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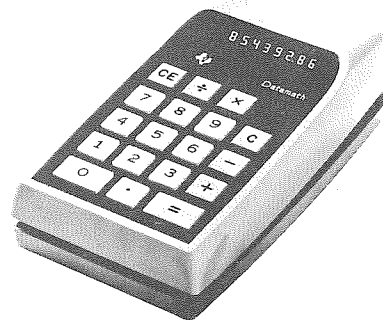
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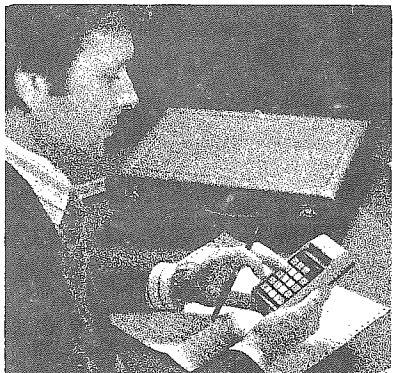
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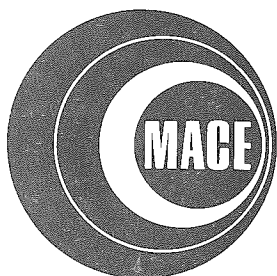
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The Erie Philharmonic is a member of the American Symphony Orchestra League and the Arts Council of Erie.

OUR USHERS

A grateful thank you is due our ushers for their assistance and courtesy to our audience during this 60th season. These students from McDowell High School and Mercyhurst College have been dependable volunteers throughout the year.

Much of the organization was aided by the two student chairmen - Sarah Beckman and Roberta Wenstran. Sarah is a junior at McDowell High School and hopes to attend college after graduation. An avid music lover Sarah plays the guitar as well. Roberta is a junior at Mercyhurst College, majoring in voice. She is a member of the Symphonic Singers and directs the Children's Choir at Lakewood Methodist Church. She hopes to become a teacher upon graduation.

The Women's Auxiliary of the Erie Philharmonic and all concert-goers wish to thank these students for a job well done.

Kath Berlin
Philharmonic Auxiliary Usher Chairman

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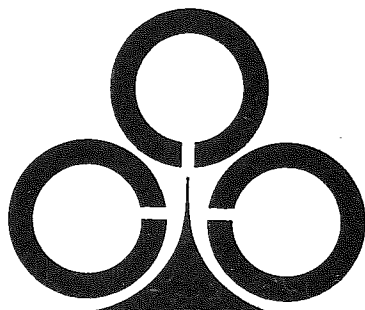
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OUR CONDUCTOR

HAROLD BAUER assumed the position of Music Director and Conductor of the Erie Philharmonic in August, 1973, being selected from a list of over 125 applicants from several countries. He comes not only as a conductor with proven skills and widely acclaimed successes, but also as a musician who has demonstrated his commitment to making symphony - and all arts - an integral part of community life. He has pioneered programs which have brought classical music to thousands of people for the first time.



Harold Bauer

Mr. Bauer was Music Director of the Peoria Symphony (Illinois) for six seasons prior to his move here. He has guest conducted numerous orchestras in this country and has conducted with great critical acclaim in Canada, Spain and Denmark. He returns to Europe in May of 1974 for concerts in Rumania and London.

Also a composer, Mr. Bauer obtained a Doctor of Music Degree in composition from Northwestern University in Evanston, Illinois. His conducting repertoire includes considerable experience in opera and oratorio as well as symphony.

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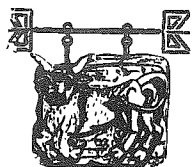
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NEWS FROM THE ARTS COUNCIL

The Erie Philharmonic is an active member of the ARTS COUNCIL OF ERIE. The Arts Council is the central coordinating and planning agency for the Arts in Erie. Its membership is comprised of 5 directors and 13 associate member organizations, plus 17 members-at-large from the general community. The Arts Council is a spokesman and a service agency for the Arts, as well as a means for the community to influence the direction of arts programming in Erie.

Also, the Arts Council conducts a United Arts Fund Drive which provides financial support for the major arts organizations in Erie. On behalf of all the Arts in Erie, the Erie Philharmonic recognizes and expresses appreciation to the 23 major contributors to the United Arts Fund Drive.

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FROM THE MUSIC DIRECTOR

Many things stand out as I take a brief look back over my first season with the Erie Philharmonic. One aspect which draws particular attention is the diversity of the orchestra's activities.

Arts organizations everywhere have developed a keen sense of societal responsibility during the past decade. Our obligation is two-fold: to do "our thing" in as high a professional standard as is possible for us, and, also, to do it for as many people as possible in as many locations as we can feasibly serve.

"We're here if you want us" is an attitude of the distant past. Orchestras today - more and more - are energetically pursuing their potential of bringing their special form of communication and understanding to familiar and unfamiliar settings. Erie Philharmonic has made a firm commitment to activities which are steadily increasing the service base.

In addition to its regular subscription series, and Pops series (substantially different audiences, incidentally) the regional program has taken us to Corry and Edinboro. We have presented youth concerts, senior citizen concerts, a "shoppers concert" downtown. "Messiah" found us in St. Peter Cathedral during the Christmas season; a residency at Edinboro State College, and participation in the Erie Arts Festival are coming up in June.

The Philharmonic Chorus, in addition to its involvement in our concerts, has been invited back to sing at Chautauqua this summer. The Junior Philharmonic has performed for thousands of students throughout the city and county.

It has been an active and stimulating season. The commitment to our course is clear. That is the prime prerequisite for successfully facing the challenges ahead.

Harold Bauer, Music Director

GRACE NOTES

Listed below are individuals and representatives of the business community, who by their generous contributions, provide for the continuance of the Erie Philharmonic's outstanding public service activities to the greater Erie area.

Artist's Sponsorship:

- Boston Store - John Browning, Pianist
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- Past President's Council - Louise Russell, Soprano
- Baldwin - Gottschalk, Inc. - Susan Starr, Pianist
- Warren Radio, Inc. - November "POPS" Concert
- Donald C. Burton Funeral Home - February "POPS" Concert
- Union Bank and Trust Company - "Messiah"

Other gifts and services:

- Marine National Bank - Edinboro and Corry Concerts
- In memoriam - Fred Gasche - 1st Chair Cello
- St. Peter Cathedral - Facilities for "Messiah" performance
- Church of the Covenant - Rehearsal facilities for Lollipop Concerts

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The Erie Philharmonic deeply appreciates the generous support of these friends. Your support is needed and welcome at any time during the year.

FROM THE MANAGER

Some civilizations have been quick to recognize the usefulness of the arts; America has been slow.

This observation was put forth and enlarged upon in a recent Rockefeller Fund Report.

Its conclusion was not that America's arts and artists have always passed unnoticed and unappreciated; it simply infers that, for all too long, they have passed unpaid.

For well over two hundred years this quandry and its solution have wrestled together. Odds are that, for a long time to come, it will remain a "Mexican stand-off".

In 1966, a Princeton University study concluded that no arts organization could "... make it at the box office", that arts organizations (i.e., symphony orchestras) would always have to operate at deficits, and that the sources of support for these organizations would have to increase their giving and multiply in number if existing institutions were not to be threatened with extinction.

Although a newcomer to Erie, it has already become apparent to me that this community's many business and industrial leaders have long been aware of this condition, and have actively moved to keep the arts healthy and intact.

Not until the 1960's did the National (and State) government embark on a meaningful course of financial assistance to the arts. And then, it was an action which caused apprehension in some of the more conservative sectors -- fear that the government might exercise its heavy hand of restriction.

But it was a fear soon to be put to rest.

In its place, the fear was not that Washington might control or censor the arts through its support, but that Washington might not fund them.

But government support is not -- nor should it be -- the total solution.

For just that reason, we in Erie should be aware and grateful for the many in our private sector -- individuals, industry, and business -- who, year after year, demonstrate their appreciation of our splendid orchestra by their active financial, as well as moral support.

As manager of the Erie Philharmonic, and on behalf of the Orchestra and Chorus, the Board of Directors and the Women's Auxiliary -- our THANKS for your trust and your support!

Paul Arnold, General Manager

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THE CHOIR OF ALLEGHENY COLLEGE

Dr. W. S. Wright North, Director

The Choir of Allegheny College, from Meadville, Pa., has appeared in every major city in northeastern United States - including performances at Riverside Church, New York City, and at the National Cathedral, Washington, D.C. - and in eight European countries. The most recent tour in Europe by the Choir occurred in December of 1972, lasting three weeks.

The Choir frequently presents programs at Allegheny College and annually enjoys the presence on campus of a noted contemporary composer. The most recent guest composers include Howard Hanson, Virgil Thomson, Jean Berger, Otto Luening, Vincent Persichetti, and Randall Thompson. Some have composed choral works especially for the Choir of Allegheny College.

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. The current director of the Choir is Dr. W.S. Wright North. He is a graduate of Columbia University with a Master's from the Eastman School of Music and a Doctorate from the University of Illinois.

Soprano I

Baker, Sarah
Kazimer, Patricia
Norton, Nancy
Ray, Deborah
Southworth, Deborah
Wagnon, Linda
Weaver, Diane
Ziegler, Karen

Soprano II

Boyers, Sally
Collins, Molly
Daugherty, Debra
Dietrich, Polly
Dietsch, Deborah
Dimeling, Carol
Reisner, Janet
Rothrock, Carol
Wismar, Judith
Wylie, Carolyn

Alto I

Broughton, Megan
Dart, Virginia
Gilbert, Beth
Griffith, Georgia

Alto I (con't.)

Hardesty, Beth
Judd, Karen
Shane, Rebecca
White, Ann
Wismar, Carol
Wolff, Nancy
Yost, Patricia

Alto II

Adams, Catherine
DeKorte, Nancy
Giles, Leslie
Heckles, Jane
Keefer, Marsha
Looney, Merideth
Middleswarth, Victoria
Sexton, Barb
Stefanko, Kathleen
Wallace, Harriet

Tenor I

Barden, Robert
Blair, Dennis
Dietly, David
Hillman, Barry

Tenor II

Hesselgrave, Sherman
Jones, Alan
Kaufman, Richard
McKnight, Scott
Miller, Roderick
Porter, Gary
Westin, Jonathan

Bass I

Baer, Christopher
Bateman, Eric
Coppersmith, Curtis
Fay, Richard
Fitzgerald, Raymond
Hastings, Stewart
Maddy, Jonathan
Teeter, Charles

Bass II

Carpenter, David
Dunn, James
Loar, Phillip
Noblett, Bruce
Oshen, Jeffrey
Wiser, Leslie

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NOTICE OF
ANNUAL MEETING
JUNE 19, 1974

The Annual Meeting of the ERIE PHILHARMONIC will be held at Kontis Restaurant, 2212 West 8th Street, Erie, Pennsylvania, on Wednesday, June 19, 1974, commencing with a Reception and Dinner at 6:00 P.M., to be followed by the meeting at 8:30 P.M.

Your check to the Erie Philharmonic Office will be your reservation. The cost is \$4.50 per person - reception dutch treat. Dinner limited to 50 couples.

The purposes of the meeting are to:

- (1) Hold elections to fill vacancies to the Board of Directors.
- (2) Hear reports of the activities of the corporation.
- (3) Act on a recommendation of the Board of Directors to amend Section 3.02(b) of the Corporation By-Laws to provide that the President, with the consent of the Board of Directors, may appoint to the Board any Past President of the Women's Auxiliary in addition to twelve other appointments.
- (4) Transact such other business which may properly come before the meeting.

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 with power of proxy. Proxy forms may be obtained at the Philharmonic Office.



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ERIE PHILHARMONIC CHORUS

Alfred L. Smith, Jr., Director

Virginia Marks Read, Accompanist

Tonight is the culmination of our efforts over the past few months. We are happy to welcome once again the Choir of Allegheny College, under the direction of Dr. W. S. Wright North, who are joining forces with us in our new home to present the Brahms "Requiem". We can only hope that the audience will enjoy the concert as much as we have enjoyed preparing for it.

As mentioned previously, the Chorus will be traveling to Chautauqua in August to participate in a performance of Ralph Vaughan-Williams "Sancta Civitas". The work is to be presented by the Chautauqua Festival Chorus, Millcreek High School Girls Chorus and ourselves. It is indeed an honor to be invited back to Chautauqua as a result of our concert there last year. We hope that many Erieites will find the opportunity to attend what should be a memorable concert. The Chorus is also slated to appear in the Erie Summer Arts Festival at the downtown mall this summer. We shall perform two numbers with the Orchestra.

We are always interested in augmenting our ranks with additional singers. If you would be interested in performing some of the immortal works of music which we shall be presenting in the coming months, please call the Philharmonic Office to arrange an audition.

Howard Yocum, President

Soprano I

Arneman, Almarie
Jagodzinski, Tricia
Klingensmith, Jolayne
Lewis, Cynthia
McLaughlin, Jeanne
Mohndern, Sue
Nason, Peggy
Norris, Kathleen
Rettger, Marian
Roth, Christine
Short, Lysa
Sullivan, Sr. Bernadette
Swanson, Margaret
Wolf, Alice

Soprano II

Hedge, Susan
Johnson, Helena
Lloyd, Diann
Pruchniewski, Sr. Rita

Alto I

Giersch, Carol
Gostomski, Barbara
Grazier, Linda

Alto I (Con't)

Harned, Gloria
Hesling, Julie
Kelvington, Elaine
Meister, Marlene
Olson, Emelyn
Sapper, Shirley
Sciamanda, Carrie
Snook, Jean
Vitt, Lorraine

Alto II

Cross, Nancy
Korn, Louise
Quinn, Kathy
Rawa, Meredyth
Salvia, Helene
Wahrenberger, Patricia

Tenor I

Ferraro, Nathaniel
Jayne, Charles
Kelvington, James
Lewis, Thomas
Whitmeyer, Gerald

Tenor II

Jenks, Richard
Peterson, Carl
Priebe, Edward
Spencer, William

Bass I

Burke, Rev. John
Giersch, Davis
Huster, Fred
Justka, Stephen
Sickert, Fred

Bass II

Bearance, Hamilton
Mattson, James
Pulling, Richard
Sedam, Jack
Smith, Clifford
Spallina, James
Wallerstein, Leon
Yocum, Howard



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SPECIAL THANKS

● Brahms' "A German Requiem" is one of the monumental musical expressions of Man's relationship to God. Erie Philharmonic expresses its gratitude to the following churches

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Rev. Robert L. Veon

First United Methodist Church
Rev. H. Pat Albright

St. Peter Cathedral
Msgr. John J. Slater

for grants which have helped to make possible the performance this evening.

● Appreciation is also expressed to the Women's Auxiliary of the Erie Philharmonic for their on-going support and assistance, and for a special contribution for the performance of the Requiem.

"Let part of your memory be Music"

ERIE PHILHARMONIC ENDOWMENT FUND

This performance of "A German Requiem" has prompted the giving of special gifts to the Endowment Fund in memory of loved ones.

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Lena Volgel	Her husband, Irving Volgel
Frederick T. Sickert, Sr.	His parents, Mr. & Mrs. M. Willy Sickert
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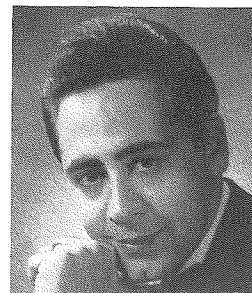
Gifts to the Endowment Fund qualify as deductible charitable gifts for Federal Income Tax purposes.

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TONIGHT'S GUEST ARTISTS



EILEEN DAVIS, English-born Soprano, was trained in England at the London College of Music and later studied at the Guildhall School of Music and Drama, as recipient of a scholarship from the Corporation of London. She holds degrees in both piano and voice and is presently a member of the Music Faculty at Ashland College, Ohio. She has performed leading roles with the Lake Erie Opera Theatre of Cleveland and has appeared as soloist with symphony orchestras in many parts of the country. She made her New York debut at Carnegie Recital Hall. Her European debuts during the 1972-73 season included Amsterdam, Brussels, the Hague, Athens and London, England. During the current season she will be heard as soloist with the Akron-Canton, Cleveland and Wooster Symphony Orchestras.



FRANK PULLANO, Baritone, is active as a professional soloist in addition to his duties as Professor of Voice and Chairman of the Voice Area at the State University College at Fredonia, N.Y. He holds a Doctor of Musical Arts Degree from the University of Illinois. He has appeared as soloist with the Buffalo Philharmonic, the Niagara Falls Philharmonic at their opening concert this season, and is a frequent and popular soloist with the Erie Philharmonic. Dr. Pullano has sung operatic roles with the Chautauqua Opera Company, Tri-Cities Opera of Binghamton, N.Y., "Opera Under the Stars," Rochester, N.Y., and during the summers of 1972 and 1973 appeared in major operatic roles with the Lyric Theatre Alliance of Western New York.

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NOTES ON THE PROGRAM

by Martha Noyes

Ein Deutsches Requiem

Johannes Brahms
(1833-1897)

The customary requiem adheres to the Latin word prescribed by the Roman Catholic liturgy. As the title implies, the Brahms Deutsches Requiem was written in German and he freely chose his own texts from the German or Lutheran Bible.

In the Latin liturgy the requiem is a prayer for the peace of the dead who are threatened with the horrors of the Last Judgement. Brahms is concerned with the consolation of the living and with reconciling the living to the idea of suffering and death. Each of the seven sections closes with a mood of cheerful confidence or loving promise.

The Requiem was written in several sections over a period of more than ten years. Starting with one movement it was expanded into a cantata of four movements and later to an oratorio of six sections and with the addition of the soprano solo it reached its final seven parts.

The first three movements were performed in 1867, the six movement version was performed in 1868, and the completed Requiem was first performed at the Leipzig Gewandhaus on February 18, 1869.

The completed Requiem is a work of beautiful symmetry and perfect equilibrium. Not only do the first and last movements correspond to each other, but also the second and sixth, and the third and fifth. The central point of the work is the graceful fourth movement.

In the first movement Brahms has divided dark-toned violas and cellos and omits the bright tones of the clarinets, trumpets and violins completely.

The second movement is a funeral march in triple meter. Here he uses divided violins and violas in the higher positions, but robs them of any brilliance by having the instruments muted. At the close of the movement, "joy everlasting upon their heads shall be ----", instead of thundering out the words to the end of the section Brahms subsides to a pianissimo. For him the climax of joy is silent rapture.

In the third movement the baritone soloist and chorus are used antiphonally in music of steadily increasing intensity which ends in a fugue over a mighty organ point on the note D.

The gentle fourth movement comes as an interlude.

Now in contrast to the lamentation of the baritone solo in the third movement we have the maternal consolation of the soprano in the fifth movement which was the last section to be added to the Requiem.

In the sixth movement the content of the second reappears, but on another and higher plane. The chorus gropes in uneasy darkness awaiting the revelation with growing anxiety. Soft chords on trombones announce the trumpet of doom; there is a wild outburst of violins and death is swallowed up in victory as this section ends in a mighty double fugue.

The final movement recalls the first both in the content of the text and in the music used at the close of the movement, but now there is no longer any reason for silencing the violins.

In most of his major choral works Brahms was preoccupied with the mystery of death and the destiny of mankind. The Requiem is by far the best of these works.

Turn to page 16 for the text.

ERIE PHILHARMONIC

Harold Bauer, Music Director

Friday Evening, April 26, 1974

The Warner Theater

GUEST ARTISTS

Eileen Davis, Soprano

Frank Pullano, Baritone

Choir of Allegheny College - Dr. W. S. Wright North, Director

Erie Philharmonic Chorus - Alfred L. Smith, Director

PROGRAM

Johannes Brahms

"A German Requiem"

for Soprano, Baritone, Chorus and Orchestra, Op. 45

- I Chorus: Blessed are they that mourn
- II Chorus: Behold all flesh is as the grass
- III Baritone Solo and Chorus: Lord, make me to know
- IV Chorus: How lovely is thy dwelling place
- V Soprano Solo and Chorus: Ye now are sorrowful
- VI Baritone Solo and Chorus: Here on earth we have no lasting place
- VII Chorus: Blessed are the dead

The Requiem is being sung in English. There will be no intermission.
Turn the page for the Text.

A GERMAN REQUIEM

I

Blessed are they that mourn, for they shall have comfort.

They that sow in tears shall harvest with joy.

Who goeth forth and weepeth, and beareth precious seed, returneth rejoicing, and bringeth his sheaves with him.

II

Behold, all flesh is as the grass, and all the goodness of man is as the grass's flower; the grass it withereth, and the flower it decayeth.

Now, therefore, be patient, O my brethren, unto the coming of the Lord.

See how the farmer waiteth for the precious fruit of the earth, and hath great patience for waiting 'til he receive the morning rain and the evening rain.

So be ye patient.

Only the Lord's word liveth for evermore.

The redeemed of the Lord shall return again and unto Zion come with rejoicing; gladness, joy everlasting, joy shall be upon their heads; joy and gladness, these shall all embrace them, and pain and sighing shall flee from them.

III

Lord, make me to know that my life on earth must see an end, that my days have been measured, that I must perish.

Surely, all my days here are as an handbreadth to Thee, and my lifetime is as naught to Thee.

Ah, how empty is all of mankind, and yet he lives with such sureness.

They walk about like a shadow, and they create much vain uncertainty and unrest; they harvest and do not know who will benefit.

Now, Lord, O, what can I hope for?

My hope is in Thee.

But the righteous souls are in the hand of God, nor pain, nor grief shall to them come.

IV

How lovely is Thy dwelling place, O Lord of Hosts!

For my soul, it longeth, yea fainteth for the courts of the Lord; my soul and body crieth out, yea, for the living God.

O blest are they that dwell within Thy house; they praise Thy name evermore!

V

Ye now are sorrowful, and yet I shall again behold you, and your heart shall be joyful, and your happiness no one shall deny you.

Yea, I will comfort you, as one whom his own mother comforteth.

Look upon me; ye know that for a little time labour and sorrow were mine, and such great comfort I have found.

(Continued on Page 17)

The use of cameras or recording equipment is not permitted
in the auditorium.

TEXT (continued from Page 16)

VI

Here on earth we have no lasting place, rather we seek one to come.

Lo, I will tell unto you a mystery.

We shall not all be asleep when He cometh, but we shall all be changed and this change will be sudden, in a twinkling of an eye, at the sound of the last trumpet.

For the trumpet shall sound, and the dead shall be raised incorruptible, and all we shall be changed.

Then, what of old was written, the same shall be brought to pass.

For death shall be swallowed in victory!

Death, O where is thy sting?

Grave, where is thy triumph?

Worthy art Thou to be praised, Lord of honour and might, for thou hast earth and heaven created, and for Thy good pleasure all things have their being, and were created.

VII

Blessed are the dead which die in the Lord from henceforth.

Sayeth the spirit, that they rest from their labours, and that their works follow after them.

The following comments concerning the singing of the Requiem in English were submitted by Maestro Bauer for the printed program.

Communication in Art - in its multiple ramifications - has long been of concern to me. I have come to some personal decisions regarding language and music, difficult decisions, and by no means indisputable. I feel that - in almost all cases - words should be presented in the native language of the audience.

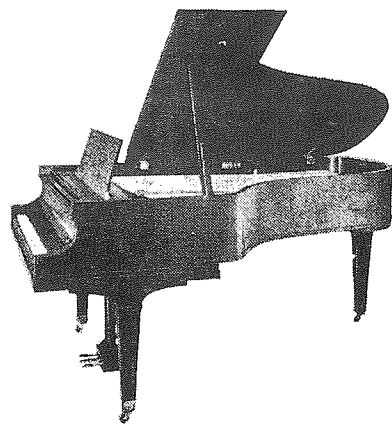
With regard to opera, this practice is fairly standard in most countries. In Germany, for example, the entire repertoire is sung in German; in Italy - Italian. Only here do we still witness raging quarrels over opera in the mother language, despite the fact that we are now (finally) producing excellent and beautiful translations. Yes - in translation, something of beauty is apt to be lost; but then - understanding is to be gained.

In oratorio, the situation is more unclear (and art songs really put one's convictions to the test.) So many oratorios, for example, are in Latin; and we assume somehow that everyone surely knows what the Latin Mass says. But many people do not know. A translation in the program is not a full solution. General meanings are not sufficient; I feel that an enormous amount is gained by knowing precisely what is being said at any given moment.

In the case of "Ein Deutsches Requiem" ("A German Requiem"), the argument for translation is even clearer. Brahms set out with the specific intention of writing a Requiem not in Latin, but in the vernacular - that is, for him, in German. The key word is obviously "vernacular", and for us that is English. A translation is possible which adheres closely to the spirit of the German and which gives the unique moods Brahms sought to capture.

Naturally, within any polyphonic texture, with parts intertwining, it is sometimes not possible to discern all phrases clearly. This is where the printed text in the program can be of service. It would be folly not to admit that in many phrases, the words and music are more beautifully wedded in the original German conception. But it is my feeling that greater communication and therefore greater meaning is achieved through performing this masterpiece in translation.

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Poulenc - Concerto in D minor

NOVEMBER 12, 1974

GUEST ARTIST

ERNESTO
BITETTI

Guitarist



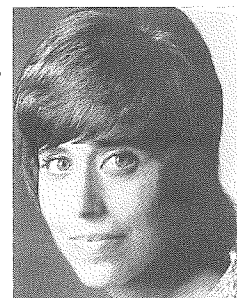
Rodrigo - Concierto Aranjuez for
guitar and orchestra.

JANUARY 21, 1975

GUEST ARTIST

SUSAN STARR

Pianist

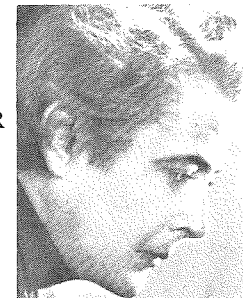


Rachmaninoff - Piano Concerto No. 2

FEBRUARY 18, 1975

GUEST
CONDUCTOR

ION BACIU



Brahms - Symphony No. 4

MARCH 18, 1975

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Alfred L. Smith, Director

KATHRYN ASMAN, Mezzo-soprano

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Harold Bauer, Conductor

1st Violin	School	Flute	School
Stephanie Pratt, Academy		Alison Davis, Iroquois	
Eric Pilker, Stong Vincent		Karen Munson, Saegertown	
Shirley Heiple, Academy		Kathy Osborn, Academy	
Natalie Fish, Strong Vincent		Julie Neithamer, Academy	
James Spalding, Academy		Oboe	
Elaine Haglund, Academy		Kathy Claxton, Villa Maria	
Patricia Kosko, McDowell		Dianne Port, Fort LeBoeuf	
Valerie Gibbens, McDowell		Clarinet	
Peggy Fowler, Academy		Pam Neilson, Townville	
2nd Violin		Susan Burch, Academy	
John Bianchi, Millcreek Intermediate		David Danis, McDowell	
Robert Tillman, Wilson		Joyce Robison, Edinboro State College	
Rita Verdecchia, Wilson		Bassoon	
Carol Buckel, Tech Memorial		Bill Spencer, McDowell	
Darlene Anderson, Academy		Kathy Swartz, Edinboro State College	
Christi Kownacki, Tech Memorial		French Horn	
Julie Groucutt, East		Rande Jones, McDowell	
Marilyn Rudolph, Academy		Cindy Schmid, McDowell	
Beth Weber, Academy		James Gillespie, Edinboro State College	
Margaret Morton, East		Trumpet	
Viola		James Golab, Academy	
Becky Sebring, Academy		Michael Tronetti, Prep	
Connie Lowry, Millcreek Intermediate		Earl Pilker, Strong Vincent	
Kris Youngdahl, Fairview		Don Bucholtz, Mercyhurst College	
Cello		Trombone	
Ruth Ann Scanzillo, Academy		Fred Bolte, Millcreek Intermediate	
Paul Sontheimer, McDowell		Bud Nelson, Memorial Junior	
Rebecca Raupers, Academy		Mike McStraw, Academy	
Brian McKee, Memorial		Tuba	
Karen Troyer, Fort LeBoeuf		Paul Bole, General McLane	
Bass		Percussion	
Craig Nelson, McDowell		Jerry Tanenbaum, Academy	
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JUNIOR PHILHARMONIC

Harold Bauer, Conductor

Robert Rudolph, Associate Conductor

Charles Zebroski, 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 ORCHESTRA -- Meadville in February. Those attending were John Bianchi, Val Gibbens, Shirley Heiple, Patty Kosko, Eric Pilker, and Stephanie Pratt, violins; Connie Lowry, Becky Sebring and Kris Youngdahl, violas; Ruth Ann Scanzillo and Karen Troyer, cellos; Craig Nelson, bass; Rande Jones, horn; and Mike McStraw, trombone.

DISTRICT BAND -- Waterford in February. Those attending were Alison Davis, Karen Munson and Kathy Osborn, flutes; Dianne Port, oboe; Sue Burch and Pam Nielson, clarinets; Cindy Schmid, horn; Fred Bolte and Mike McStraw, trombones; and Paul Bole, tuba.

REGIONAL ORCHESTRA -- West Mifflin in March. Those attending were Eric Pilker and Stephanie Pratt, violins; Becky Sebring and Kris Youngdahl, violas; Ruth Ann Scanzillo, cello; and Craig Nelson, bass.

JUNIOR DISTRICT BAND -- Russell in March. Attending was Bud Nelson, trombone.

REGIONAL BAND -- Meyersdale in April. Those attending were Alison Davis and Karen Munson, flutes; Dianne Port, oboe; Sue Burch and Pam Nielson, clarinets; Fred Bolte, trombone; and Paul Bole, tuba.

Two contest winners from our orchestra this year were Craig Nelson, bass, String Award in the Erie Music Teachers Solo Competition, and Julie Neithamer, flute, in the Florence Wagner Concerto Contest.

Acceptance to music college or universities have been extended to the following members: Val Gibbens, violin, Edinboro State; Shirley Heiple, violin, Bethel College; Patty Kosko, violin, Fredonia State; Stephanie Pratt, violin, West Virginia University; Beth Weber, violin, Edinboro State; Becky Sebring, viola, North Carolina School of the Arts; Craig Nelson, bass, Eastman; Sue Burch, clarinet, Mansfield State; and Bill Spencer, bassoon, Oberlin.

Playing in the Erie Philharmonic this season on either a partial or full time basis were Stephanie Pratt, violin; Becky Sebring, viola; Craig Nelson, bass; and Jerry Tanenbaum, percussion.

Activities during March and April included four performances. The Annual Tour of Schools on March 26th included concerts at Wilson Jr. High, Harborcreek Elementary and Villa Maria Academy. Sponsorship for this activity was under the courtesy of the Music Performance Trust Fund of the Recording Industries, through the cooperation of Local No. 17 of the American Federation of Musicians. An additional tour was taken to Fort LeBoeuf Middle, Union City High, and Greene Township Elementary Schools on April 2nd. The Rotary Club of Erie hosted the Junior Phil for a performance at its noon meeting on April 10th, and the annual Public Concert was held on Saturday, April 20th.

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.

Robert A. Rudolph

Business Manager and Associate Conductor

A grant from the Pennsylvania Council on the Arts helped to make possible the activities of the Junior Philharmonic during the 1973 - 1974 Season.

ERIE PHILHARMONIC PERFORMS -

AT MARTIN LUTHER KING CENTER DEDICATION

On April 20 and 21, 1974, the Martin Luther King Center, 312 Chestnut Street, dedicated the newly expanded facilities. The Erie Philharmonic, under the direction of Maestro Harold Bauer, overtured the Dedication Week-end with a Commemorative Concert.

The King Center has now expanded to a Million Dollar facility furnishing Erie's Bay Area Community with Day Care, Health Care, Cultural Development programs, Recreation, Social Services and Senior Citizens programs. The growth of the Center in stature and effectiveness is a source of pride to all of Erie.

PHILHARMONIC IN JUNE RESIDENCY AT EDINBORO

The Erie Philharmonic Chamber Orchestra will spend the week of June 24 in residence at Edinboro State College. Evening concerts will be presented on Wednesday, Friday and Sunday, June 26, 28, and 30.

Soloists will be Laurence Shapiro, violin, and Joel Lipton, viola, members of the Evansville String Quartet at the University of Evansville, Indiana, and Duncan Stearns, piano.

This event has become a highlight in the diverse activities of the Philharmonic and the Board of Directors is grateful for the strong ties and association which have developed between the College and the Orchestra.

"EVERYBODY" CONCERT

A free concert was given by the Erie Philharmonic on Saturday afternoon, April 20, 1974 at Gannon Auditorium for "everybody". The necessary funding for the presentation of this concert came from three sources - the Pennsylvania Council on the Arts, the National Endowment for the Arts, and the Trust Fund of the Recording Industries obtained through the cooperation of Local No. 17, American Federation of Musicians.

The Erie Philharmonic is grateful for this assistance which enables it to reach an ever-widening audience.

ACKNOWLEDGMENT

The Board of Directors of the Erie Philharmonic extends sincere gratitude to -

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To heck with the Energy Crisis! Let's flash lights, blow horns, and celebrate. THE ORCHESTRA HAS FOUND A HOME! Look around you. Isn't it great? To assure yourself of the best available seats next season, place your ticket order to-night. The Auxiliary will have tables in the lobby after the concert. Don't delay. Renewals have been coming in at an unprecedented rate.

Harmony Fair will stage a big round-up at Rainbow Gardens on May 25. Chairman Pat Collage has a whole corral of fun things planned. Since tickets went on sale on April 2, and I'm writing this before that date, I can only suggest you call Betsy Tiedens at 474-2055. There may be a few tickets left.

What a year this has been! Hectic, but fun. I've especially enjoyed talking to you each month in the program and newsletter. I just wish I could have met each of you personally.

I want to thank my board and all the auxiliary members for their hard work this year. I wonder if you realize that the auxiliary provides over 14% of the total orchestra budget. We couldn't do it if all 170 members didn't do much more than their fair share. Thanks to all of you.

See you in October.

Sue McClune, President

Barbara Miller
Smith, N.S.I.D.

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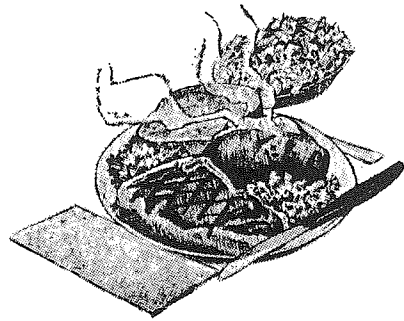
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THE LOLLIPOP CONCERTS

Harold Bauer, Conductor
Robert Rudolph, Associate Conductor
Charles Zebroski, Associate Conductor

Approximately 500 children and their parents enjoyed the final concert in the Lollipop Series, Saturday, March 23, at Gannon Auditorium. The Erie Junior Philharmonic and the Edinboro State College Percussion Ensemble presented a diversified program which included Youth Overture, Ballet Parisien and Theme and Variations for Percussion Quartet. During the concert Harold Bauer awarded Certificates of Appreciation to Marine Bank, Eckerd Drug Co., A.O. Smith Corp., and McDonald's, the Erie firms which financially sponsor the concerts.

The Lollipop Concert Series is an educational and philanthropic project of the Woman's Auxiliary of the Erie Philharmonic. During the 1973-74 season five concerts were presented to 3500 children and parents. The programs included symphony, opera, ballet, chorus and ensemble music. Proceeds from the concerts provide funds for members of the Junior Philharmonic to attend the summer music camp at Edinboro.

Joan Barney, General Chairman
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Barber - Essay No. 2 for Orchestra
 Beethoven - Symphony No. 7, Op. 92
 Beethoven - Overture to Goethe's "Egmont", Op. 84
 Brahms - A German Requiem
 Brahms - Concerto No. 1 for Piano and Orchestra in D Minor
 Dello Joio - Variations, Chaconne, and Finale
 Gounod - Juliet's Waltz Song from "Romeo and Juliet"
 Grieg - Suite for Strings, "From Holberg's Time", Op. 40
 Griffes - The White Peacock, No. 1, Op. 7
 Hindemith - Symphony "Mathis der Maler"
 Mendelssohn - Violin Concerto, Op. 64
 Mozart - Motet - Exultate, Jubilate, K. 165
 Mozart - Symphony No. 29 in A, K. 201
 Mozart - Serenade in C minor, K. 388
 Nicolai - Overture to "The Merry Wives of Windsor"
 Prokofiev - Concerto No. 3 for Piano and Orchestra, Op. 26
 Rautavara - A Requiem in Our Time
 Riegger - Symphony No. 4, Op. 63
 Schumann - Symphony No. 4 in D minor, Op. 120
 Strauss, R. - Death and Transfiguration
 Strauss, Jr., J. - Emperor Waltz
 Verdi - Arias from "La Traviata"
 von Weber - Overture to "Der Freischuetz"

GUEST ARTISTS - 1973-1974 SEASON

John Browning, Pianist	Louise Russell, Soprano
Eileen Davis, Soprano	Susan Starr, Pianist
Jaime Laredo, Violinist	The Choir of Allegheny College
Frank Pullano, Baritone	Erie Philharmonic Chorus

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Grace Feagler
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Martin Hapeman

VIOLIN II

Robert Rudolph—
Principal
Joseph Colucci
Howard Lyon
Sylvia Galinsky
Brenda Humphries
Mary Ann Saylor
Darla Widger
Audrey Clayton Davis
Gwen Edgerton Dauer
Stephanie Pratt
Sharon Borawski
John Fleming

VIOLA

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

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Robert Williamson
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