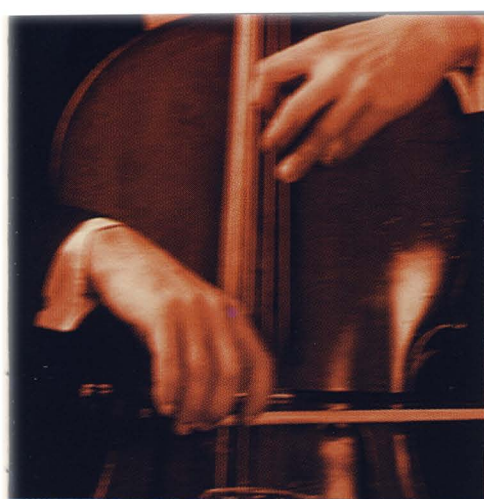


theme and variations





sixty seasons ago it was just a dream...a

summer band camp...that began to blossom until, so many

years later, the idea is a myriad of variations

on that original theme...a remarkable community of talent

at the intersection of learning and performance,

serving youth who come from the corners of the globe to

brevard aspiring to their best...

young performers full of hope and exuberance, making the

music of their lives for audiences who,

on warm summer nights, can hear that dream, still echoing at the

center of this very special place.



In the summer of 1936, Jesse Owens won three gold medals at the Berlin Olympic Games. The same year, James Christian Pfohl opened a summer band camp for boys on the campus of Davidson College. Fifty young instrumentalists showed up for that first session. The Blue Ridge Mountains beckoned, and the Transylvania Music Camp opened its 1945 season on a beautiful site just outside the town of Brevard.



An important event marked the beginning of Brevard Music Center's second decade: the Brevard Music Festival began life as a three-week addition following the conclusion of the regular camp schedule. An instant success with local and regional audiences, the festival showcased the talents of advanced camp students along with faculty and renowned guest artists from the world of professional music.


overture

Camp enrollments grew steadily during the 40's and 50's, as did Brevard's reputation among serious music educators. The establishment and gradual expansion of the Music Festival brought wider visibility and larger audiences with each passing year. Likewise, the Center's ring of active and supportive friends steadily expanded to include patrons from the region and across the Southeast.



The primary objective of the Brevard Music Center from its very beginning was to promote quality music education. Early literature stated the Center's aims quite succinctly: "A Vacation with a Purpose: to develop the ability and broaden the horizons of young musicians, to promote fellowship among participants, and to enrich our musical culture." Today's mission grew directly out of those early goals.





*"There was a camaraderie
about singing and working at
the Brevard Music Center. We
may change; it doesn't. And
that, in essence, is Brevard...a
never-ending wonder of music
making!"*

Beverly Sills


Soprano



allegro

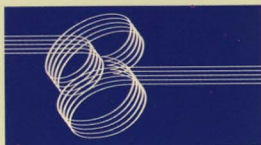


In the Center's early years, Festival guest artists established the tradition of staying on at Brevard for an extra day, in addition to their stage performances, to conduct Master Classes for students. Legendary names such as Jan Peerce, Gina Bachauer, Isaac Stern and Beverly Sills entertained and enlightened thousands of music lovers in venerable Straus Auditorium—named for industrialist and philanthropist Harry Straus. The auditorium still serves as a sort of spiritual center for the campus today, and is used daily for rehearsals, lectures, and chamber music performances. During quieter musical passages, a meandering stream can be heard wending its way beneath ancient floorboards, worn smooth by generations of sandals and sneakers. Music is everywhere on Brevard's 143-acre campus. On summer evenings the woods are full with the competing cacophony of chirping insects and rehearsing instrumentalists. Rustic cabins bear lofty titles like Mozart, Beethoven and Brahms. A row of faculty cottages ascending along one of the higher ridges are aptly named Fa, La, and Ti.

A photograph of a wooded area with a path. In the foreground, a person is sitting on a bench. In the background, two people are walking on the path. A red text box is overlaid on the image.

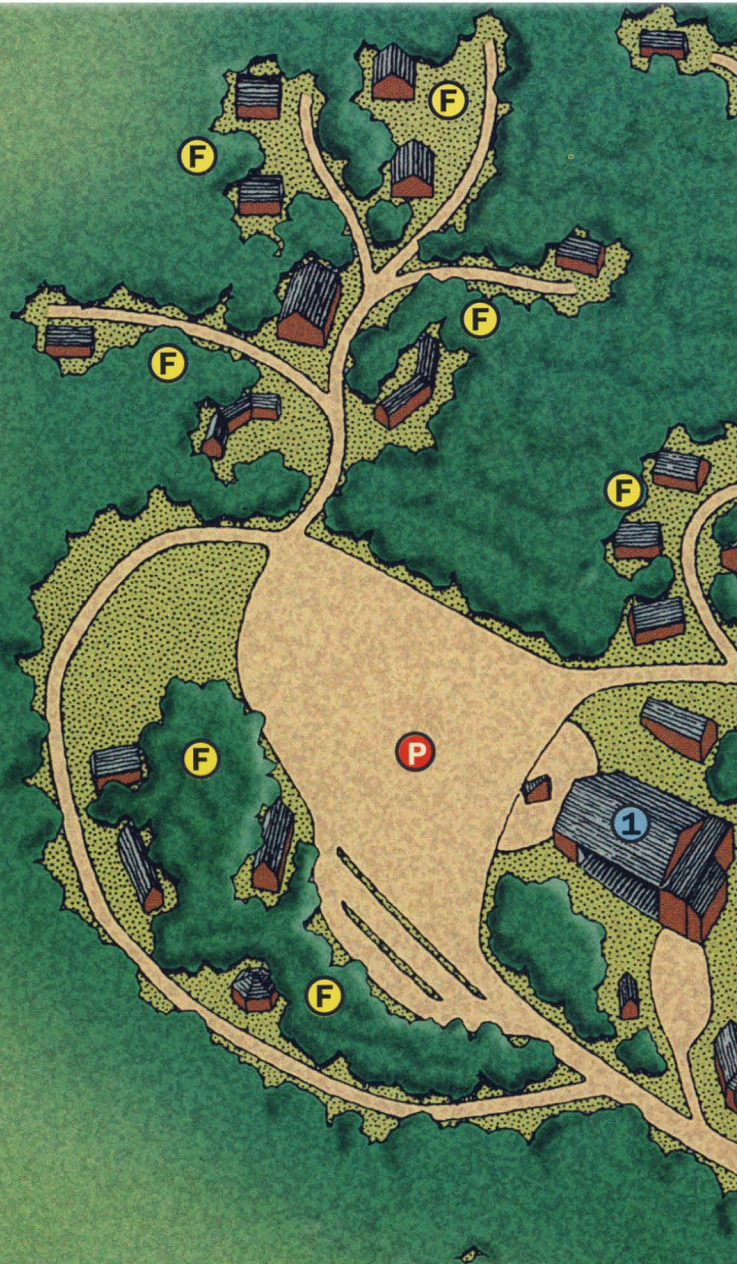
*"Brevard is jokes in the cabin,
sweet-smelling sidewalks after
a summer rain, late Sunday
breakfast, softball against the
faculty, and whispered prayers
before a concert."*

*Joseph Robinson
Principal Oboist,
New York Philharmonic*



BREVARD MUSIC CENTER

- F** Faculty Housing
- S** Student Housing
- T** Teaching/Practice Studios
- P** Parking
- 1** Whittington-Pfohl Auditorium
- 2** Straus Auditorium
- 3** Alumni House
- 4** Broyhill Administration Bldg.
- 5** Carolina Pavilion
- 6** Hinda Honigman Library
- 7** Bishop's Knoll
- 8** Scene Shop
- 9** French Quarter
- 10** Harmony Hall
- 11** Stables Teaching Complex
- 12** The Lodge





In 1964 Henry Janiec became Artistic Director, and the Brevard Music Center entered an exciting era. Milestone changes followed: construction of the 1,200-seat Whittington-Pfohl Auditorium, a new management team, affiliation with Converse College and a resident opera company. The Brevard Music Festival was incorporated into the 6-1/2 week season, becoming central to the education process.



Brevard Opera is both exciting and rewarding. Burgeoning talents take the stage along with experienced professionals, adrenalin flows, and great things begin to happen. Audiences award extra measures of applause to bright-eyed young singers, and are generously repaid with moments of sheer musical magic. The experience is hard to describe...you have to be there and feel it.



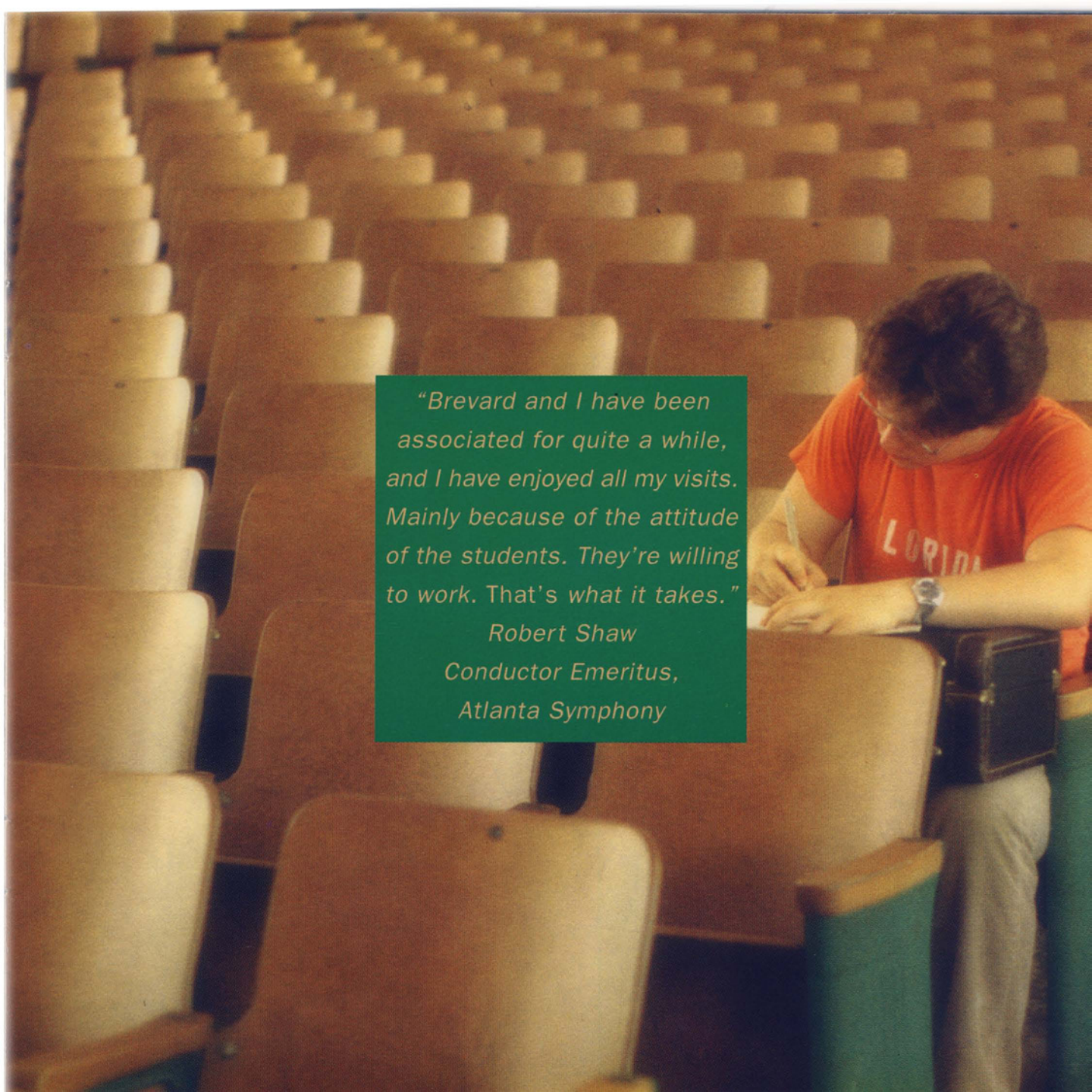
crescendo



Brevard's far-ranging program includes four orchestras, two bands, chamber music, solo recitals, concerto competitions, classroom subjects and piano studies. Music educators know BMC well as a full-range repertory experience with a unique student/faculty relationship. Young people work, study, rehearse and perform alongside their teachers. Thus the "stars of tomorrow" learn directly from the "stars of today."



Festival attendance has increased steadily. In the 50's, a crowd of 400 in rustic Straus Auditorium was considered a sellout. Today's auditorium holds 1,647, with extra seating on folding chairs and lawn space. Even that has been strained by pops concerts, Broadway musicals, and guest artists such as John Denver, Van Cliburn, the Canadian Brass, Victor Borge, Frederica von Stade, and Jerome Hines.

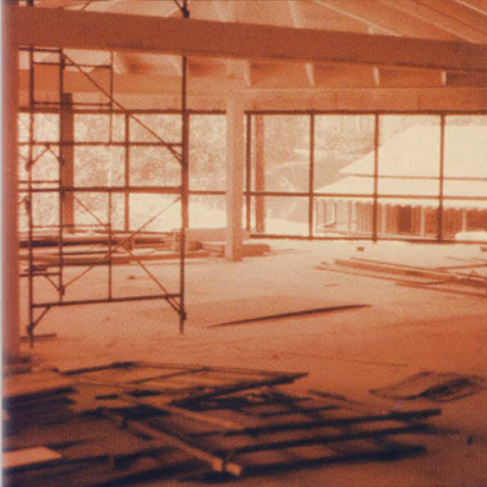


*"Brevard and I have been
associated for quite a while,
and I have enjoyed all my visits.
Mainly because of the attitude
of the students. They're willing
to work. That's what it takes."*

*Robert Shaw
Conductor Emeritus,
Atlanta Symphony*



vivace




In 1994, Brevard's trustees approved a forward-looking growth strategy to take the Music Center into the next century. The resulting plan, titled VISION 2000, while dedicated to BMC's original goals, has major new aims: to achieve broad national recognition as a premier and distinctive institution

- to continue attracting teachers of national reputation
- to build and develop new audiences
- to expand and renew the physical plant
- to develop curriculum and programing, addressing traditional and contemporary needs
- to recruit ever higher quality students

• to fund an endowment which assures accomplishment of the mission. David Effron, the Center's new Artistic Director, summarizes the plan: "VISION 2000 will position Brevard among the finest repertory training programs for serious young musicians anywhere in the world."





*"Brevard held many 'firsts' for me:
first conducting lesson, first great
operas and symphonies...it was
also when I first realized that
music was going to be my life. A
natural conclusion, because at
Brevard, life is all music!"*

Keith Lockhart

Conductor, Boston Pops Orchestra





BREVARD MUSIC CENTER