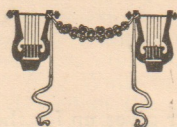


Municipal Symphony Orchestra

OF JOHNSTOWN, PENNSYLVANIA

THEODORE KOERNER, *Conductor*



Tuesday Evening, December 3, 1935

HIGH SCHOOL AUDITORIUM

Somerset and Napoleon Streets



Fourth Season Sponsored by the

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PROGRAM

1—Overture to "Rosamunde" - By Franz R. Schubert (1797-1828)

Schubert is said to have written his opera, "Rosamunde," in only five days. The play ran only to two performances, and, according to all accounts, dramatically it deserved not even one. The music disappeared for over forty years, and was not heard again until 1867, when it was discovered in a closet at the house of a Viennese by Sir George Grove, the great musicologist, and Sir Arthur Sullivan—he of the Gilbert and Sullivan operas. The overture, however, was of Schubert's unperformed "Alfonso and Estrella."

2—Prelude to "Lohengrin" - By Richard Wagner (1813-1883)

In this prelude Wagner gives up for the first time the pattern of the overture. The Prelude, an epitome of the entire opera and one of Wagner's great inspirations, has for its one and only theme the "Grail," the sacred vessel of the Last Supper. The introduction by the strings and faintly blown woodwinds concerns the appearance of a vision in the blue sky, angels bearing the Holy Grail. Gradually coming earthwards its effulgent glory is shed on the worshipper who kneels transported in ecstasy. The celestial vision then recedes and disappears into the blue of the sky. This is wonderfully expressed with its gradual crescendo, magnificent climax and ethereal close.

3—"Alla Polacca de la Serenade" Op. 8 - By Ludwig van Beethoven (1770-1827)

One receives a wrong conception of Beethoven by seeing his personality only through his sublime and gigantic best-known masterpieces which created the common opinion that this genius had little or no sense of humor. This is not so. One of his many joyful creations, "The Polonaise of the Serenade, Op. 8," is an example. The influence of Mozart and Hayden is obvious, but there is truly enough originality in this delightful work to call it a typical "Beethoven." Not the one of the fifth Symphony, but the Beethoven of the eighth—humorous, joyous and even funny as the two general pauses, shortly before the end of the composition, demonstrate.

4—"Marche Alla Turca" - By Wolfgang Amadeus Mozart (1756-1791)

The significance of Mozart as a composer is universal. We stand with amazement before the abundant heritage this master bequeathed to the world when he died, not quite 36 years of age. His way of mastering the musical expression and forms is incomparable. Charm and heartiness are his individuality, and his music is free from the gloomy severity which we find quite frequently in Beethoven's music. Of nine marches, the "Turkish March" is most popular.

5—"Le Valse de Fleurs" from "The Nutcracker Suite" - By Peter Tschaikowsky (1840-1893)

Tschaikowsky's "Nutcracker Suite" is in striking contrast to most of his compositions, and reflects none of the melancholy that characterizes the great portion of his music. It was originally ballet music based on the tale of the poor little girl, who dreams on Christmas night that her gift of an ordinary household nutcracker comes to life, becomes a prince, and flies with her to the realm of the Sugar Plum Fairy where the toys and sweetmeats join in one great frolic to celebrate the romance of the little girl and her Prince Charming. The story of the ballet derives from a French interpretation (by Dumas pere) of E. T. A. Hoffman's fairy tale, "The Nutcracker and the Mouse-King." "The Waltz of the Flowers" is the final number of the suite, and in the universality of its appeal, in its intrinsic loveliness, it stands as one of Tschaikowsky's most felicitous utterances. Instinct with life, with grace, with color, and moving in that most graceful of dance-rhythms, the waltz—it is not difficult to see why "The Waltz of the Flowers" is one of the most widely known and best-liked of the great Russian's musical expressions.

INTERMISSION

6—"Peer Gynt" (Suite No. 1) - By Edward Grieg (1843-1907)

Although the greater number of Grieg's compositions are either for voice or pianoforte, he is best known by the "Peer Gynt Suite" for orchestra and the "A Minor Concerto." The incidental music composed by Grieg for Ibsen's well-known drama, "Peer Gynt," written in 1867, was first published as a piano duet, but was afterwards made into two suites. The story of Peer Gynt, his capricious, fantastic humor and bombastic arrogance, his love of adventures in the halls of the mountain king and his ejection from them, his return home and lonely death of his mother, Ase; his further adventures in the desert with the Beduin girl, Anitra, are portrayed in this Suite No. 1, which includes four numbers: "Morning," chiefly composed in a pastoral strain; "Ase's Death," one of the most impressive parts in the poem with Peer Gynt at the bedside of his dying mother; "Anitra's Dance," an Oriental scene; and "In the Hall of the Mountain King."

7—"Consecration-Festival" Overture - By Keler-Bela (1820-1882)

Keler-Bela was born in Hungary, studied music in Vienna with Schlesinger and Sechter, was violinist at the "Theater an der Wien," went to Berlin for some time, and became director of the famous orchestra of Joseph Lanner, who died in 1855. He wrote numerous overtures and other works of a lighter type. It is supposed that Keler-Bela was the originator of some of the Hungarian dances which have been arranged by Johannes Brahms.

8—"Wine, Woman and Song" - By Johann Strauss (1825-1889)

Johann Strauss, the Waltz-King, is best known through his dance compositions, and he certainly is outstanding in this form of music which made him famous and immensely popular. His "Blue Danube," it can be said, became a Viennese folk melody, and "Wine, Woman and Song" is hardly less in favor. It is known that for Johann Strauss, who also wrote 16 operettas, Brahms, Mendelssohn and Buelow were full of praise. They admired him for his piquant rhythm, distinguished melody and fine instrumentation.

PERSONNEL OF ORCHESTRA

Violins	Violas	Oboe
Findlay, Robert K. (Concertmaster)	Cutteridge, C. C.	Allen, Boyer
Angier, M. S.	Custer, Dolly	Bassoons
Bernt, Mary	Harbaugh, Katharine	Coco, Carmel
Cotroneo, Mary	Hower, Esther	Fulmer, Verna
Druckenmiller, L. L.	Hughes, Grace Morgan	Koontz, Enid
Druckenmiller, Olive	Kimmel, Telford	
Fritz, Betty	Washabaugh, Ivan	Trumpets
Fuller, Leonard	'Cellos	Owings, Dean
Hansen, Wilma	Faunce, Doris Porter	Amps, Claude
Hay, Mariana	Carmany, Margaret	Varmecky, George
Hughes, Howard	Kerr, Helen	
Johncour, Dorothy	Koontz, Lois	Trombones
Kistler, Sidney M.	Spengler Anna Dora	Burggraf, Robert W.
Kiziuk, Leonard	String Bass	Houghton, Richard
Krug, Lorraine	Lodzsun, John	Reiter, Franklin
Litsinger, Marion	Cassler, Paul	
Louther, Margaret	Dupin, Joseph	French Horns
Maiorana, Joanne	Dupin, Thomas	Naylor, Earnald
Mason, Betty		Naylor, Gowen
O'Connor, J. Don	Piano	Gott, Eric
Palowich, William	Bernt, Betty	Stephey, Robert
Pisarchik, William	Flutes	Tomb, Robert
Schnabel, Helen	Frazee, Willard	Winstanley, Robert
Sears, Martha	Diggins, Earl	
Servicky, Anna	Todd, Miriam	Tuba
Spotz, Robert	Waters, Sara Jane	Marks, Ernest
Spotz, William	Clarinets	
Tarr, Mary Wright	Korcel, Anthony	Drums and Tympani
Varner, Margaret	Kress, Edward	Gruber, Jacob, Jr.
Willis, Carolyn	Thom, Carl	Gunter, John, Jr.
Zagrodniczek, John		Hay, George Austin
Librarian—Carmel Coco	Property Man—Ernest Marks	

SCHEDULE OF CONCERTS 1935-1936

December 3—High School
February 11—Garfield

March 17—Cochran
April 21—High School

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