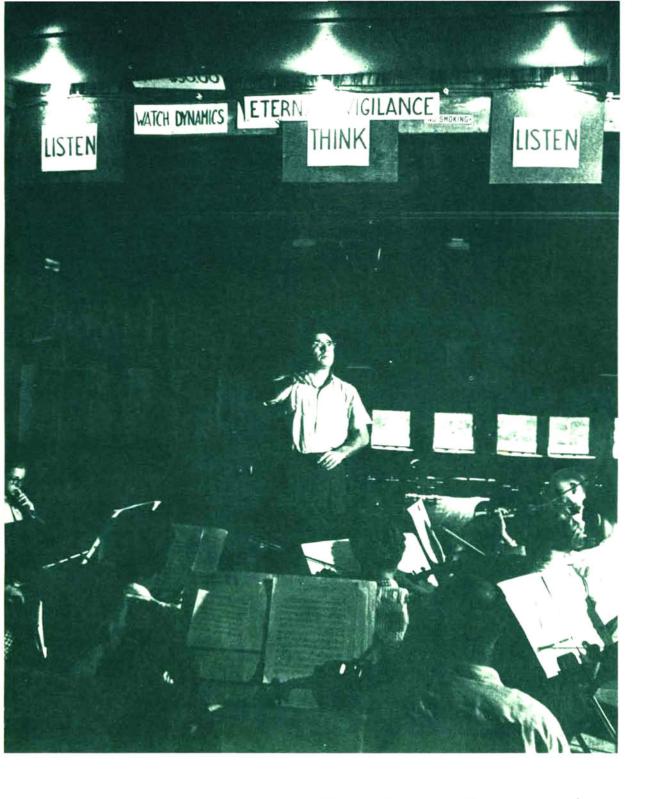


James Christian Pfohl Director



Brevard Music Center



Show Your Faith in American Youth— Become a Friend of The Brevard Music Center

A Summer Festival of Music directed by James Christian Pfohl

THE BREVARD MUSIC CENTER

The Brevard Music Festival, forerunner of the Gala Festival Series, was first held in 1946, following the close of the Transylvania Music Camp season. The vision and cooperation of a group of residents of Brevard, who felt that good music should be made available to a wide audience in this area during the summer vacation season, were significant factors in the establishment of the series of Festival Concerts.

Now, in its twelfth successful season, the Festival Concert Series is developing a stronger accent in form of talented young musicians. This is the inevitable development of the concept of musical education and experience which motivates the director, Dr. Pfohl and the members of the board of the Brevard Music Foundation. The Festival Orchestra, composed of important members of the most prominent orchestras of the nation, is augmented by carefully selected students from Transylvania Music Camp. Thus the Festival Orchestra and the Festival Chorus serve as a graduate and finishing school for about eighty advanced campers whose musicianship and capacity for good work have indicated to a faculty committee their ability to participate in the presentation of the Festival Concerts.

The Gala Festival Series of Concerts features the Festival Orchestra, the Festival Chorus and nationally and internationally known guest artists. The quality of its programs has given it a place of prominence among the summer music festivals of the United States. Its artistry is achieved by the simplicity of its motivation and the singular nature of its purpose: to provide an opportunity for talented young music students to join with experienced musicians under an inspiring conductor to interpret to their audiences a vast musical heritage.

Many of those who have participated in this musical experience at The Brevard Music Center, or in Biltmore Forest or Asheville, return in successive seasons and attest to the continual musical achievement and inspiration of the Festival.

Through numerous coast-to-coast radio broadcasts in the major networks, many thousands of people across the U. S. have been familiar with the musical pleasures to be enjoyed here in the mountains of western North Carolina.

Weave Stronger Family Ties with the Music Magic of a Baldwin



Baldwin-Choice of the World's Great Pianists

The magic of the magnificent Baldwin is a vital link between parents and children . . . giving them both a common basis for fun and pleasure . . . joining them in a mutual love and understanding of music. And for the beginner—young or old—the rich tone, flowing action and exciting response of this finest piano inspire perfection and hasten learning.

As Nationally Advertised



The Baldwin is the Official Piano of the Brevard Music Foundation

CAGLE MUSIC COMPANY

Your Authorized Baldwin Dealer for Western North Carolina
78 PATTON AVENUE • ASHEVILLE, N. C.

PROGRAM I SUNDAY AFTERNOON

June 23, 4:00 P. M.

ORCHESTRA OF THE FACULTY AND STAFF

WINIFRED McBRIDE THOMAS, Pianist JAMES CHRISTIAN PFOHL, Conductor

HANDEL-JACOBS Overture to "Theodora"

MENDELSSOHN Symphony No. 5, Opus 107, "Reformation"

Andante; Allegro con fuoco

Allegro vivace

Andante Choral: "Ein feste Burg ist unser Gott;" Allegro con moto

INTERMISSION

RACHMANINOFF Concerto No. 2 in C Minor for Piano and Orchestra, Opus 18

Moderato Adagio sostenuto Allegro scherzando

Mrs. Thomas

PROGRAM Z TUESDAY EVENING

June 25, 8:15 P. M.

CHAMBER MUSIC PROGRAM

HAYDN

Divertimento in B-Flat Allegro con brio Andante, "St. Anthony Chorale" Minuet

Rondo: Allegretto Joyce Bryant, Flute; Joan Shallin, Oboe; William Walsh, Clarinet; Ivan Diachun, Bassoon; Edwin Thayer,

Horn

KESSEL ADI FR GABRIELI Sonata mit Blasenden Instrumenten Praeludium

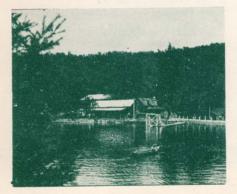
Canzona per Sonare No. 2
Emerson Head, M. T. Cousins, Trumpets;
Edwin Thayer, Olivia Warley,
Horns; David Glasmire, John

Marcellus, Trombones; Paul Bryan, Baritone; Louie Rivetti, Tuba

BRAHMS

Quartet in G Minor for Piano and Strings,

Opus 25 Allegro Intermezzo Rondo alla Zingarese Robert Snyder, Violin; Vladimir Lukashuk, Viola; Margaret Christy, Cello; Roy McAllister, Pigno



PROGRAM 3 FRIDAY EVENING

June 28, 8:15 P. M.

TRANSYLVANIA CONCERT BAND PAUL BRYAN, Conductor

BACH-Prelude and Fugue in B-Flat Minor MOEHLMANN

DVORAK-Legend, Opus 59, No. 4 RICHARDSON

OLE BULL Saterjentens Sontag

Arr. LIONEL Russian Dances

BARRYMORE

INTERMISSION

FILLMORE

March, "Americans We"

Little Suite from "Comedy on the Bridge" MARTINN-

IARMAN

Bridal Song, from the "Rustic Wedding" GOLDMARK Symphony

VIII

CURZON Zingaresca, Gypsy Caprice

IX

PERKINS-Fandango

WERLE

SCHUBERT

"The orchestral score and parts for this work have been presented to the Brevard Music Center by a trustee of the Brevard Music Foundation in memory of her mother."

4 SATURDAY EVENING PROGRAM

June 29, 8:15 P. M.

ORCHESTRA OF THE FACULTY

AND STAFF

MARY SPALDING, Harpist EMERSON HEAD, Trumpeter JAMES CHRISTIAN PFOHL, Conductor

PURCELL Trumpet Prelude

Symphony No. 5 in B-Flat Major Allegro

Andante con moto Menuetto: Allegro molto Allegro vivace

INTERMISSION

RAVEL Introduction and Allegro

Miss Spalding

BENJAMIN Soirees Musicales BRITTEN

Suite of Movements from Rossini
I. March: Allegro brillante
II. Canzonetta: Allegretto

grazioso III. Tirolese: Allegro con brio IV. Bolero: Andante molto

moderato
V. Tarantella: Presto vivace





J SUNDAY AFTERNOON PROGRAM

June 30, 4:00 P. M.

TRANSYLVANIA SYMPHONY **ORCHESTRA**

THOMAS BROCKMAN, Pianist JAMES CHRISTIAN PFOHL, Conductor

VIVALDI-GIANNINI Concerto Grosso for Orchestra in D Minor Allegro non troppo Adagio-Allegro energico Largo

Allegro

Concerto No. 1 in C Major, Opus 15 BEETHOVEN

Allegro con brio Largo Rondo: Allegro

Mr. Brockman

INTERMISSION

TSCHAIKOWSKY Symphony No. 5 in E Minor, Opus 64 Andante—Allegro con anima Andante cantabile Valse: Allegro moderato Andante maestoso—Al'egro vivace

PROGRAM 6 TUESDAY EVENING

July 2, 8:15 P. M.

CHAMBER ORCHESTRA LOUISE NELSON PFOHL, Pianist LUCAS DREW, Contrabassist JAMES CHRISTIAN PFOHL, Conductor

Overture to "II Re Pastore" MOZART

MOZART Concerto No. 14 in E-Flat Major for Piano and Orchestra, K. 449 Allegro vivace

Andante Allegro ma non troppo

Mrs. Pfohl

INTERMISSION

BRUCH Kol Nidrei Mr. Drew

Rumanian Folk Dances BARTOK I. Joc Cu Bata II. Braul

III. Pe Loc IV. Beciumeana V. Poarga Romaneasca VI. Maruntel

VII. Maruntel

PROGRAM / WEDNESDAY EVENING

July 3, 8:15 P. M.

Lecture: "MUSIC FOR FUN" by SIGMUND SPAETH

PROGRAM THURSDAY

SATURDAY EVENING

July 4 and 6, 8:15 P. M.

"KERN-HAMMERSTEIN NIGHT"

ELIZABETH WINSLOW, Soprano BEVERLY WOLFF, Contralto CHARLES PESTA, Tenor ANDREW GAINEY, Baritone

ORCHESTRA OF THE FACULTY AND STAFF
JAMES CHRISTIAN PFOHL, Conductor
TRANSYLVANIA CHORAL ENSEMBLE GORDON PAGE, Conductor

SELECTIONS FROM WORKS OF JEROME KERN

Waltz in Swing Time, from "Swing

Time The Orchestra
Who?, from "Sunny"
Miss Wolff and Chorus
Can I Forget You, from "High, Wide
and Handsome"

And Handsome
Mr. Gainey
Look for the Silver Lining, from "Sally"
Miss Winslow and Chorus
The Last Time I Saw Paris

Mr. Pesta

Jockey on the Carousel, from "I Dream Too Much"

The Orchestra

The Song Is You, from "Music in the Air" Mr. Gainey

There's a Hill beyond a Hill, from "Music in the Air" The Chorus

Smoke Gets in Your Eyes, from "Roberta"
Miss Wolff
Lovely to Look At, from "Roberta"
Mr. Pesta

All the Things You Are, from "Very Warm for May' Miss Winslow and Chorus

INTERMISSION

SHOW BOAT Special narrative by Oscar Hammerstein II

Overture to "Show Boat" Cotton Blossom
Where's the Mate for Me?
Make Believe Ol' Man River Can't Help Lovin' Dat Man Misery Theme Life Upon the Wicked Stage You Are Love The Sports of Gay Chicago Why Do I Love You

Bill Ol' Man River (Reprise)

Miss Winslow Miss Wolff Mr. Pesta Mr. Gainey The Choral Ensemble











PROGRAM 9 FRIDAY EVENING

July 5, 8:15 P. M.

TRANSYLVANIA CONCERT BAND PAUL BRYAN, Conductor

FRENCH-RUSSIAN PROGRAM

BIZET

Trompette et Tambour

Petite Suite

DEBUSSY

En Bateau Cortege Menuet Ballet

FAUCHET

Symphony in B-Flat Nocturne Scherzo

INTERMISSION

MIASKOVSKY Triumphal March

PROKOFIEFF

Summer Day Suite Waltz Regrets

March

MOUSSORGSKY

Love Scene from "Boris Godunov"

TSCHAIKOWSKY Theme and Variations from Suite III, Opus 55

PROGRAM 11 SUNDAY AFTERNOON

July 7, 4:00 P. M.

TRANSYLVANIA SYMPHONY **ORCHESTRA**

JAMES CHRISTIAN PFOHL, Conductor

TRANSYLVANIA CHORUS GORDON PAGE, Conductor

BRAHMS

Academic Festival Overture

GIBBONS

Hosanna to the Son of David Two choruses from "The Gloria"

Gloria

J. S. BACH

VIVALDI

Bobby Edge, Accompanist
All Breathing Life, from the motet
"Singet dem Herrn"

The Chorus

Martha Noyes and Elizabeth Krebs, Cellos; Lucas Drew, Bass

INTERMISSION

WARREN BENSON A Delphic Serenade

R. STRAUSS

Till Eulenspiegel's Merry Pranks

PROGRAM 12 TUESDAY EVENING

July 9, 8:15 P. M.

STUDENT SOLOISTS WITH CHAMBER **ORCHESTRA**

JOSEPH WINCENC, Conductor

TELEMANN

MOZART

Concerto in A Minor for Flute and String Orchestra

Overture

Mary Lou Campbell

Concerto No. 5 in A for Violin and Orchestra

Allegro aperto

Alice Anderson

MOZART

Concerto No. 4 in E-Flat for Horn and Orchestra

Allegro moderato

Olivia Warley

IV

DOHNANYI

Concertpiece in D for Cello and Orchestra, Opus 12

Adagio

Martha Gerschefski

BURRILL **PHILLIPS** Concert Piece for Bassoon and Strings

Crawford Best

PROGRAM 13 FRIDAY EVENING

July 12, 8:15 P. M.

TRANSYLVANIA CONCERT BAND WILLIAM WALSH, Clarinetist PAUL BRYAN, Conductor

GERMAN-ITALIAN PROGRAM

J. STRAUSS Perpetual Motion, Opus 257

VON WEBER-Concerto for Clarinet, Opus 73 WILLIAM Adagio ma non troppo WALSH Allegro

William Walsh, Clarinet

MENDELSSOHN Trumpet Overture, Opus 101

INTERMISSION

SACCHINI Pantomime from "II Cid"

March Aria Finale

ROSSINI Overture to "The Journey to Rheims"

RESPIGHI Pines of the Appian Way from "The Pines of Rome'

PROGRAM 14 SATURDAY EVENING

July 13, 8:15 P. M.

ORCHESTRA OF THE FACULTY AND

STAFF

JOHN SEBASTIAN, Harmonicist JAMES CHRISTIAN PFOHL, Conductor

THOMAS Overture to "Mignon"

BOCCHERINI Concerto in D Major for Flute and Strings Allegro moderato

Adagio Rondo

Mr. Sebastian INTERMISSION

111 WALLINGFORD Dance Rhythms RIEGGER

GEORGE Street Corner Concerto KLEINSINGER

Dance of the Street Kids The City Sleeps Hustle-Bustle

Mr. Sebastian

LERNER-Selections from "My Fair Lady" LOEWE



PROGRAM 15 SUNDAY AFTERNOON

July 14, 4:00 P. M.

TRANSYLVANIA SYMPHONY ORCHESTRA

JOHN BITTER, Guest Conductor

BEETHOVEN

Leonora Overture No. 11

Concerto in C Major for Violin, Cello and Piano, Opus 56 Allegro moderato **BEETHOVEN**

Largo

Rondo alla Polacca Robert Snyder, Violin Charles Medlin, Cello Roy McAllister, Piano

INTERMISSION

111

BORIS BLACHER

ELGAR*

Concertante Musik

Variations for Orchestra, Opus 36, "Enigma"

Enigma I. C.A.E. II. H.D. S-P IX. Nimrod X. Intermezzo III. R.B.T. (Dorabella) XI. G.R.S. IV. W.M.B. V. R.P.A. XII. B.G.N. VI. Ysobel XIII. Romanza VII. Troyte (xxx) XIV. Finale E.D.U. VIII. W.N.

*Played in commemoration of the 100th anniversary of the birth of Edward Elgar.

PROGRAM 16 TUESDAY EVENING

July 16, 8:15 P. M.

CHAMBER ORCHESTRA CHARLES DELANEY, Conductor

RICCIOTTI (PERGOLESI?)

Concertino No. 2 for String Orchestra Largo

Da cappella, non presto Largo affettuoso Allegro

PETERS-DELANY Aria for Flutes and String Orchestra Joyce Bryant, Mary Lou Campbell, Diana Butler, Gail Van Epps, Flutes

IVES

The Unanswered Question Emerson Head, Trumpet; Joyce Bryant, Diana Butler, Mary Lou Campbell,

Gail Van Epps, Flutes

IBERT Divertissement for Small Orchestra

Introduction Cortege Nocturne Valse Parade Finale

PROGRAM 17 FRIDAY EVENING

July 19, 8:15 P. M.

SPECIAL PROGRAM HONORING THE NATIONAL FEDERATION OF MUSIC CLUBS

ORCHESTRA OF THE FACULTY AND STAFF

IVAN DAVIS, Pianist

JAMES CHRISTIAN PFOHL, Conductor

TRANSYLVANIA SYMPHONY **ORCHESTRA**

JAMES CHRISTIAN PFOHL, Conductor

DVORAK

Slavonic Dance No. 8

The Orchestra of the Faculty and Staff

BEETHOVEN

Concerto No. 4 in G Major for Piano and Orchestra, Opus 58

Allegro moderato Andante moderato Rondo: Vivace

Mr. Davis

INTERMISSION

WARREN

A Delphic Serenade

The Transylvania Symphony

R. STRAUSS

BENSON

Till Eulenspiegel's Merry Pranks

The Transylvania Symphony Ivan Davis is the winner of the Young Artists Audition, 1955

PROGRAM 18 SATURDAY AFTERNOON

July 20, 4:30 P. M.

TRANSYLVANIA CONCERT BAND PAUL BRYAN, Conductor

AMERICAN MUSIC

SOUSA

March: "Naval Reserve"

MACDONALD

Rhumba from Second Symphony

SCHUMAN

WILLIAM

Newsreel Suite

Horse Race Fashion Show

Tribal Dance

Parade

GROFE Mardi Gras, from the "Mississippi Suite"

INTERMISSION

SOUSA March: "The Corcoran Cadets"

STILL

Suite from "The Delta"

Spiritual

AARON COPLAND

Celebration from "Billy the Kid"

COLERIDGE-

TAYLOR

Hiawatha Ballet Music The Wooing

Bird Scene Conjurer's Dance

Finale







PROGRAM 19 SATURDAY EVENING

July 20, 8:15 P. M.

ORCHESTRA OF THE FACULTY AND STAFF

JAMES CHRISTIAN PFOHL, Conductor TRANSYLVANIA CHORAL ENSEMBLE GORDON PAGE, Conductor

EARLY MUSIC OF AMERICA

ROHNER

Symphony in D Major, Opus 3 Adagio grave; Allegro assai

Andante grazioso un poco Adagio

Menuetto: Allegretto

Finale: Rondo

Three Moravian Anthems for Chorus and

SOERENSEN NAUMANN BECHLER

Orchestra
Blessed Are All They
Dear Lord Jesus, Keep Us Near Thee
Praise, Thanksgiving, Glory, Honor
The Choral Ensemble
Sally Wyly, Soloist

INTERMISSION

RICHARD BALES The Confederacy, A Cantata on Music of the South during the Years 1861-65

1. General Lee's Grand March

2. All Quiet Along the Potomac Tonight

3. The Bonnie Blue Flag

4. Lorena

Lorena
 The Yellow Rose of Texas
 Somebody's Darling
 We All Went Down to New Orleans for Bales
 General Lee's Farewell Order to the Army of Northern Virginia, Appomatox Courthouse, Virginia, April 10, 1865
 The Conguered Rapper

9. The Conquered Banner 10. Dixie's Land Phyllis Daniels, Soprano Perry Daniels, Baritone Gordon Page, Narrator

PROGRAM 20 SUNDAY AFTERNOON

July 21, 4:00 P. M.

TRANSYLVANIA SYMPHONY ORCHESTRA

VLADIMIR LUKASHUK, Violist THOR JOHNSON, Guest Conductor TRANSYLVANIA CHORUS GORDON PAGE, Conductor

MOZART

Symphony No. 35 in D Major, K. 385, "Haffner"

Allegro con spirito Andante Menuetto Presto

RALPH VAUGHN
Flos Campi

I. "As the lily among thorns, so is my love among the daughters. Stay me with flagons, comfort me with apples; for I am sick of love."

II. "For Io, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in the voice of the turtle is heard in our land."
"I sought him whom my soul

loveth, but I found him not . . . I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him that I am sick of love ...Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside? that we may seek him with thee?"

IV. "Behold his bed, which is Sol-

IV. "Behold his bed, which is Solomon's, three score valiant men are about it. They all hold swords, being expert in war."
V. "Return, return, O Shulamite, Return, return, that we may look upon thee. How beautiful are thy feet with shoes, O Prince's daughter."
VI. "Set me as a seat upon thine heart."

The Chorus Vladimir Lukashuk, Viola

INTERMISSION

SHOSTAKOVICH

111 Symphony No. 1, Opus 10

Allegretto Allegro Lento

Lento: Allegro molto

PROGRAM 21 TUESDAY EVENING

July 23, 8:15 P. M.

CHAMBER MUSIC PROGRAM

HAYDN

Quartet in G, Opus 77, No. 1 Allegretto moderato Adagio

Minuetto Finale

Robert Snyder, Violin; Derry Deane, Violin; Vladimir Lukashuk, Viola; Margaret Christy, Cello

POULENC

Sextet for Piano and Woodwinds

Allegro vivace Divertissement Finale

James Crosland, Piano; Charles DeLaney, Flute; Joan Shallin, Oboe; Virginia Tillotson, Clarinet; Edwin Thayer, Horn; Ivan Diachun, Bassoon

Italian Serenade Mr. Snyder Wolf Miss Deane Mr. Lukashuk Miss Christy

PROGRAM 22 FRIDAY EVENING

July 26, 8:15 P. M.

ORCHESTRA OF THE FACULTY AND

STAFF
ANNE KOSCIELNY, Pianist
JAMES CHRISTIAN PFOHL, Conductor
TRANSYLVANIA CHORAL ENSEMBLE
GORDON PAGE, Conductor

ROSSINI

Overture to "Semiramide"

CECIL EFFINGER Symphony for Chorus and Orchestra On the poem "Words for Time," by Thomas Hornsby Ferril

INTERMISSION

RACHMANINOFF Rhapsody on a Theme of Paganini for Piano and Orchestra, Opus 43

Miss Koscielny







PROGRAM 23 SATURDAY EVENING

July 27, 8:15 P. M.

TRANSYLVANIA CONCERT BAND

EMERSON HEAD, Trumpeter WILLIAM D. REVELLI, Guest Conductor CECIL EFFINGER, Guest Conductor

G. GUENTZEL SCRIABIN-DAVIS

March Commandante

Two Etudes

Melancolique
 Heroique

JENKINS BARAT-

American Overture for Band

LILLYA WAGNER- Andante et Scherzo Emerson Head, Trumpet

Invocation of Alberich from "Das CAILLIET Rheingold"

INTERMISSION

CECIL EFFINGER Little Symphony for Band*

Moderato Scherzando breve

Largo Allegro

GALLIOS-MALONE Grape Festival, from "Italian Sketches"

WEILL-YODER GOLDMAN

Highlights of Kurt Weill

March Michigan

*World Premiere

PROGRAM 25 MONDAY EVENING

July 29, 8:15 P. M.

STUDENT SOLOISTS WITH CHAMBER ORCHESTRA

PAUL BRYAN, Conductor

MOZART

Concerto in G Major for Flute and

Orchestra Allegro

Virginia Griffith

Concerto in A Minor for Piano and SCHUMANN

Orchestra

Allegro affettuoso Patricia Bruening

111

ST. SAENS Havanaise

Jean Phillips

GRIFFES Poem for Flute and Orchestra

Diana Butler

BRUCH

Concerto in G Minor for Violin and

Orchestra Allegro energico

Carter Nice

PROGRAM 24 SUNDAY AFTERNOON

July 28, 4:00 P. M.

TRANSYLVANIA SYMPHONY ORCHESTRA

JAN SAXON, Soprano

JAMES CHRISTIAN PFOHL TRANSYLVANIA CHORUS

GORDON PAGE, Conductor

MOZART

Overture to "The Marriage of Figaro"

MOZART

Deh vieni, non tardar, from "Le Nozze di Figaro"

DONIZETTI

Quel guardo, il Cavaliere, from "Don

Pasquale'

OFFENBACH

Les oiseaux dans la charmille, from "Les Contes d'Hoffmann"

Miss Saxon

PAUL NEWELL

Ode for Chorus and Orchestra

Prelude Pastorale

Invocation Joel Ebersole, Soloist

INTERMISSION

SIBELIUS*

Symphony No. 2 in D Major, Opus 43 Allegretto

Andante Vivacissimo Allegro moderato

Music Center library by friends of Mr. and Mrs. Harold Hynds, of Hendersonville.

*The score and orchestral parts of this symphony have been presented as a living memorial to the Brevard

PROGRAM 26 TUESDAY EVENING

July 30, 8:15 P. M.

CONCERT OPERA DOWN IN THE VALLEY

> by KURT WEILL

TRANSYLVANIA CHORAL ENSEMBLE CHAMBER ORCHESTRA

GORDON PAGE, Conductor

Cast of Characters

Brack Weaver	J. C. Dunn
Jennie Parson	Mary Burgess
The Preacher(Perry Daniels
Thomas Bouche	To be announced
Guard	Gus Perry
Peters	Carl Hoffman
Jennie's Father	Bill Edwards
Two Men	George Johnson, Ron Everett
Two Women	Libby Plowman, Phyllis Daniels



PROGRAM 27 FRIDAY EVENING

August 3, 8:15 P. M.

TRANSYLVANIA CONCERT BAND

PAUL BRYAN, Conductor TRANSYLVANIA CHORUS GORDON PAGE, Conductor

CHABRIER

March Joyeuse

HOLST

Hammersmith, a Prelude and Scherzo for Military Band, Opus 52

INTERMISSION I

JOAQUIN NIN-CULMELL

111 The Lost Child

GAIL Choral Scherzo KUBIK The Chorus

Bobby Edge, Accompanist

INTERMISSION II

RAVEL

Pavane The Chorus

Mary Ann Guenther, Harp

RANDALL THOMPSON The Last Words of David

The Chorus

Bobby Edge, Accompanist

INTERMISSION III

VII

BONNET DELGADILLO Two Latin American Dances Canta, Canta, Llanerito Yaravi Pervano

H. OWEN REED

Carnival, from "La Fiesta Mexicana," Folk Song Symphony for Band

PROGRAM 28 SATURDAY EVENING

August 3, 8:15 P. M.

TRANSYLVANIA SYMPHONY **ORCHESTRA**

BEVERLY SILLS, Soprano
JAMES CHRISTIAN PFOHL, Conductor

J. S. BACH

Brandenburg Concerto No. 3 Allegro moderato Adagio: Allegro

BRAHMS

Variations on a Theme by Haydn, Opus 56A

INTERMISSION

111

BELLINI

Come per me sereno, from "La Sonnam-bula"

ROSSINI

Una voce poco fa, from "Il Barbiere di Siviglia"

GRANADOS

Elegia Eterna Miss Sills

Mary Spalding, Harp

WAGNER

Prelude to "Die Meistersinger"

PROGRAM 29

SUNDAY MORNING

August 4, 11:00 A. M.

CLOSING WORSHIP SERVICE OF CAMP SEASON

TRANSYLVANIA SYMPHONY **ORCHESTRA**

JAMES CHRISTIAN PFOHL, Conductor TRANSYLVANIA CHORUS GORDON PAGE, Conductor

GABRIELI-STOKOWSKI

In Ecclesiis, for Chorus and Brass Ensemble

BACH-CRUGER

Jesu, Priceless Treasure

INTERMISSION

SOERENSEN

Three Moravian Anthems for Chorus and Orchestra

How Blessed Are All They Dear Lord Jesus, Keep Us near Thee Praise, Thanksgiving, Glory, Honor Sally Wyly, Soloist

VITTORIO GIANNINI

NAUMANN

BECHLER

Canticle of the Martyrs*
(Commissioned in Commemoration of the Quincentennial of the Moravian Church)

Perry Daniels, Baritone *Southern premiere

PROGRAM 30 SUNDAY AFTERNOON

August 4, 4:00 P. M.

ORCHESTRA OF THE FACULTY AND STAFF

BEVERLY SILLS, Soprano DERRY DEANE, Violinist JOAN SHALLIN, Oboist

JAMES CHRISTIAN PFOHL, Conductor HANDEL

Concerto in G Minor for Oboe and Strings, No. 3 Grave: Allegro Sarabande Allegro

Mrs. Shallin

Concerto in A Minor for Violin and GLAZUNOFF Orchestra, Opus 82

Miss Deane

INTERMISSION

VILLA-LOBOS THOMAS

Bachianas Brasilieras No. 5 Polonaise, from "Mignon"

Miss Sills

DELIUS

On Hearing the First Cuckoo in Spring

CHABRIER

Espana



TRANSYLVANIA MUSIC CAMP

Founded - 1936

THE HISTORY of Transylvania Music Camp is written in the enriched lives of the hundreds of boys and girls who have enjoyed a "Vacation With A Purpose" at Transylvania. Here, for six and a half weeks, two hundred talented boys and girls are assembled each season to improve their musicianship and to have a good time doing it.

The camp has two divisions. The Intermediate Division is for the 12-14 year-old group and follows the senior camp schedule but it is housed separately and has some special activities of its own. The Senior Division is for boys and girls of 15 through 20 years.

Knowing that a busy person is a happy person, camp personnel plan a full schedule of recreational and musical activities. Students play in bands and orchestras, take private lessons, and sing in a chorus. Art lessons are provided for those interested. Then there is swimming, tennis, softball and the regular housekeeping chores of camping. In fact from the moment that the young musicians hear the brash sound of the bugle's reveille until the call to quarters closes the evening's entertainment of a concert, a dance, a student or faculty recital or a series of stunts, the hours are filled with music and recreation.

These boys and girls work hard, but they are truly dedicated to music and their reward comes in beautifully presented concerts with outstanding guest artists and conductors, attended by appreciative crowds.

A Sunday morning will find the auditorium transformed into a church and the chorus into a choir. Shorts and jeans are discarded for frilly dresses and starched collars and the voices that join in the singing of a hymn are vibrant and clear and magnificent.

Musicians from leading symphony orchestras and music schools throughout the country make up the Transylvania Camp Faculty. They and their families live on the 110-acre camp site, eat in the camp dining room, swim in the lake, and compete in tennis and baseball. In the Camp Orchestra the instructors are seated within the student sections each of which has a student leader. Thus the instructor provides coaching under actual playing conditions. This system has proved effective and is used in all the camp organizations. It gives the young players a feeling both of confidence and responsibility.

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Brevard Gala Festival Programs

PROGRAM 31 FRIDAY EVENING

August 9, 8:15 P. M.

GALA FESTIVAL ORCHESTRA LOIS MARSHALL, Soprano JAMES CHRISTIAN PFOHL, Conductor

BEETHOVEN Overture to "Fidelio"

Abscheulicher, wo eilst du hin, from "Fidelio" BEETHOVEN

Miss Marshall

Symphony No. 1 in C Major, Opus 21 Adagio Molto—Allegro con brio

Andante cantabile con moto Allegro molto e vivace Adagio-Allegro molto e vivace

INTERMISSION*

Sola, perduta, abbandonata, from **PUCCINI**

PUCCINI

BEETHOVEN

"Manon Lescaut" In questa Reggia, from "Turandot"

Miss Marshall

deFALLA

Three Dances, from "El Sombrero de Tres Picos'

A fanfare will sound three minutes before the second half of the program is to begin.

The Baldwin is the official piano of the Brevard Music

PROGRAM NOTES WILLIAM V. PORTER

Beethoven Overture to "Fidelio"

Beethoven composed his fourth overture to Fidelio in March, 1814, for a revival of the opera. Unable to complete the work in time for the opening performance, he was forced to substitute as an overture a work com-posed earlier. The fourth overture, the work which we hear this evening, is now conveniently used as the prelude to dramatic presentations of the opera.

The overture does not exhibit close thematic relationship to the rest of the opera. Following a stately introduction, the principal theme of the work is introduced by the French horn. A second theme is later played by the strings.

Abscheulicher, wo eilst du hin?, from "Fidelio" Beethoven

When Leonore learns that her husband Florestan has been imprisoned, she disguises herself in male attire and seeks employment at the jail under the name of Fidelio. Discovering a plot of the governor of the prison to murder Florestan, Fidelio sings a highly dramatic recitative: "Monster! Whither in thy haste? What design breeds thy rage?" Following the impassioned recitative, she sings in a serene aria that she is confident her husband will be spared.

Symphony No. 1 in C Major, Op. 21

Although the exact length of time for the composition of Beethoven's first symphony is unknown, extensive sketches reveal the serious attitude that the composer assumed toward the symphonic category. Beethoven realized the high level of achievement reached by Haydn and Mozart in their symphonic writing and thus felt the necessity of attaining similar artistic quality in his

first Viennese symphony. While many external features of the work show Beethoven's close adherence to the models of his two most illustrious predecessors, already evidences of individuality point to far more than mere imitation of Haydn and Mozart. The unusual harmonic sequence in the introduction to the first movement, the driving principal theme of the main portion of this movement, and the superb craftsmanship of the second are all indications of Beethoven's originality. The third movement is a "minuetto" in name only. Its rapid tempo, sudden modulations and dynamic changes are all stylistic characteristics found in the scherzos of the later Beethoven symphonies. The finale, prefaced by a capricious six-measure introduction, brings the symphony to a spirited close.

First performance of the work was given in 1800 in Vienna, eight years after Beethoven had arrived in that city. Although audience reaction was not unanimously favorable at the time, some of Beethoven's severest critics received the work enthusiastically.

Sola, Perduta, Abbandonata, from "Manon Lescaut"

Manon Lescaut was first performed in Turin on February 1, 1893. Its premiere in the United States was given the following year in Philadelphia. This work is the earliest of Puccini's operas which have found a permanent place in American repertoire.

In the last act of the opera, Manon and her lover Des Grieux have fled to a desolate spot on a Louisiana plain. When Des Grieux leaves in search of food and shelter, Manon fears he has deserted her. She then sings her last aria, "Sola, Perduta, Abbandonata."

In questa reggia, from "Turandot"

Turandot, Puccini's last opera, takes place in legendary China. In the second act, the princess Turandot sings her aria "In questa reggia" before an assembled group of subjects on the stairsteps of the Imperial Palace. She tells of the injustices her ancestors have To avenge their wrongs, she has devised a gruelling test for all her suitors. In order for a young man to win her hand, he must successfully solve three riddles. Should he fail, death was to be the consequence.

Three Dances from "El Sombrero de Tres Picos"

At the suggestion of the ballet impressario Diaghileff, deFalla assembled music for a ballet following the story presented in Pedro de Alarcon's novelette **El Sombrero de tres picos** (Three-Cornered Hat). With choreography by Massine and decor by Pablo Picasso, the new composition was first produced at the Alhambra Theater in London in 1919.

The action of the ballet centers about three characters: the miller, his wife, and the governor. Wishing to flirt with the miller's wife, the governor orders the miller arrested. The clever wife, however, manages to trick the governor with a seductive dance and flees from him. In quick pursuit, the governor falls into a stream and is consequently forced to enter the miller's house to dry his clothing. Complications arise when the jealous miller returns and discovers the governor in his home. Enraged, he scampers off in revenge to find the governor's wife, leaving a note that she is no less beautiful than his own. At the end, however, the miller and wife are finally reconciled.

The three dances we hear today are drawn from the latter portion of the ballet. The first, "The Neighbor's Dance," captures the gay mood of the Andalusian peasants who have gathered to feast and celebrate at the mill. The second, "The Miller's Dance," is in response to a request by the miller's wife that he entertain the The brilliant final dance with its catchy rhythm and shifting moods marks the reunion of the miller and his wife.

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PROGRAM 32 SATURDAY EVENING

August 10, 8:15 P. M.

GALA FESTIVAL ORCHESTRA
GRANT JOHANNESEN, Pianist
JAMES CHRISTIAN PFOHL, Conductor

WALLINGFORD

Festival Overture, Opus 60

BEETHOVEN

Concerto No. 2 in Bb Major for Piano, Opus 19

Allegro con brio Adagio Molto Allegro Mr. Johannesen INTERMISSION*

111

d'INDY

Symphony on a French Mountain Song for piano, Opus 25

Mr. Johannesen

IV La Valse

RAVEL La Valse

 A fanfare will sound three minutes before the second half of the program is to begin.

The Baldwin is the official piano of the Brevard Music Foundation.

PROGRAM NOTES WILLIAM V. PORTER

Wallingford Riegger Festival Overture, Opus 60

Born in Albany, Georgia in 1885, Wallingford Riegger has had an illustrious career as conductor, composer, and teacher. He graduated from the Institute of Musical Art in New York in 1907, and went from there to Berlin for further study. He has held teaching positions at Drake University, Ithaca Conservatory, Institute of Musical Art, Teachers College of Columbia University, the New School for Social Research, the Metropolitan Music School in New York, and Northwestern University. His compositions have earned for him many outstanding awards.

Festival Overture was commissioned by Boston University and composed during February and March of this year. Mr. Riegger has supplied the following guide for his composition: "After a brilliant opening there is a brief fugal section in nine-eight time, leading eventually to a broad and somewhat voluptuous foreshadowing in the strings of the Chorale with which the overture is to close. A tempestuous development then brings us back to a restatement of the opening theme, after which appears an entirely new section, of a broad cantilena character. The remainder of the work is development and repetition of previous material until finally, after being stated softly in the trombones, the entire orchestra breaks forth with the Chorale, thus bringing the work to a triumphal close."

Beethoven Concerto No. 2 in B-flat Major for Piano, Op. 19

Beethoven's Second Piano Concerto, actually composed prior to what is known as his first, was probably completed early in 1795. The premiere performance of the work also marked the composer's first appearance as a pianist before the Viennese public. Beethoven's keen awareness of the standards which Mozart had set for the piano concerto along with his own desire to be received favorably by the public probably explain the rather conservative nature of this composition. In both form and style, the three movements are closely pattered after corresponding parts of the Mozart concertos.

The first movement, with the customary double exposition of thematic material, is built from the first theme presented by the orchestra and a cantabile second theme first appearing in the orchestra after the solo piano has repeated the opening theme. The second movement consists primarily of elaboration and transformations of the simple melody introduced at the outset. A light, cheerful rondo brings the concerto to its close.

d'Indy Symphony on a French Mountain Song for Piano, Op. 25

The selection of a French mountain song for the basis of a composition provides one of the many evidences of d'Indy's love for the highlands. Spending his vacation time in the mountains, he frequently referred to them in his letters as the true inspiration of his art. In addition to the **Symphony on a French Mountain Song**, two other major compositions were written by d'Indy as tributes to his beloved mountains.

Symphony on a French Mountain Song was composed during 1886, and first performed the following year in Paris. Unification of the three movements of the work is achieved by the use of the mountain tune in all three. The first movement opens with simple statements of the song, first by English horn and then by flute. A second theme is presented in the low instruments of the orchestra, followed by a restatement in the solo piano. These two themes are then thrown back and forth for the rest of the movement. The second movement, through colorful orchestration, introduces further variations on the original mountain tune. For the finale a dance-like interpretation is imparted to

the melody.

The large orchestration employed for the composition suggests the importance assigned to the orchestra. Instead of standing apart as a mere vehicle of virtuosity, the solo piano is closely integrated with the rest of the ensemble.

Ravel La Valse

Ravel has provided on the score the following hints for interpretation of **La Valse**: "Through openings in whirling clouds, glimpses of couples waltzing are permitted; the clouds disperse little by little; one distinauishes a large ball-room filled with a twirling crowd. The scene gradually becomes more illuminated. The light of the chandeliers bursts forth—an imperial court, about 1855."

The composition was first performed at a Lamoureux concert in Paris in 1920. According to Alfredo Casella, Ravel began work on **La Valse** during the First World War and completed it in the year of its premiere. The composer perhaps intended it for a ballet production, but had no specific performance in mind.



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PROGRAM 33 SUNDAY AFTERNOON

August 11, 4:00 P. M.

LOIS MARSHALL, Soprano BEVERLY WOLFF, Controlto WALTER FREDERICKS, Tenor YI-KWEI SZE, Bass GALA FESTIVAL ORCHESTRA JAMES CHRISTIAN PFOHL, Conductor

FESTIVAL CHORUS GORDON PAGE, Conductor

ELIJAH

by

Felix Mendelssohn-Bartholdy

Elijah-Mr. Sze Obadiah—Mr. Fredericks

The Widow-Miss Marshall The Youth—Miss Marshall

An Angel-Miss Wolff

First Part

As God the Lord	Elijah
Overture	Orchestra
Overture	Chorus
Lord, bow Thine ear Soprano and alto due	et with Chorus
Ye people, rend your hearts	
If with all your hearts	Obadiah
Yet doth the Lord see it not Chorus	
Elijah, get thee hence	An Angel
Now Cherith's brook is dried up	
What have I to do with thee?	The Widow
Blessed are the men who fear Him	Chorus
As God the Lord of Sabboth reigneth	Elijah
Baal, we cry to thee	
Call him louder	Elijah
Hear our cry, O Baal	
Draw near, all ye people	Elijah
Cast thy burden upon the Lord	Quartet
O Thou, who makest thine angel spirits	
The fire descends from heaven	Chorus
Is not His word like a fire?	Elijah
Woe unto them who forsake Him	
O man of God, help thy people	Obediah
Thou hast overthrown thine enemies!	Elijah, Chorus,
Thanks be to God!	The Youth
	Ciloius

Second Part

Second ruit	
Hear ye, Israel!	Soprano Solo
Be not afraid	
The Lord hath exalted thee	Elijah
Man of God	Obediah
It is enough	Elijah
Lift thine eyes	
He watching over Israel	Chorus
Arise, Elijah	The Angel
O rest in the Lord	
Night falleth round me	
Behold God the Lord	Chorus
Then did Elijah	Chorus
Then shall the righteous shine forth	
But the Lord from the north	Chorus
O come, every one that thirsteth	
And then shall your light break forth	Chorus

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PROGRAM NOTES

WILLIAM V. PORTER

Mendelssohn Elijah

Of Mendelssohn's three most important choral works, Saint Paul and Lobgesang had preceded in 1836 and 1840 respectively. Following the success of Saint Paul, Mendelssohn searched for subject matter which would be suitable for another oratorio. The possibility of the life of Elijah was considered, but at that time Mendels. life of Elijah was considered, but at that time, Mendelssohn felt that such a text would result in too long a composition. Consequently, the project was temporarily abandoned. Mendelssohn's interest was instead directed toward other works.

Revival of plans for **Elijah** was made by Mendelssohn during the summer of 1845. At this time the Birming-ham Festival Committee in England offered to Mendelssohn the conductorship of the festival for the following summer. They further requested that Mendelssohn supply a new composition for the occasion. Although rejecting the offer to conduct the entire festival, the composer did agree to direct a performance of a new work which

he would write.

Mendelssohn immediately began to work on Elijah. Since he was setting the text in German, a translation into English was necessary for the British performance. The continued correspondence between Mendelssohn and his translator Bartholomew reveal the composer's insistence that the text be rendered into English as precisely as possible. In spite of concentrated work on the composition, time ran short. The first choral parts were not delivered until two months prior to the performance; the final chorus was received only in the last week. All parts, still being in manuscript, were difficult to read and required many corrections.

Yet in spite of the rush, the premiere was apparently successful. Mendelssohn seemed pleased by the "spirit and keenness" of the singing. Following the performance, however, he immediately began revising parts and content of the successful of the finishing the necessary corrections. After its revised and present form was first presented in Exeter Hall in 1847, a similar performance later in the year drew high praise from Queen Victoria and Albert. The fame of the oratorio rapidly spread to all parts of Europe during the second half of the nineteenth century.

The libretto consists of selected incidents from the life of the Old Testament prophet Elijah. Except for the appearance of Elijah in each of the scenes, however, the overall text has little unity. The oratorio begins with a short recitative by Elijah, pronouncing God's curse of d ought upon the people of Israel. An instrumental overture then suggests passage of time and increased hardship on the people because of the ensuing famine. Following prayers of the people for relief, Obadiah implores them to forsake their idols and return to God. However, the people reply that their Lord is a jealous God, punishing those who sin against Him. In the meanwhile, Elijah is sent away by an angel into the wilderness and then to a widow's home, where he is to be sustained during the famine. The widow's faith in Elijah as a man of God is assured when the prophet raises her son from the dead. After three years' absence from his people, Elijah returns and presents himself to King Ahab. Then follows the contest between the prophets of Baal and the Lord of Israel, during which the people cry in vain for Baal to show his strength. When the Lord reveals that He is the true God, the people repent and rain is finally sent from heaven. The first part of **Elijah** is then concluded with a thanksgiving to God for relief from the drought.

In the second part of the oratorio, the people once again turn against Elijah and conclude that he must die for the ill fate he has brought on their land. But warned by Obadiah, Elijah flees into the wilderness, greatly disheartened over the seeming failure of his life. He pleads for God to take away his life. However, angels comfort him and he is given a vision of God on Mount Horeb which inspires him to return as a prophet to his people. We are told that after an effectual service to his people, Elijah is finally borne up into heaven in a fiery chariot. The oratorio ends with exalted praise to the Lord, Creator

of Israel.



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PROGRAM 34 FRIDAY EVENING

August 16, 8:15 P. M.

GALA FESTIVAL ORCHESTRA LEONARD PENNARIO, Pianist JAMES CHRISTIAN PFOHL, Conductor

PAUL CRESTON

Dance Overture

ARAM KHACHATURIAN Concerto for Piano and Orchestra Allegro maestoso

Andante con anima Allegro brillante Mr. Pennario

INTERMISSION*

Symphony No. 1 in C Minor, Opus 68 BRAHMS Un poco sostenuto—Allegro

Andante sostenuto Un poco Allegretto e grazioso Adagio—Allegro non troppo, ma con brio

* A fanfare will sound three minutes before the second half of the program is to begin.

The Baldwin is the official piano of the Brevard Music Founda-

PROGRAM NOTES

WILLIAM V. PORTER

Paul Creston

Dance Overture

Paul Creston was born of Sicilian parents in New York City in 1906. Although family circumstances forced him to end his formal education during his high-school years, much of his spare time then was spent in independent study of history, literature, and philosophy. Early observation and study of scores and books on music provided most of the foundations for his later music career. By 1943, he was well established as an outstanding American composer, winning in that year alone three significant awards for his compositions.

Donce Overture was commissioned by the National Federation of Music Clubs and premiered at its 1955 annual convention in Flo ida. The work is in four sections played without pause, each section being an idealization of a national dance rhythm: the Spanish bolero, the English country dance, the French loure, and the Ameri-

can square dance.

Aram Khachaturian Concerto for Piano and

In his musical studies, Khachaturian was early attracted to the folk music of his native Armenia. When his First Symphony was first heard in 1934, it was granted the highest award of the Soviet Union, "The Order of Lenin," for its outstanding contribution toward the development of Armenian music. In the following year, the Pidno Concerto was given its premiere in Moscow. This composition, too, was praised for its brilliant exploitation of nationalistic elements. The poetic, romanza-like slow movement is framed by two fiery outer movements, linked by use of common thematic material.

Brahms Symphony No. 1 in C Minor, Op. 68

Although Brahms' First Symphony was not completed and performed until the composer was forty-three years of age (1876), the task of creating a symphony had long been before him. The earliest efforts, written during the fifties, were never integrated into a complete symphonic form, but later became portions of the first piano concerto and the German Requiem. The first movement of the C Minor Symphony was sketched out as early as 1862. For the next fourteen years, Brahms struggled to

complete the work. A probable clue to the reason for Brahms' painstaking process of creation is to be found in a letter to a friend in 1870, in which the composer mentions his struggles to write a symphony which will be artistically comparable to those of Beethoven. Brahms, as many other nineteenth-century composers, felt his creative powers somewhat inhibited by the overpowering figure of the earlier Viennese master. Mindful of this strong tradition behind him, Brahms demanded just as great perfection for his own work—a perfection achieved only through tedious corrections and revisions of his score.

The forceful introduction to the first movement presents material to be transformed into the principal themes of the main part of the movement. At its beginning, the rising line of the violins heard over a throbbing pedal-point in the typani and double basses, anticipates the melodic direction of the second theme of the move-ment. Later, a hint of the principal theme comes quietly from the strings. The movement proper follows the conventional form expected of an opening to a symphony. In general, an austere, yet powerful impression is imparted through the composer's individualistic shaping of melodies, driving rhythms, and contrapuntal complexities.

The lyrical second movement opens with a simple, unaffected melody which eventually develops into an expressive oboe solo. Following the middle section which is built upon a more restless theme passed through the various instruments of the orchestra, the first material of the movement is recapitulated. In the third movement, a gentle, almost pastoral mood is immediately set by the clarinets, accompanied by soft 'cello pizzicato. Contrasting material is later presented by the strings and

winds, the latter moving in thirds.

With respect to its length and serious character, the finale is perhaps the most important movement of the symphony. As in the first movement, there is a slow introduction which presents important thematic material for the sections to follow. Most notable of these motives is the dramatic announcement by solo horn of a simple, folk-like melody, the use of which was probably sug-aested to Brahms by sounds of shepherd horns in the Alpine mountains where much of the finale was composed. The main portion of the movement begins with a broad theme introduced by the violins over a persistent pizzicato pattern in the 'cellos and bass. Later, the violins present the more animated second theme. A massive coda which concludes the symphony sums up much of the material of the finale.







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PROGRAM 35 SATURDAY EVENING

August 17, 8:15 P. M.

Biltmore House, Asheville, N. C.

GALA FESTIVAL ORCHESTRA MILDRÈD MILLER, Mezzo-Soprano JEROME HINES, Bass-baritone JAMES CHRISTIAN PFOHL, Conductor

FESTIVAL CHORUS GORDON PAGE, Conductor

von WEBER

Overture to "Oberon"

DONIZETTI ROSSINI O mio Fernando, from "La Favorita" Una voce poco fa, from "The Barber of Seville"

Miss Miller

GEORGES ENESCO Rumanian Rhapsody No. 1 in A Major, Opus 11

INTERMISSION*

MOUSSORGSKY

IV
Excerpts from "Boris Godounoff"
Coronation Scene
Monologue
Hallucination Scene
Farewell and Death of Boris
Mr. Hines, Chorus

OFFENBACH

Gaite Parisienne

* A fanfare will sound three minutes before the second half of the program is to begin.

The Baldwin is the official piano of the Brevard Music Founda-

PROGRAM NOTES WILLIAM V. PORTER

Weber	Overture	to	"Oberon"
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Oberon, Weber's last opera, was commissioned and first performed by Covent Garden in London in 1826. The work was an immediate success; the overture, in particular, was so enthusiastically received that it had to be encored at the premiere. Material for the overture is drawn from various sections of the opera. Constructed in sonata form, it begins with a slow introduction which at first presents the sounds of Oberon's magic horn. The main theme of the allegro is taken from a quartet in the second act entitled "Over the Dark Blue Waters." The second theme, introduced by clarinet, is that of the knight Huon's aria "From Boyhood Trained in Battlefield."

Donizetti O mio Fernando, from "La Favorita"

Donizetti's **La Favorita** (The Favored One) is an ill-fated love story concerning the fourteenth-century Castilian King Alfonso, his mistress Leonore, and Fernando, who unaware of Leonore's relationship with the king has secretly fallen in love with her. Victoriously returning from battle, Fernando is asked by the king to name his reward for his brave deeds. Fernando's request for the hand of Leonore is then immediately granted by Alfonso. It is at this point in the third act that Leonore sings to herself the aria "O mio Fernando," declaring her overwhelming love for Fernando, but also her fear that he will denounce her when told of her illicit affairs with the king.

In 1816 in Rome, Rossini's II Barbiere di Siviglia had its first performance. Unfortunately the premiere was not at all successful, because an earlier opera on the same subject by a more elderly Italian still held the people's respect, and because the audience reacted to the progressiveness of Rossini's score. However, after repeated productions during the first season, the opera quickly gained wide-spread popularity.

In the first act we learn that Count Almaviva is in love with Rosina. Fearing that Rosina might love him only for his wealth and title, the count decides to present himself to her only under the assumed name of Lindoro. In "Una voce poca fa" Rosina promises faithfulness to her "Lindoro," describes her own gentle and obedient nature, but finally adds a warning to anyone who might try to trick her.

One of Rumania's first major composers, Georges Enesco was early outstanding as a performing musician, demonstrating proficiency on violin, piano, 'cello, and organ, and frequently making conducting appearances. His **First Rumanian Rhapsody**, premiered in Paris in 1908, was evidence of the composer's desire to exploit the folklore tradition of his native land. The composition, with its gay dance tunes and catchy rhythms, abounds in sudden changes of dynamics and tempo, always growing wilder and wilder to its brilliant conclusion.

Mossorgsky Excerpts from "Boris Godounoff"

During the summer of 1870, Mossorgsky sent the score of his newly-composed opera, **Boris Godounoff**, to the Directorate of Imperial Theatres in St. Petersburg, hoping that the work would be approved for performance. However, the board for reviewing the opera found it unsuitable for production, criticizing it for its "novelty and unusualness." They also complained of the absence of an adequate feminine role, since the original version of **Boris** allocated practically all solo parts to the men. Although at first angrily withdrawing the score, Mussorgsky soon set to work making alterations and additions. The revised version, completed in 1872, was finally accepted by the Directorate and portions were performed publicly the following year. The work was first produced in its entirety in 1874.

The libretto for the opera was drawn by Mussorgsky from a historical drama by the famous poet Pushkin. Set in Russia during the early part of the seventeenth century, the action begins just before the coronation of Boris as ruler of his people. The knowledge that Boris has unlawfully acquired this position through the murder of Dimitri, the rightful heir, soon reaches the ears of the ambitious young monk Gregory, who plots to attain the throne for himself by posing as the deceased Dimitri. The general course of the opera is concerned with the progress of Gregory's intrigue and the growing remorseness of Boris, whose conscience is ever preying upon him for his murder of the young heir. The final scene closes with the death of Boris, who, overcome by mental anguish, entreats his son to rule cautiously and wisely, and to cherish his young sister Xenia. It is inferred that the uprising of the fake Dimitri will be crushed by the nobles.

Gaite Parisienne captures the light, frivolous spirit of jovial nineteenth-century Paris, within which Offenbach ambitiously moved first as an orchestral musician and later as manager and producer. The carefree melodies and sparkling rhythms of the composer's countless operetas continue even to the present day to symbolize the merriment of Parisian theatrical entertainment.

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PROGRAM 36 SUNDAY AFTERNOON

August 18, 4:00 P. M.

GALA FESTIVAL ORCHESTRA JAMES CHRISTIAN PFOHL, Conductor FESTIVAL CHORUS GORDON PAGE, Conductor

Festival Te Deum Chorus

WILLIAMS

HOLST

RALPH VAUGHN- Symphony No. 8 in D Minor Fantasia

> Scherzo alla Marcia Cavatina Toccata

INTERMISSION*

SAMUEL BARBER First Essay for Orchestra, Opus 12

R. STRAUSS Death and Transfiguration, Opus 24

* A fanfare will sound three minutes before the second half of the program is to begin.

The Baldwin is the official piano of the Brevard Music Founda-

PROGRAM NOTES

WILLIAM V. PORTER

Holst Festival Te Deum

Gustav Holst's life was intimately connected with educational institutions. Having returned to England from a teaching position in the Middle East, he was in 1919 appointed professor of music at his alma mater, the Royal College of Music, and af Reading University. It was at this time that he wrote the Festival Te Deum, just two years after the completion of perhaps his most famous composition, **The Planets**. The dedication of the Te Deum to Morley College, where the composer was musical director for seventeen years, reflects once again the teaching side of Holst's career.

The Te Deum is one of Holst's shorter sacred works for chorus and orchestra. Majestically, the chorus sings praises to God, the Father, the Son, and the Holy Ghost.

Ralph Vaughan Williams Symphony No. 8 in D Minor

Composed in Vaughan Williams' eighty-third year, his Eighth Symphony was premiered in May, 1956, by the Halle Orchestra in Manchester, England, with Sir John Barbirolli conducting. The work received its first New York performance only last October with the Philadelphia Orchestra.

The first movement of the symphony, entitled by the composer "Fantasia: Variations without a theme," into seven distinct sections, each in some way related to the four-note motive presented at the beginning by the trumpet. The final section expands to grandiose proportions, and then fades back to a quiet ending which recalls the opening motive of the movement. The second movement is a scherzo for winds alone. Following the martial opening with its bizarre melodies, there is a brief trio, a reduced recapitulation, and a short coda. In contrast to the scherzo, the slow third movement uses only the string section. A plaintive melody from the 'cellos completes this reversal of mood from the preceding movement. The colorful finale, a modified rondo in form, exploits in particular the tunable instruments of the percussion section.

Samuel Barber First Essay for Orchestra, Op. 12

Samuel Barber, one of America's outstanding contemporary composers, was born in West Chester, Penn-

sylvania in 1910. Following the completion of his course at the Curtis Institute of Music in Philadelphia where he was a charter student, Barber spent much time prior to the Second World War traveling and studying in Europe. While he was in Italy in 1937, the request for a short orchestral piece came from Arturo Toscanini, who was then preparing for his initial season with the N. B. C. Symphony Orchestra and wished to include an American composition on one of the concerts. Barber promptly set to work, and on their completion submitted to the maestro his First Essay for Orchestra and the well-known Adagio for Strings. Both were premiered in New York the next season by Toscanini.

The brief First Essay maintains a melancholy atmosphere throughout. Principal thematic material consists of the sombre subject heard in the first measure and the lighter, quicker-moving melody later presented by the strings and woodwinds.

R. Strauss Death and Transfiguration, Opus 24.

Death and Transfiguration, the third in a series of symphonic poems by Strauss, was completed in Munich in 1889. The following year it was first heard in Eisenach with the composer conducting.

In the program notes of the first performance, there appeared a short descriptive poem written by Alexander Ritter, Strauss' friend and mentor. Although the poem was created after the music and therefore was not Strauss' original inspiration, its lines nevertheless serve to suggest an imaginative interpretation for the listener. Ritter portrays a sick man, lying in a small, dimly-litroom. At first, he has fallen into a deep sleep, exhausted with struggles against death. Then suddenly, death renews its fight for the man's life; again, neither is victorious and all becomes quiet once more. During the next calm, the man reflects on his past life—his childhood dreams and experiences and the later frustrations of manhood. But death finally overtakes him. He is then greeted by heavenly sounds, at last delivering him from his tormented life on earth.

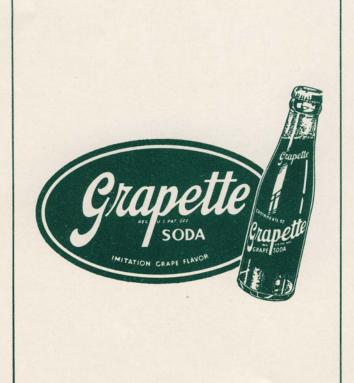
The music itself consists of four divisions. The quiet and solemn opening section is perhaps descriptive of the dying man's exhaustion in his fight to live. A sudden fortissimo introduces the agitated second section, depicting the renewed battle of the two forces. Toward the end of the section as the fight subsides, first hints of the transfiguration theme are heard in the trombones and low strings. The third section, supposedly representing the man's reminiscences of his past, begins with a tranquil melody in the flute above string accompaniment, which is followed by increasing agitation leading to the man's death at the end of the section. majestic final division, the chorale-like transfiguration theme is presented in its entirety by woodwinds and brasses.





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PROGRAM 3/ FRIDAY EVENING August 23, 8:15 P. M.

Asheville City Auditorium

Asheville, North Carolina

LAURA CASTELLANO, Soprano CLARAMAE TURNER, Contralto WALTER FREDERICKS, Tenor PHILIP MAERO, Baritone GALA FESTIVAL ORCHESTRA JAMES CHRISTIAN PFOHL, Conductor **FESTIVAL CHORUS** GORDON PAGE, Conductor

"CARMEN" by George Bizet Cast

Carmen Laura Castellano
Micaela Claramae Turner
Don JoseWalter Fredericks
EscamilloPhilip Maero

Perry Daniels

Morales	Perry Daniels
Frosquita	Sally Wyly
Mercedes	_Phyllis Daniels
El Dancairo	Bjung K. Kwon
El Remendado	Joel Ebersole

1. Prelude

2. "At the Gua

Zuniga...

	Act I		
rdhouse	Door"_	Morales,	Micael d Choru

3. "We Are Like Young Soldiers" ____ Chorus of Street

"Love's Words Are Like Clouds of Smoke"... Chorus 5. Habanera: "Love Is Like a Rebellious Bird". Carmen and Chorus

6. "Tell Me, How is My Mother"____Don Jose and Micaela

"Carmen Is to Blame" ... Zuniga and Chorus "Your Questions Amuse Me"____Carmen, Don Jose, 8.

Zuniga and Chorus 9. Sequidilla and Duet: "I Know a Place Near Seville". Don Jose and Carmen

10. "Here's Your Order". Zuniga and Chorus

Act II

11.	Gypsy Son	I				Carmen
	"Hurrah!		Toreador"	Zuniga	and	Chorus
13.	Toreador	Sono			E	scamillo

14. Quintett: "Without Your Help We Can't Succeed". Carmen, Frasquita, Mercedes, El Dancairo, El Remendado

15. Canzonetta: "Who Goes There?". Don Jose

16. Duet: "Now I Will Dance for Your Reward". Carmen and Don Jose

and Chorus

INTERMISSION*

Act III

"Danger Lies Ahead"... Sextet and Chorus 20.

"Card" trio ____ Carmen, Frasquita and Mercedes
"We're With You" ___ Ensemble and Chorus
Aria: "If Only I Knew What to Tell Him" _ Micaela
Duet: "I Am Escamillo" ___ Escamillo and Don Jose 22.

Ensemble and Chorus Act IV

25. "Here They Are". ---Street-boys and Chorus "If You Love Me". Escamillo and Carmen

Carmen, Don Jose and Chorus 27. Duet and Finale..... A fanfare will sound three minutes before the second half of the program is to begin.
 The Baldwin is the official piano of the Brevard Music

Foundation

PROGRAM NOTES WILLIAM V. PORTER

Bizet . Carmen

Three months after the first production of Carmen at the Opera-Comique in Paris, its composer was dead. Several possibilities have been advanced as reasons for the slowness of the opera to win popular acclaim. opera departed in certain aspects from the usual repertoire of the Opera-Comique. Its tragic ending, the unconventional forms of its arias, and the continuity between many of the individual numbers were all elements to which the audience was unaccustomed. addition, many patrons disapproved of the somewhat sensuous role of Carmen, while others were even shocked at the spectacle of cigarette-smoking on the stage.

The librettists, Henry Meilhac and Ludovic Halevy, drew the plot of the opera from a short story of Prosper Merimee, a contemporary French novelist and historian. In the Merimee original, Carmen was depicted as a wild and unscrupulous gypsy with qualities more animal than human. For the opera such characteristics of Carmen, as well as many violent events in the course of action, were considerably softened down. Other departures from Merimee's tale included the introduction of Micaela as a contrast to Carmen, expansion of the role of Escamillo, and an alteration of the circumstances surrounding the deaths of Carmen and Don Jose. Otherwise, the events of the opera follow the source fairly closely, though they are sometimes expanded, contracted, or shifted about.

The Prelude to the opera falls into three distinct sections, each of which supplies material to be used later in the opera. A spirited section, associated with the preparation for the bull-fight in the last act, is followed by the refrain from the well-known "Toreador Sona." The ominous third section of the Prelude symbolizes Jose's strange infactuation with Carmen and the

ill fate which will come of this love.

The first act, set in a busy square of Seville, opens with a group of soldiers who are on guard. The peasant girl Micaela appears and inquires for Don Jose, who she is told will come shortly with the changing of the guards. Meanwhile Micaela emphatically refuses the advances made to her by Morales, the officer of the guards on duty. Brilliant trumpet flourishes announce the arrival of the relieving guards, one of whom is Jose. The soldiers are followed into the square by street urchins mocking their profession. Presently, the noon-day bell rings at the cigarette factory adjoining the square and all the workers file out. Among them is the gypsy girl Carmen, to whom all the guards are attracted, but who lightly spurns them in her famed "Habenera." She does, however, show some attention to Jose, to whom she throws a rose. When again alone on the stage, Jose is found by Micaela, who brings him messages from his mother. In this tender scene Jose reflects on his childhood, and then dispatches Micaela to return to his mother. The final scene of the first act involves a disturbance in the factory, Carmen's subsequent arrest, a conspiracy with Jose, and her eventual escape. In the "Sequidilla" she agrees to meet Jose at a little inn just outside Seville.

The second act takes place within the inn, where Carmen is at first discovered with her gypsy friends
Frasquita and Mercedes. Following a dance by the
gypsies, a chorus outside announces the approach of the victorious toreador Escamillo. With great pomp he describes his bull-fighting in the "Toreador Song," after which he makes a futile effort to win Carmen's favor. When Escamillo and the soldiers in the inn depart, the girls are approached by two smugglers who try to get them to join their band. Although at first refusing their propositions, Carmen agrees to attempt to persuade Jose to go along when she hears the latter's approach. Torn between his love for Carmen and his sense of duty, Jose finally decides to bid her farewell and return once and for all to the service of his country. Just at that moment, however, the lieutenant of the guards forces his way into the tavern, is captured, and all are led off by the smugglers to their hideout.

At a wild spot in the mountains, the third act opens with the smugglers preparing to leave on a mission. Jose explains to Carmen that his conscience is preying upon him because of his desertion from duty. The plot becomes more threatening when Carmen learns from a pack of cards that both she and Jose are soon to die. Shortly Escamillo arrives on the scene, hunting for "his" Carmen. Infuriated by the toreador's intimations, Jose rushes at Escamillo but is prevented from fighting by Carmen. Before leaving, the proud Escamillo invites all to his next bull-fight in Seville. Toward the end of the act, Micaela brings Jose word that his mother is dying, and begs him to go back to her. Jose agrees, but promises to return again to Carmen.

In the final act, Escamillo and Carmen declare their for the bull-fight in Seville. Ignoring warnings of her gypsy friends, Carmen comes face to face with Jose, who again pleas for her love. Maddened by jealousy when Carmen confesses her love for Escamillo, Jose gypsy forward and kills her just as the crowde, and tills her just as the crowde, activities. rushes forward and kills her just as the crowds return

from the toreador's victorious fight.

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PROGRAM 38 SATURDAY EVENING

August 24, 8:15 P. M.

GALA FESTIVAL ORCHESTRA RUTH SLENCZYNSKA, Pianist JAMES CHRISTIAN PFOHL, Conductor

HANDEL

Concerto in F Major for Two Wind Choirs and String Orchestra Pomposo Allegro A tempo giusto

Largo

Allegro ma non troppo A tempo ordinario

SAINT-SAENS

Concerto No. 2 in G Minor for Piano and Orchestra, Opus 22 Andante sostenuto Allegro scherzando Presto Miss Slenczynska

INTERMISSION*

WILLIAM

III New England Triptych Be glad then, America When Jesus wept

Chester

IV

IGOR STRAVINSKY The Firebird Suite

Introduction and Dance of the Firebird

Dance of the Princess Infernal Dance of King Kastchei

Berceuse and Finale

 A fanfare will sound three minutes before the second half of the program is to begin.

The Baldwin is the official piano of the Brevard Music Foundation

PROGRAM NOTES

WILLIAM V. PORTER

HandelConcerto in F Major for Two Wind Choirs and String Orchestra

The early history of this composition is obscure. We have neither information concerning the precise date of its composition nor any records of its performance during Handel's lifetime. First mention of the concerto was made by a Handel biographer in 1857, who discovered these movements among the composer's manuscripts and believed them to be studies for accompaniments to portions of Handel's oratorios. In 1885 five movements were selected and performed at Glascow, Scotland, for a bi-centenary celebration of Handel's birth. Since then several editions have been published, each varying the number and succession of movements.

It is now generally believed that the composition was composed between the years 1740 and 1745, the period during which the **Messiah** was being created. The music was perhaps composed by Handel for an open-air concert in the Vauxhall or Maryleborn Gardens in London.

Saint-Saens

for Piano and Orchestra, Op. 22

At the suggestion of Anton Rubinstein, Saint-Saens composed this concerto for a Paris concert in 1868. The work was completed in seventeen days, and then premiered with Saint-Saens himself at the piano. The following year the concerto was sent to Franz Liszt for comments, which proved in most instances to be quite favorable. Liszt praised the effective pianistic writing of the work, but, however, ended his remarks by criticising its lack of thematic development.

The opening cadenza by the piano indicates at the outset the importance the soloist will play in the work. Following a short orchestral declamation, the piano again enters alone, this time presenting the expressive principal theme of the movement. Mighty virtuoso passages

lead up to a restatement of this theme by the orchestra with brilliant piano accompaniment. Another solo cadenza follows before a brief recapitulation of the first part of the movement. The rhythm for the second movement, a lively scherzo, is introduced at the beginning by the tympani. Solo piano then enters with the buoyant theme which serves as the refrain for the rondo structure of the movement. The finale is a driving presto, again brilliantly displaying the technique of the solo instrument.

William Schuman

New England Triptych

William Billings (1746-1800) was a major figure in the early history of American music. Although exhibiting many technical deficiencies, his works nevertheless effectively display the piety and patriotism of Revolutionary days. Concerning his New England Triptych, three pieces based on the music of Billings, Schuman supplies the following comment: "I am not alone among American composers who feel an identity with Billings and it is this sense of identity which accounts for my use of his music as a point of departure. These pieces do not constitute a 'fantasy' on themes of Billings, nor 'variations' on his themes, but rather a fusion of styles and musical language."

The first piece, "Be Glad then, America," draws from an anthem by Billings telling the people to fear not, for the Lord will protect them by sending corn, wine, and oil. For the second number, "When Jesus Wept," Schuman has selected a Billings round which is used in its original form, but in a new and embellished setting. The third piece, "Chester," was originally conceived as a church hymn, but later was used by the Continental Army as a marching song. Schuman combines both the religious and the martial spirit in his arrangement.

The work was completed in June 1956 as a commission by Andre Kostelanetz. Its premiere performance was given last October with Kostelanetz conducting the University of Miami Symphony Orchestra.

Igor Stravinsky

The Firebird Suite

The **Firebird** ballet, Stravinsky's earliest major composition, was written in the composer's twenty-seventh year. Having attracted the attention of the famed Diaghileff of the Russian ballet, the work was given its first production by his troupe at the Paris Opera in 1910. Since then Stravinsky has made several orchestral arrangements of various excerpts from the complete form of the ballet. The suite we hear this evening is the revised version of 1919.

The story for the ballet was assembled from various Russian folk tales, portions of which had been used previously by other composers. Stravinsky's setting uses four principal characters: Ivan Tsarevitch, the hero; Kastchei, a legendary monster; the brilliant Firebird; and Tsarevna, a beautiful princess. One day while hunting in the forest, Ivan comes upon the dazzling Firebird and tries to seize it. Pleading for its life, the bird wins Ivan's sympathy and is set free. Twelve lovely princesses later appear, the leader and most beautiful of which warns Ivan to escape, lest he fall under the spell of the terrible Kastchei. The maidens are frightened away by a strange noise, but Ivan, ignoring their warnings, chooses to stay. Only by the help of the Firebird is he able to break the power of Kastchei, and consequently set free all those under his control. Ivan then becomes the leader and eventually marries Tsarevna, the most beautiful of the young princesses.

The first section of the suite, the introduction to the ballet, leads with its mysterious tones directly into "The Firebird and her Dance." Portions of this movement were taken from the part of the ballet in which Ivan was trying to seize the Firebird. The third section of the suite, "Dance of the Princesses," is based on a Russian folksong and played just after Ivan discovers the princesses in the forest. A startling chord begins the frantic "Infernal Dance of King Kastchei," which magnificently characterizes the wicked monster and ruler of the territory. Following the dance, the mood is immediately changed by a short transition to the lovely "Berceuse," a lullaby associated with the Firebird. The suite is concluded by a majestic finale signifying the victory of Ivan over Kastchei and the rejoicing of his emancipated

subjects.

WESTERN NORTH CAROLINA SUPERLATIVES

ASHEVILLE, N.C.—Western North Carolina is a lot like Davie Crockett who told Congress he had the prettiest sister, the surest rifle, and the ugliest dog. The "Land of the Sky," as this area is popularly called, has many superlatives.

The eighteen county region, which lies half way between New York and Florida and a day's drive from each, is a land unique.

Towering Mount Mitchell, near Asheville, is, at 6,684 feet, the highest mountain east of the Rockies.

Fontana Dam is the largest dam east of the Rockies.

The Blue Ridge Parkway which cuts diagonally across Western North Carolina from Boone and Blowing Rock to Asheville is the country's most traveled non-commercial highway. Five million people drove over the Parkway in 1956.

Biltmore Estate and Gardens at Asheville was built by the late George Vanderbilt and is easily the most fabulous private residence in the country.

More people use the picnic areas and camp grounds in the national forests of Western North Carolina than in any other state in the East—a total of 2,000,000.

Asheville has the only boarding house ever made into a shrine. "Old Kentucky Home," made famous as "Dixieland" in Thomas Wolfe's novel LOOK HOMEWARD, ANGEL, has been made into a memorial to this world famous author.

The whole region is a Mecca for rock hounds. It has more varieties of minerals and gem stone than any area of like size in the country.

The only mineral museum in existence is located on the Blue Ridge Parkway near Spruce Pine.

The country's only emerald mine ever operated commercially is located at big Crabtree Meadow near Little Switzerland.

Grandfather Mountain, highest peak in the Blue Ridge Range, has the oldest rock formations in the world. The suspension bridge, which connects the two peaks, is the highest in the Eastern United States.

The Pot Holes or Bottomless Pools at Chimney Rock, are the largest in the Eastern United States. They measure 20-24 feet in diameter.

"Unto These Hills," the drama of the Cherokee Indian, located on the reservation at Cherokee on the southern border of the Great Smokies National Park, is, according to box office receipts, America's favorite outdoor drama.

The Great Smoky Mountains is the nation's most visited national park. A total of 2,855,819 people came in 1956 to enjoy park facilities and the scenery. More varieties (4,000) of plant life grow here than in any other equal area in the Temperate Zone. The park's virgin tracts of hardwood and red spruce total 202,000, the largest in the country.

PROGRAM 39 SUNDAY AFTERNOON

August 25, 4:00 P. M.

GALA FESTIVAL ORCHESTRA
ISAAC STERN, Violinist
JAMES CHRISTIAN PFOHL, Conductor

MOZART (

Overture to the "Magic Flute"

BRAHMS

Concerto in D Major for Violin, Opus 77 Allegro non troppo Adagio

Allegro giocoso, ma non troppo

Mr. Stern

INTERMISSION*

DMITRI SHOSTAKOVICH

III Symphony No. 5, Opus 47 I Moderato Allegretto Largo

 A fanfare will sound three minutes before the second half of the program is to begin.

Allegro non troppo

The Baldwin is the official piano of the Brevard Music Foundation

PROGRAM NOTES

WILLIAM V. PORTER

Mozart Overture to the "Magic Flute"

The Magic Flute, written during Mozart's last year, shows by its basic theme of brotherhood and triumph of good over evil, by its particular libretto, and even by use of symbols on the frontispiece of its first publication the composer's close relationship to Freemasonry. Mozart had joined a Viennese lodge during the early 1780's and subsequently composed and dedicated works to the Masons. Magic Flute was his most important creation showing this relationship.

The three long-held chords which are at the opening of the overture and again half-way through are a mystic symbol representing Freemasonry. These chords are the only portion of the overture repeated later in the opera. After the adagio introduction, the movement launches into a skillfully constructed Allegro, displaying Mozart's genius for contrapuntal writing.

Brahms Concerto in D Major for Violin, Op. 77

Much of the story of Brahms' only violin concerto centers about the great violinist and personal friend of the composer, Joseph Joachim. During the course of composing, Brahms received assistance from the violinist in such technical matters as fingering and bowing. In addition to the work's being dedicated to Joachim, it had its first performance in 1879 with him as soloist. Following its premiere the critics and the public did not receive the composition so favorably. They felt that the technical difficulties contained in its movements were awkward and unplayable. Since its early days, however, the concert bas come to be one of the most popular in the concert violinists' repertoire.

The work was composed in Brahms' forty-fifth year, soon after the completion of his second symphony. Although indications are that a four-movement work was originally intended, the two proposed inner movements were abandoned by Brahms and replaced by the present adagio.

In general, the first movement follows a formal pattern similar to that used in the concertos of Beethoven and Mozart. The quiet principal theme, immediately announced by bassoons, violas, and 'cellos at the beginning, it soon restated and expanded by full orchestra. Two

other contrasting themes introduced before the entry of the soloist complete the presentation of the most important material of the movement. The first, a songful melody from oboe and horn, is presently followed by an energetic theme of sharply defined rhythm. After the entrance of the solo violin, the remainder of the movement consists of brilliant elaboration and transformation of these thematic elements previously heard. In the second movement, despite Brahms' reference to it as a "feeble Adagio," we find some of the loveliest moments of the concerto. The meditative opening portion returns at the end after a more impassioned middle section in minor. The finale of the concerto, with its vigorous rhythms and folk-like melodies, is one of Brahms' most brilliant Hungarian rondos.

Dmitri Shostakovich Symphony No. 5, Op. 47

During the early 1930's, Shostakovich had fallen out of favor with the Soviet government. Critics in the official newspaper **Pravda** had found in certain of his compositions of those years tendencies which departed from opinion of the state. Perhaps to regain his lost prestige, Shostakovich composed his Fifth Symphony in 1937 to celebrate the twentieth anniversary of the October Revolution, which had set the Soviet Union in power. The work, premiered in Leningrad in 1937, was an immediate success with the public. Prominent Russian figures hailed the symphony as an indication of Shostakovich's triumphant return to the ideals of the state.

In the first movement the main theme is distinguished more by its characteristic wide intervals and dotted-note rhythm than by the presence of an easily-recognizable melody. From these motives presented in the first few measures, new melodic material is gradually evolved. In sustained, expressive tones, the first violins introduce the second theme, accompanied by the other strings and harp. In the development section which follows, there is a gradual increase in tempo and intensity until the brasses finally burst forth in a raucous, march-like transformation of a theme heard earlier. Tension continues to mount until the recapitulation is reached. From the return of the serene second theme, the movement eventually spins itself out to a hushed ending.

The second movement, which follows the formal outlines of the traditional scherzo, opens with a rough, burlesque-like theme in the lower strings. The character of much of the rest of the movement grows from the pomposity set forth in these first measures. A lighter, more capricious trio section is announced by solo violin, with a thin accompaniment of harp and 'cello. The boisterousness of this movement is immediately left behind with the coming of the expressive slow movement. The music here gradually rises to an imposing climax, after which strings, harp, and celeste bring about a restful close. The brilliant finale centers about two themes, the first of which, presented at the beginning by the brass, is of energetic, martial character. Later, a broader, more noble melody is first heard from the solo trumpet. As in the first movement, much of the propelling effect is achieved through gradual increase of tempo, which finally drives the symphony to its mighty conclusion.



SOUTHERN SYMPHONY SEASONS

THE ATLANTA SYMPHONY ORCHESTRA

Henry Sopkin, conductor

Jennie Tourel, mezzo-soprano October 24, 25 November 7, 8 Leonard Pennario, pianist "First Chair-Atlanta Symphony" November 21, 22 Thomas Brockman, pianist December 5, 6 December 19, 20 Arthur Fiedler, guest conductor January 16, 17 Alberto Bolet, guest conductor January 30, 31 Lisa Della Casa, soprano February 12, 13 Yehudi Menuhin, violinist February 27, 28 Whittemore & Lowe, duo-pianists Gina Bachauer, pianist March 13, 14 March 27, 28 Choral concert

THE BIRMINGHAM SYMPHONY ORCHESTRA

Arthur Bennett Lipkin, conductor

October 22 Orchestral Walter Cassel, baritone November 5 November 19 Georgy Sandor, pianist December 4 Jean Madeira, mezzo-soprano December 17 Christmas concert January 14 Jean Casadeseus, pianist January 28 Isaac Stern, violinist February 11 Claudette Sorel, pianist February 25 Leon Fleisher, pianist March 11 to be announced

THE CHARLESTON (W. VA.) SYMPHONY ORCHESTRA

Geoffrey Hobday, conductor

Dates and artists to be announced

THE CHATTANOOGA SYMPHONY ORCHESTRA

Julius Hegyi, conductor

November 5
December 10
Danuary 28
February 25
March 25
April 29
Charlotte Hegyi, pianist
Brian Sullivan, tenor
Martha McCrory, cellist
Julius Hegyi, violinist
Ethel Maxwell, soprano
James Wolfe, pianist

THE FORT LAUDERDALE SYMPHONY ORCHESTRA

Vasilios Priakos, conductor

October 22, 23, 24 Youth concerts October 27 Pops concert November 26 Orchestral December 8, 15 Handel's "Messigh" January 14 Mr. and Mrs. Gerald Snyder, duo-pianists January 26 Pops concert February 18 Orchestral March 25 Orchestral May 6, 7, 8 Youth concerts

THE GREENSBORO (N. C.) SYMPHONY ORCHESTRA

George Dickieson, conductor

November 24 Philip Morgan, pianist
March 30 Orchestral
May 31 Martha Leonari, cellist

THE GREENVILLE (S. C.) SYMPHONY ORCHESTRA

Peter Rickett, conductor

November 15
January 9
April 24

Thomas Brockman, pianist
Artist to be announced
Beverly Wolff, contralto

THE JACKSON SYMPHONY ORCHESTRA

Theodore C. Russell, conductor

October 28, 29

December 16, 17

January 22, 23

February 17, 18

April 7, 8

May 20

Nan Merriman, mezzo-soprano

Melvin Hale, pianist

Youth concerts

Mozart's "Impresario"

To be announced

Outdoor pops concert

THE JACKSONVILLE (FLA.) SYMPHONY ORCHESTRA

James Christian Pfohl, conductor

October 21, 22
November 25, 26
January 20, 21
February 24, 25
March 17, 18
Leonard Pennario, pianist
Jean Madeira, mezzo-soprano
Joan Hammond, soprano
Grant Johannesen, pianist
Morley Meredith, baritone

THE LOUISVILLE ORCHESTRA

Robert Whitney, conductor

October 23, 24
November 20, 21
January 15, 16
February 5, 6
March 5, 6
March 26, 27
Guiomar Novaes, pianist
Carlos Salzedo, harpist
Benno Moiseiwitsch, pianist
Sidney Harth, violinist
Irmgard Seefried, soprano
Beethoven's Ninth Symphony

THE SPARTANBURG (S. C.) SYMPHONY ORCHESTRA

Henry Janiec, conductor

November 12
February 18
February 24
March 5
March 18
April 28
May 2
Soloist to be anounced
Yehudi Menuhin, violinist
Spartanburg Civic Band
Pittsburgh Symphony
Soloist to be announced
Soloist to be announced
Opera

SOUTHERN SYMPHONY SEASONS

THE UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA

John Bitter, conductor

October 27, 28 Arthur Fiedler, guest conductor Guiomar Novaes, pianist Heitor Villa-Lobos, guest November 17, 18 conductor Frances Yeend, soprano December 8, 9 Amah! and the Night Visitors January 19, 20 Igor Stravinsky, guest conductor Menuhin and Leonard Rose February 9, 10 March 2, 3 Gina Bachauer, pianist March 23, 24 Irmgard Seefried, soprano April 13, 14 Howard Mitchell, guest conductor Joseph Szigeti, violinist May 4, 5 Verdi's Requiem, with four soloists

THE NASHVILLE SYMPHONY ORCHESTRA

Guy Taylor, conductor

October 29
Whittemore & Lowe, duo-pianists
Louis Kentner, pianist
January 21
February 18
Orchestral
March 18
April 15
"Tosca," with Frances Yeend,
soprano
Jon Crain, tenor
Walter Cassel, baritone

THE NEW ORLEANS PHILHARMONIC-SYMPHONY ORCHESTRA

Alexander Hilsberg, conductor

October 29	Orchestral
November 4	Pierre Fournier, cellist
November 12	Orchestral
November 19	Leonard Pennario, pianist
December 3	Orchestral
December 10	Norman Carol, violinist
	Barton Frank, cellist
December 17	Szymon Goldberg, violinist
January 7	Istvan Nadas, pianist
January 14	Nathan Milstein, violinist
January 21	Margaret Harshaw, soprano
January 28	Glenn Gould, pianist
February 4	Norman Carol, violinist
February 25	Pierre Monteaux, guest conductor
March 4	Gloria Lind, soprano
March 11	Andre Kostelanetz, guest conductor
March 18	Maria Tallchief and Andre Eglev- sky, ballet soloists
March 25	Arthur Rubinstein, pianist
April 8	"Carmina Burana"

THE NORTH CAROLINA SYMPHONY

Benjamin Swalin, conductor

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THE OAK RIDGE SYMPHONY ORCHESTRA

Anthony Raisis, conductor

October 20	Anna Cebrat, soprano
December 7	Pops concert
February 16	William Dorn, pianist
April 5	Paul Doktor, violinist

THE (ORLANDO) FLORIDA SYMPHONY ORCHESTRA

Frank Miller, conductor

January 2	Orchestral
January 9	Earl Wild, pianist
January 16	Orchestral
January 23	George London, bass
January 30	"The Pirates of Penzance"
February 6	Rudolph Firkusny, pianist
February 13	Robert Merrill, Elena Nikolaidi Lisa Della Casa, Richard Tucker
February 27	Orchestral
March 13	Orchestral
March 20	Eileen Farrell, soprano

THE SAVANNAH SYMPHONY ORCHESTRA Chauncey Kelley, conductor

Concert dates:	November 11
	December 4
	January 22
	March 10
	April 7
Guest artists:	Thomas Brockman, pianist Beverly Wolff, contralto

THE SHREVEPORT SYMPHONY ORCHESTRA

John Shenaut, conductor

October 22, 23	Grant Johannesen, pianist
November 19, 20	"Tosca"
December 3, 4	Margaret Harshaw, soprano
January 21, 22	Orchestral
January 28, 29	"Manon"
February 18, 19	Leonard Pennario, pianist
March 11, 12	"Tales of Hoffman"
March 25, 26	Orchestral

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Conductor and educator, James Christian Pfohl is founder and music director of Transylvania Music Camp and the Brevard Music Festival at Brevard, N. C. He has just completed his fifth season as conductor and music director of the Jacksonville (Fla.) Symphony and his eighth season as conductor and music director of the Charlotte (N. C.) Symphony. An allaround musician, Dr. Pfohl delves into all phases of music, having worked with band, orchestra, and chorus. His primary interest is in young musicians. He has made numerous coast-tocoast radio and television appearances. In June, 1954, Dr. Pfohl was awarded the honorary degree of Doctor of Music by the Cincinnati Conservatory of Music. The National Federation of Music Clubs, in 1955, presented him with a presidential citation in recognition of his remarkable achievements and inspired leadership in the musical world.

"This is a man who was really born to conduct.' So said Giorgio Tozzi of James Christian Pfohl Tozzi reserved his highest praise for the conductor: "The way he handles that orchestra is fantastic.'"

- The Asheville, N. C., Citizen

"I will remember for a long time the sheer beauty that Dr. Pfohl created with his young musicians in the performance of the Vivaldi-Giannini 'Concerto Grosso in D Minor.'"

John Sebastian
 Harmonica Virtuoso

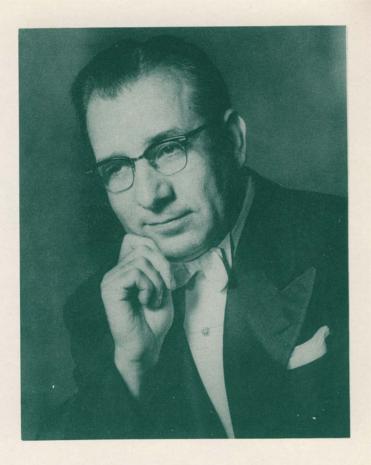
"Mr. Pfohl conducts with a fine rhythmic sense and a flowing line."

Doris Reno
 The Miami, Fla., Herald

"After the concert, Mme. Bachauer paid an unsolicited tribute to the orchestra and its conductor. 'I want to say, please, that I could not have played so well if it had not been for the accompaniment. It was wonderful. The orchestra and particularly Mr. Pfohl were marvelous.'"

— The Charlotte, N. C., Observer

"Mr. Pfohl does everything as teacher, conductor, choral coach, organizer, and impressario.



We heard a rousing performance of Dvorak's 'Carnival' overture; a musicianly and clean-cut reading of Beethoven's Eighth Symphony; and a sensitively phrased and balanced interpretation of Debussy's 'L'Apres-midi.'"

- The late Olin Downes The New York Times

"Following the Brahms First Symphony, the orchestra and Mr. Pfohl were given a standing ovation by the capacity throng."

- Musical America

"Dr. Pfohl's conducting was as usual both militant and meticulous, yet sensitive to the feeling and intent of the respective composers."

- Robert Cargell The Florida Times-Union

"Dr. Pfohl's direction of this magnificent and moving work (Mendelssohn's Symphony No. 5) was full of admirable traits, including a fine sense of balance and orchestra color."

Edward Ireland
 Miami News

"It was a great pleasure to hear it (Delius' 'Appalachia') so capably performed by Mr. Pfohl and the Brevard forces."

John Briggs
 The New York Times

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The Transylvania Music Camp – a six weeks session

The Gala Festival Series and graduate school.

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