheny Singers and distinguished composer and arranger. Current director is Dr. W. S. Wright North. He is a graduate of Columbia University with a Master's from the Eastman School of Music and Doctorate from the University of Illinois.

CHOIR PERSONNEL

Soprano

Bruster, Nancy
Cooley, Joyce
Dietsch, Debbie
Dimeling, Carol
Kasper, Nancy
Koper, Judy
Kowalke, Jan
Newton, Nancy
Norton, Nancy
Pratt, Becca
Reed, Carol
Reisner, Janet
Riley, Karen
Spence, Linda
Wagnon, Linda
Zeigler, Karen
Zimmer, Sue

Alto

Barabas, Judy
Bishop, Beverly
Burner, Lyn
Crowther, Beth
Eleveck, Janet

Fraser, Sue

Gilbert, Beth
Jenkins, Jean
Joba, Cindy
Johnson, Debbie
Middleswarth, Vicky
Schreiber, Lois
Schultz, Judy
Sexton, Barbara
Shefte, Sue
Strite, Sharon
White, Onee
Wilson, Nancy
Wismar, Barbara
Wismar, Carol

Tenor

Ayares, Linda
Blair, Dennis
Carpenter, Tim
Hesselgrave, Sherm
Hillman, Barry
Kaufman, Rich
Kent, David

McKnight, Scott
Minnigh, Joel
Murdock, Steve
Roberts, Bill

Bass

Bateman, Eric
Bernhard, Charles
Chaffee, Bill
Cissna, Bill
Connell, Barry
Eckberg, Jim
Fairburn, Jim
Fay, Dick
Fraser, Paul
Graeffe, Peter
Jewart, Jim
Lindeman, Dave
Loar, Phil
Pierson, George
Ruhl, Bob
Tressler, Nik
Wainwright, John
Wiltman, Bob

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TONIGHT'S GUEST ARTISTS



Patricia Wise
Soprano

Patricia Wise, soprano, is a star of the New York City Opera who is rapidly gaining international fame. She has been twice to Israel, singing with both the National Opera and the Philharmonic, and recently made an unscheduled debut in London's Covent Garden (replacing Marilyn Horne) that was an artistic and critical triumph. This summer she will sing at the Salzburg Festival; plans are also under way for a European tour in 1973. In the United States Miss Wise has also sung with the New Orleans and Pittsburgh Operas, at the Ravinia Festival and with leading orchestras.



Peter Zellmer
Tenor

Peter Zellmer, tenor, is an instructor at the State University of New York at Fredonia. He is a graduate of Bethany College in Kansas with a Master's Degree from the University of Colorado. Before joining the faculty at Fredonia, he taught in Colorado, and he appeared with the Denver Lyric Opera during the 1969-1970 season. Mr. Zellmer has also performed with the Central City Opera House Association in productions at Loretto Heights College and in churches in Kansas City, Mo., and Boulder, Colo. He was a winner in the 1969 competition of the National Association of Teachers of Singing.



Frank Pullano
Baritone

Frank Pullano, baritone, is making his second appearance with the Erie Philharmonic this season and has also been a popular performer here in the past. He has a Doctor of Musical Arts Degree from the University of Illinois and is chairman of the voice area at the New York State University College, Fredonia. Dr. Pullano has also had an active career as a soloist, appearing with the Chautauqua Opera Company, Tri-Cities Opera of Binghamton, the "Opera Under the Stars" of Rochester, and the Buffalo Philharmonic as well as the Erie orchestra. He has an album of songs and arias available on Mark Records.

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Program Notes

by

ANDREW L. FLANAGAN

Suite from the Opera "Der Rosenkavalier"

Richard Strauss
(1864-1949)

It seems hard to believe that a man noted for his epic symphonic poems can also be capable of such lilting music as we find in the score to "Der Rosenkavalier." Before the first performance of the opera, Strauss let it be known that the new opera did contain some waltzes, but no one was prepared for the wealth of melody which was to come.

The Berlin Boersen-Courier learned from a "well-informed source," that the new work was "absolutely unStrausslike, inasmuch as none of the excessively modern subtleties predominates in the vocal parts or orchestration. On the contrary, the score is brimming over with exceedingly pleasant and catchy melodies, most of them in three-four time. Yes, melodies, incredible as this may sound in the case of Richard Strauss." Its first performance was given in Dresden on January 26, 1911 and since then has become a perennial favorite in the opera houses around the world.

Carmina Burana

Carl Orff
(1895-)

Carl Orff is one of the most original, forceful and inventive composers for the contemporary stage. He feels that the stage is the only fruitful medium of artistic self-expression left to the present-day composer. In his music he emphasizes rhythmic procedures thus using a lot of percussion while his thematic material reverts back to the Gregorian chants and folk songs.

In 1935, one of Orff's friends told him about a collection of thirteenth-century poems which had been discovered a century earlier in the archives of the Monastery at Benediktbeuren in Upper Bavaria. These proved to be his starting point for radical experiments with a new, simpler approach to the musical theatre; a theatre in which, in the words of the critic Henry Pleasants, he could "return to the fundamentals of song and dance, to a music more closely related to speech and gesture and situation".

The trilogy of "scenic cantatas" was the result and Carmina Burana is the first of these. The verses describe the activities of wandering students who, as minstrels, sing the praises of nature, love, the tavern and the free life. The work is divided into three parts: "Springtime", "In the Tavern" and "The Court of Love."

Visitors are not allowed backstage until after the performance.

ERIE PHILHARMONIC ORCHESTRA

JOHN GOSLING

Music Director and Conductor

Edward R. Bahr, Assistant Conductor

Wednesday Evening, April 19, 1972

Friday Evening, April 21, 1972

Guest Artists

Patricia Wise, Soprano

Peter Zellmer, Tenor

Frank Pullano, Baritone

Choir of Allegheny College

— Dr. W. S. Wright North, Director

Erie Philharmonic Chorus

— Alfred Smith, Director

PROGRAM

Suite from the Opera "Der Rosenkavalier"

R. STRAUSS

Intermission

* Carmina Burana

ORFF

Fortuna Imperatrix Mundie (Fortuna, Empress of the World)

I. Primo Vere (Springtime)

Uf dem Anger (On the Green)

II. In Taberna (In the Tavern)

III. Cour d'Amours (Court of Love)

Blanziflor et Helena (Blanziflor and Helena)

Fortuna Imperatrix Mundie (Fortune, Empress of the World)

* This project is jointly supported by a grant from the Commonwealth of Pennsylvania Council of the Arts and the National Endowment for the Arts in Washington, D.C., a Federal agency created by Act of Congress in 1965.

The trumpet call heard in the foyer preceding each concert is from the Overture to "Leonore", No. 3, by Beethoven. It is played by Mr. Robert Dolwick, solo trumpet of the Philharmonic, and signals all that the performance is immediate.

All concerts will begin exactly at time announced. No one will be seated during the playing of the opening number. If a major work is being performed, patrons will be seated during the intervals between movements. Kindly refrain from applause between movements.

The official piano of the Erie Philharmonic Orchestra is the Steinway represented exclusively in Erie by The Winter Company.

CARMINA BURANA

FORTUNE, EMPRESS OF THE WORLD

Chorus

O Fortune,
variable
as the moon,
always dost thou
wax and wane.
Detestable life,
first dost thou mistreat us,
and then, whimsically,
thou heedest our desires.
As the sun melts the ice,
so dost thou dissolve
both poverty and power.

Monstrous
and empty fate,
thou, turning wheel,
art mean,
voiding
good health at thy will.
Veiled
in obscurity,
thou dost attack
me also.
To thy cruel pleasure
I bare my back.

Thou dost
withdraw
my health and virtue;
thou dost
threaten
my emotion and weakness with torture.
At this hour,
therefore, let us
pluck the strings without delay.
Let us mourn
together,
for fate crushes the brave.

Chorus

I lament Fortune's blows
with weeping eyes,
for she extorts from me
her gifts,
now pregnant
and prodigal,
now lean
and sear.

Once was I seated
on Fortune's throne,
crowned with a garland
of prosperity.

In the bloom
of my felicity
I was struck down
and robbed of all my glory.

At the turn of Fortune's wheel,
one is deposed,
another is lifted on high
to enjoy a brief felicity.
Uneasy sits the king—
let him beware his ruin,
for beneath the axle of the wheel
we read the name of Hecuba.

I IN SPRINGTIME

Small Chorus

The bright face of spring
shows itself to the world,
driving away
the cold of winter.
Flora reigns
in her colorful robes,
praised in the canticle
of sweet-sounding woods.

Phoebus laughs
in Flora's lap again.
Surrounded by flowers,
Zephyrus breathes
the fragrance
of their nectar.
Let us compete
for the prize of love.

The sweet nightingale
begins her song;
the bright meadows
laugh with flowers;
Birds flit about
the pleasant woods;
the maidens' chorus
brings a thousand joys.

Baritone Solo

The sun, pure and fine,
tempers all;
a new world is opened
by the face of April.
The heart of man
rushes to love;
and over all
the boyish god rules.

The power of Nature's renovation
in the glorious spring
commands us
to be joyful.

Spring evokes
the wonted ways of love.
Hold fast
thy lover!

Love me faithfully,
feel the constant adoration
of my heart
and mind.

I am with you
even when apart.
Whosoever shares my feeling
knows the torture of love.

Chorus

Behold the spring,
welcome and long awaited,
which brings back
the pleasures of life.
The meadow
with purple flowers is a-bloom,
the sun brightens all things.
Now put all sadness aside,
for summer returns,
and winter's cold withdraws.

Ice
and snow
melt away;
the frost flees,
and spring
sucks the breast of summer.

Miserable is he
who neither loves
nor frolics
under summer's spell.

Those
who vie
for Cupid's prize
taste the sweetness
of honey.

Let us,
proud and joyful,
be ruled
by Venus.
Let us emulate Paris.

ON THE LAWN

Orchestra

Chorus and Small Chorus

The noble wood
is filled with buds
and leaves.
Where is my lover?
He rode away on horseback.
Alas, who will love me now?

Everywhere the forest is in bloom;
I am longing for my lover.
If the wood is green all over,
why does my lover not return?
He has hidden away.
Woe is me, who will love me?

Soli (Sopranos) and Chorus

Shopkeeper, give me color
to paint my cheeks,
that young men
may not resist my graces.
Young men,
look here,
do I not charm you?

Make love, good men
and gracious women.
Love will ennoble you,
Hail, o world
so rich in joys.
I will obey you always,
and accept your bountiful gifts.

Orchestra

Chorus

Here are maidens
in a circle,
they'd like to be without a lover
all the summer through.

Small Chorus

Come, come, my pretty maid,
I wait for thee;
I wait for thee,
Come, come, my pretty maid.

Sweet rosy mouth,
come and heal my longing.
Come and heal my longing,
sweet rosy mouth.

Chorus

Were the world all mine,
from the sea to the Rhine,
I should gladly forsake it
for the Queen of England
in my arms.

II

IN THE TAVERN

Baritone Solo

In rage
and bitterness
I talk
to myself,
made of matter,
ash of the elements,
I am like a leaf
which the wind plays with.

If a wise man
builds
his house
upon a rock,
I, fool,
am like a gliding river
which follows
no straight path.

I am swept away
like a pilotless ship,
like a bird floating aimlessly
through the air.
No fetters, no locks
hold me;
I am looking for my like,
and I join the depraved.

The burdens of the heart
weigh too heavily on me.
Jesting is lovely
and sweeter than the honeycomb.
What Venus commands
is suave labor;
love never dwells
in cowardly hearts.

On the broad road I move along
as youth is wont to do.
I am entangled in vice,
and unmindful of virtue.
Greedy more for lust
than for welfare;
dead in soul,
I care only for my body.

Tenor Solo and Male Chorus

The roasted cygnet sings:

Once I dwelt in the lakes;
once I was
a beautiful swan.

O miserable me!
Now I am
roasted black!

The cook turns me on the spit,
the fire roasts me through,
and I am prepared for the feast.
I am borne upon a platter
and can no longer fly.
I catch sight of gnashing teeth.

Baritone Solo and Male Chorus

I am the Abbot of Cucany,
and I meet with my fellow-drinkers
and belong to the sect of Decius.
Whosoever meets me in the tavern over dice
loses his garments by the end of the day,
and, thus denuded, he cries:

Wafna, wafna!
what hast thou done, O infamous fate?
Thou hast taken away
all the pleasures of this life.

Male Chorus

When we are in the tavern,
unmindful of the grave,
we rush to the gaming tables
over which we sweat.
If you want to know
what happens in the tavern
(where money gets you wine),
then listen to my tale.

Some men gamble, others drink,
others shamelessly indulge themselves;
and of those
who stay to gamble,
some lose their garments,
and others are in sackcloth.
There no one is in fear of death,
throwing dice for Bacchus:

First, the dice are thrown for wine,
which the libertines drink.
Then they toast the prisoners twice,
then they toast the living thrice.
Four times wine is drunk for Christians,
five times for the faithful departed,
six times for the boastful sisters,
seven times for the forest soldiers.

Eight times for the sinful brethren,
nine times for the dispersed monks,
ten times for the navigators,
eleven times for men at odds,
twelve times for the penitent,
thirteen for the travelers.
We drink for Pope and King alike,
and then we drink, we drink.

The mistress drinks, the master drinks,
the soldier and the clergyman.
This man drinks, that woman drinks,

the servant and the maid.
The quick man drinks, the lazy drinks,
the white man and the black.
The sedentary drinks, the wanderer drinks,
the ignorant and the learned.

The poor man drinks, the sick man drinks,
the exiled and the unknown.
The youngster drinks, the oldster drinks,
the Bishop and the Deacon.
The sister drinks, the brother drinks,
the old woman and the mother.
Women drink and men drink
by the hundreds and the thousands.

Six hundred coins are not enough
for this aimless
and intemperate drinking.
Though our drink is always gay,
there are ever those who nag,
and we shall be indigent.
May they who nag us be confounded,
and never be inscribed among the just.

III

THE COURT OF LOVE

Soprano Solo and Small Chorus

The God of Love flies everywhere
and is seized by desire.
Young men and young women
are rightly joined together.

If a girl lacks a man
she misses all delight;
darkest night
is at the bottom
of her heart:

This is bitterest fate.

Baritone Solo

Day and night and all the world
are opposed to me,
and the sound of maidens' voices
makes me weep.
Alas, I am filled with sighing
and fear.

O friends, amuse yourselves
and speak as you please.
Spare me, a sad man,
for great is my grief.
Counsel me,
by your honor.

Thy lovely face
makes me weep a thousand tears
because thy heart is made of ice.
Thy single kiss
would bring me
back to life.

Soprano Solo

There stood a maid
in a red tunic;
when it was touched
the tunic rustled.
Eia!

There stood a girl,
like a rose;
her face was radiant;
her mouth bloomed.

Eia!

Baritone Solo and Chorus

My heart is filled
with sighing.
I am longing for thy beauty.
My misery is great.

Manda liet,
manda liet,
my sweetheart
does not come.

Thine eyes shine
like the sun's rays,
like lightning flashes
in the night.
May the gods look with favor
on my desire
to undo the bonds
of her virginity.

Soli (3 Tenors, Baritone, 2 Basses)

When a boy and a maiden
are alone together,
happy is their union.
Their passions mount,
and modesty disappears.
An ineffable pleasure
pours through
their limbs, their arms, their lips.

Double Chorus

Come, come,
do not let me die.
Hyrca, hyrce, nazaza,
trillirivos . . .

Pretty is thy face,
the look of thine eyes,
the braids of thy hair,
O how beautiful thou art!
Redder than the rose,
whiter than the lily,
more beautiful than all the rest,
always I shall glory in thee.

Soprano Solo

I am suspended
between love
and chastity,
but I choose
what is before me
and take upon myself the sweet yoke.

**Soli (Soprano and Baritone),
and Chorus**

Pleasant is the season,
O maidens;
now rejoice,
ye lads.

Oh, oh, oh,
with love

I bloom
for a maiden,
my new, new love,
of which I perish.

Yielding
gratifies me;
refusing
makes me grieve.

In winter
man's desires are passive;
the breath of spring
makes him lascivious.

My maidenhood
excites me,
but my innocence
keeps me apart.
Come, my mistress,
come with joy;
come, my beauty,
for I die.

Soprano Solo

Sweetest boy,
I give my all to you!

BLANZIFLOR AND HELENA

Chorus

Hail to thee, most beautiful,
most precious gem;
hail, pride of virgins,
most glorious virgin.
Hail, light of the world,
hail, rose of the world.
Blanziflor and Helena,
Venus generosa!

**FORTUNE,
EMPRESS OF THE WORLD**

Chorus

O Fortune,
variable
as the moon,
always dost thou
wax and wane.
Detestable life,
first dost thou mistreat us,
and then, whimsically,
thou heedest our desires.
As the sun melts the ice,
so dost thou dissolve
both poverty and power.

Monstrous
and empty fate,
thou, turning wheel,
art mean,
voiding
good health at thy will.

Veiled
in obscurity,
thou dost attack
me also.
To thy cruel pleasure
I bare my back.

Thou dost
withdraw
my health and virtue;
thou dost
threaten
my emotion and weakness with torture.
At this hour,
therefore, let us
pluck the strings without delay.
Let us mourn
together,
for fate crushes the brave.

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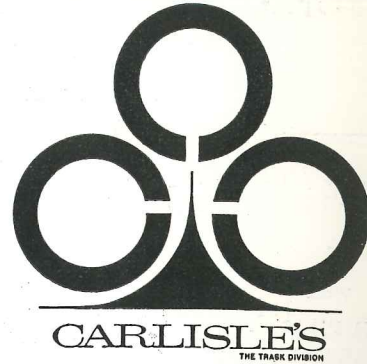
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John Gosling, Music Director

Saturday, April 29, 1972 - 8:30 P.M. Memorial Auditorium

Pomp and Circumstance	ELGAR
Charles Zebroski, Assistant Conductor	
Dance Rhythms	RIEGGER
Alfred Smith, Assistant Conductor	
Three Dances to Henry VIII	GERMAN
Robert Rudolph, Associate Conductor	
Afternoon in Montreal	CRESTON
Finlandia	SIBELIUS
Charles Zebroski, conducting	
INTERMISSION	
Trumpet Voluntary	PURCELL
Alfred Smith, conducting	
Wedding March	MENDELSSOHN
Charles Zebroski, conducting	
Fiddler on the Roof	BOCK
Robert Rudolph, conducting	
Pop Goes the Weasel	arr. CAILLIET
Announcement of Scholarship Awards	
Symphony No. 8	BEETHOVEN

IMPORTANT NOTICE TO ALL SEASON TICKETHOLDERS AND CONTRIBUTORS

The Annual Meeting of the Erie Philharmonic will be held on Thursday, May 18, 1972 at the Erie Insurance Exchange, 144 East 6th St., Erie, Pa. at 8:00 P.M. Any person holding a season ticket or contributing an equal or greater amount is a member of the Erie Philharmonic and shall have the right to vote.

The purpose of this meeting shall be to hold elections to fill vacancies on the Board of Directors, to hear reports of all committees and auxiliary organizations and to transact such other business as would normally come before such a meeting.

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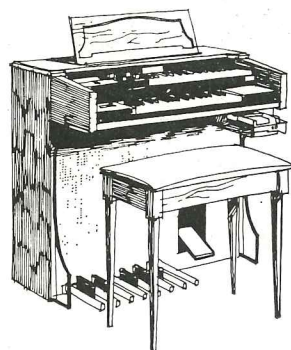
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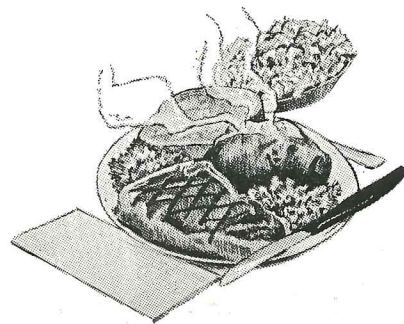
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THE LOLLIPOP CONCERTS

The last Lollipop Concert of the season was held March 11 at Harding School with the largest attendance of the series— 681; making a total of over 3000 children and adults who had the opportunity of hearing the Junior Philharmonic present their musical program designed for the "Lollipop" set.



This series of six concerts, narrated and conducted by John Gosling, assisted by Robert Rudolph, Charles Zebroski and Al Smith was sponsored and planned by the Erie Philharmonic Auxiliary. Financial contributors were A. O. Smith Corporation (Motor Systems Division) and Marine National Bank. Other donations were received from Carrol's Restaurant, Famous Recipe Fried Chicken, Sterling Dairy, Welcome Wagon Newcomers Afternoon Club, Dispatch Printing and Tech Memorial Printing Shop.

Our thanks go to the hosting schools and their principals of Glenwood, John Diehl and Harding of Erie, Manchester of Fairview Township; and Grandview and Chestnut Hills of Millcreek Township. A special thanks to Carl Peterson, Coordinator of Music of Erie Public Schools who acted as advisor to the Lollipop Concerts Committee.

We were most grateful to the news media of Erie for their outstanding support and promotion of this most worthwhile endeavor.

The concerts were certainly successful and provided an enriching and meaningful experience for both those involved in the "workings" of the concerts and those in attendance.

We look forward to another Lollipop Concert series next year!

— Mrs. J. Wayne (Betty) Crandall
General Chairman

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JUNIOR PHILHARMONIC ORCHESTRA

John Gosling, Conductor

Robert A. Rudolph, Associate Conductor

This article will attempt to list the many accomplishments of our Junior Philharmonic members during the past year. Each event and those attending will be listed followed by some individual achievements and the schedule for the final month of the season.

DISTRICT BAND — Saegertown in January. Those attending were Neil Burkhard, Karen Knapp and Laurie Shadle, flutes; Becky Hedlund and Dianne Port, oboes; David McClune and Cindy Wagner, clarinets; Kathy Swartz, bassoon; David Conrad and Susan Minor, horns; and Mike Applebaum, trumpet.

DISTRICT ORCHESTRA — Clarion in February. Those attending were Libby Gardner, Shirley Heiple, John Hickman, Janet Hillhouse, Karen Kranz, Marilyn Kressel, Stephanie Pratt, Paula Vitt and Cathleen Whitbred, violins; Craig Fisher and Anne Rose, violas; Pamela Johns, cello; Neil Burkhard and Kathy Osborn, flutes; Becky Hedlund, oboe; David McClune, clarinet; Kathy Swartz and Carol Youngdahl, bassoons; Tom Dennison, horn; Mike Applebaum, trumpet; and Jerry Tanenbaum, percussion.

JUNIOR DISTRICT BAND — James S. Wilson in March. Attending was Fred Bolte, trombone.

REGIONAL ORCHESTRA — Bradford in March. Those attending were Shirley Heiple, John Hickman, Marilyn Kressel and Stephanie Pratt, violins; Craig Fisher, viola; Neil Burkhard, flute; Kathy Swartz, bassoon; Tom Dennison, horn; Mike Applebaum, trumpet and Jerry Tanenbaum, percussion.

MID-EAST ORCHESTRA — Pittsburgh in March. Attending was Kathy Swartz, bassoon.

REGIONAL BAND — Martinsburg in March. Those attending were Neil Burkhard and Laurie Shadle, flute; Dianne Port, oboe; Cindy Wagner, clarinet; David Conrad and Susan Minor, horns and Mike Applebaum, trumpet.

AMERICAN YOUTH PERFORMS ORCHESTRA — Washington, D.C. in May. Attending will be Craig Fisher, viola.

Scholarships to college have been extended to the following members: Janet Hillhouse, violin to Baldwin Wallace; Kathy Stammer, cello to Thiel; Cindy Wagner, clarinet to Indiana University of Pa.; and David Conrad, horn to the University of Pittsburgh.

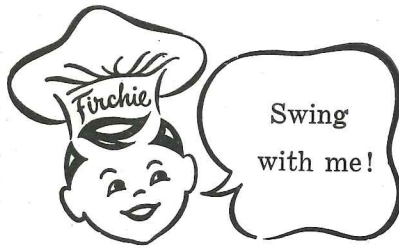
The final challenges have been completed and the following persons ended in the principal positions in their section: Heather Kelly, 1st violin; Debby Kenny, 2nd violin; Becky Sebring, viola; Kathy Stammer, cello; John Bernard, bass; Karen Knapp, flute; Becky Hedlund, oboe; David McClune, clarinet; Carol Youngdahl, bassoon; Susan Minor, horn; Mike Applebaum, trumpet and Fred Bolte, trombone.

Activities during April include three performances. The Rotary Club will host the Junior Phil for a performance at its noon meeting on April 19th. The annual tour of schools on April 27th will include concerts at Memorial Junior High, Iroquois and Cathedral Prep. The music for this occasion is provided by a grant from the Musical Performance Trust Funds (Kenneth E. Raine, Trustee), a public service organization created and financed by the Recording Industries under agreements with the American Federation of Musicians. The final concert of the season will be the annual Public Concert, on Saturday, April 29th, which is free to the public. At this event awards and cash scholarships are given to members of the orchestra.

The staff of the Junior Phil would like to thank the members of the orchestra for their hard work and congratulate them on their accomplishments. Many thanks also to the private teachers who have worked diligently and patiently with them and to their parents for the fine effort they put forth in encouragement and financial aid. Erie may well be proud of its young musicians!

—Robert A. Rudolph
Business Manager & Associate Conductor

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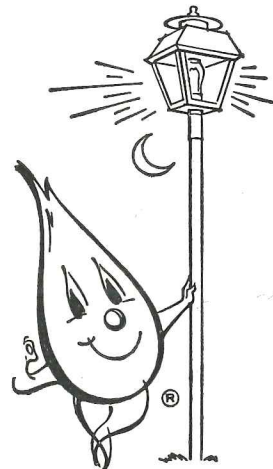
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Barb Beckman
Chairman



Thomas Brooks
Chairman

The student chairmen were Barb Beckman and Thomas Brooks. Mr. Brook's assistant was Judy Blatt. The chairmen have been of great help in organizing the volunteers this season.

A special thanks to all of our ushers for helping to make this such an enjoyable year for the Philharmonic concert goers.

— Mrs. Michael B. Loscalzo
Philharmonic Auxiliary Usher Chairman

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Consequently, the Erie Philharmonic will greatly appreciate the mention of advertising appearing in our program books when doing business with firms whose ads appear herein.

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Beethoven - Concerto for Violin, Cello, Piano and Orchestra in C Major
 Beethoven - Overture to "Leonore", No. 3
 Brahms - Variations on a Theme by Hadyn, Op. 56a
 Brahms - Concerto in D Major for Violin and Orchestra
 Bruch - Concerto for Violin and Orchestra in G minor
 Dvorak - Symphony No. 5 in E minor
 Faure - Ballade for Piano and Orchestra in F Sharp Major
 Ginastera - Variaciones Concertantes
 Mozart - Opera "Marriage of Figaro"
 Orff - "Carmina Burana"
 Respighi - Ancient Airs and Dances, Suite No. 2
 Saint-Saens - Concerto for Piano and Orchestra in C Minor, No. 4
 Shostakovich - Festive Overture
 Sibelius - Symphony No. 2 in D Major
 Strauss, R. - Suite from "Der Rosenkavalier"
 Williams - Linear Architecture for Orchestra

GUEST ARTISTS — 1971-1972 SEASON

Buswell, IV, James Oliver - Violinist
 Johannesen, Grant - Pianist
 Marsh, Ruthabeth - Violinist
 Pullano, Frank - Baritone
 Wise, Patricia - Soprano
 Zellmer, Peter - Tenor

Thalia Trio - Violin, Cello, Piano
 Turnau Opera Company
 Allegheny College Choir
 Erie Philharmonic Chorus

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William Maneval

ORCHESTRA PERSONNEL

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Ruthabeth Marsh—
Concertmaster
Eugene Lenny
Melba Almhagen Deaner
Robert Tregler
Sally Maloy
Alice Fehl
Linda Melaragno
Raymond Spagnola
Martha Schlueter
Ann Pinney
Grace Feagler
Dianne Shadle
Paula Vitt
Carol Magenau

VIOLIN II

Robert Rudolph—
Principal
Joseph Colucci
Howard Lyon
Darla Widger
Andrey Clayton Davis
Gwen Edgerton
Carol Wright
Sharon Borawski
Elizabeth Gardner
Debbie Kenny
John Fleming

VIOLA

Herbert Neurath—
Principal
Thomas Beck
Clifford Cox
Harriet McGuire
Anne Mack
Torsten Esborn
Kathy Kosko
Clarence Beyers

CELLO

Raymond Marsh—
Principal
Robert Williamson
Loretta Kirkell
Lilly Neurath
Marjorie Leemhuis
Suzanne Sylvester
Francis Grant
Kathy Stammer

BASS

John Murcko—
Principal
Stuard Deaner
Charles Lawson
Nick Battiato
Keppel Tiffany

FLUTE

Autumn Almhagen—
Principal
Martha Sturtevant
Orlando Fronzaglia

PICCOLO

Orlando Fronzaglia

OBOE

Elizabeth Camus—
Principal
Kathryn Rusterholtz
Elliot Clark

ENGLISH HORN

Kathryn Rusterholtz

CLARINET

Joseph Sulkowski—
Principal

Paul Martin
Charles Zebroski

BASS CLARINET

Charles Zebroski

E FLAT CLARINET

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George McCracken
Robert Gehner
Susan Minor

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Robert Dolwick—
Principal

Emerson Rusterholtz
M. Robert Cross

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Edward Bahr—
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Ronald Stitt
Frank Bolte

TUBA

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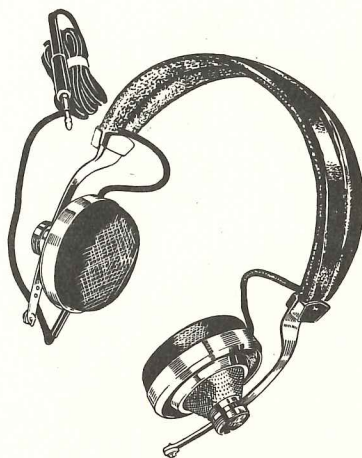
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