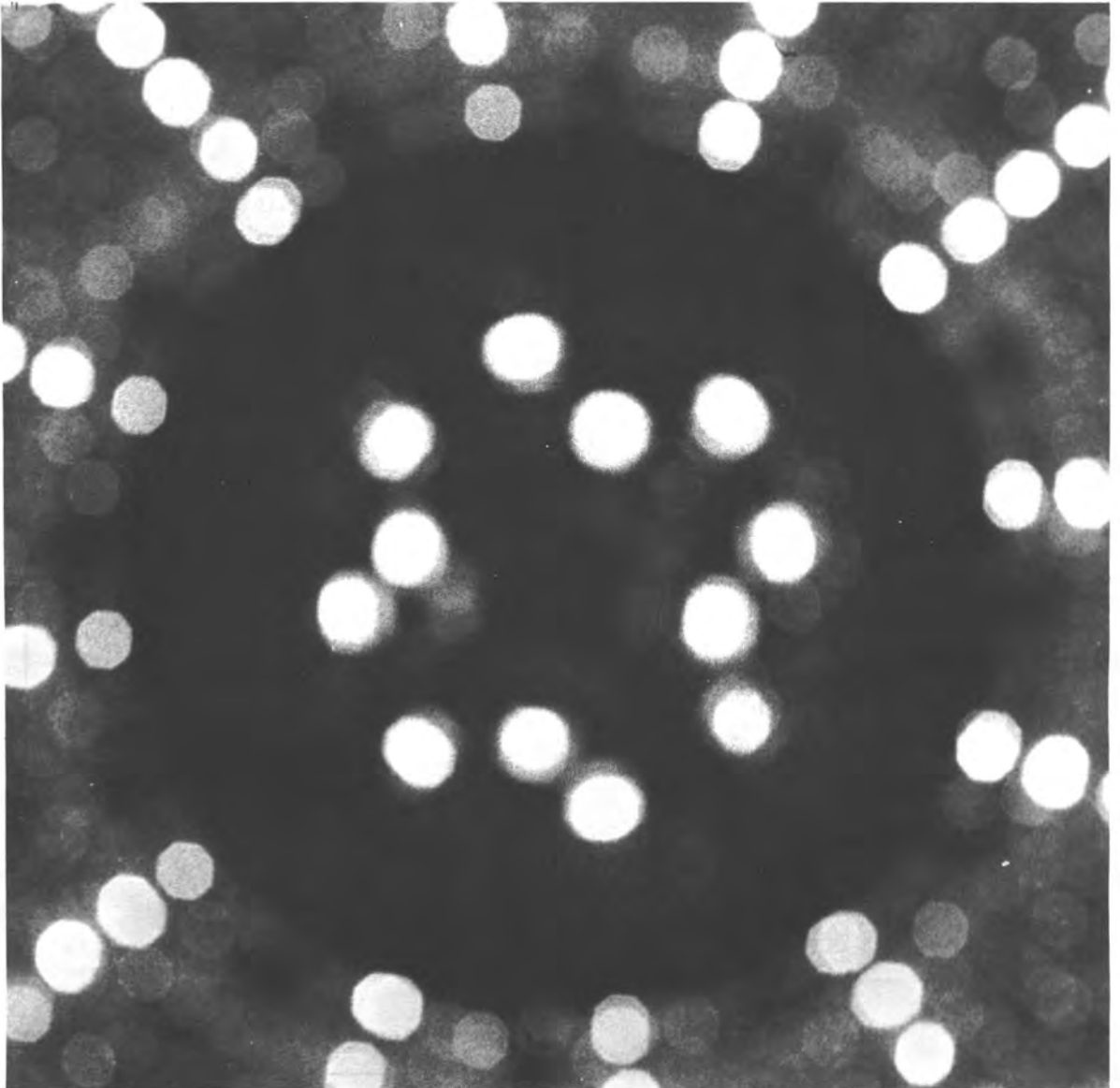




Rochester Philharmonic Orchestra

Forty-ninth Season
1971-72
Eighth Subscription Concert
January 13, 1972

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Guest Conductor

David Zinman



David Zinman, Guest Conductor, has appeared with the Rochester Philharmonic Orchestra several times.

Born in New York City and educated at the Oberlin Conservatory of Music, he is one of the most successful younger conductors of the world. After graduating from Oberlin, he studied conducting at the Berkshire Music Center and later with Pierre Monteux, whose assistant he was in Europe. He made his debut with the Danish State Radio Orchestra, followed by appearances with such major orchestras as the London Symphony, the Royal Philharmonic, and the Paris Conservatoire Orchestra.

His tours have taken him to all the countries of Europe and to Israel, and he has conducted at the major festivals since 1963. For the past half-dozen years he has been permanent conductor of the Netherlands Chamber Orchestra.

Guest Soloist

Garrick Ohlsson



Garrick Ohlsson, Pianist, has an extraordinary competition record. Born in White Plains, New York, he studied with Thomas Lishman at the Westchester Conservatory, with Sascha Gorodnitsky at the Juilliard School, and with Olga Barabini, who is still his mentor.

At the age of twenty-two he has won three major international contests within four years. Last year he capped his achievement by becoming the first American winner of the coveted first prize at the Chopin International Competition in Warsaw, competing against over eighty entrants from all over the world.

Eugene Ormandy invited him to make his debut with the Philadelphia Orchestra at Philharmonic Hall in New York on November 10, 1970. Since then he has played with many orchestras and has appeared in concert in both Europe and the United States.

Coordination & Editing: Mrs. Barbara P. Erdle
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Program

Rochester Philharmonic Orchestra

Eighth Subscription Concert
Forty-ninth Season
Thursday
January 13, 1971

David Zinman, Guest Conductor

Garrick Ohlsson, Pianist

Ludwig Van Beethoven

Coriolanus Overture

Frederic Chopin

Concerto No. 2 for Piano and Orchestra, Op. 21

Maestoso
Larghetto
Allegro vivace

Garrick Ohlsson, Pianist

Intermission

Hector Berlioz

Symphonie Fantastique, Op. 14A

Dreams, Passions: Largo;
Allegro agitato e appassionato
assai

A Ball: Valse, allegro non troppo

Scene in the Country: Adagio

March to the Scaffold: Allegretto
non troppo

The Witches' Sabbath: Larghetto;
Allegro

The use of recording devices or flash
cameras for any part of this perform-
ance is prohibited

Steinway is the official piano of the Roch-
ester Philharmonic Orchestra

Notes on the Program

by Dr. Ruth Watanabe

Eighth Subscription Concert
Forty-ninth Season
Thursday
January 13, 1971

Ludwig Van Beethoven

Born in Bonn, 1770; died in Vienna, 1827

Coriolanus Overture, Op. 62

Beethoven was interested in heroic characters, especially those engaged in a moral or psychological struggle. In his *Lives* Plutarch tells of a certain Roman general, Coriolanus, who was brave, reckless and proud. After having led the Romans to victory in a number of campaigns, his attitude became so overbearing that he angered the public, who demanded his exile. The Senate took action in 491 B.C. Coriolanus was obliged to leave Rome, taking refuge with the Volscians, who had long been bitter enemies of the Romans. In a spirit of revenge and injured pride, Coriolanus made a pact with the Volscians to destroy Rome. The women of Rome, including members of his own family, begged him to save the city, and Coriolanus found himself torn between his loyalty to his family and home and his obligation to the Volscians, to whom he had given his word. The love of family triumphed, so that Rome was saved but Coriolanus was destroyed.

Several dramatists, including Shakespeare, have written plays on the

subject of Coriolanus. Beethoven was well acquainted with the version by Collin. In 1802 the play of Coriolanus was performed for the first time in Vienna, with entr'acte music arranged from Mozart's *Idomeneo*. It proved so popular that many performances were given within the next four years. However, when Beethoven wrote the overture in 1807, the play was no longer in public favor. It is unlikely that the composer intended the piece to be used in connection with the spoken drama; rather, he must have been more interested in the character of Coriolanus than in the possibilities of a commission. Although it is not certain when and where the first performance was given, it is thought that the overture was introduced in March, 1807, at the concerts of Prince Lobkowitz in Vienna. The score, published the following year, was dedicated to Court Secretary Heinrich J. von Collin.

Frederic Chopin

Born in Zelazowa Wola, 1810; died in Paris, 1849

Concerto No. 2 for Piano and Orchestra, Op. 21

Chronologically the Concerto No. 2 was Chopin's first piano concerto. But due to the vicissitudes of the musical world, the first concerto was not published until 1836 and bears the opus number 21, while the second, bearing opus number 11, was printed earlier. The work known to us as Concerto No. 2 was composed in 1829 and was finished (or possibly touched up) early in 1830. Chopin gave the premiere in Warsaw on March 17, 1830, at his first concert in that city following a successful tour to Vienna. According to the custom of the time, the Concerto was not played as a continuous piece, but the *Larghetto* was separated from the first movement by a *Divertissement for French Horn* by Görner. Chopin concluded his program with his *Fantasia on Polish Airs*, Op. 13.

The critics thought Chopin's playing too delicate and his tone weak, but he was heartened by the "bravos" which followed the second and third movements. Fétis, writing in the *Revue Musicale*, said that the Concerto "astonished as much as it pleased his

audience, both by the novelty of the melodic ideas and by the outlines, the modulations and the general arrangement of the movements." Niecks, his biographer, concurs with the statement that Chopin was perhaps too original to be immediately understood by his listeners.

The Concerto is in three movements. The first (*Maestoso*) has a double exposition, first for orchestra, then for piano. It is not unusual in structure except for the fact that the second theme is not developed, but this sort of thing has happened in other works by other composers. The second movement (*Larghetto*) was, according to Chopin's letter to his friend Titus Woyciechowski (October 3, 1829), inspired by Constantia Gladkowska, a pupil at the Warsaw Conservatory. Referring to her as "my ideal, whom I worship faithfully and sincerely," he continues: "Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. While my thoughts were with her I composed the *Adagio* [now labeled *Larghetto*; the slow movement of a concerto was often referred to as the *Adagio*] of my concerto, and early this morning she

inspired the Waltz which I send along with this letter."

Obviously nothing further need be said about this movement, except that when the score was published in 1836, it was dedicated to the Countess Delphine Potocka and not to Constantia. The finale (*Allegro vivace*) is a loosely constructed movement but quite satisfactory as a virtuoso piece.

Chopin had occasion to play this Concerto a week after its first performance. This time he used a more brilliant instrument—one from Vienna—and created a sensation. A poem addressed to him and a large bouquet of flowers were sent to his house, and mazurkas and waltzes using the themes from the Concerto were written and circulated.

Chopin was embarrassed. And he was more embarrassed when someone asked for his picture, which he refused to give, stating that he did not enjoy the prospect of having a piece of butter wrapped up in the paper on which his likeness was portrayed. But when all the hubbub had subsided, both of Chopin's piano concertos, though works of his impulsive youth, emerged as representatives of the Romantic keyboard concerto, full of melody, harmonic sonority and idiomatic pianistic writing of the finest sort.

Hector Berlioz

Born in Côte Saint-André, 1803; died in Paris, 1869

Symphonie Fantastique, Op. 14A

Berlioz's Opus 14 consists of two parts: Op. 14A is the *Fantastic Symphony: An Episode in the Life of an Artist*, and Op. 14B is *Lelio, or The Return to Life*. The symphony is among the composer's best known works. Completed in 1830, it was inspired by his love for Harriet Smithson, an actress whom he pursued for several years. In 1833 he finally did succeed in meeting her, and they were married. The marriage was a failure, however, and was terminated a few years later. While Berlioz was trying to arrange an encounter, Harriet became an *idée fixe* with him, and in the symphony such a motive appears throughout the music. In five movements, the composition may be called a programmatic symphony, for included in the score is the following:

"*Programme of the Symphony.* A young musician of unhealthy sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of lovesick despair. The narcotic dose he has taken was too weak to cause death, but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, his feelings and memories find utterance in his sick brain in the form of musical imagery. Even the beloved one takes the form of melody in his mind, like a fixed idea which is ever returning and which he hears everywhere.

"*1st Movement.* Visions and passions. At first he thinks of the uneasy and nervous condition of his mind, of sombre longings, of depression and joyous elation without any recognizable cause, which he experienced before the beloved one had appeared to him. Then he remembers the ardent love with which she suddenly inspired him; he thinks of his almost insane anxiety of mind, of his raging jealousy, of his

reawakening love and of his religious consolation.

"*2nd Movement.* A ball. In a ballroom, amidst the confusion of a brilliant festival, he finds the loved one again.

"*3rd Movement.* In the country. It is a summer evening. He is in the country, musing, when he hears two shepherd-lads who play the *ranz des vaches* (the tune used by the Swiss to call their flocks together) in alternation. This shepherd-duet, the locality, the soft whisperings of the trees stirred by the zephyr-wind, some prospects of hope recently made known to him—all these sensations unite to impart a long-unknown repose to his heart and to lend a smiling color to his imagination. And then she appears once more. His heart stops beating, painful forebodings fill his soul. 'Should she prove false to him!' One of the shepherds resumes the melody, but the other answers him no more . . . Sunset . . . distant rolling thunder . . . loneliness . . . silence.

"*4th Movement.* The procession to the stake. He dreams that he has murdered his beloved, that he has been condemned to death and is being led to the stake. A march that is alternately sombre and wild, brilliant and solemn, accompanies the procession . . . The tumultuous outbursts are followed without modulations by measured steps. At last the fixed idea returns, for a moment, a last thought of love is revived—which is cut short by the death-blow.

"*5th Movement.* The witches' sabbath. He dreams that he is present at a witches' dance, surrounded by horrible spirits, sorcerers and monsters in many fearful forms, who have come to assist at his funeral. Strange sounds, groans, shrill laughter and distant yells, which other cries seem to answer. The beloved's melody is heard again but it has its noble and shy character no longer; it has become a vulgar, trivial

and grotesque kind of dance. She it is who comes to attend the witches' meeting. Friendly howls and shouts greet her arrival . . . She joins the infernal orgie . . . a burlesque parody of the

Dies irae . . . the witches' round-dance. The dance and the *Dies irae* are heard at the same time."

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1971-72 Season

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Second Assistant
Concertmaster
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Shirley Reynolds
Judit M. Hradetzky
Sharon Laird
Ellen Rathjen
Katsuko Esaki
Carol Tatian
Dennise Dechario
Bonnie R. Boyd
Marc Lehmann

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Janice McRae,
Assistant Principal
Ralph Rozzi
Cynthia R. Hammer
Yong Ki Ahn
Elizabeth M. Gorevic
Christine Haarvig
Mark Reedman
Ronald W. Gorevic
Linda Judiesch
Sara Pistolesi
Rebecca Pettigrew

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Principal
Herman Rudin
Alfred L. Drucker
Elizabeth Weiss
Minna Shklar
Elizabeth Richey
Ralph Jackno
Judson Griffin

Valerie Garabedin
Patricia Daley

Cellos

Hrant Tatian,
Principal
Robert F. Taylor
Lynn Kahle
Peter Wukovitz
Barbara Altman
Carol Oliver
William Grubb
Catherine A. Lehr

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Principal
Robert Zimmerman,
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Edward DeMatteo
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David Young
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Principal
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Piccolo

Leone Buyse

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Principal
Perry Clissa
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Jonathan Parkes

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David Abrams
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Bassoons

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Principal
Abraham Weiss,
Co-Principal
Paul F. Phillips

Contra Bassoon

Paul F. Phillips

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Principal
Bradley Warnaar
Eugene Coghill
Milan Yancich
Daniel Carroll

Trumpets

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Principal
Paul McRae
John Lillard

Trombones

George J. Osborn,
Principal
Tony Dechario
David Richey

Tuba

Cherry Beauregard,
Principal

Timpani

John Beck,
Principal

Percussion

William L. Cahn,
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Calendar of Events

Note: Not included in this calendar are concerts and seminars for elementary school children and at high schools; services to the Eastman School of Music, and lunchtime concerts at the Eastman Kodak Co.

Sunday January 16	Carnegie Hall—8:15 p.m. "Symphonic Soul" (Repeat)	Charles Walker and the Charles Walker Chorale Odetta, Special Guest Star Samuel Jones, Conducting
Saturday January 22	Rochester Institute of Technology—8:15 p.m.	Samuel Jones, Conducting
Sunday January 23	Auditorium Theater—3:00 p.m. <i>Music for Young Listeners</i>	"Ecology in Music" Samuel Jones, Conducting
Sunday January 30	Nazareth Arts Center—4:00 p.m. Mozart's <i>The Impresario</i>	Opera Theatre of Rochester Ruth Y. Rosenberg, Producer Samuel Jones, Conducting
Wednesday February 2	Midtown Plaza—12:30 p.m. Free Concert-on-the-Mall	Samuel Jones, Conducting
Thursday February 3	Eastman Theatre—8:15 p.m. Ninth Subscription Concert	Mazuko Ushioda, Violinist Henry Lewis, Guest Conductor
Friday February 4	Seminar at Sibley's—10:00 a.m.	Samuel Jones, Conducting
Friday February 11	Seminar at Sibley's—10:00 a.m.	Samuel Jones, Conducting
Friday February 11	Dansville Junior High School—8:30 p.m. Dansville, New York <i>Philharmonic Highlights</i>	Samuel Jones, Conducting

Previews on WROC-FM

"Rochester Philharmonic Preview" is a series of 35 hour-long broadcasts this season, heard over WROC-FM on Wednesdays at 10 p.m. Host of the series is Tom Ryan, well known news editor and newscaster. Richard Gladwell is writer and producer and also interviews special guests on the show.

The series will preview Subscription Concerts on the Wednesdays preceding them; the balance of the programs will

feature other noteworthy musical events and personalities. As a community service, Eastman Kodak Company underwrites the previews, which are a project of the CMA Women's Committee. Miss Julie Fay is chairman.

The Philharmonic on WHAM Radio

This season, the 16 Philharmonic subscription concerts are scheduled for broadcast over WHAM beginning at 8 p.m. on the Sunday evening *following* each Thursday night performance. Program commentary and interviews with guest artists are handled expertly by Walter Dixon, station production manager.

The Philharmonic concerts are beamed from coast to coast and into Canada and are made possible through the interest of WHAM owner-manager William Rust.

Women's Committee News

Preconcert Dinner

Millard Taylor will be the guest speaker following the last Preconcert Dinner of the season, to be held at the University Club on Thursday evening, February 3. Cocktails will be served promptly at 6:00, with dinner at 6:30. Because of the proximity of the University Club to

the Eastman Theatre, there will be no bus provided.

Reservations at \$5.50 per person, covering dinner and gratuity, must reach Mrs. Shirley Shaw at 454-2620 no later than Monday, January 31.

Young Artists Deadline

Attention is called once more to the deadline for applications for the Annual Young Artist Auditions taking place on Saturday, February 26, in the lower auditorium of Nazareth College Arts Center.

The following awards will be made:

Albright Award—For a high school instrumentalist of outstanding ability.

Deverian Award—For a high school vocalist of exceptional talent.

Ranlet Award—For a high school pianist of outstanding ability.

Any student in grades 9 through 12 in Monroe and surrounding counties is

eligible to apply and should contact Mrs. Shirley Shaw in the Women's Committee Office at 454-2620 immediately. Completed applications must reach her not later than Saturday, February 5.

Mrs. Joseph Howland, chairman of the 1972 Auditions, is assisted by Mrs. William Leist and Mrs. Betty Cohen, promotion; Mrs. Roy Wildermuth, publicity; Mrs. Hugh Scheffy and Mrs. David Qualich, judges; Mrs. Warren Allen, hospitality, and Mrs. Milan Yancich.

Lecture Series

The Women's Committee have issued invitations for their 1972 lecture series: The 1972 Art of Symphonic Listening—Late 19th and Early 20th Century Composers.

Dr. Ruth Watanabe will be the gifted lecturer and will present her talks with multimedia sight and sound.

The announcement continues, "If you wish, you may also invite a friend, neighbor, or newcomer to share this delightful experience. No previous music education is necessary."

The series will be held at the Baptist Temple Fellowship Lounge, 1101 Clover Street, on Tuesday mornings from 10:30 a.m. till 12:00 noon. Dates

and subjects are: January 25—Turina (*Spanish*), February 1—Delius (*English*), February 8—Hanson (*Local-American*), February 15—Griffis (*American*), February 22—Moussorgsky (*Russian*), February 29—Rimsky-Korsakov (*Russian*).

Series tickets for the six lectures are \$10.00, include one free guest ticket and are transferable. Single ticket price is \$2.00. Checks should be made payable to *The Women's Committee* and addressed to: Art of Symphonic Listening, CMA, 60 Gibbs Street, Rochester 14604.

Should you wish additional information, please call Mrs. Shaw at 454-2620.

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60 Gibbs Street, Rochester, New York 14604

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Hours:

10 a.m.-6 p.m. Monday through Friday

10 a.m.-3 p.m. Saturday

Open Through Intermission on Performance Nights

Open from 1 p.m. when Sunday afternoon performances are scheduled; open from 6:30 p.m. when Sunday evening performances are scheduled.

Procedure for purchase of tickets

1. In Person

Ordinarily, there are metered parking spaces available within walking distance of the theatre; in emergencies, however, one usually may park for a **brief** period (except during the evening rush hour) alongside the main entrance on Gibbs Street.

2. By Mail

Please enclose a stamped, self-addressed envelope with your check; tickets will be mailed to you promptly.

3. By Telephone

Tickets will be held for one week from time of order, but we urge that you pick

up your tickets or mail in your payment for them as soon as possible after you have placed your order.

If you cannot attend—Please don't let your tickets go unused. If you are unable to attend a concert, give your tickets to friends or notify the box office so your seats may be resold for the benefit of the Orchestra. We regret that we cannot give refunds.

Lee Barber, box office manager
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Guests of the Philharmonic

Approximately 50 students from the Rochester secondary schools are in attendance for the concert this evening. They have been chosen from among the three Inter-High vocal and instrumental groups which the City School District sponsors.

The Inter-High Choir rehearses in the annex of the Eastman School of Music each Monday evening, and the Inter-High instrumental groups rehearse on Saturday mornings at Monroe Junior High School. Members of these groups are selected from the schools after

recommendation and audition. Richard Snook conducts the instrumental groups, Donald Hayden the choir.

The Rochester Civic Music Association will give tickets to one or more area schools for each Philharmonic concert of the current season.

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Next Program

Rochester Philharmonic Orchestra

Ninth Subscription Concert
Forty-ninth Season
Thursday
February 3, 1972

Henry Lewis, Guest Conductor

Mazuko Ushioda, Violinist

Richard Strauss

Also sprach Zarathustra, Op. 30

Intermission

Peter Ilyich Tchaikovsky

Concerto for Violin and Orchestra
in D Major, Op. 35

Allegro moderato - Moderato assai

Canzonetta: Andante

Finale: Allegro vivacissimo

Mazuko Ushioda, Violinist

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Baldwin Piano & Organ Studio	Graybar Electric Company, Inc.	The Lovenheim Foundation	Schuler's Foods Div.
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Bell & Howell	Hart Conway Company	Macke-Williamson	Schwalb Coal & Oil Co.
Berry, L. M. Foundation	Hart, Robert Printing Co., Inc.	Markin-Shaw Agency, Inc.	Sibley's
Bilt-Rite Wood Products	Hartman Metal Fabricators, Inc.	Marra Program, Inc.	Siebert, R. C., Inc.
Blank's Market	Haskins & Sells	Masters Delicatessen	Skalny, L. Basket Company, Inc.
Blauw Brothers, Inc.	Haubner & Stallknecht Funeral Home	Mattie Funeral Service	The Songsters, Inc.
Block Industries, Inc.	Head-Miller, Inc.	Maurer Company, Inc.	Specialized Warehouse Corporation
Boller-Clark Agency, Inc.	Hebert, R. E. & Co., Inc.	Miss McCarthy's Stenographic Training Service	Sperry & Hutchinson
Brighton-Pittsford Post	Hegedorn's I.G.A. Stores	McCormick, William A. & Sons, Inc.	Stadler, Shively, Goodrich & Scopa
Brittany Restaurant	Held, Bernard, Inc.	McCurdy & Company	Stanley, V. J., Inc.
Cadillac Hotel	Hershberg's Inc.	McFarlin Clothing Company	Stappenbeck, William Inc.
Caldwell & Cook	Hershey, Malone & Assoc.	Merkel-Donohue, Inc.	Star Supermarkets, Inc.
Carhart Photo, Inc.	Hickey-Freeman Company	Merrill, Lynch, Pierce, Fenner & Smith, Inc.	Stecher-Traung-Schmidt Corp.
Case Hoyt Foundation	Hickson Electric Corp.	Midtown Tower Hotel	Stirling Homex Corporation
Casperson Party House, Inc.	Highland Lilac of Rochester, Inc.	Mobil Chemical Company—Plastics Division	Sybron Corporation
Catholic Courier Journal, Inc.	Holderle Brothers, Inc.	Monroe Pharmacy	Tapetex Products, Inc.
Cedar Chalet	Hopeman, A. W. & Sons Company	Morley Machinery Corporation	Tavern On the Mall
Century Wholesale Supply Co.	Horacek-Hayden, Inc.	Nazareth Academy	Taylor Chevrolet
Chamberlin Rubber Co.	Hoselton Chevrolet Inc.	Neisner Bros., Inc.	Teutonia Liedertafel, Inc.
City Pattern Works of Rochester, Inc.	Hyland, Robert F. & Sons, Inc.	Pennwalt Corp.—Pharmaceutical Division	Tobin Packing Company
Columbia Banking Savings & Loan Assoc.	Ilex Optical Co., Inc.	Postler & Jaeckle Plumbing & Heating Co.	Vanderlinde Electric Corporation
Crescent Puritan Laundry Co.	IMPCO	Potter, John H. Company	Walker Music
Curtice-Burns, Inc.	Information Associates	Rabin's Clothing Center	Ward, C. P., Inc.
Diamond Paper Box Company, Inc.	Inter. Alliance Theatrical Stage Emp. Local # 253	Rae, J. H. Oil Company, Inc.	Webaco Oil Company
Dolomite Products	Inter. Alliance Theatrical Stage Emp. Local # 25	Rascal Cafe	Weber's Dairy
Dwyer Electric Company	International Business Machines, Inc.	Raymar Stamp & Coin Shop	Wegman's Food Markets, Inc.
Eastman Kodak Company	IPS MacDonald Printing Co.	Red Barn, The	Whitehouse Liquor Store
Eber Bros. Wine & Liquor Corporation	Italian Women's Civic Club	Red Dome, Inc.	Will Scientific Corporation
Ebsary Charitable Foundation	Jewish Ledger	Regal Beverage Co., Inc.	Witzel, Howard W. Printing
Eddie's Chop House	Jones, Philip D. Company	Riverside Book Bindery	Wolf, Louis Market, Inc.
Flowers by Marie Baetjer, Inc.	Judge Motor Corp.	Robinson, George A. Company	Wolff Associates, Inc.
Forman, B. Company	Keegan Utility Contractors, Inc.	Rochester Asphalt Material, Inc.	WROC-TV
Forster, John M. Co.		Rochester Coca Cola Bottling Works	Yawman & Erbe Manufacturing Co., Inc.
Fowler Beach Corp.		Rochester Firefighters Benevolent Assoc.	Young Rochester Company



Strings and things

The violin's roots are pre-dawn Asia Minor.

Fine wood and fancy shaped,

Stradivari made the best.

*Sounding more like voice than voice itself,
it makes 39-year-old comedians listen with serious mien.*

More mature, the viola sighs softly.

*While sitting pretty,
big brother cello hums a mellow song.*

*And to stroke the strings
of a double bass is to hear a rumble from
the throat of thunder.*



MARINE MIDLAND BANK
- ROCHESTER