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March 18, 1975



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HAROLD BAUER — MUSIC DIRECTOR

1974 — 1975

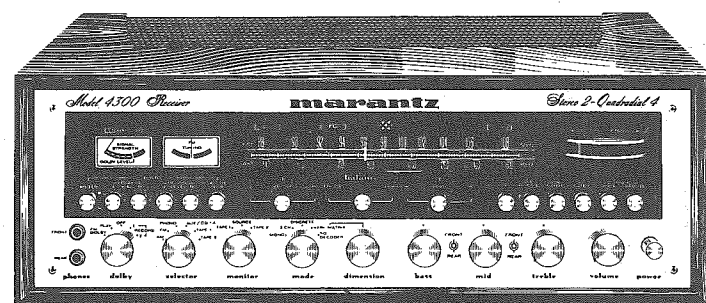
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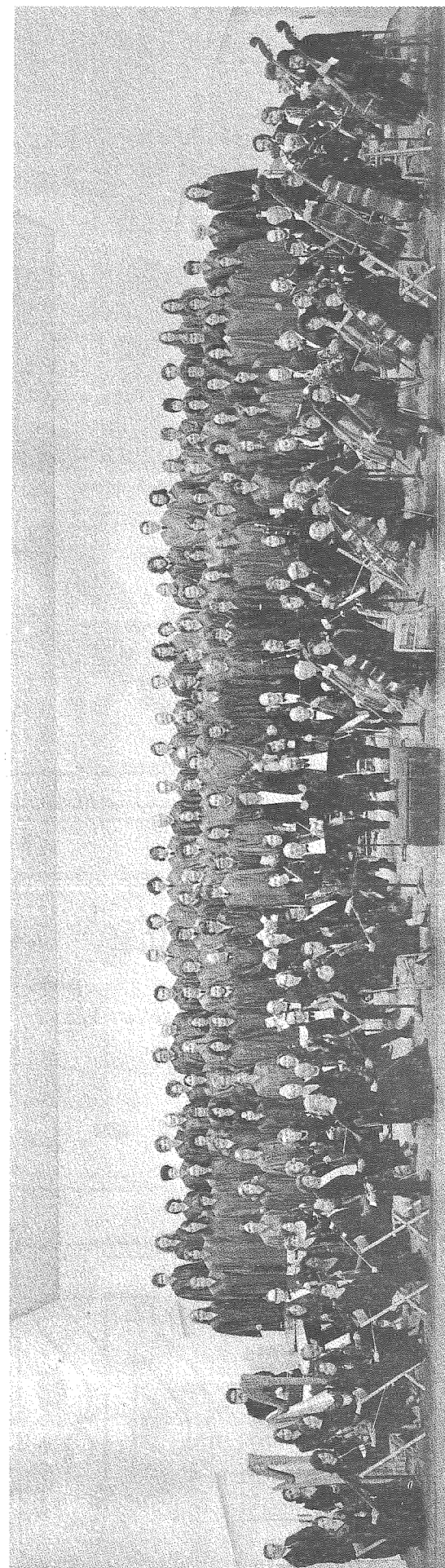


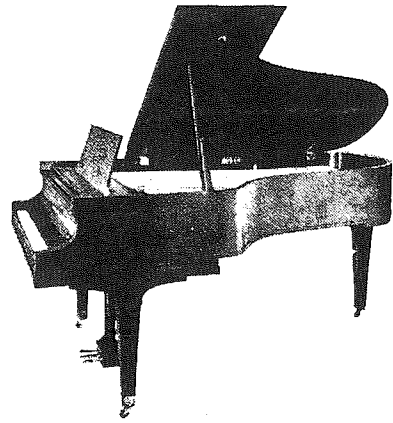
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|--------------------|---|
| OCTOBER 8 | PHILLIPS AND RENZULLI, duo-pianists
Wagner - Arrival of the Guest (from "Tannhauser")
Poulenc - Concerto in D minor
J. S. Bach - Concerto in C Major
Richard Strauss - Don Juan |
| NOVEMBER 12 | ERNESTO BITETTI, guitarist
Schubert - Overture in C ("in Italian Style")
John Bivicchi - Concertante for Oboe, Bassoon and String Orchestra, Op. 44
World Premier
Rodrigo - Concerto Aranjuez for guitar and Orchestra
Beethoven - Symphony No. 2 |
| JANUARY 28 | SUSAN STARR, pianist
Contemporary work to be announced
Sibelius - Symphony No. 5
Rachmaninoff - Piano Concerto No. 2 |
| FEBRUARY 18 | ION BACIU, guest conductor
Rossini - Overture to "Barber of Seville"
J. S. Bach - Concerto for two violins in D minor
Rumanian work to be announced
Brahms - Symphony No. 3 |
| MARCH 18 | PHILHARMONIC CHORUS, DAVIS GIERSCH, director
Bernstein - Overture to "Candide"
Mozart - Symphony No. 40
Prokofiev - Alexander Nevsky Cantata |
| APRIL 15 | LORNA HAYWOOD, soprano
VAHAN KHANZADIAN, tenor
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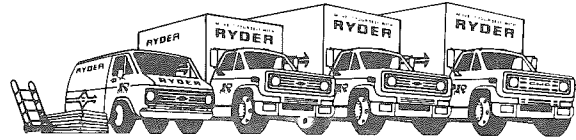
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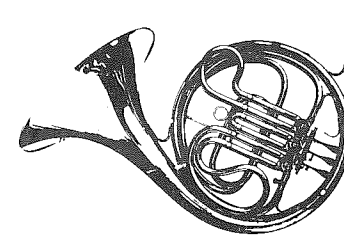
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PROGRAM NOTES

BY
PAUL AFFELDER



Overture to *Candide*
Leonard Bernstein (1918 -)

The remarkable Leonard Bernstein, conductor, pianist, author, lecturer, television personality, and composer of both concert music and works for the Broadway stage, has perhaps won his greatest popularity in the last-named capacity. From the standpoint of box office appeal, *Candide*, his and Lillian Hellman's adaptation of Voltaire's satirical novel, which had a relatively brief run at the Martin Beck Theatre in New York during the 1956-57 season, was his least successful venture in this field; yet, with a considerably revised book and some innovative staging, it has recently enjoyed a much more successful revival. Most important, it contains some exceptionally fine music.

Candide, labeled a comic operetta rather than a musical comedy, is the somewhat involved tale of a trusting youth who is obliged to go through many misadventures and endure many hardships before he and his fiancée, Cunegonde, learn that the world is not quite as rosy as their mentor, the incurable optimist Dr. Pangloss, is inclined to paint it.

If the operetta itself has proved somewhat ephemeral, its rollicking overture has found deserved permanence on orchestral programs. Far more than the customary potpourri of tunes from the show, it is a solidly knit composition based primarily on Dr. Pangloss's song *The Best of All Possible Worlds*, the love duet *Oh Happy We*, and Cunegonde's wonderful spoof on coloratura arias, *Glitter and Be Gay*.

Symphony No. 40 in G Minor (K 550)
Wolfgang Amadeus Mozart
(1756 - 1791)

The year 1788 was not a happy one for Mozart. As usual, he was heavily in debt and constantly running short of funds. The composer Gluck had died the previous year, and Mozart had ex-

ERIE PHILHARMONIC

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Kathryn Asman,
Mezzo-Soprano

Fifth Subscription Concert
Tuesday Evening
March 18, 1975, 8:30 p.m.

BERNSTEIN Overture to "Candide"

MOZART Symphony No. 40, K. 550
Allegro molto
Andante
Menuetto - Trio (Allegretto)
Finale - Allegro assai

INTERMISSION

PROKOFIEV Cantata: "Alexander Nevsky" op. 78
1. Russia under the Mongolian yoke
2. Song about Alexander Nevsky
3. The Crusaders in Pskov
4. Arise, ye Russian people
5. The battle on the ice
6. Field of the Dead
7. Alexander's entry into Pskov

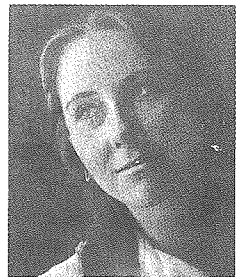
GUEST ARTISTS

The Symphonic Singers of Erie, Brenda Ferritto, Director
Erie Philharmonic Chorus, Davis Giersch, Director

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has generously underwritten the cost of this evening's soloist.

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To make your evenings more enjoyable and avoid disturbing our patrons, latecomers will not be seated until the first convenient pause in the program. The use of recording devices and/or cameras is strictly prohibited.

KATHRYN ASMAN

Kathryn Asman, mezzo - soprano, received her BA degree from Trinity College, Washington, D.C. While with the Cleveland Institute of Music earning her Master's degree, she received the Max Berman award for outstanding achievement in voice. The July 1974 issue of "Musical America" named her one of the year's promising young artists. This past summer, her second season with the Santa Fe Opera Company, she performed "Lulu" by Berg. She has appeared in several roles with the Minnesota Opera Company, Minneapolis.

HAROLD BAUER

Harold Bauer is in his second season as Music Director of the Erie Philharmonic. A conductor of proven skill who has met with widespread acclaim in this country and in many European countries, he is a musician who has demonstrated a strong commitment to making symphonic music an integral part of community life.

Maestro Bauer has just returned from an unusual professional engagement in Spain (Las Palmas in Gran Canaria) where he was invited to conduct the orchestra there in a series of concerts for students. This coming July he will guest conduct the Chautauqua Symphony Orchestra.

Prior to coming to Erie, Mr. Bauer served six seasons as Music Director of the Peoria Symphony Orchestra. He was a member of the Music Advisory Panel of the Illinois Arts Council, and now serves in the same capacity on the Pennsylvania Council on the Arts.

pected to succeed him as composer to the court of the Austrian Emperor, Joseph II. Instead, the thrifty monarch appointed him "chamber composer" to the Emperor, and paid him an annual stipend of 800 florins -- about \$400 -- instead of the 2,000 florins received by Gluck.

It was during this period of reverses and disappointments that Mozart composed his three last and greatest symphonies -- No. 39 in E flat Major (K. 543), No. 40 in G Minor (K. 550) and No. 41 in C Major (K. 551), the last

DAVIS GIERSCH

Davis Giersch, a native of Philadelphia, graduated from the Pennsylvania State University in 1968. He came to Erie in 1970 and joined the Erie Philharmonic Chorus while earning his Master's degree in theory and composition. He is presently Assistant Professor of Music at Behrend College, Director of Behrend College Chorus and Wind Ensemble, and Choir Director at Emmanuel United Presbyterian Church.

BRENDA FERRITTO

Brenda Ferritto, in her first season as director of the Symphonic Singers has studied with Paul Christiansen and performed under Leonard Bernstein, Robert Shaw and Eugene Ormandy. She holds her BS and MM degrees from Fredonia State University where she received the Hillman Opera scholarship four years in succession. She spent a semester in Vienna, Austria studying opera at the Vienna Conservatory of Music. A former violinist and soloist with the Erie Philharmonic, she is presently choral director at Academy High School.

The Symphonic Singers, founded in 1948 by Obed L. Grender, is an independent, self-supporting choir. For several seasons the group received yearly invitations to open the season at the Chautauqua Institute in New York State and on two occasions has appeared on the concert series at the National Gallery of Art in Washington, D.C. The Singers have recently been invited by the Polish government to perform a 24-day concert tour throughout Poland in August of this year.

being the so-called *Jupiter* Symphony. This trio of masterpieces, created during the summer of 1788, was completed within the incredibly short span of two months or less, and the Symphony in G Minor took only ten days to write.

The Symphonies in E flat and C certainly do not reflect the low spirits of their composer; but there is a deeper consciousness of melancholy underlying the G Minor Symphony. It was not often that Mozart wrote in a minor key; when he did, the composition so cast was more likely than not to be in

a serious vein. And his favorite minor key for serious works seems to have been G minor. In addition to the present symphony, there is the earlier Symphony No. 25 (K. 183), the Quintet for Viola and Strings (K. 516) and the Quartet for Piano and Strings (K. 478), all in G minor and all of a fairly serious nature.

There is no record as to when any of these last three symphonies had its initial performance. Evidence to support the claim that the Symphony in G Minor, at least, was played during Mozart's lifetime may be found in the fact that he originally scored the work for flute, two oboes, two bassoons, two horns and strings, later reorchestrating it by adding parts for two clarinets and changing the oboe part to fit into the new scoring. It has only been since the death of Brahms in 1897 that the later version of the symphony has come into general use. It seems that Brahms had a small collection of original manuscripts, among which was this revision of the G Minor Symphony; but for some strange reason he was unwilling even to let the score be copied in order that it might be published. Nevertheless, about 1890, the conductor Theodore Thomas managed to secure a copy of the revision -- possibly before it came into Brahms' possession -- so that he was several years ahead of his colleagues in performing the symphony in the form in which we usually hear it today.

A certain veil of sadness seems to hang over the symphony's opening *Molto Allegro*, but it is relieved by the poise, elegance and beautiful proportions of the ensuing *Andante*. Mozart called the third movement Menuetto and marked it *Allegretto*; but this is no graceful ballroom minuet, nor is it a rustic *Ländler*. Rather, it is a movement full of energy, syncopation and clashing dissonances, with a trio -- or contrasting middle section -- that is intentionally more placid and less harmonically challenging. The wind instruments play an unusually significant role in this movement. Though the final *Allegro assai* is the most spirited of the symphony's four movements, it carries forward the work's general mood of seriousness. Throughout the symphony, but especially in the last two movements, Mozart makes generous and effective use of counterpoint, only

one of the many devices which impart to this composition a great inner strength.

**Alexander Nevsky, Cantata, Op. 78
Sergei Prokofiev (1891 - 1953)**

In 1938, in connection with a renewed interest in Russian history -- and a certain degree of anti-German feeling in Russia -- the Soviet Union's ace movie director, Sergei Eisenstein, produced the stirring motion picture, *Alexander Nevsky*. This eminently successful film portrayed in a masterly fashion the Russians' defense of Novgorod against the invading Knights of the Teutonic Order in 1242. These knights, who were originally crusaders, turned militaristic and, on the pretense of Christianizing East Prussia and portions of Russia, overran these territories.

To meet the onslaught in the land of Novgorod, the people called upon their Prince, Alexander Yaroslavitch Nevsky, to lead them against the foe, as he had against the Swedes two years before. Nevsky organized a large militia to supplement the regular army. On April 5, 1242, the people of Novgorod met the Germans on the ice of Lake Chud, near Pskov, and defeated the enemy in a fierce battle, during which many Germans were driven through the ice and drowned. As the result of this heroic defense of his country, Alexander Nevsky became an immortal Russian hero.

The musical score for the film was composed by Sergei Prokofiev who, in addition to his wide reputation as a pianist and a leading composer of concert music, had won international acclaim for his musical score for an earlier Soviet film *Lieutenant Kije*. Prokofiev was so impressed with the story of *Alexander Nevsky* that he expanded his movie music into a cantata for mezzo-soprano or contralto solo, mixed chorus and orchestra. He wrote the text himself, with the collaboration of B. Lugovskoi. The cantata was completed at Moscow on February 7, 1939, and had its initial performance by the Moscow Philharmonic Orchestra and

For your pleasure during intermission, beverages will be sold in the lobby by members of the Philharmonic Auxiliary.

Chorus, under the composer's direction on the following May 17.

The cantata is composed of seven musical pictures, each of which presents a phase of this famous national epic.

I. *Russia under the Mongolian Yoke*. In the middle of the thirteenth century, the Tartars invaded Russia, and a pall of stillness and desolation descended upon the land. This period of oppression is expressed in a somber movement for orchestra alone. There is a persistent repetition of two notes in the bass, while a plaintive shepherd's melody is heard in the distance. The music sounds a note of heaviness and despair.

II. *Song about Alexander Nevsky*. The chorus sings in noble tones about the heroic deeds of Alexander and how he defeated the Swedes on the River Neva. This section is in the style of the old Russian epic poems, known as *bylini*. The middle section, in faster tempo, has an impelling forward motion, as if the people were anxious to move against the foe.

Yes, 'twas on the River Neva it occurred.
On the Neva's stream, on the waters deep.
There we slew our foe's pick of fighting men,
Pick of fighting men, army of the Swedes
Ah! How we did fight, how we routed them!
Yes, we smashed their ships of war to kindling wood.

In the fight our red blood was freely shed
For our great land, our native Russian land.
Hey!

Where the broadaxe swung was an open street.
Through their ranks ran a lane where the spear was thrust.

We struck down the Swedes, the invading troops,
Just like feather-grass, grown on desert soil.
We shall never yield native Russian land.
They who march on Russia shall be put to death.

Rise against the foe, Russian land, arise!
Rise to arms, arise, great town Novgorod!

III. *The Crusaders in Pakov*. To the accompaniment of heavy, almost cruel-sounding chords in the orchestra, the chorus sings an ecclesiastical theme to a Latin text. By the clever combination of Gregorian cadences, crushing modern harmonies and fanfares for the brasses, Prokofiev paints a musical picture of the grim, fanatical Teutonic Knights, still posing as crusaders but imbued with the spirit of conquest. An orchestral interlude in the middle of this movement depicts the mourning of the Russian people for those who were slain in battle by the attacking Ger-

JOHN R. SCHILLINGER
Executive Vice-President & Secretary

The Board of Directors of the Erie Philharmonic extend sincere thanks to our host for this concert... Mutual Savings & Loan Association. Mutual, or The Big "M" as it is commonly referred to, has been serving the Erie community (all of Erie County) with sound and progressive financial needs for over 87 years. Mutual's growth is evident by the fact that in a little over a year they have doubled their offices! They now serve this area with four convenient locations. Headquarters are at 26th and Peach and branches in East, South and West Erie. Erie is indeed fortunate to have a "home-owned" financial institution of this size and caliber. We of the Philharmonic are grateful to its Board and operating personnel.

mans.
Peregrinus, expectavi, pedes meos, in cymbalis. (*I, a pilgrim, have awaited this arrival with the sound of cymbals.*)

IV. *Arise, Ye Russian People*. In fervent, dynamic tones, the people of Russia are exhorted to rise up in battle and drive the foe from their land. In the middle portion, the women appeal to the men to rally around Alexander and drive the enemy out.

Arise to arms, ye Russian folk, in battle just, in fight to death.

Arise, ye people free and brave, defend our fair, our native land.

To living warriors high esteem, immortal fame to warriors slain.

For native home, for Russian soil, arise, ye people, Russian folk,

Arise to arms, etc.
In our Russia great, in our native Russia no foe shall live.

Rise to arms, arise, native mother Russia!
Arise to arms, etc.

No foe shall march 'cross Russian land, no foreign troops shall Russia raid.

Unseen the ways to Russia are.
No foe shall ravage Russian fields.
Arise to arms, etc.

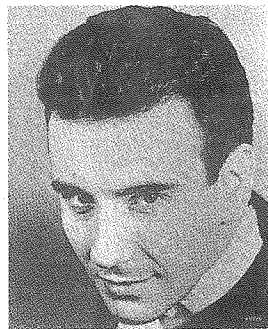
V. *The Battle on the Ice*. This, the most exciting and realistic of the seven pictures, depicts the battle between the Teutonic Knights and the Russians on the ice of Lake Chud. The distant stamping of horses' hooves comes nearer and nearer, and the trot accelerates into a gallop. The hated Latin theme of the crusaders is heard as the knights

Curtain Raisers . . .

Lorna Haywood, soprano
and
Vahan Khanzadian, tenor
will appear with the
Erie Philharmonic Chorus
in a performance of the concert version of
Puccini's "Madame Butterfly"
April 15th



Lorna Haywood, one of the most exciting international sopranos, has appeared at Covent Garden with George Solti, in Chicago with Jean Martinon, Tanglewood, with Leonard Bernstein, Cleveland with James Levine, Washington with Julius Rudel, Sadler's Wells with Charles Mackerras, all to the unanimous acclaim of critics.



Vahan Khanzadian, a superlative singing actor of major importance, is currently associated with the San Francisco Opera Company. He has appeared with opera companies throughout the United States and Canada, with the Boston Pops, the Chicago Symphony, and has been seen in a number of television broad-casts of opera productions.

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shout their defiance and sound a battle call on their trumpets, But the Russians are ready and waiting; a sturdy, heroic, folk-like theme of the volunteer, Dimka, personifies the young offensive strength of the Russians. The Russian and Teutonic themes intermingle as the two armies are locked in combat, the Russian theme becoming more and more predominant as Alexander's army gains the upper hand. Finally, the Germans sink beneath the ice, and the movement ends with the quiet that follows a stormy battle.

Peregrinus, peregrinus, expectavi, pedes meos, in cymbalis.

Vinant arma crucifera! Hostis pereat!
(May those armed with the cross conquer! May the enemy perish!)

peregrinus, peregrinus, etc.

VI. *Field of the Dead.* A Russian girl mourns the dead who have fallen in battle; but transcending her grief is a feeling of patriotism. This movement is a solo for mezzo-soprano or contralto and orchestra.

I shall go across the snow-clad field.

I shall fly above the field of death.

I shall search for valiant warriors there,

One to me betrothed, strong and stalwart men.

One lies quiet where sabres struck him down.

From their wounds warm, red blood like the rain

Was shed on our native soil,

Our Russian fields.

He who fell for Russia in noble death

Shall receive my kiss and my heartfelt praise.

And to him, brave lad, who remained alive

I shall be a true wife and a loving friend.

I will wed a man whose soul is strong.

Earthly charm and beauty will fade and die.

I'll be wed to the man who's brave.

Hark ye, warriors brave, lionhearted men!

VII. *Alexander's Entry into Pskov.* In a powerful, triumphant finale, the chorus and orchestra merge in a mighty hymn of victory, not only celebrating the victory of Alexander Nevsky but also, by implication, the future triumphs over any foe who might invade Russia. When reading a text such as this or listening to the cantata, one should bear in mind that it was written at a time when Europe was moving inexorably toward the terrible conflict that was to be World War II.

In a great campaign Russia went to war.

Russia put down the hostile troops.

In our native land foes shall never live.

Foes who come shall be put to death.

Celebrate and sing, native mother Russia!

In our native land foes shall never live.

Foes shall never see Russian towns and fields.

They who march on Russia shall be put to death.

In our Russia great, in our native Russia

No foe shall live.

Foes who come, etc.

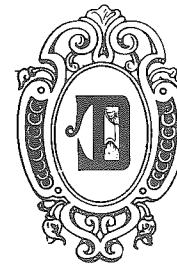
To a fete in triumph all of Russia came.

Celebrate, rejoice,

Celebrate and sing, our mother land.

The orchestral score of *Alexander Nevsky* calls for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, tenor saxophone, contrabassoon, four horns, three trombones, tuba, kettledrums, bass drum, snare drum, cymbals, triangle, tambourine, tam-tam, wood-block, maracas, chimes, bells, xylophone and strings.

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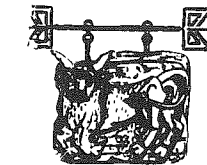
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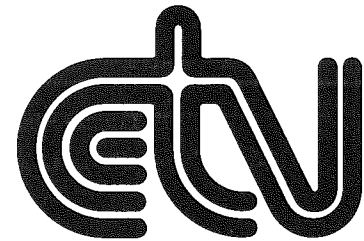
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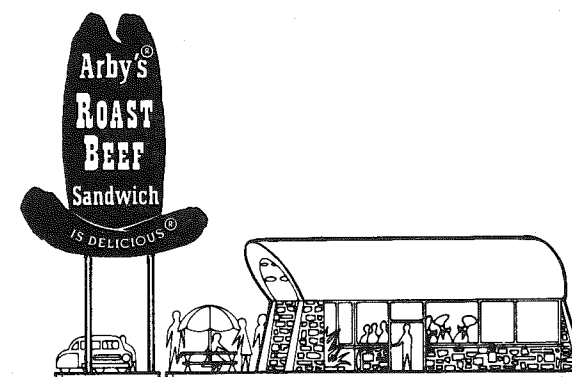
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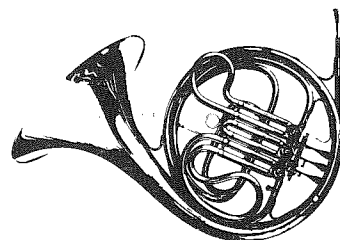
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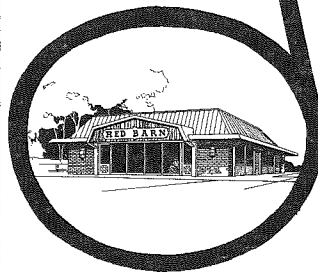
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