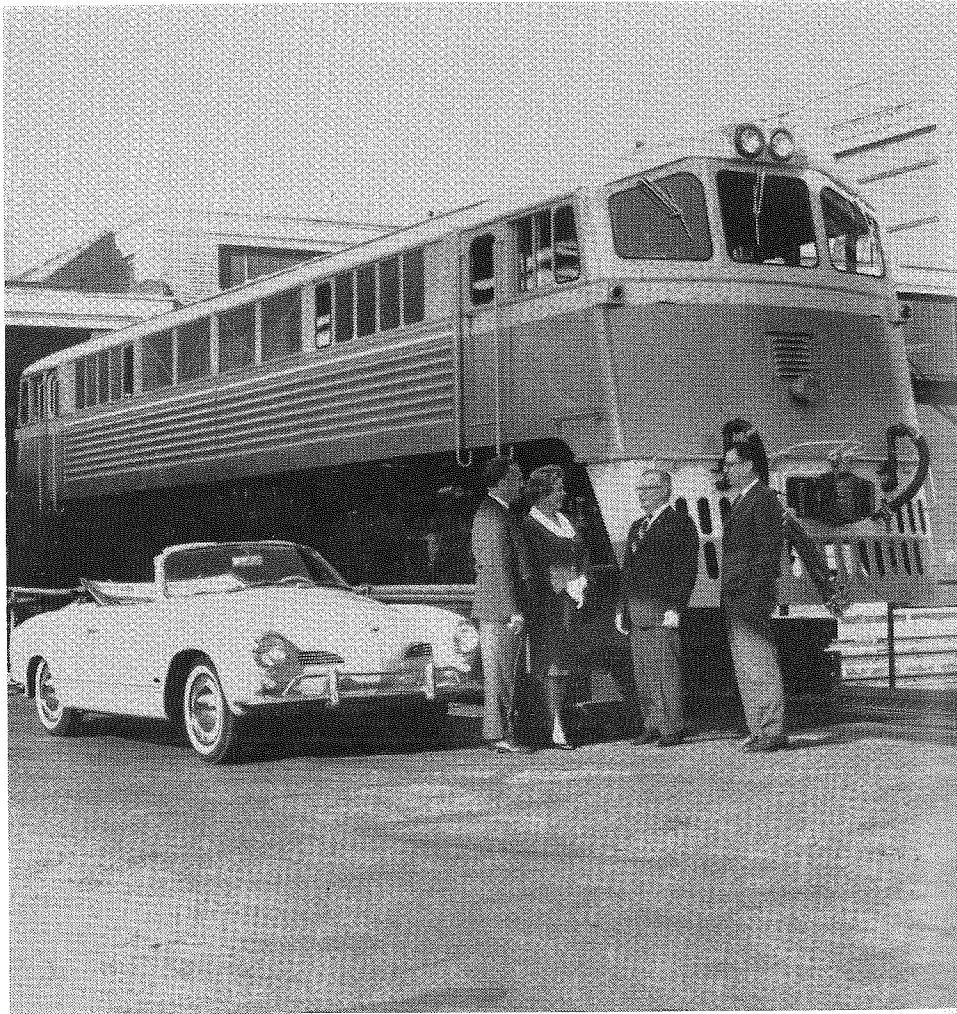


Mr. and Mrs. Melvin Zurn, (he's a past president of the Philharmonic Society) and Mr. Stuart C. Gee, an Executive Board member, drive out in a Kharman Ghias to visit Mr. Guy Wilson at the General Electric.
 Courtesy — Scott Stewart Inc.



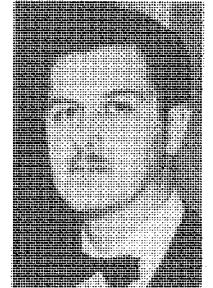
FOURTH CONCERT — FEBRUARY 18-19



Louis Mennini



Andres Segovia



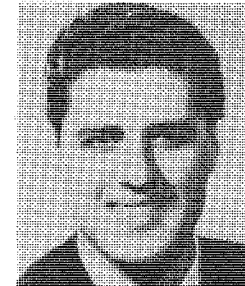
Peter Mennin

MENNINI, L. ----- Symphony No. 2 "da Festa"
 (Commissioned by the Perry Sesquicentennial)
 BOCCHERINI ----- Concerto in E for Guitar and Orchestra
 Andres Segovia
 MENNIN, P. ----- Concerto for Orchestra (Moby Dick)
 (Commissioned by the Erie Philharmonic in 1951)
 TSCHAIKOWSKY ----- Overture Fantasy, "Hamlet"
 SELECTED SOLOS -----
 Andres Segovia

FIFTH CONCERT — MARCH 17-18



A. Cutler Silliman



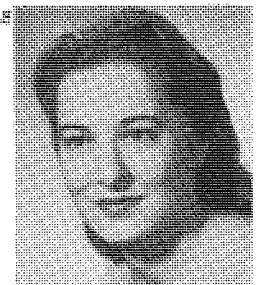
Louis Sgarro

SILLIMAN ----- Concert Fanfare
 Premier Performance
 VERDI ----- Manzoni Requiem



Irene Jordan

Erie Philharmonic Orchestra and Chorus
 Church of the Covenant Choir
 Andrew Flanagan, Director
 Symphonic Singers
 Obed Grender, Director
 and soloists:
 Irene Jordan, Soprano
 Susan Fisher, Mezzo Soprano
 Richard Miller, Tenor
 Louis Sgarro, Bass



Susan Fisher

Mr. and Mrs. Avellino Duchini photographed beside a Galaxie XL Convertible — courtesy Pete Oatess



Mrs. Thomas P. Dunn shows Mrs. Earl Bill her Kahkwa Bridge Club trophy from Jarecki's.



Miss Meg Blass, daughter of Mr. and Mrs. Frederick Blass, models a bridal gown of peau de soie from Halle Bros. collection.



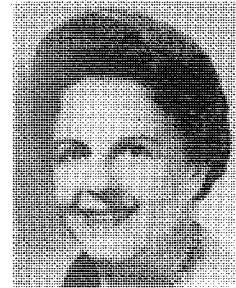
ANNUAL POPS CONCERT — APRIL 7-8

(Not included in season membership)

VICTOR HERBERT — SIGMUND ROMBERG MUSIC

Erie Philharmonic Orchestra and Chorus

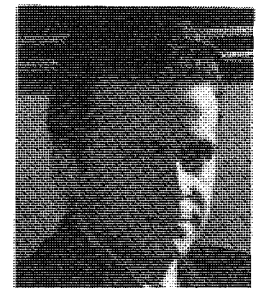
Soloists:



Rita Doubet
Soprano



Richard Paige
Tenor



William Scott Fleck
Baritone

SIXTH CONCERT — APRIL 21-22



Ulysses Kay



Gina Bachauer

SCHUBERT ----- Symphony No. 8 (Unfinished)
(From the Erie Symphony's opening program in 1913)

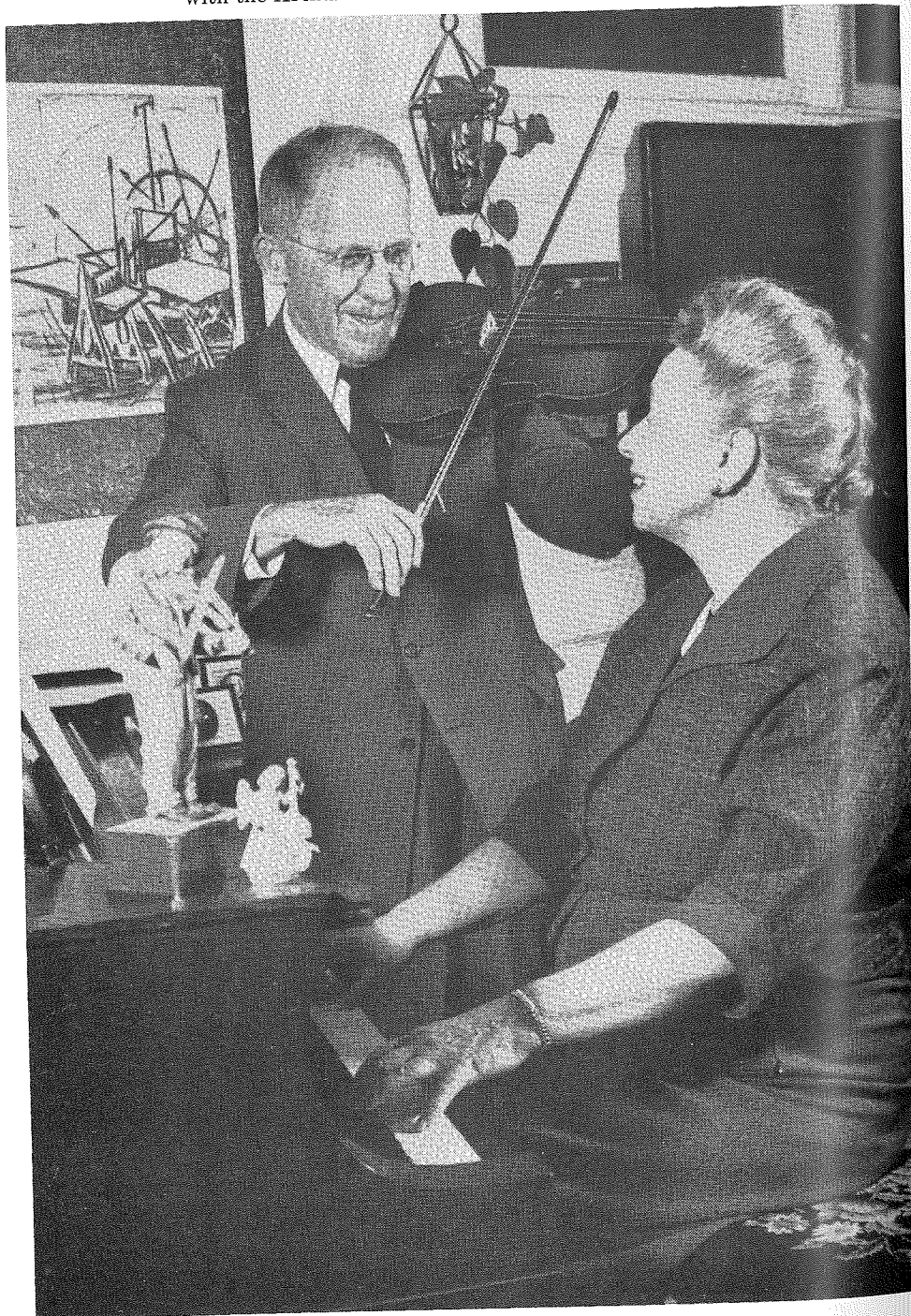
GRIEG ----- Concerto for Piano and Orchestra
Gina Bachauer

INTERMISSION FEATURE ----- Junior Philharmonic Orchestra

KAY ----- Portraits
Premier Performance

RESPIGHI ----- The Pines of Rome

Miss Florence Wagner, accompanist, and Mr. Paul Cleveland who shares his Fiftieth Anniversary in the Orchestra with the Arthur F. Schultz Co.'s Golden Anniversary.



ERIE'S FIRST SYMPHONY ORCHESTRA — 1913



Front row: left to right: Wilbur Guy, Rolla Weussert, Frank Demuling, Eugene Melvin, Franz Kohler, director; Carl Heisler, Addison Gerbracht, George Heimberger.

Second row: Miss Waldermason, Frank Knoll, Esther Ahlmagen, Anton Kohler, Paul Cleveland, Edward Royer, Grace Albracht, Marie Miller.

Third row: Doctor Yelgerhouse, Prof. Morelli, James Cavanaugh, Lou Cavanaugh, Mrs. John Smart, Mr. Wickenhaven, Ludwig Meyer, Walter Miller, George Feisler, Albert Levick, Grant Steimer, Cyril Dolan, C. Pletz.

Fourth row: Frank Fielder, Mr. Tessmer, Henry Weisbauer, Robert Forke, A. P. Ryder, August Bauman, A. Butler, Carl Froess, William Brakeman, George L. Woodward, John R. Fine, Carl Longecker, J. Sedler, Robert S. Cleveland.

PAUL CLEVELAND was born in Columbus, Ohio, in 1889, the son of Reverend John S. and Grace Roberts Cleveland. His mother, an accomplished organist and choir director, died when Paul was fourteen and he went to live with his grandmother at Granville, Ohio, where he was enrolled in the Conservatory of Music at Denison University, and was a student of Arthur L. Judson.

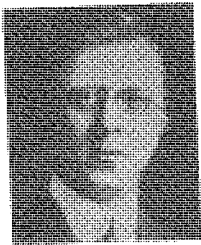
He also studied at the University of Chicago and worked his way through that school by playing in a harp, flute and violin trio during the dinner hours at the Hotel Metropole in Chicago.

His first orchestra experience was under Arthur L. Judson at Denison University from 1906 to 1908. He studied with Harry Diamond, the concertmaster of the Chicago Symphony and favorite pupil of Joseph Joachim; with Ernest La Prade of the New York Philharmonic and with Franz Kohler, the Pittsburgh Symphony concertmaster.

Mr. Cleveland was the first imported musician to join the long list of over 1,000 musicians who have played with the Erie Symphony which grew into the Erie Philharmonic Orchestra. He made the decision to make Erie his home when Franz Kohler urged him to play in the orchestra he was recruiting in 1913.

He has played steadily with the Erie group under all five conductors and taught music in the Erie School System and privately as well.

Mr. and Mrs. Cleveland have one daughter, Elaine, Mrs. William Loose, wife of a local physician.

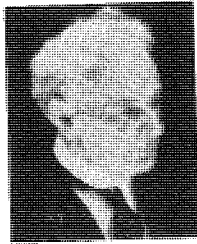


FRANZ KOHLER was the son of Professor Anton and Helen Duttlinger Kohler. The elder came from Bohemia in 1875 to join the Dan Rice Circus Band which had its headquarters in Girard. He became a member of Mehl's band, Erie's leading musical group. A year later in 1876, following his meeting and playing a violin obligato accompaniment for Helen Duttlinger, the soprano of St. Mary's Church choir, he courted and married her. The first son Franz Kohler was born in 1877.

Franz was sent to Austria at the age of eleven to start his musical education; he studied piano, pipe organ and violin at Weimar. In his late teens he continued his study of the violin at Leipzig and Berlin and caused much commotion involving the State Department when he disappeared in Austria and was feared kidnapped by gypsies.

The young violinist had visited a gypsy camp at Nim Fir Got in Bohemia and studied their violin style. This, according to Victor Herbert, mellowed the youth's technique and made him one of the violin prodigies of his day, with many successful European and South American tours to his credit.

He became concertmaster and first violinist of the Pittsburgh Symphony in 1897 and held that post until 1911 when he became head of the violin department at Oberlin. He came to Erie and organized the Erie Symphony in 1913, conducting their several concerts a season, through 1916, when his health failed. He died in 1918.



HENRY BETHUEL VINCENT was born in 1872. He came East and lived in Philadelphia until he attended Oberlin Conservatory from 1888 to 1892. He continued his musical studies at the Bordertown Institute (N.J.) and then with Widor in Paris and West in London. For twenty years he was the official organist and director of the organ department at Chautauqua.

In 1898 he was appointed organist for the First Presbyterian church in Erie where he worked and played for many years. "Who's Who" lists the following works to his credit: an oratorio, "The Prodigal Son," '01 with over 1000 performances; an opera, "Esperanza" '06; an operetta, "Indian Days"; anthems; organ pieces and a song cycle, "The Garden of Kama." He also wrote "Erie High" . . . now the Strong Vincent school song. One of his early songs, "There Little Girl, Don't Cry" had the distinction of being published in over 20 foreign countries.

He was conductor of the Erie Choral Society (over 200 voices) which he organized; the Community Opera Co; and the Erie Symphony Orchestra, the last from 1920 to 1926. He was organist at The Temple for several years.

He was a pioneer in the Little Theatre movement and in this field he made Erie known throughout the country. In 1916 he organized the Little Playhouse, which held forth at the old Reed House on Perry Square. In 1918 the band of players followed him to the Community Playhouse which is now the site of the YMCA annex. Eleven years later, Mr. Vincent became director of the Playhouse at its new home at 127 West Seventh Street and continued to serve in that capacity until Jan. 7, 1941 when he died suddenly.

"1913 - 1963"

On November 30, 1913, a concert of sacred music was presented by the Erie Symphonic Orchestra at the Colonial Theater. On the podium directing the fifty man group was Franz Kohler, concertmaster of the Pittsburgh Symphony. Belying the title of the concert, the music was strictly symphonic and opened with the same "Overture to Oberon" by Von Weber with which James Sample and the Erie Philharmonic opens its Gala Fiftieth Anniversary season tonight. Sitting in the orchestra is Paul Cleveland who was playing his violin at the 1913 concert.

Names familiar to the past half century of Erie audiences were also playing in that initial concert; J.B. Yelgerhouse, oboe; Frank Knoll, youthful cornetist; John Galbraith, cello; James Cavanaugh, a great flutist; Henry Weisbauer, bass violin; Carl Froess, horn; August Bauman, drummer; and Esther Almhagen, one of the five musical Almhagen sisters with the classical inspired names of Juno, Autumn, Melba, Ceres and Esther, long major contributors to Erie's musical life. Melba Deaner, violinist, and Autumn Almhagen, flutist, have played with the Erie Philharmonic for the past decade.

The romantic life of Franz Kohler led him from his native Erie to Weimar where he studied and began a series of successful European and South American concert tours as a violinist. He served as concertmaster and first violinist of the Pittsburgh Symphony from 1897 to 1911 when Victor Herbert was the Pittsburgh Symphony conductor. The following years he served as head of the Violin department at Oberlin. In 1913 he gathered more than fifty musicians in his studio on the third floor of the Majestic Theatre (Now Shea's) for rehearsal. The first concert was given on November 30 and the following spring a second concert was performed. The soloist was Ludwig Meyer recently returned from vocal study abroad. At the final concert on April 19, the orchestra performed the Dvorak "Symphony No. 5", written in 1892, also on this Gala Anniversary program this evening. Harry Burleigh, the Erie composer of spirituals and a friend of Dvorak supplied him with themes used throughout the symphony. Another bit of human interest with an Erie connotation is the fact that Myrtle Lord who was studying for her degree in Interior Design at the Metropolitan Museum of Art was residing with an aunt who was New York hostess to the Bohemian composer.

In May of 1914 and 1915, the Symphony presented "May Festivals", when both the "Messiah" and the "Stabat Mater" were presented. The Apollo club, a chorus of 300 voices, directed by Morris Gabriel Williams, sang with the orchestra. In 1915, thirty members of the Erie Symphonic Orchestra and their conductor made a tour to DuBois, Ridgeway and St. Mary's giving two concerts in each town.

During the 1913 opening season, the orchestra played a premier performance of three works originally written for the organ but scored by the composer for that performance. The composer was Henry Bethuel Vincent, a member of the pioneer Erie family which included the posthumously honored hero of the Civil War Battle of Bull Run—Brig. General Strong Vincent; the first judge of the Court of Common Pleas in Erie County, Judge Vincent, and one of our first three County Commissioners, John Vincent.

In 1920, following World War I when the orchestra curtailed performances, Henry Bethuel Vincent began the other half of his major contribution to the development of the arts in Erie—he had organized the Erie Playhouse in 1916. Mr. Vincent revised the orchestra with the cooperation of the American Federation of Musicians and conducted the group for six years. This organization was made up of both professional and qualified non-professional musicians. Notable in this orchestra was Will Pfeffer, a one time member of the staff at ASCAP and music writer for the Erie Daily Times.

In January, 1921, a group of twenty-two musicians began rehearsing under the direction of John R. Metcalf. In a short time the personnel grew to sixty professional and non-professional musicians. John Metcalf's tremendous devotion and effort brought about the organization of the Erie Philharmonic Society to sponsor the enterprise. The Honorable William E. Hirt, it's first president, served in that position for the next 7 years. The orchestra expanded until it had ninety members on its roster including Mazie and Vera Mayo, harpists; Sylvia Galinsky,

(Continued on Page 49)



JOHN R. METCALF was born in Erie. Mr. Metcalf is a descendant of John Richards who came to Erie with Brown and Bell the shipbuilders who built the Perry ships.

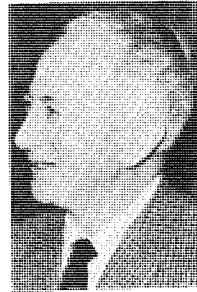
Following graduation from St. Pauls, Mr. Metcalf attended Princeton and Cornell. During the First World War, he was Captain Metcalf with the heavy Coast Artillery. He was associated in business with the Erie Malleable Iron Co., founded by his father.

He studied the rudiments of conducting at Princeton but series study of music has been a life long passion. In 1931 Mr. Metcalf spearheaded the reorganization of the Erie Musicians and the orchestra became the Erie Philharmonic with Mr. Metcalf acting as music director and conductor.

The music room of his home became the office of the Erie Philharmonic Society where with great devotion to his avocation he planned the concerts, studied the scores, wrote informative program notes and attended to the myriad of details that bring sixty musicians together regularly and periodically attracted an audience of over a thousand people.

With equal zeal, Mr. Metcalf organized the Red Cross in Erie and served it through the Second World War. Following the war the Red Cross Annual Award was established in Erie; it was to be given to the volunteer First Aid worker whose work most nearly emulated that of Mr. Metcalf. He also served as Civil Defense Coordinator during the critical war years and the time that followed.

Mr. Metcalf and his wife, the former Marion Rilling, share interests in recordings, rare prints, baseball and dogs. They have two children, Mary who resides in Washington and John Jr. who lives in the West.



FRITZ MAHLER became music director of the Erie Philharmonic Orchestra in 1947. The nephew of Gustav Mahler, he studied composition and conducting at the University of Vienna with Alban Berg and Arnold Schoenberg. His European conducting career started in the opera houses of Mannheim and Berlin. He was conductor of the Berlin Broadcasting Orchestra and then from 1930 to 1936 of the Copenhagen Symphony.

His American debut in 1936 was conducting a radio concert of the symphony orchestra of the Columbia Broadcasting Company. He conducted many of America's symphonies including the Boston Symphony, the Toronto Philharmonic and the Denver Symphony. From 1937 to 1940 he was music director of the Philadelphia La Scala Opera Company and held the same post with the Charles Wagner Opera Company for the next two years. Following a period as director of the National Youth Orchestra, Mr. Mahler and his internationally recognized wife, Pauline Koner, the dancer, moved to Erie in 1947 to become conductor of the Erie orchestra. Under Mr. Mahler's direction, the Erie Philharmonic Orchestra made the big step toward its present professional status.

In 1953 Mr. Mahler took over the podium of the Hartford (Conn.) Symphony. His concerts have enjoyed enthusiastic audiences and are some of the few in the country that are televised under the sponsorship of the Insurance Company. His summers are spent in Europe, South America and, this past summer, he reports a most delightful season of conducting in Japan.

Howard Schilken and his wife, Joseph Ciacchini, Mrs. Leon Dryfoos, Paul Stephany, Mr. and Mrs. Royal Shepard, Clarence Beyers, Stuard Deaner and Robert A. Williamson, strings; Frank Downing, Orlando Fronzaglia, George F. Melhorn, Archie LeJeal, Mrs. Emerson Rusterholtz, Joseph Sulkowski, John Himebaugh, John Carew, Frank Morey, Donald Ward, Emerson Rusterholtz, Edward Baker, Gerald Thompson, Frank Bolte, Merle Quay and Arthur Quay in brass and woodwinds; W. Clay Missimer, George R. Metcalf, Casper Frank, Douglas Carnes, percussion. Mr. Metcalf was director and conductor of the orchestra until he resigned at the end of the 1946 season.

It was under John Metcalf's baton that the orchestra came of age, and brought responsibility and the need for more professionalism... in this case discipline and dollars. Music was becoming big business in this country and the performers of the Erie Philharmonic could no longer play merely for the love of it. Those who were professionals had to fulfill their paying engagements, sometimes having to miss their Erie Philharmonic rehearsals and even performances. A way had to be found to keep the orchestra intact and in 1947, the Erie Philharmonic was reorganized by its new president Thomas P. Dunn and others, including Carl McNary, Calvin Frey, Richard Clark, W. Clay Missimer, Dean Francis B. Blodgett, Mrs. H. L. R. Emmet and Mrs. Edmund Mehl.

With the complete cooperation of Harry E. Mueller, then president of the Erie Local of the American Federation of Musicians, Mr. Dunn and his Board of Directors aimed to raise the orchestra to a professional standard. Every musician in the orchestra was paid the union scale.

The 1947-1948 executive committee followed almost a 24 hour schedule to get the orchestra on its professional way. Following the screening of many conductor applicants, the board took the advice of Tom Dunn's good friend, Arthur Judson, long time simultaneous manager of both the New York Philharmonic and the Philadelphia Orchestra and now president of Columbia Artists Management and dean of the concert business in America.

Fritz Mahler, former conductor of the Copenhagen Symphony and the Berlin Broadcasting Symphony and guest conductor of leading symphonies in America and Europe, was engaged as music director of the group. Thanks to Franz Kohler, Henry Vincent and John Metcalf, and the men and women of Erie who played with the orchestra and served on its boards, the nucleus of a fine community orchestra was ready for Mr. Mahler who arrived in August, 1947.

Headquarters for the Erie Philharmonic was 320 Baldwin Building. From his higher office in the same building the president kept a close check on the other committees who were shaping the various activities and groups needed to build a symphony. Mrs. Peter Pulakos collected a patron list which not only furnished the basic revenue for the Erie Philharmonic Society but which has remained the backlog of the Erie Philharmonic Sustaining Group. Walton L. Strauss worked and reworked the budget until he had one adequate to support the musicians, music and artists needed to continue the orchestra's well established reputation and still stay within the bounds of possibility for a community the size of Erie. Juno Almhagen Geiger took on the lengthy and diplomatic task of recruiting musicians for audition for Mr. Mahler.

Mrs. Dudley Selden, who with Ingles Griswold organized Civic Music Association and worked for the symphony, served as a "jack of all trades" and master of each as she served wherever advice, know-how, feminine instinct and warmth was needed. Her lovely Gordon Lane home with its arbored terrace and charmingly high raftered music room was the scene of much planning and work, fueled by the omelets and salads from her kitchen.

Carl W. McNary, Superintendent of Schools, and Richard Clark added their efforts and the impossible was accomplished in many ways thanks to this group and the committees which served under them.

When musicians could not be found to fill certain important chairs, the committees, with the aid of industry, imported qualified men. Mrs. Dana Payne, then Kay North of the Pennsylvania Employment Agency, used her very special

Mrs. Norbert Alberstadt, Project Co-ordinator of the Fiftieth Anniversary Committee, having dinner with Dr. Alberstadt, and Mr. Thomas P. Dunn at The Erie Restaurant.

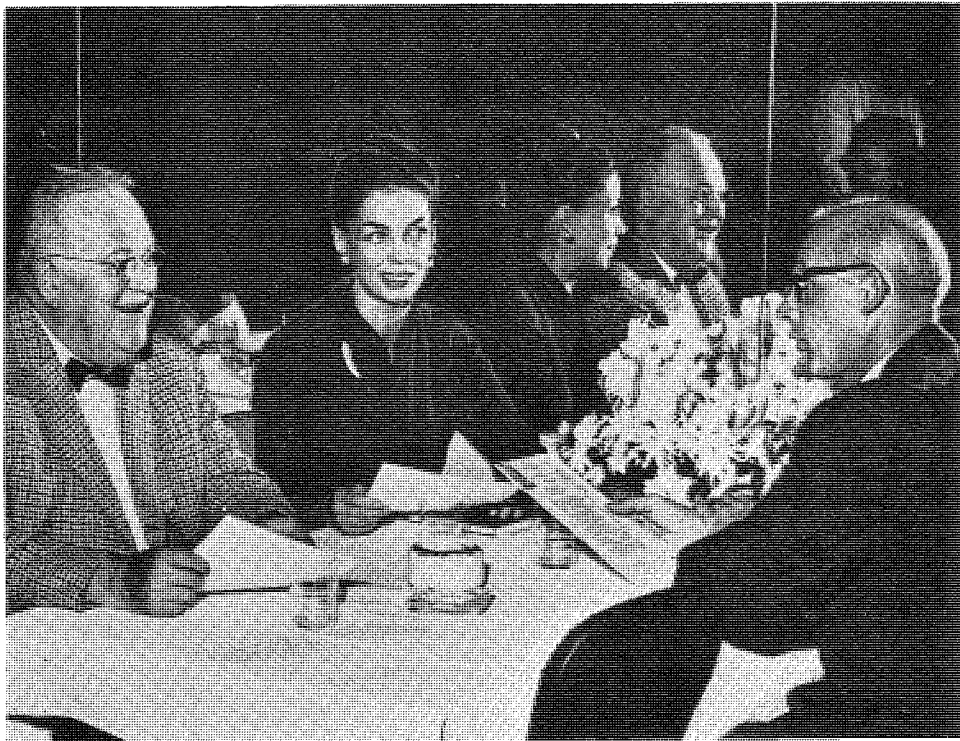


Photo by Erie Times

"1913-1963"

(Continued from Page 49)

talents to convince local industry the musicians were not being tempermental when they were concerned that the work being found for them would hurt their hands. Kay awoke to the fact that hands were the musicians "capital assets" . . . and to be guarded.

Dr. Herbert Neurath and cellist wife, Lilly, both from Vienna and newly arrived in America were brought here that first year. He was engaged as instructor in the music department of Allegheny College and is now head of the orchestra department. Pressure of duty forced Neurath to relinquish his concertmaster position but his violin and his wife's cello are still heard during most concerts. The Erie Philharmonic has brought many responsible people to Erie.

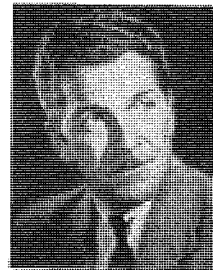
Mrs. Norbert Albertstadt, Katherine Tritle (now Mrs. David Merrill), and Mrs. Frank Collyer III, with a group of 375 workers sold close to 2200 season tickets that first year.

The Women's Auxiliary was founded in the early spring of 1948 and Mrs. Carl Sapper was the first president. The group's first project immediately became a major annual social event. Fritz Mahler's Viennese background was put to work and the Viennese Ball became the liting money making event.

That same year the Phil-Macs were organized. Many of the members of the Philharmonic Music Appreciation Club have Mr. Mahler's talks to thank for their continued interest in music. Mrs. Milton Schaffner was "den mother" to the group and supervised their excursions to Chautauqua and Cleveland to hear the summer concerts and the Metropolitan Opera.

In the spring of 1948, Villa Maria sponsored the first Pops Concert played by the Erie Philharmonic Society.

Miss Catherine Tritle who assisted with the 1947 ticket drive was the first business manager. She was followed by Mrs. H. F. McChesney. In 1950 Harold Kendrick became the first professionally trained business manager to move into the Erie Philharmonic G. Daniel Baldwin Building Office.



Following a shattering financial season in 1948-1949, due to overwhelming competition from another Erie music group which was met artistically, the Wilbur Adams's, an ingenious and enthusisatic couple, undertook to sell people the privilege of attending a dinner at \$100 a plate. Much to everyone's amazement the "C Note" dinner was a resounding success. That \$10,000 was only a portion of what the orchestra needed and the following seasons were tortuous for all concerned with the raising of money. Slowly over the last decade, the deficit has been reduced to respectability. Wilbur and Arlene later became president of the Erie Philharmonic Society and president of the Women's Auxiliary, respectively.

In 1950 the Erie Philharmonic was given special recognition when invited to be one of the community orchestras of the country heard on NBC's Pioneer's of Music network. The following spring the State Department moved its staff into Gannon Auditorium to make a tape recording of a Young People's concert for its German speaking audiences.

Kay Tillotson, a newcomer to Erie organized "Friends of the Philharmonic" which sponsored the colorful International Pops Concert in Gannon Auditorium later that spring. The proceeds were used to commission Peter Mennin's "Concertato for Orchestra" to commemorate the Erie Centennial. It received its world premier at the Erie Philharmonic's October 1951 concert. ASCAP reports this to be one of Mr. Mennin's most performed works and usually the program notes carry the Erie Orchestra's name.

In June of 1952, the American Symphony Orchestra League held its annual meeting in Erie. The hospitality of the Erie orchestra and the handsome Erie Club is often remembered by League Members who had visited Erie for the first time.

(Continued on Page 53)

Mr. and Mrs. Robert N. Yates photographed at home at their Steinway Piano.
Mr. Yates is a past president of the Philharmonic Society.
The Steinway Piano is the official piano of the Erie Philharmonic
Orchestra, represented in Erie by The Winter Company.



That year Mr. Kendrick resigned to become manager of the New Haven Symphony and the Yale Summer school of Music. Frank George replaced him briefly and then Roger Hall, the assistant manager of the Chicago Symphony, moved into the orchestra office. Roger has since served as the very successful manager of the Philadelphia Orchestra and this last month moved to New York City to become head of the Red Seal (Symphonic Music) Division of RCA Victor Records.

Fritz Mahler resigned in the spring of 1953 to join the Hartford Symphony as conductor. Musical high-lights of the Fritz Mahlers five years with the Erie Philharmonic were concert performances of "Traviata." With the aid of local choral groups, he presented Gustav Mahler's "Second Symphony", Prokofiev's "Alexander Nevesky," Beethoven's "Ninth Symphony" and the premier concert performances of the Prokofiev "Cinderella Suite" which received its American premier of the complete ballet by the Sadler Wells Company the following day at the Metropolitan Opera House.

In 1953, forty years after the symphony started, the proverbial new lease on life started when James Sample was engaged as music director. American born, James Sample was trained by the masters Verbrugghen, Baumgartner, Walters, VanKarajan and Monteux, on whose estate he and Mrs. Sample lived while he worked with the "Maestro". Sample received solid preparation for his return to America. (See biography, Page 11.)

To James Sample's credit goes the presentation by the Erie Philharmonic Chorus of the first Annual performance of the Handel's Messiah in 1953 and, in 1954, the first performance of opera, with concert staging, when Madame Butterfly was presented with obis and cherry blossoms.

In 1953, Mrs. Hugh Nelson, a staunch Philharmonic worker, took over the program book production—a responsibility she still shoulders, and Mrs. James Sample designed the program cover "clef" adapting it from Dr. Elmer Hess's original idea of working the clef into the Erie Philharmonic signature.

In 1954, when William M. Schuster was president, the Junior Philharmonic was organized as a joint venture of the Erie city, county and parochial schools. Mr. Sample conducts and serves as music advisor and director and Carl Peterson, Co-ordinator of the Erie Public School music program, serves as business manager. Each spring the group makes an all day tour giving performances in a county, parochial and city school. The group made its first out of town tour in May 1962 when it played in Conneaut, Ohio. The MacDowell Music Club was its sponsor. The Junior League assists Mr. Sample and Mr. Peterson in whatever way it is called upon and sponsors Parents night and the workshop conducted by first chair performers of the Erie Philharmonic.

In 1954, the Young People's concerts moved from Gannon to Strong Vincent Auditorium and the popular Ruth and Henri Arcand came from California to manage the orchestra, following the short managership of Ward Glenn. Henri, a well known pianist and accompanist, was a very well received guest artist the following year. When Ruth resigned her position, they returned to their home in Sacramento. Miss Mary Nelson stepped into the gap.

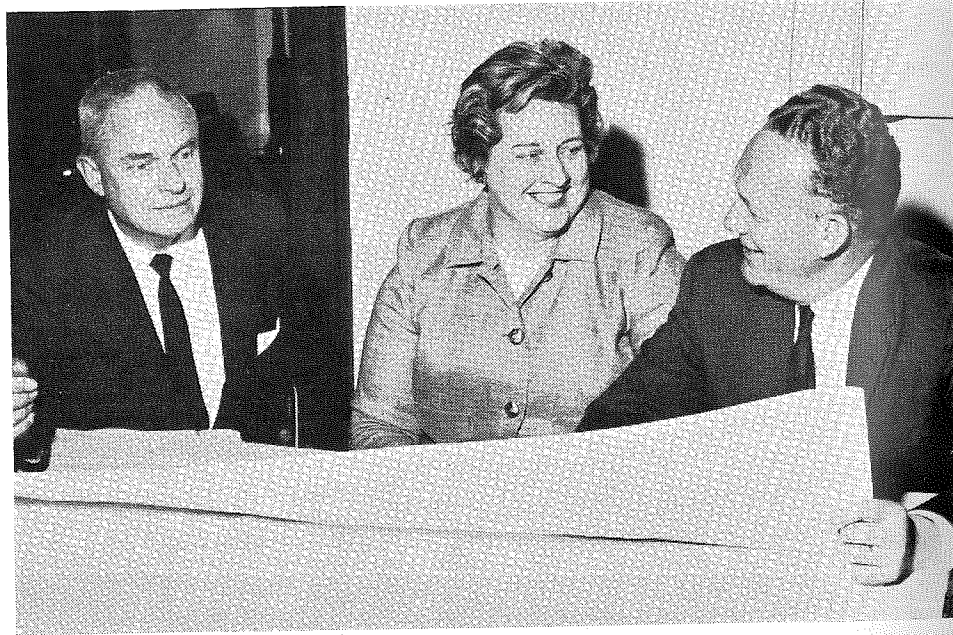
In 1956, the new Erie Civic Ballet Company became the regular and much anticipated guest attraction of the spring Young People's Concerts, sharing honors with the young people who win the annual contest co-sponsored by the Music Teachers association and the Erie Philharmonic.

In 1958, when J. Alan Farnham was manager, the Erie Philharmonic moved to the newly built and very handsome Memorial Auditorium. Acoustics, planned by Dr. Leo Beranek, who also designed that facility for Philharmonic Hall of the Lincoln Center Complex, are the delight of Mr. Sample, the orchestra, the audience and a pleasure to visiting artists who never fail to comment on Erie's good fortune.

In 1959 the Erie Philharmonic Orchestra and Chorus joined with the Fredonia Concert Band and Choral group to present the first full choral work, the "Berlioz Requiem". It was a resounding success and all will long remember

(Continued on Page 55)

Mrs. William Knight, Junior League representative;
Mr. George Izenour, Design Engineer for Yale University;
Mr. Paul Schweikher, Carnegie Institute of Architecture,
going over plans for the Strong Power Station.



the excitement and tremendously thrilling sound of the brass choirs on either side of the balconies, the Tympani section placed in the orchestra pit, and the gigantic voice sound of more than one hundred voices backed by the enlarged orchestra. This same year A Lerner-Lowe Pops concert was so well recieved it played an unprecedent third night and "Tosca" with concert staging, featuring manager John Schickling's wife, Sarah Fleming, was a hit.



William Oswalt

In 1960, the board, after 8 years of discussion, was finally persuaded by William F. Oswalt, president, to join with the Art Club, Civic Ballet and Playhouse as the Arts Council of Erie which was incorporated that year. Purpose of the Arts council is the promotion of the arts and coordination of manpower and efforts.

That same year Herbert Harp became assistant conductor. Mr. Harp, a member of the Music Department faculty of State University of New York, College of Education at Fredonia and some twenty musicians (faculty and outstanding student talent), augment the Erie Philharmonic personnel. Mr. Harp's appointment is intended to ease Mr. Sample's heavy schedule of activity in Erie's music life.

Recognition of James Sample's contribution to the cultural life of the community was demonstrated when Gannon College conferred an honorary degree of Law and Letters upon the Erie Philharmonic conductor at its annual Founder's Day Honors Convocation in 1963. Robert Ward, Pulitzer prize composer and friend of Mr. Sample, whose works have been performed and premiered by the Erie orchestra, gave the convocation address.

In September, 1963, the Erie Philharmonic performed an out-of-season Perry Sesquicentennial Concert at Memorial Auditorium and played the specially commissioned work "Symphony No. 2 da Festa" by Louis Mennini.

On October 22 and 23, 1963, the Erie Philharmonic presents its Gala Anniversary Concert at Memorial Auditorium, following a dinner at the Erie Club for more than a hundred past and present board members.

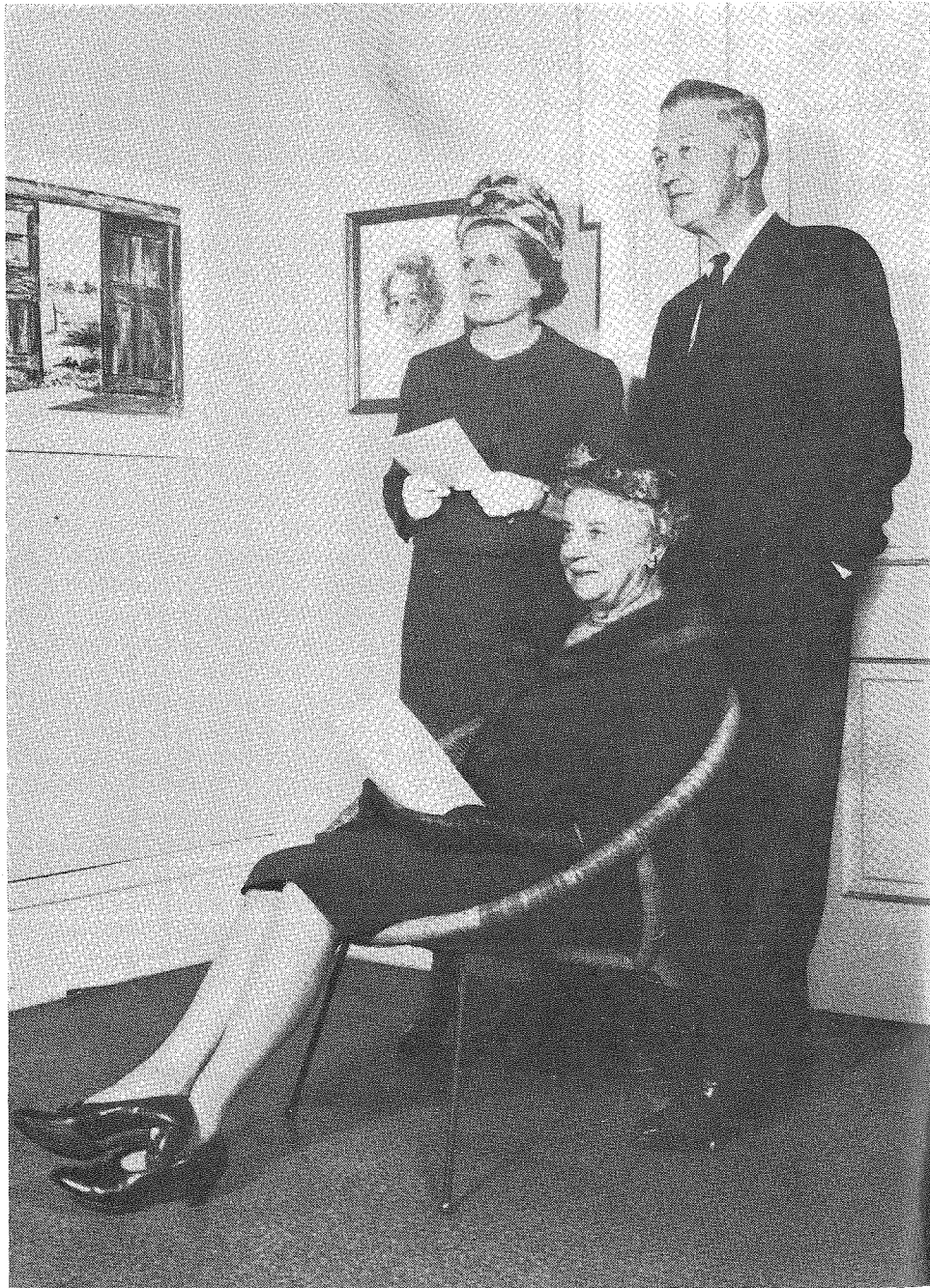
What better way to end the history of the first fifty years and start the story of the next fifty years than by quoting Brother Willard's blessing at the dinner.

"Almighty and ever-living God Who art ever more ready to hear than we to pray, most heartily we thank Thee for the lives, the labor and devotion of all who by a good and dedicated use of their talents and means have furthered the cause of music in Erie. May we, by a like dedication, serve our community by helping to feed the hearts and minds of Thy people. Amen."

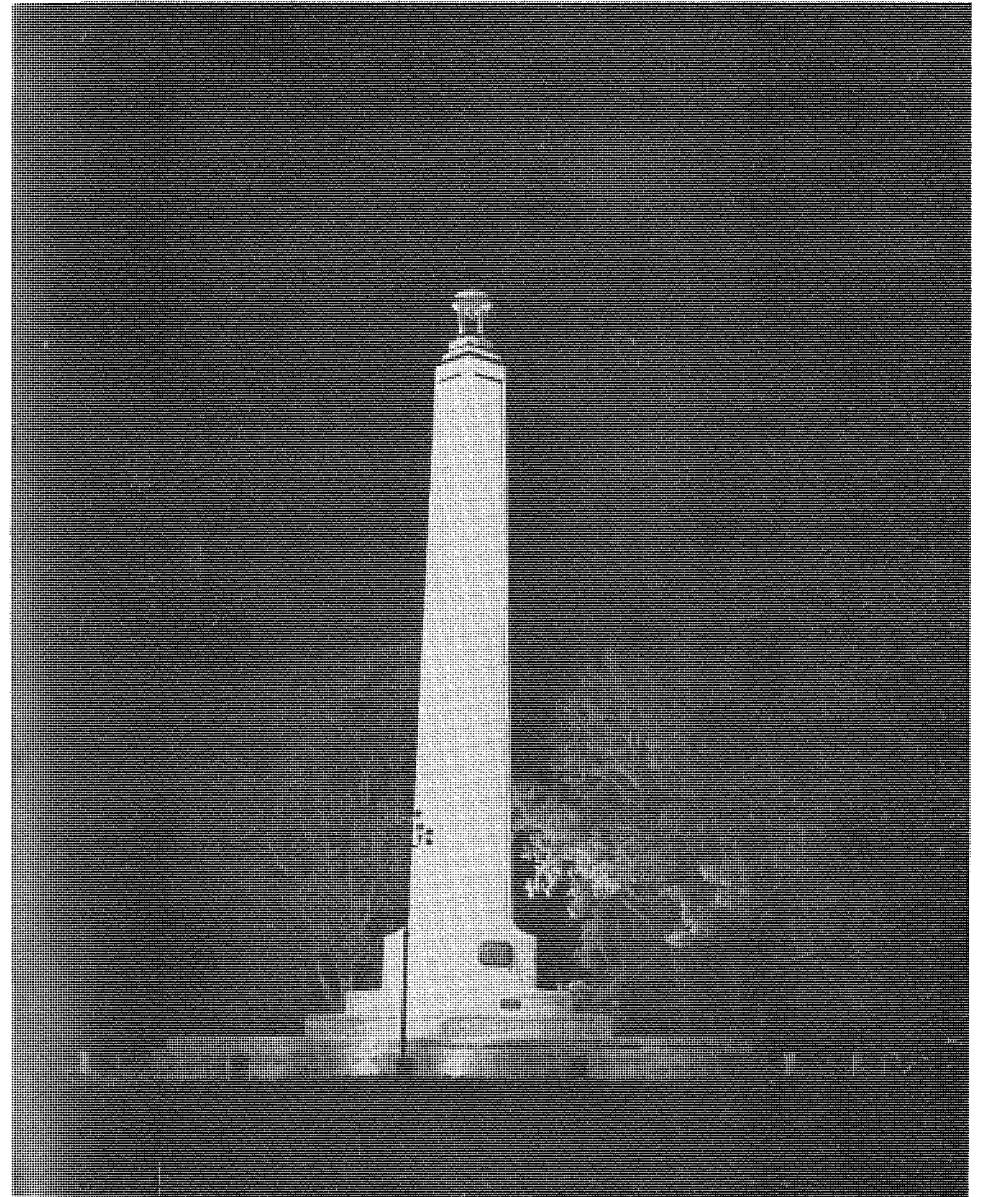


Founder's Day Honors Convocation

Mr. and Mrs. Paul Albracht (he's a past president of the Philharmonic)
and Mrs. Hugh Lord were photographed at the Erie Art Center.
Courtesy — Sears



A striking photograph of
The Perry Monument on Presque Isle
by The Parson Studio — Portrait Photographers
R. E. Parsons, Master of Photography



Mr. and Mrs. Franke Bolte and Dr. and Mrs. Robert J. Byers are enjoying music in the Byers home.

Mrs. Bolte is president of the Philharmonic Auxiliary.

Mrs. Byers is Co-Chairman of Publicity of the Auxiliary.

Mr. Bolte is a member of the Erie Philharmonic Orchestra.

Courtesy: The Record Bar.



HI-LIGHTS OF THE WOMEN'S AUXILIARY A BRIEF HISTORY

By Mrs. Robert (Rose) Sims

Fifteen years ago — on January 18, 1948 to be exact, the Executive Board of the Women's Auxiliary to the Erie Philharmonic Society held its first meeting, and on March 4, 1948 the first regular meeting of the Women's Auxiliary was held in the form of a reception at the YWCA.

The aim of this organization was, and is, "to broaden the cultural spirit of the community by stimulating interest in music through the support of all financial and social activities of the Erie Philharmonic Society". Many, many Erie women have given much time and effort to further this aim in the past fifteen years, but we would like to mention especially the names of the women who were charter members and made up the first Executive Board of the Women's Auxiliary: President, Mrs. Carl Sapper; First Vice-President, Mrs. Burton Dow; Second Vice-President, Mrs. I. J. Silin; Recording Secretary, Mrs. Frank Quinn; Corresponding Secretary, Mrs. James Pace; Treasurer, Miss Hermine Bauschard; Auditor, Mrs. Harold Ogden; and Directors, Miss Shirley Devine, Miss Clara Boyd, Miss Catherine Tritle.

The first and most outstanding project undertaken by the Auxiliary was the inauguration of the Viennese Ball, held April 9, 1948. The second Viennese Ball under the chairmanship of Mrs. Wilbur Adams was held October 5, 1949, and the beautiful chandeliers used in the decorations set the precedent for succeeding Ball committees which always managed to come up with lovely variations on the Viennese theme. And so the Viennese Ball has become a tradition and an established social event in the community.

In 1950, the Women's Auxiliary took over the solicitation of advertising for the concert programs. Members of this first committee were: Mrs. Hugh Nelson, Mrs. Isabelle Cannon, Mrs. John Kilpatrick, Mrs. Robert Sims, and Mrs. Donald MacLeod. This venture proved so successful that in 1952 the Auxiliary was asked to take over the entire production of the concert programs, from ad solicitation to final proof-reading. This important undertaking has been guided for the past ten years by Mrs. Hugh Nelson, who has been the capable and dedicated Chairman, devoting hours and hours to the make-up of our attractive Concert programs.

Several lovely teas and card parties were sponsored by the Auxiliary, the first of these under the chairmanship of Mrs. Robert Dietly.

But money-making projects are only part of the total program of the Women's Auxiliary. Musical study groups were formed in 1951, at which time previews of the coming concerts were conducted. Mrs. Earl Bill and Mrs. George Eberhart were chairmen of this program. Also, the Auxiliary purchased and distributed concert tickets to worthy students in the schools thus setting the groundwork for building future audiences, and possible future members of the Orchestra. Mrs. Walter Woodbridge headed this project.

The first Hospitality Committee, chairmanned by Mrs. T. P. Dunn undertook to meet the guest artists when they arrived in Erie and make them feel at home and happy during their stay. This was a worth-while effort which has since been taken over by Orchestra Managers or office personnel.

(Continued on Page 63)

Dr. and Mrs. George D'Angelo are being greeted at the Airport
by Mrs. Robert Sims.
Mrs. D'Angelo is vice-president of the Philharmonic Auxiliary
Courtesy — Pat English Travel Service



Mrs. Thomas B. Owen, a Director of the Philharmonic Auxiliary,
is modeling a tourmaline (natural pale beige mutation) mink coat
from Kramer Furs.



Mrs. Frank Grimaldi, Treasurer, Mrs. Warren Benz, Executive Board member, and Mrs. George Purchase, Recording Secretary, all from the Philharmonic Auxiliary, were photographed in the beautiful showroom of the Talisman.



HI-LIGHTS OF THE WOMEN'S AUXILIARY — A BRIEF HISTORY

(Continued from Page 59)

As the need arose, even though temporary, other committees were formed. One such being an Orchestra Committee, its purpose to help out-of-town orchestra personnel to orient themselves in our community.

As early as 1952 this ambitious organization pledged \$4000.00 as its annual contribution to the budget of the Erie Philharmonic Society.

In 1958, a new and different source of revenue was sought, and so "Harmony Fair" came into being as the summer project of the Auxiliary. The first year this event was sponsored by the Executive Board of the Women's Auxiliary, under the leadership of Miss Barbara Sherwood and Mrs. Robert Frost who originated the idea. Each chairman has added new attractions to the affair, making it a summertime fun occasion for all friends of the Philharmonic.

A new Spring event at the close of the concert season the past two years has been a "Philharmonic Family" dinner-dance. Mrs. Walter Jewell, then Auxiliary president, came up with this idea and appointed Mrs. George A. Amidon the first chairman. This dinner-dance is strictly for Auxiliary members, Philharmonic Orchestra and Chorus members, and Philharmonic Society Board members. It has proved to be a happy affair.

Work of Auxiliary members also is extended into ticket campaigns, sustaining fund campaigns, and volunteer office work. Two of the most devoted of these workers, worthy of mention, would be Miss Marietta Pichler and Mrs. Robert Loeb.

As was mentioned in the beginning — many Erie women have given much time and effort to further the aim of the Women's Auxiliary—"to support all financial and social activities of the Erie Philharmonic Society".



Viennese Ball



Harmony Fair

Mrs. William Bloomstine, Mrs. Conrad Pearson, Mrs. Bernard Quinn,
Mrs. Adam Horn, Jr., Mrs. Howard Rose and Mrs. Walter Jewell
all Philharmonic Auxiliary members — model furs at the Boston Store.



Mrs. B. Leonard Snider, Decorations Chairman for the 1963 Viennese Ball,
models diamond and gold jewelry from George H. Eberhart, Jeweler.



Mr. Richard Stout, Mr. Donald Robins and Mr. Al Klins, past presidents of the Philharmonic Chorus, join a favorite Philharmonic guest soloist, Mrs. Jack (Margaret) Laver, in a bit of song. Courtesy — Pepsi-Cola — Erie



HISTORY OF THE ERIE PHILHARMONIC CHORUS

By Mrs. Robert (Margaret) Loeb

Although there are many singing groups in Erie, the Erie Philharmonic Chorus is unique in that it is the only choral society formed for the sole purpose of singing with an orchestra. It was organized in October of 1952 to sing "La Traviata" under the baton of Fritz Mahler. The first performance of the Chorus was on April 14, 1953 when the first of two concert versions of Verdi's "La Traviata" was presented with soloists singing the principal roles. From that night on, the organization has continued and become an integral part of the Erie Philharmonic Society.

The following season Mr. James Sample came to Erie to become conductor and music director of the Erie Philharmonic Society. Since he has a great fondness for choral works, he was pleased to find that a chorus was already in existence. He scheduled for the December concerts the "Messiah" which has become an annual presentation. It has been given out-of-season since the first year and has always been well attended by the many people who look forward to its heralding of the Christmas season.

The growth of the musicality of the Chorus is evident in the works performed. Mr. Sample has been able to program increasingly difficult choral music. In the early days of its existence, the prime requirement for membership was the desire to sing. Today every member must audition with Mr. Sample before being admitted and must attend rehearsals regularly. Role call is taken and if a member's attendance falls below set standards, he is dropped for the season.

The group has appeared two or three times in each concert season since 1953-54 and has sung a great variety of choral music. There have been seven evenings of Opera either with an entire program devoted to a concert version of one Opera or in presenting excerpts from one or more operas. Symphonies, such as Beethoven's Ninth, have been among the music presented and the religious works have covered all the major faiths. It was easier for Chorus members to master the Latin of a Mozart Litany in B Flat than the Hebrew of Ernest Bloch's Sacred Service, but they were able to do both and thus present the works as the composers intended them to be presented.

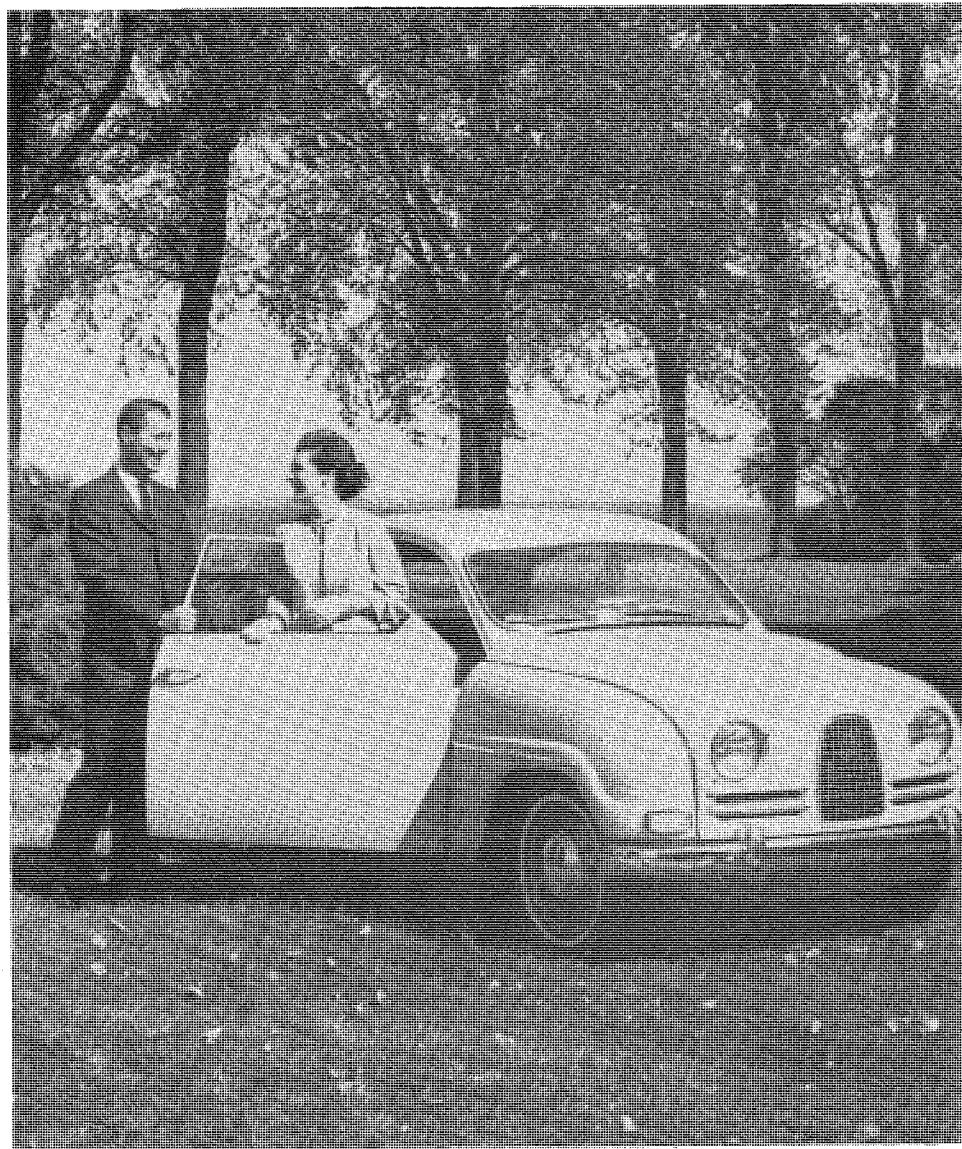
On February 15-16, 1955, the first "Pops" concert was given. This type of concert became such a favorite with Erie audiences that, from 1957 on, it became an annual event and, beginning last year, in an out-of-season program.

Additional appearances of the Chorus are infrequent but they have been made. Among these was a performance for a meeting of the Erie Council of Churches and a TV presentation of religious music on Easter Sunday in 1956.

This season the first rehearsal of the Erie Philharmonic Chorus is scheduled for October 13th when work will begin on Handel's "Messiah." Through the co-operation of the Erie Council of Churches, selected singers from local Church choirs join with the regular Chorus members for this annual event. In April, the Chorus will give a Victor Herbert — Sigmund Romberg evening with three soloists. Completing the music to be learned this season is the Verdi "Requiem." Because of the magnitude of the work, the Chorus will be augmented by the Erie Symphonic Singers, Obed Grender, Director; and the Church of the Covenant Choir, Andrew Flanagan, Director.

(Continued on Page 69)

Mr. Herbert Spencer, Jr., member of the Philharmonic Executive Board, and his wife, Charlotte, are photographed beside a Saab.
Courtesy — Foreign Car Village



HISTORY OF THE ERIE PHILHARMONIC CHORUS

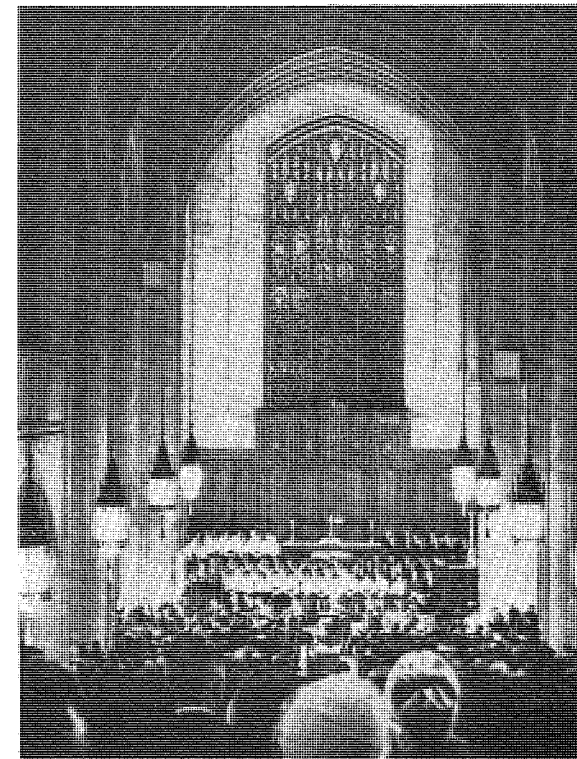
Continued from Page 67)

The first rehearsal back in 1952 was held in the Church of the Covenant rehearsal rooms and the Chorus is ever grateful to the Church for the continuous use of these facilities. There are approximately 15 Chorus members who started on that night who are still singing in the group.

No history of the Erie Philharmonic Chorus could be written without the mention of one name in addition to that of the Director, Mr. James Sample. Virginia Marks Read has rendered invaluable assistance as the wonderful accompanist since 1952.

When the Chorus was formed, most of the members were strangers to each other and so officers were appointed by the Executive Committee of the Philharmonic Society. After the first year, they were well acquainted, by-laws were written, officers could be properly elected, and so a well organized arm of the Erie Philharmonic Society was established. Officers consist of President, Vice-President, Secretary, Treasurer and Librarian, with the President representing his organization on the Board of the Society. Members of the Chorus pay annual dues and buy their own music with the exception of that music which, for copyright reasons, must be rented. The accompanist is paid a nominal fee from Chorus funds.

The Erie Philharmonic Chorus has become one of the most valuable of the Erie Philharmonic Society's organizations. More is added to the entire Society than the presentation of music. There are Officers and Board members who have gained their great interest as a result of their work in the Chorus. Chorus members sell memberships, solicit funds for the Sustaining Fund and do volunteer work in the office. Chorus members belong to the Society, attend and enjoy the Concerts and, most of all, love to sing.



The "Messiah"

Mr. Erwin Stinneford, a past president of the Philharmonic Society, and Mr. and Mrs. Irwin Wright, were photographed in the Language Laboratory of Gannon College.
Courtesy — Warren Radio Inc.



FRIENDS OF THE PHILHARMONIC

By Linky Hess Luther

In an effort to bring the orchestra closer to Erie, Mrs. Katherine Tillotson formed the Friends of the Philharmonic in 1949. She enlisted the aid of Mrs. T. F. Jenkins, Miss Linky H. N. Hess (Now Mrs. John W. Luther, Jr.), Mrs. Gerald F. Sherman, Mrs. J. Martin Magenau, Jr., Carl Bruner, Rev. Boneventura Ciufoli and Rev. Alphonse Crispo.

This enthusiastic and dedicated group began contacting representatives of all the ethnic groups in Erie, bringing them together through their mutual love of good music. Two permanent tasks were assigned them: the recruitment and solicitation of contributions to the orchestra fund and staffing the intermission refreshment stand at all concerts. These activities continued through the 1952 season. The refreshment stand was taken over by the Phil-Macs at this time.

The great unforgettable International Night was planned and staged by the "Friends" at Gannon Auditorium. Three great choruses directed by Robert Karlen, James Cross, and Mrs. Tillotson, combined with the orchestra and folk dancers from all nationality groups, gave Erie one of its most thrilling and unusual evenings. Mayor Clairence Pulling, Honorary Chairman of the Friends, led the large group of dignitaries in a salute to our orchestra and our city. International Night was a tremendous financial success.

Another splendid contribution to Erie culture was the commissioning, in 1951, by the Friends of CONCERTO FOR ORCHESTRA (MOBY DICK) by Erie's own Peter Mennin. This work, composed at a nominal fee, was a critical and popular success. It is being repeated at the February concert this season.

It might be noted that the cleff symbolizing the "E" in Erie Philharmonic Orchestra was originated by the late Dr. Elmer Hess in connection with an activity of the Friends.

In the history of our orchestra, the life of the Friends was short, but its contribution was lasting. It sparked the lively interest of many people who have since made wonderful contributions to its advancement, and who have become a welcome and integral part of its function.



Peter Mennin's Premier Performance

HISTORY OF THE PHIL-MACS

In 1948 "PHIL-MACS"—short for Philharmonic Music Appreciation Club—was organized for students, by Mimi Malenka, a young Juilliard graduate and violinist in the Erie Philharmonic and Mrs. Milton Schaffner of the Erie Philharmonic Board of Directors. Officers for that first year were Tom Casselman, President, and Alison MacLeod, Vice-President.

At that time the group met once a month in the afternoon. Mr. Mahler discussed and demonstrated the works to be played at the concerts. Artists arrived for Sunday afternoon rehearsal and many of them were willing to give a short recital and talk to the Phil-Macs. Two favorites were the lovely pianist, Constance Keene, and the charming soprano, Nan Merriman, who was a two-time performer with the Erie Philharmonic. Quite often the group made trips to Chautauqua to hear the concerts there.

In time, teen-agers began to have jobs after school and so the meetings were changed to Monday evening. Following a business meeting, the young music lovers heard a portion of the rehearsal, a speaker, and quite often had the guest artist stop by to have an informal discussion with them.

The Phil-Macs are the Erie Philharmonic Society of the not too distant future. They are in training to be the orchestra, board members and the audience of the future. Their aims and activity are parallel to their parent group. As members of the Junior Philharmonic Orchestra, part of them are "the orchestra"; others learn very early that enjoyment of music must have a price. They have raised money for the Erie Philharmonic Society by selling refreshments at intermission, by Phil-Mac Tag Day and by a Light Bulb Sale at which time they raised enough money to send members, Lynn Herbert and John Hendrickson, chosen by Mr. Sample from the Junior Philharmonic, to the Musicians Workshop conducted by the American Symphony Orchestra League in Philadelphia.

Each April the Phil-Macs sponsor a trip to Cleveland to hear the Metropolitan Opera Company in an evening performance. They often have backstage visits with the opera singers who have made guest appearances with the Erie Philharmonic. While in Cleveland they also make a guided tour of the magnificent Cleveland Museum of Art.

The fun side of the Phil-Macs includes parties at the home of Mr. and Mrs. James Sample, parties for the artists, and picnics and a carol sing at Christmas. An exceptionally alert and lively group of youngsters have belonged to the Phil-Macs. Not all play musical instruments: some, like any audience, just like to listen to it, most of them are excellent students and leaders in their group. It was only a few years ago that every major award, the National Merit of Scholarships, scientific and literary awards, full scholarships to top universities... even the Miss Erie Award... was given to members of the Phil-Macs.

Mr. Louis Mennini, Composer, Mrs. Julia Hartleb, Jon Alberstadt and Mrs. Sumner Nichols, Jr., during the intermission "Pause that Refreshes" — Erie Coca-Cola



Photo by Erie Times



Mr. William M. Schuster, during whose term as president of the Philharmonic Society the Junior Philharmonic Orchestra was formed, is shown with Mr. Carl Peterson, Music Co-ordinator of the Public Schools, and two members of the 1963-64 orchestra, Miss Priscilla Purchase, violinist, and Miss Sue Henneous, flutist.
 Courtesy — Price Advertising Agency



HISTORY OF THE JUNIOR PHILHARMONIC ORCHESTRA

By Miss Lois McElroy, Junior Philharmonic Committee of the
 Junior League of Erie, Inc.

The only thing "Junior" about Erie's Junior Philharmonic Orchestra is the age of the talented musicians who play in it. Organized in 1955 by William M. Schuster the president of the Erie Philharmonic Society and Mr. Sample, our Music director, the orchestra is a joint project of the Erie Philharmonic Society and the City, County and Parochial Schools. The Business manager is Carl Peterson, the Music Coordinator of the public school system in Erie who arranges for the music rehearsal space. As a training group, rather than a performing one, the orchestra is designed to compliment the high school bands and orchestra.

Students are recommended by the area music teachers. Upon application in the fall they are given a 5-minute audition. If their work is satisfactory, the budding artists are awarded a seat in the junior orchestra according to ability. Not all applicants succeed for this is an organization of quality rather than quantity.

Twelve area high schools are represented in the orchestra this season although there have been as many as eighteen. Young people converge from towns as far away as 30 miles to the south, east, or west, for the two and one half hour rehearsals three Tuesday evenings a month from October to May. No social organization, the orchestra demands much talent, hard work and a deep desire to produce the best possible music.

But, all work and no play makes Jack a dull boy. The members were not acquainted; they were working hard! Mr. Sample and Mr. Peterson felt that there should be an added something—a "Mother" for the orchestra—to help take the seriousness out of the learning. With this in mind, upon entering the third season, they approached the Junior League for advice and assistance. The Junior Philharmonic Committee of the Junior League of Erie was formed, functioning directly under Junior League arts chairman. Our purpose was to provide occasional treats, to arrange for public concerts, and to assist the conductor and business manager in determining the needs of the orchestra. Incidentally, going into 1963, the committee numbers eight members.

The first step in getting to know "our children" was to surprise them with cokes and doughnuts at the last rehearsal before Christmas. Then, we held a Mothers' Tea. We invited the parents to the Christmas treat. Now, the parents were able to see what their young people were accomplishing. Mother and Father were invited in small groups to "sit-in" with Johnny or Suzie while a regular rehearsal was in progress. Parents' Night sponsored by the Junior League "ladies", as we are called, has become an annual affair.

Though the Junior Philharmonic is mainly a working orchestra, providing a springboard to the senior Philharmonic and the music teaching field, as opposed to a performing orchestra, the conductor feels the members should also have the stimulus, reward and publicity of several concerts in the spring. Plans were made for the youthful talents to play for the annual dinner of the Erie Junior League.

The committee went further that season. We made complete arrangements for the first "Day of Music" in the schools. The young people went on tour for one day in the spring to play assemblies in three area high schools—one parochial, one county and one public school. Transportation and lunch for the members had to be accounted for. Performances were accepted enthusiastically by students and school officials alike. So each year now, the Junior Philharmonic travels to different schools on the scheduled day in order to bring good music to the youth of Erie.

Mr. Sample expects his young musicians to learn the disciplined techniques of accomplished artists. Whatever they play—Bach or Beethoven, Mozart or Schubert—they use the same routine as established orchestras which includes bowing and phrasing. Though some of the members travel as far as Cleveland or Pittsburgh for lessons each week—their only requirement as junior members—

(Continued on Page 77)

Mrs. Warner Bacon and Mrs. John Patton, members of the Junior League Committee which co-sponsors the Junior Philharmonic Orchestra are modeling suits from Matilda's.



HISTORY OF THE JUNIOR PHILHARMONIC ORCHESTRA

(Continued from Page 75)

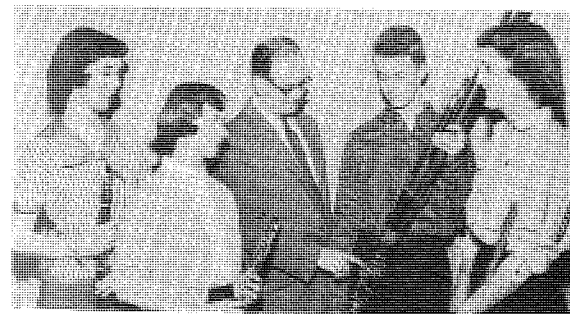
others are dependent on local teachers who must teach a number of instruments and therefore cannot specialize. Recognizing this fact, we campaigned last year for the next step in our musical advancement. As a result, all junior orchestra members were able to take part in the first of a series of three workshops this fall. The committee "cornered" the parents at Parents' Night a year ago and found them willing to undertake financial responsibility for one workshop. A card party last April helped them to meet their quota; entertainment was provided by the Junior Philharmonic Orchestra, of course. Encouraged by the acceptance of this project by the parents, the Junior League of Erie has undertaken to sponsor the other two workshops necessary for a good beginning program.

When asked to report on the first workshop, Lynn Herbert, a high school senior presently serving her third season as Concert Mistress, said, "During the first hour of the workshop, we divided into sections, according to the instrument played, and retired to various classrooms in the building. Here we were instructed by the principal chairmen of the Erie Philharmonic, who aided us not only in the performance of certain pieces of music, but in scales and tuning as well. Later the entire orchestra assembled to rehearse the numbers, and a marked improvement could be noticed in intonation particularly, and generally, in the quality of sound which was produced."

The outstanding young talents, developed under the driving direction of Mr. Sample, have earned a name for Erie in the Musical world. The Erie Music Teachers Association conducts a contest each year; winners are usually found in the ranks of the Junior Philharmonic. Thanks to the light-bulb selling techniques of the Phil-Macs, a student music appreciation group, three of our members were chosen to attend the 1961 orchestral workshop in Philadelphia of the American Symphony League and Broadcast Music, Inc. Usually, too, the tops from the junior orchestra can be found playing with the senior philharmonic; this year five succeeded in earning seats therein.

While most of our membership will keep their music as an avocation, some will aim towards entering the professional musical world. Alumni of Erie's Junior Philharmonic have earned scholarships at such excellent institutions as the Eastman School of Music, Oberlin, Curtiss Institute and the Cleveland Institute of Music. Two of our graduates are presently playing with the Eastman Philharmonic; another earned first chair violin at the International String Congress in 1962; another is studying music education at Baldwin Wallace College.

We are proud of our young musicians; they will be top-notch citizens tomorrow.



Carl Peterson gives a few pointers to Junior Philharmonic Members.