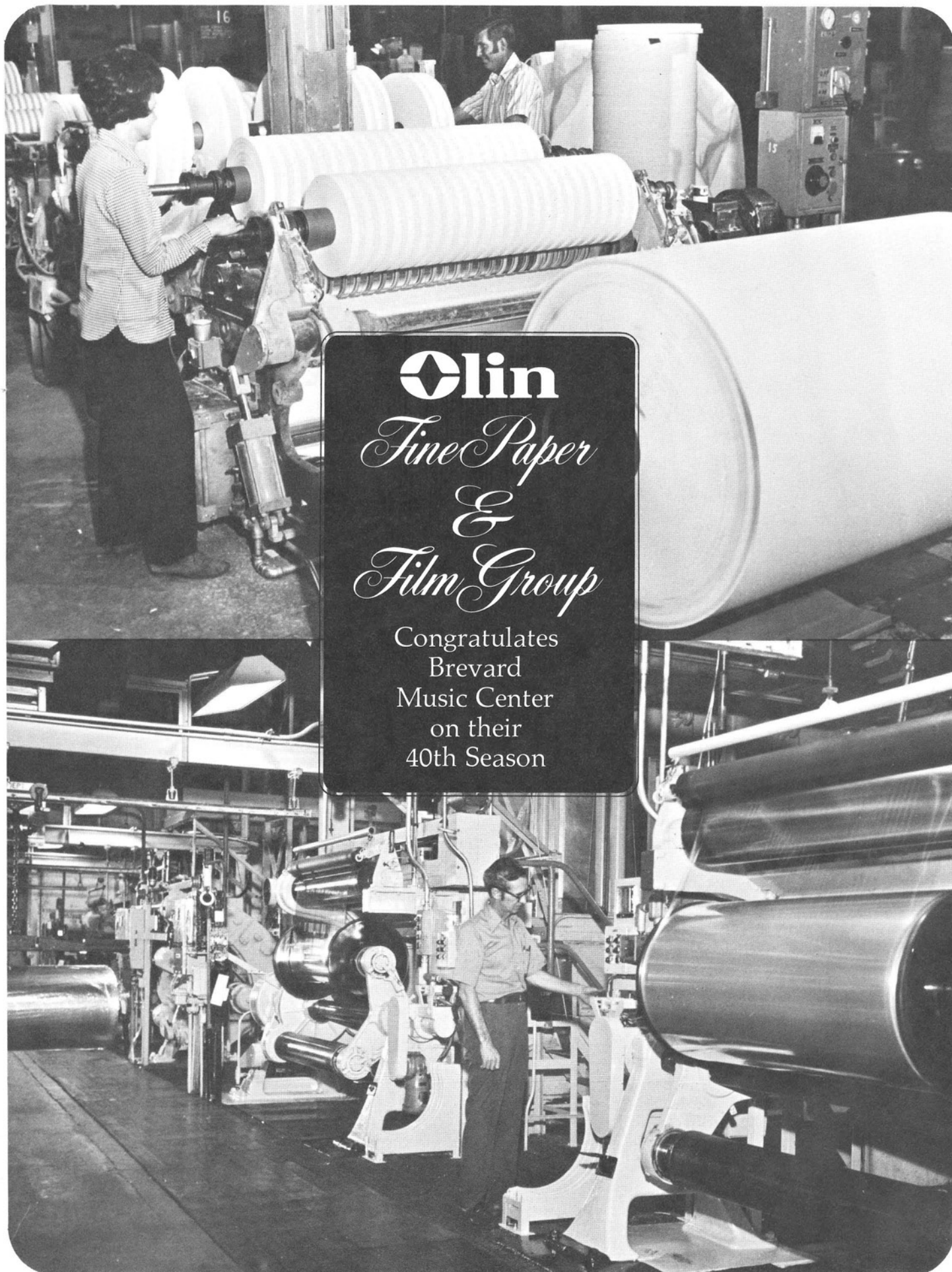




Brevard Music Center

BREVARD, North Carolina

Electronic Version by CJ Pletzke



Olin
*Fine Paper
&
Film Group*

Congratulates
Brevard
Music Center
on their
40th Season

BACH
HANDL
MOZART
BEETHOVEN
ROSSINI
SCHUBERT
CHOPIN
SCHUMANN
LISZT
VERDI
CHAIKOVSKY
MACDOWELL
MOUSA
IVES
SESSIONS
HOWELL
HERSHWIN
HOPLAND
BARBER
HOFHANNES
DELLO JOIO
BERNSTEIN
& OTHER
FRIENDS

Brevard Music Center

BREVARD, NORTH CAROLINA

1976 FORTIETH SEASON

July 2 — August 15

HENRY JANIEC,
Artistic Director

THE DIVISION OF SPECIAL STUDIES
THE BREVARD MUSIC FESTIVAL
THE TRANSYLVANIA MUSIC CAMP
THE ADVANCED DIVISION

"The Summer Cultural Center of the South"





STATE OF NORTH CAROLINA
GOVERNOR'S OFFICE
RALEIGH 27611

July 2, 1976

Dear Music Center Guests:

As Governor of North Carolina, it is my pleasure to welcome you to Brevard for the 40th season of the Brevard Music Center.

Music has often been described as the universal language. It's a very vital part of the culture of any civilized nation. The people of our State and the Nation have proved themselves to be great music producers and music lovers.

This year's Music Center theme — A Salute to America — is carried out through a series of outstanding programs presented by distinguished performers.

By attending these concerts and supporting the Music Center, you are helping to insure that the Brevard Music Center will remain a very significant part of the entertainment community in western North Carolina.

My best wishes for a successful and enjoyable season.

Sincerely,

A handwritten signature in cursive script, reading "James E. Holshouser, Jr.".

James E. Holshouser, Jr.



JAMES E. HOLSHOUSER, JR.
GOVERNOR

JEHjr/cjv

OUR FORTIETH YEAR 1936-1976

The past few years of the life of Brevard Music Center have been years of challenge, activity and fulfillment. The face of the Center is gradually changing, and new educational services and projections are evolving. But the present is a mirror of the past at Brevard, for the history of the Center is one of constant challenge and growth.

The Center was born in 1936, the idea having been conceived seven years earlier by Dr. James Christian Pfohl, who inaugurated the plan for a summer music camp while he was Director of Music at Davidson College. At the outset, Transylvania Music Camp was known as the Davidson College Music Camp for Boys, and was held on the campus of the North Carolina college. During World War II, the camp became co-educational and was operated for a time on the campus of Queens College in Charlotte, N. C.

The present site was selected after the war, and the Transylvania Music Camp evolved as a business enterprise controlled by a corporation of four men. Later it became a non-

profit educational institution under the guidance of a Board of Trustees, and was chartered by the State of North Carolina. Thus, Brevard Music Center came into existence.

Forty years of continuous promotion of the artist and constant encouragement and guidance of artistic talent give Brevard Music Center cause to look with some satisfaction at its history. Thousands of young musicians have received an indispensable part of their training at the Center, and hundreds of thousands have enjoyed the concerts and operas presented in the Festival series. Each year new programs are instituted at Brevard Music Center, and larger, more enthusiastic audiences enjoy the Center's offerings.

Brevard Music Center is fulfilling a basic need, the human need for artists to express themselves, and the equally important need for those who appreciate the arts to be uplifted by the inspired performances of these artists.



BACH
(1685-1750)

Left a priceless store of music. Wrote the greatest sacred music of all time — St. Matthew Passion and Mass in B Minor are profound expressions of his religious belief — Also counterpoint in all the forms of his day: preludes, inventions, fugues, cantatas, concertos.

1976 EDUCATIONAL CURRICULA

TRANSYLVANIA MUSIC CAMP

Brevard Music Center Orchestra
Transylvania Symphony
Transylvania Youth Orchestra
Wind Ensemble
Concert Band
Transylvania Chorus
Opera Workshop
Music Theory
Stage Craft
Chamber Music
Private Lessons

As a matter of policy, Brevard Music Center does not discriminate in matters of admission, scholarship assistance or employment on the basis of race, color, creed or national origin.

ADVANCED DIVISION

Transylvania Music Camp
Curriculum
Counterpoint
Orchestration
Form and Analysis
Music History and Appreciation
Survey
Opera Workshop
Private Lessons

DIVISION OF SPECIAL STUDIES

Repertory Training Program
Directed Independent Studies
Total Curriculum of other Divisions
Teacher-Aide Program

NATIONAL ADVISORY COUNCIL — 1976

The National Advisory Council of the Brevard Music Center was organized in 1966. Its membership includes leaders in business, industry, government, the press, radio-TV, the arts and organizations in the arts. The Council will hold its eighth annual meeting at the Music Center on July 24, 1976.

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Governor of the
State of North Carolina
Honorary Chairman,
National Advisory Council

WILLIAM E. STEVENS, JR.
Executive Vice-President,
Broyhill Furniture Industries
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National Advisory Council



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1946 — 1975

In grateful appreciation to the many Trustees who have served the Music Center during its forty-year history, we would like to take this opportunity to recognize them. It is our intent to include all who have served during the last forty years. Please accept our apology if we have made an omission.

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HANDEL
(1684-1759)

Composer of the magnificent "Messiah" which was received with instant acclaim — said he, "I thought I saw Heaven before me, and the great God Himself." His works include the well known and loved "Water Music," several operas, and the concerti grossi for instruments which are considered as some of his noblest compositions.

AN INVITATION

The Trustees and Management of Brevard Music Center extend a cordial invitation to our many new and continuing friends to purchase season tickets for the 1977 concert season. Order forms will be available in the Box Office at Whittington-Pfohl Auditorium beginning in early August, or we will be pleased to add your name to our mailing list to receive season ticket information. We sincerely believe that a season ticket is a real value, and we promise to continue our efforts to make the 1977 concert season an even more exciting and entertaining one.

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Linda White / *Registrar*
Jean Woodbury / *Hostess*



HENRY JANIEC
Artistic Director



JOHN H. CASSIDY, JR.
Director of Development &
Public Relations



JAMES F. MOLONEY
Business Manager



WILLIAM G. BOGGS, JR.
Facilities Manager



JOHN R. McCRAE
Dir. of Academic Activities



CHARLES R. DAVIS
Dean of Students

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Ward Woodbury, Rollins College
Robert Barr, Converse College
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Mario Mancinelli, Ill. Wesleyan Univ.
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Producer-Director — John Richards
McCrae
Musical Director — Henry Janiec
Coaches — Paul Svendsen, William F.
Noll, III, Don Stein
Chorus Master — Ward Woodbury
Scenic Designer — Paul Sweeney



Choreographer — Frances Svendsen
Stage Manager — Thomas Hoke
Technical-Director — Ronald Hammel
Lighting Designer — Terry Price
Costume Director — Helen Bray
Props Manager — Susan Phipps
Set Builders — Helen Ballard,
Gwendalyn Griffith, Kay Shedron,
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Emil Raab, Bowling Green State Univ.
James Ceasar, Wichita State Univ.
Daniel Boda, Furman University
Janet Brady, Audubon Quartet
Mario Mancinelli, Ill. Wesleyan Univ.
Thomas Weaver, University of Georgia
Miriam Oppelt, Univ. of Bridgeport
Ann Gref, University of New Mexico

VIOLA

Robert Oppelt, Lehman College
Patricia Batchner, Greenville County
Schools
Roy Bennett, University of Wisconsin
Susan Wilson, Phoenix Symphony

CELLO

Hans Schmettau, Spartanburg
Symphony
Margaret Brooke, Luther College
Thomas Shaw, Audubon Quartet

BASS

Lynn Peters, N. C. School of the Arts
Pamela Andrews, Florida State Univ.

FLUTE

Eric Hoover, University of Illinois
Susan Sibley-Novak, Mobile, Alabama

OBOE

Charles Pease, University of Toledo

CLARINET

Robert Crowley, Montreal Symphony
Virginia Tillotson, Brevard College

BASSOON

Darlene Reynard, Buffalo, New York

FRENCH HORN

Warren Gref, Univ. of New Mexico
Dorothy Bennett, Univ. of Wisconsin

TRUMPET

J. Russell Plylor, Phoenix Symphony
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TROMBONE

Gail Wilson, Phoenix Symphony
Charles Vernon, Baltimore Symphony

TUBA

Jamie Hafner, University of Toledo

PIANO

Gary Towlen, Central Piedmont
Community College



MOZART
(1756-1791)

"The Wonder Child" — a child prodigy whose creative genius left a rich legacy to the world of music for piano and various instruments. Among the greatest of all his works are his compositions for the stage, notably "Don Giovanni," "The Marriage of Figaro," "The Magic Flute," and "Cosi fan tutte." — Also symphonies considered to be among the finest musical achievements of all time.

Brevard Music Center

Post Office Box 592 • Brevard, North Carolina 28712 • (704) 884-2011

DEAR FRIENDS:

Your attendance at today's performance is an indication of your interest in the program here at the Music Center. Your support is gratefully appreciated. As I am sure you are aware, the education of young people in a rising economy is expensive. Your financial contribution from the smallest sum to major investment provides a necessary part of the program in the facilities of the institution. Gifts to the Center may be restricted or unrestricted, and, because we are a non-profit educational institution, are tax-deductible. Because I do not have the opportunity to speak with each one of you personally, I would like to take this opportunity to explain to you the many ways in which your contribution can work for the Center and for you. Your interest in any of them will be greatly appreciated. We consider a contribution to the Center as an investment in the development of a young musician. Here are some of the ways that such support may be given:

SCHOLARSHIPS

Over 65% of the total annual student enrollment at the Brevard Music Center need scholarship assistance. Scholarships are awarded on the basis of talent and need. They may be awarded directly by the Music Center through your gift, or through an organization in your own community which will search out the talent. I will be happy to come into your community and work with your local organization to provide this kind of opportunity for a student from your area.

GENERAL CONTRIBUTIONS

Although the Music Center earns a substantial portion of its operational budget, it must rely upon the generosity of its friends for the remainder. Your gifts, large or small, determine the standard of excellence in the curriculum of the institution.

DEVELOPMENT FUNDS

Development drives provide the facilities, equipment, and services which must be financed by funds other than operational income.

SEAT FOR A SONG

Seats in the Whittington-Pfohl Auditorium have been designated by many people as memorials, or to honor friends or loved ones. Your gifts provide for the placement of an engraved plaque on the back of one of these seats.

TICKET SALES

Your purchase of season tickets and single performance tickets helps substantially in the operation of the educational and performance program of the Center.

FRIENDS OF BREVARD MUSIC CENTER

We are currently organizing groups of friends of the Center throughout the United States who have indicated an interest in the support of the Center. These organizations will help to identify potential young artists who will participate in the program of the Center, as well as identify donors to the Center.

ENDOWMENTS

The Music Center has an attractive endowment program through wills and bequests. The income from endowments is designated for scholarships at the Center. Your indication of interest through a letter of intent is vital to the present development of the Center and to future generations which will be served by the Center. All arrangements are handled in strictest confidence, and may be arranged through a designated member of the Board of Trustees or Administration of the Center. Your estate may be actually helped through an arrangement in your will and bequest. Full particulars are available on the many ways of strengthening your retirement income and the estate which you leave to your family while helping the Music Center.

These are but a few ways through which you may personally demonstrate a continued interest in the Center. If I can be of further assistance in explaining these programs, please do not hesitate to contact me at the Music Center Office. I trust that you will enjoy our Fortieth Anniversary Bicentennial Celebration and, again, it is our pleasure to have you at the Music Center this summer.

Sincerely,



John H. Cassidy, Jr.
Director of Development

The Brevard Music Center is incorporated in the State of North Carolina and is recognized by State and Federal governments as a non-profit, educational institution. All gifts to any project of the Brevard Music Center are tax deductible.

Celebrating Our 40th Season

HENRY JANIEC, Artistic Director

Henry Janiec, a conductor and educator, has been artistic director of the Brevard Music Center since December of 1964. As a performer he has served as principal conductor of the Brevard Music Center Orchestra and the Opera Workshop with occasional "guest" appearances with the other organizations of the Center.

A native of New Jersey, trained at the Oberlin Conservatory, Janiec has been on the faculty of the School of Music at Converse College since 1952, and since 1967 has served as Dean of the School of Music. In the past few years he has also administered the Theatre and Visual Arts programs at Converse.

As a conductor, Janiec has served as principal conductor or musical director of the Spartanburg Symphony Orchestra, the Spartanburg City Schools Orchestra, the Spartanburg Little Theater, the Converse College Opera Workshop and Chamber Orchestra, the Charlotte Symphony, and the Charlotte Opera Association. For eight years he was principal opera conductor at the famed Chautauqua Institution, and for three years conducted the Chautauqua Student Symphony in national broadcasts.

He has had wide experience as a pianist and accompanist, and has appeared on many occasions as a performer, commentator, and writer on radio and television. His work as a

clinician, speaker, and teacher has found him in demand throughout the country. He was regular commentator on the national radio series, Music From Brevard, and has performed many times on Voice of America and Radio Free Europe.

Janiec is a member of Pi Kappa Lambda, and is a national patron of Delta Omicron. After a three-year term on the South Carolina Arts Commission, he now serves as chairman of the Commission's Music Advisory Panel and as a member of the S. C. Arts Foundation. In 1969 he received an honorary degree of Doctor of Humane Letters from Wofford College, and in 1971 he received a Presidential Citation from the National Federation of Music Clubs. He is also a member of the American Arts Education State Committee in South Carolina, program director of the Music Foundation of Spartanburg, and serves on several Bicentennial committees.



BEETHOVEN
(1770-1827)

"The storm called Beethoven burst like thunder on the world of music." Nature was his greatest inspiration. Composed countless works for piano; the mass "Missa Solemnis," for orchestra, choir and vocal quartet; nine symphonies and one opera "Fidelio." His stature as a composer is evidenced also through his chamber music and string quartets.



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(1792-1868)
Best known for his operas: "The Barber of Seville," "William Tell," "Cinderella," "Otello;" and his last large-scale work, "Stabat Mater." As a child he was known for his beautiful voice, and he liked to sing. In later years his knowledge of what the voice could do endeared him to singers. Rossini also wrote for the horn and cello, instruments which he played well.

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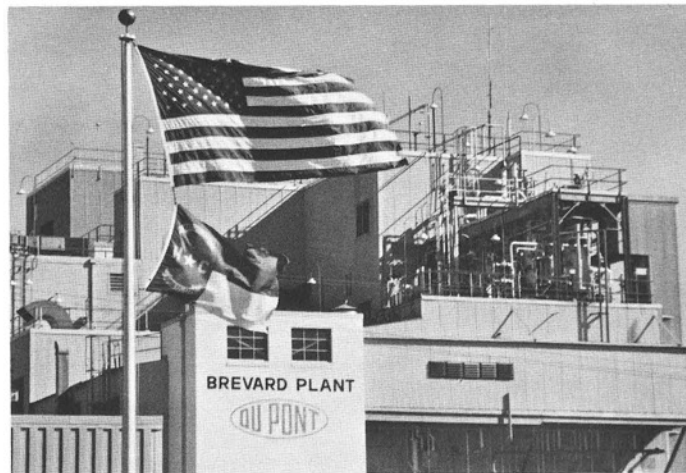
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THE TEACHER-AIDE PROGRAM began as a pilot study funded by the Rockefeller Foundation, Converse College, and the Brevard Music Center to discover a practical means whereby talented students could lend some expertise in the teaching and management of school music programs in economically limited or emerging school systems in the Southeast. The Program has been cited by many educators, organizations, and publications as a helpful and workable vehicle to both aid hometown music programs and to inspire identified talents to share their expertise with less experienced students at the grassroots level. The Program is funded entirely through the scholarship program of the Brevard Music Center with the aid of arts councils and other institutions listed herein.

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THE REPERTORY TRAINING

PROGRAM is a vehicle designed to provide playing experience in a broad segment of the traditional symphonic literature for young instrumentalists who are already in professional music through employment by an established orchestra. Its ultimate purpose is to decrease the years of "apprenticeship" which a younger symphonic musician must serve before being qualified to join a major symphony orchestra. Conceived in the mid-1960's, the Program was partially funded for a number of years by the Martha Baird Rockefeller Fund for Music. It is presently funded entirely through the scholarship program of the Brevard Music Center.

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SCHUBERT
(1797-1828)

Creator of some of the most beautiful lieder ever written, expressing every shade of poetic meaning. His works for piano include sonatas, impromptus, fantasies, and duets which are virtuoso concert pieces. Of his symphonies, the two-movement "Unfinished" is probably the most popular, but his ninth is considered the greatest of the series. Schubert also composed many chamber works for various instruments, and seven masses, the most original known as the "German Mass."

FAITH IN AMERICAN YOUTH SCHOLARSHIP PROGRAM

The Brevard Music Center is the leading summer music institution in the South. During each season, more than 300 young musicians, the very "cream" of the young musical talent of the country, come to the Center to study and perform great music under the capable tutelage of America's leading professional teachers and artists. It is a unique experience for youngsters.

More than 65% of these young musicians depend entirely on Scholarship assistance. To help alleviate the financial burden which is ever present in such a significant cultural and educational undertaking, the "Faith In American Youth Scholarship Program" was organized 14 years ago. Its purpose is to encourage individual contributions, specifically for scholarship assistance.

If you believe in the work of institutions such as the Brevard Music Center, if you feel that some talented young person deserves an opportunity to study and work in this unique

summer environment, then you may wish to exhibit faith in American youth by supporting this worthy project.

May we add your name to the list of those who wish to guarantee musical opportunity for a talented and deserving student? We believe you will find it a richly rewarding investment.

Contributions to the Faith in American Youth Scholarship Program are tax deductible. Make checks payable to "Faith In American Youth Program." Mail to Brevard Music Center, Box 592, Brevard, N. C. 28712.

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THE BENNO RABINOFF ENDOWED SCHOLARSHIP FOR VIOLINISTS

Benno Rabinoff was a living legend to his colleagues and to the violin students at the Brevard Music Center. Not only did he perform at the Center but he was also available for advice and counsel to the many young people who were avidly pursuing their own careers as musicians. In his memory, his wife Sylvia, his many friends, and the Trustees of the Brevard Music Center have established "The Benno Rabinoff Scholarship for Violinists." The income derived from it will provide at least one scholarship annually for a truly outstanding young violinist. The friends of Benno listed below have contributed to help establish the scholarship in his name. We would be honored and pleased to have you consider joining them in completing this continuing memorial to a great violinist and a devoted friend of the Brevard Music Center.

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VERDI
(1813-1901)
Greatest of Italian opera composers. — "Rigoletto," "La Traviata," "The Masked Ball," "Il Trovatore," and "Don Carlo." Also the most famous of all comic operas, "Falstaff." World-renowned, too, is "Aida," a commissioned opera to celebrate the opening of the Suez Canal. One of his great choral-orchestral masterpieces, the "Requiem Mass," was written in honor of one of Verdi's friends.



TO OUR FRIENDS AND PATRONS

The Brevard Music Center is an artistic, educational, non-profit institution devoted primarily to the training in performance and theory of musicians with demonstrated talent under repertory conditions. The performances of the Brevard Music Festival are an integral part of our educational program. At no time have the tuition fees paid and the income from ticket sales combined to defray the expense of operating the Center. Always, the Center has depended on the generosity of people interested in music and young musicians for contributions which have enabled the Center to operate, sometimes in the red, but overall barely in the black. We who enjoy the benefits of Brevard Music Center today are the heirs of a multitude of generous gifts and deeds which have sustained the Center until now. We are those who must be inspired by the example of those who went before to be generous in our support of the center so that those who follow may receive marvelous training and enjoy outstanding performances as during the 1976 season.

The summer of 1976 marks our 40th season and the Bicentennial of our nation. The main theme of our season is a "Salute to America." Music composed by many American composers will be taught and performed; all of our soloists are American; and we shall present the American Chamber Ballet. Our 40th season will enhance the understanding and appreciation of America's musical heritage in the spirit of our Bicentennial.

There is no shortage of young, talented, and deserving Americans. I am confident that the friends of the Center will insure by their generosity that the Brevard Music Center will continue in the future to provide outstanding training for young musicians and musical festival performances which elevate the cultural life of North Carolina, and indeed, the whole southeastern U.S.A.



A handwritten signature in cursive script that reads "Lee G. Davy".

Lee G. Davy, Chairman
Board of Trustees



SCHUMANN
(1810-1856)

Composer and music critic whose journal "The Magazine for Music" campaigned for many unknown artists and composers. His music includes over a hundred lieder, some very intense and dramatic. He established a style of writing which, though very varied in mood, was never to change throughout his career. In addition to his compositions for piano, Schumann wrote chamber music, symphonies, and overtures which include "The Festival Overture" and the splendid "Julius Caesar."

PROGRAM 1

Friday, July 2, 8:15 P.M.

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Joan Yarbrough and Robert Cowan, *Pianists*

Reznicek	Donna Diana Overture
McDonald	Two-Piano Concerto
Brahms	Symphony IV

PROGRAM 2

Saturday, July 3, 8:15 P.M.

American Operas

THE DEVIL AND DANIEL WEBSTER

Book by Benet

Music by Moore

TROUBLE IN TAHITI

Words and Music by Bernstein

All roles will be taken by members of the Brevard Opera workshop. James Hawthorne, a member of the artist-faculty, will sing the role of Scratch in "The Devil and Daniel Webster." Chorus and Orchestra from the musical organizations of the Brevard Music Center.

PRODUCTION STAFF

Producer-Director	John Richards McCrae
Conductors	Ward Woodbury Henry Janiec
Coaches	Paul Svendsen Don Stein William Noll
Chorus Master	Ward Woodbury
Scenic Designer	Paul Sweeney
Lighting Designer	Terry Price
Stage Manager	Thomas Hoke
Technical Director	Ronald Hammel
Costume Director	Helen Bray
Props Manager	Susan Phipps
Choreographer	Frances Svendsen
Crew	Gwendalyn Griffith, Helen Ballard, B. Rhea McMahan, Kay Shedron, Gregg Byfield.

PROGRAM 3

Sunday, July 4, 3:30 P.M.

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Grant Johannesen, *Pianist*

Schumann	Symphony I
Gershwin	Piano Concerto in F
Tchaikovsky	1812 Overture

PROGRAM 4

Monday, July 5, 8:15 P.M.

CONNOISSEUR CONCERT I

The Artist Faculty of the Brevard Music Center

Mozart	Clarinet Quintet, K. 581
Schubert	Octet, Op. 166

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PROGRAM 5

Wednesday, July 7, 8:15 P.M.

TRANSYLVANIA YOUTH ORCHESTRA

Mario Mancinelli, *Conductor*

WIND ENSEMBLE

Jamie Hafner, *Conductor*

Reed	Festival Prelude
Suolahti	Sinfonia Piccola
Rodgers	"South Pacific" Highlights

— • —

Benson	Transylvania Fanfare
Giannini	Symphony III
Sousa	George Washington Bicentennial March

PROGRAM 6

Thursday, July 8, 4:30 P.M.

RECITAL

The Students of the Brevard Music Center

(Program to be announced)

Straus Auditorium

PROGRAM 7

Friday, July 9, 8:15 P.M.

OPERA CINDERELLA

("La Cenerentola")

Music by Rossini

Libretto by Ferretti

Starring

Jeanne Piland as Angelina

All other roles taken by members of the Brevard Opera Workshop. Chorus and Orchestra from the musical organizations of the Brevard Music Center.

PRODUCTION STAFF

Producer	John Richards McCrae
Director	James Hawthorne
Conductor	Ward Woodbury

All other production staff as listed in Program 2, July 3rd. Entire production by staff and students of the Brevard Music Center Opera Workshop.

PROGRAM 8

Saturday, July 10, 8:15 P.M.

POPS CONCERT

Salute to America

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

The first of three Pops concerts for the Bicentennial season will feature music by a number of American composers and in styles ranging from Victor Herbert to Leonard Bernstein, Scott Joplin to Morton Gould. One of the features will be a sing-along for our audience.




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PROGRAM 9*Sunday, July 11, 3:30 P.M.***TRANSYLVANIA SYMPHONY ORCHESTRA**Henry Janiec, *Guest Conductor*William Noll, *Guest Conductor*Ruggiero Ricci, *Violinist***TRANSYLVANIA CHORUS**

Handel	Theodora Overture
Bernstein	Chichester Psalms
Tchaikovsky	Violin Concerto

PROGRAM 10*Monday, July 12, 8:15 P.M.***CONNOISSEUR CONCERT II**

The Artist Faculty of the Brevard Music Center

Mozart	Piano Quartet, K. 493
Beethoven	Archduke Trio
Ives	String Quartet #1

Straus Auditorium

PROGRAM 11*Tuesday, July 13, 8:15 P.M.***TRANSYLVANIA CONCERT BAND**James Mendenhall, *Conductor***TRANSYLVANIA WIND ENSEMBLE**Jamie Hafner, *Conductor*

Nelhybel	High Plains
Jager	Third Suite
McBeth	Masque

Reed	La Fiesta Mexicana
Fillmore	Americans We March

PROGRAM 12*Wednesday, July 14, 8:15 P.M.***CHAMBER MUSIC**

The Artist Faculty of the Brevard Music Center

Badings	Ballade for Flute and Harp
Persichetti	Serenade #10
Roskott	Concerto for Bass Trombone
Blacher	Divertimento
Mozart-Wendt	Nozze di Figaro

Straus Auditorium

PROGRAM 13*Thursday, July 15, 4:30 P.M.***RECITAL**

The Students of the Brevard Music Center

(Program to be announced)

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TCHAIKOVSKY
(1840-1893)

His beautiful music has a melancholy lyricism. The sixth symphony "Pathetique" is considered his greatest work, although his "Sleeping Beauty" ballet and the enchanting "Nutcracker Suite" are well loved. Composed the opera "Eugen Onegin" and the great Violin Concerto admired by virtuoso violinists. Tchaikovsky also wrote three piano concertos, and symphonic poems "Romeo and Juliet" and "Francesca da Rimini."



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PROGRAM 14

Friday, July 16, 8:15 P.M.

OPERA II TROVATORE

Music by Verdi
Libretto by Cammarano

Starring

Jeannette Lombard	as Leonora
Eugene Talley-Schmidt	as Manrico
Perry Daniels	as di Luna

All other roles taken by members of the Brevard Opera Workshop. Chorus and Orchestra from the musical organizations of the Brevard Music Center.

PRODUCTION STAFF

Producer-Director	John Richards McCrae
Conductor	Henry Janiec

All other production staff as listed in Program 2, July 3rd. Entire production by staff and students of the Brevard Music Center Opera Workshop.

PROGRAM 15

Saturday, July 17, 8:15 P.M.

TRANSYLVANIA SYMPHONY ORCHESTRA

Emil Raab, *Conductor*
Sharon Kay Edgemon, *Mezzo Soprano*

Handel-Harty	Water Music Suite
Mozart	Non so piu
Mozart	Voi che sapete
Rossini	Cruda sorte
Griffes	The White Peacock
Bizet	Habanera
Bizet	Sequidilla
Gounod	O ma Lyre Immortelle
Rimsky-Korsakov	Capriccio Espagnol

PROGRAM 16

Sunday, July 18, 3:30 P.M.

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

AMERICAN CHAMBER BALLETT

Joel Benjamin, *Director*

Grieg	Holberg Suite
Kabalevsky	Colas Breugnon Overture
Pugni	Pas de Quatre
Smetana	Moldau
Berlioz	Excerpts, "Damnation of Faust"
Mozart	Eine Kleine Nachtmusik

PROGRAM 17

Monday, July 19, 8:15 P.M.

CONNOISSEUR CONCERT III

The Artist Faculty of the Brevard Music Center

Mozart	Quartet for Flute and Strings
Beethoven	Quintet for Piano and Winds
Brahms	Piano Quintet in F Minor
Straus Auditorium	



MacDOWELL
(1861-1908)

First American composer accepted in Europe and acclaimed at home. Many of his compositions were written in Europe, including his Piano Concerto and the lovely "Six Idylls after Goethe." Back in America, he wrote his "Woodland Sketches," "Indian Suite," "Sea Pieces," and "Moon Pictures." His former summer residence, known now as the MacDowell Colony, was established as a haven for poets, painters and musicians.

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PROGRAM 18*Tuesday, July 20, 8:15 P.M.***TRANSYLVANIA WIND ENSEMBLE***Jamie Hafner, Conductor*

Ives	Variations on "America"
Chance	Variations on a Korean Folk Song
Gillis	Tulsa
Gould	Battle Hymn of the Republic
Fillmore	Rolling Thunder
Fillmore	The Klaxon
Bagley	National Emblem
Sousa	Manhattan Beach
Sousa	The Free Lance
Sousa	The Rifle Regiment

PROGRAM 19*Wednesday, July 21, 8:15 P.M.***TRANSYLVANIA YOUTH ORCHESTRA***Mario Mancinelli, Conductor***TRANSYLVANIA CONCERT BAND***James Mendenhall, Conductor*

Frescobaldi	Toccata
Schubert	Symphony VIII
Mascagni	Intermezzo Sinfonico
Bergsma	Paul Bunyan Suite
— • —	
King	Barnum and Bailey's Favorite
Copland	An Outdoor Overture
Gould	Fanfare For Freedom

PROGRAM 20*Thursday, July 22, 4:30 P.M.***RECITAL**

The Students of the Brevard Music Center

(Program to be announced)

Straus Auditorium

PROGRAM 21*Friday, July 23, 8:15 P.M.***REPERTORY ORCHESTRA****TRANSYLVANIA CHORUS***William Noll, Conductor**Ward Woodbury, Conductor***THE BACH ARIA GROUP***William H. Scheide, Director*

Samuel Baron, flute	Lorna Haywood, soprano
Robert Bloom, oboe	Lois Marshall, alto
Norman Farrow, bass-baritone	Seth McCoy, tenor
Bernard Greenhouse, cello	Charles Treger, violin
Yehudi Wyner, piano	

Johann Sebastian Bach

Arias

Secular Wedding Cantata 202 for soprano, oboe, strings

Cantata 87 for tenor and strings

St. Matthew Passion for alto, violin, strings

Cantata 8 for bass, flute, strings

Cantata 151 for soprano, flute, strings

St. John Passion for alto, cello, strings

Cantata 29 for tenor, violin, continuo

Cantata 159 for bass, oboe, strings

Other selections to be announced

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PROGRAM 22*Saturday, July 24, 8:15 P.M.***POPS CONCERT***Cole Porter Concert***BREVARD MUSIC CENTER ORCHESTRA***Henry Janiec, Conductor*

The second of our Pops Concerts in the Bicentennial year features selections from many of the shows of a giant of American musical comedy, Cole Porter. The Orchestra will be joined by singers from the Brevard Opera Workshop and the Transylvania Chorus in a program being repeated by request of our audiences.

PROGRAM 23*Sunday, July 25, 3:30 P.M.***BREVARD MUSIC CENTER ORCHESTRA***Henry Janiec, Conductor**Leon Bates, Pianist*

Barber	Adagio for Strings
Dvorak	Symphony II
Beethoven	Piano Concerto IV

PROGRAM 24*Monday, July 26, 8:15 P.M.***CONNOISSEUR CONCERT IV***Joan Yarbrough and Robert Cowan, Duo-Pianists**Phyllis Daniels, Soprano**William McDonald, Tenor*

Rorem	Four Dialogues
Rachmaninoff	Fantasie, Op. 5
Reizenstein	Ballet Suite

*Straus Auditorium***PROGRAM 25***Tuesday, July 27, 8:15 P.M.***TRANSYLVANIA CONCERT BAND***James Mendenhall, Conductor***TRANSYLVANIA WIND ENSEMBLE***Jamie Hafner, Conductor*

Mecham	American Patrol
Jenkins	American Overture
Sousa	Solid Men To The Front

— • —

Grafula	Washington Grays
Schuman	George Washington Bridge
Dello Joio	Scenes From The Louvre

PROGRAM 26*Wednesday, July 28, 8:15 P.M.***CHAMBER MUSIC***The Artist Faculty of the Brevard Music Center*

Brahms	Violin Sonata in G Major
Weber	Duo Concertante, Op. 48
Schumann	Carnival, Op. 9

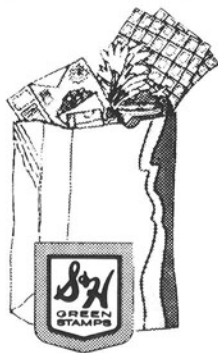
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(1874-1954)

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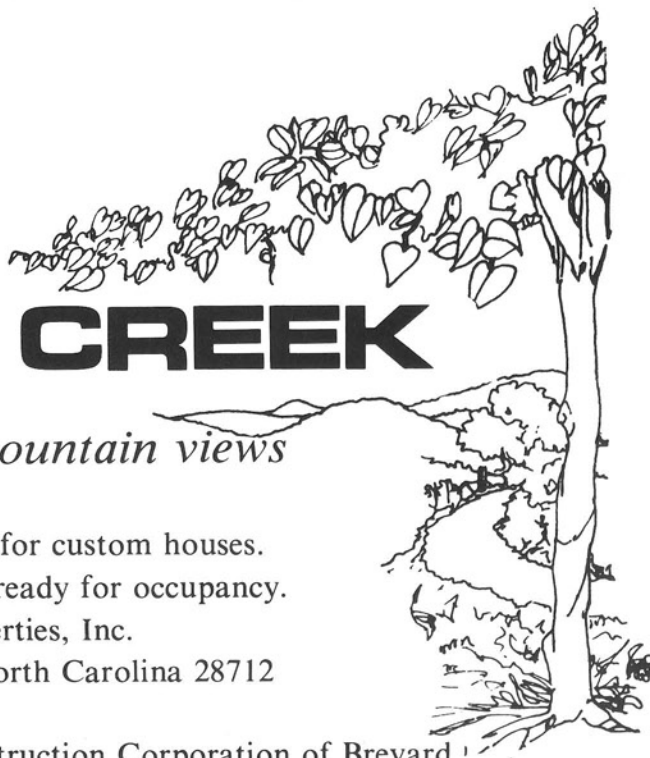
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PROGRAM 27

Thursday, July 29, 4:30 P.M.

RECITAL

The Students of the Brevard Music Center

(Program to be announced)

Straus Auditorium

PROGRAM 28

Friday, July 30, 8:15 P.M.

MUSICAL**THE MUSIC MAN***Book, Music and Lyrics by Meredith Willson**Starring*

James Hawthorne	as Harold Hill
Janice Janiec	as Marian Paroo
The Upper Echelon	as the Quartet

All other roles taken by members of the Brevard Opera Workshop. Chorus and Orchestra from the musical organizations of the Brevard Music Center.

PRODUCTION STAFF

Producer-Director	John Richards McCrae
Conductor	Henry Janiec

All other production staff as listed in Program 2, July 3rd. Entire production by staff and students of the Brevard Music Center Opera Workshop.

PROGRAM 29

Saturday, July 31, 8:15 P.M.

TRANSYLVANIA SYMPHONY ORCHESTRAEmil Raab, *Conductor*Gary Towlen, *Pianist*

Barber	Overture to "School For Scandal"
MacDowell	Piano Concerto II
Tchaikovsky	Symphony VI

PROGRAM 30

Sunday, August 1, 3:30 P.M.

BREVARD MUSIC CENTER ORCHESTRAHenry Janiec, *Conductor*John Alexander, *Tenor*William Walker, *Baritone*

MacLean	Serenades for Chamber Orchestra
Beethoven	Symphony #2
Leoncavallo	Prologue
Puccini	Donna non vidi mai
Massenet	Ah, fuyez douce image
Verdi	Dio che nell'alma infondere
	Eri tu
Rossini	All 'idea di quel metallo

PROGRAM 31

Tuesday, August 3, 8:15 P.M.

TRANSYLVANIA YOUTH ORCHESTRAMario Mancinelli, *Conductor***REPERTORY ORCHESTRA**William Noll, *Conductor*

Kirk	Vignettes
Watson	Variations on a Southern Mountain Tune
Sibelius	Symphony II
— • —	
Brahms	Symphony I

**SESSIONS**
(1896-)

An intensely serious composer, after Harvard studied composition with Horatio Parker at Yale and then with Ernest Bloch who influenced him in the direction of German Music. His second, third, and fourth symphonies command special respect and have assumed their place in the concert repertoire. Other works include chamber music, chorale preludes for organ, music for piano and violin, and the opera "Montezuma." Publisher of two books: "The Musical Experience of Composer, Performer, Listener" and "Harmonic Practice."

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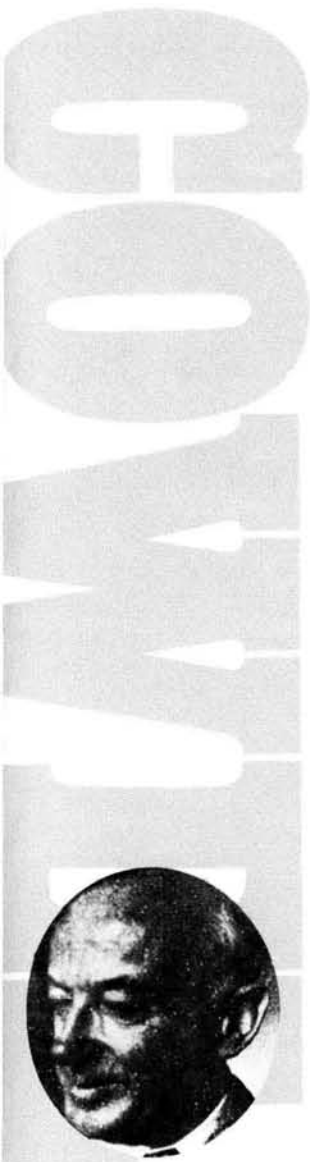
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Brevard, North Carolina



COWELL
(1897-1965)
Inventor of "Tone Clusters" — chords produced by striking piano keys with arm, fist or elbow — unleashed on an unprepared public. A fine pianist, he was an energetic performer of his own and other contemporary American music. He later works, more formal in structure, were inspired by American and Oriental folk music. Cowell lectured extensively, and is author of "New Musical Resources."

PROGRAM 32

Wednesday, August 4, 8:15 P.M.

TRANSYLVANIA CONCERT BAND

James Mendenhall, *Conductor*

TRANSYLVANIA WIND ENSEMBLE

Jamie Hafner, *Conductor*

Creston	Celebration Overture
Adler	Southwestern Sketches
Moffit	March America

— • —

Grainger	Lincolnshire Posey
Giovannini	Overture in B Flat
Gillis	January February March

PROGRAM 33

Thursday, August 5, 4:30 P.M.

RECITAL

The Students of the Brevard Music Center

(Program to be announced)

Straus Auditorium

PROGRAM 34

Thursday, August 5, 7:30 P.M.

CONCERTO MARATHON

Students of the Brevard Music Center will present a series of movements from the concerto repertoire with piano accompaniment. This special program will afford the audiences of the Center to hear many of the outstanding students and stars of tomorrow.

Straus Auditorium

PROGRAM 35

Friday, August 6, 8:15 P.M.

OPERA

LUCIA DI LAMMERMOOR

Music by Donizetti

Book by Scott

Starring

Gianna Rolandi	as Lucia
William McDonald	as Edgar
Perry Daniels	as Henry

All other roles taken by members of the Brevard Opera Workshop. Chorus and Orchestra from the musical organizations of the Brevard Music Center.

PRODUCTION STAFF

Producer	John Richards McCrae
Director	James Hawthorne
Conductor	Henry Janiec

All other production staff as listed in Program 2, July 3rd. Entire production by staff and students of the Brevard Music Center Opera Workshop.

PROGRAM 36

Saturday, August 7, 8:15 P.M.

POPS CONCERT

The Music of Lerner and Loewe

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

The third of our Pops Concerts in the Bicentennial year features selections from many of the shows of Alan Jay Lerner and Frederick Loewe, including "My Fair Lady", "Gigi", "Camelot", "Brigadoon" and others. Singers from the Brevard Opera Workshop and the Transylvania Chorus will join the Orchestra in a program repeated by popular demand.

All programs subject to change without notice.



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PROGRAM 37*Sunday, August 8, 3:30 P.M.***BREVARD MUSIC CENTER ORCHESTRA**Henry Janiec, *Conductor*Jerome Hines, *Bass*

Lewis	Symphony in One Movement
Moussorgsky	Monologue and Death Scene, "Boris"
Spirituals	Come Now Fount On Jordan's Stoney Banks Sweet Little Jesus Boy Go Down Moses
Ravel	La Valse

PROGRAM 38*Tuesday, August 10, 8:15 P.M.***TRANSYLVANIA YOUTH ORCHESTRA**Mario Mancinelli, *Conductor***TRANSYLVANIA CONCERT BAND**James Mendenhall, *Conductor***TRANSYLVANIA WIND ENSEMBLE**Jamie Hafner, *Conductor*

Dubussy	Petite Suite Ballet
Hanson	Symphony II
Rodgers	"King and I" Highlights

— • —

Williams	Ramparts
Gould	Jericho
Sousa	The Fairest of the Fair

— • —

Goldman	Chimes of Liberty
Jacob	Flag of Stars
Sousa	Stars and Stripes Forever

PROGRAM 39*Wednesday, August 11, 8:15 P.M.***CONCERTO CONCERT****TRANSYLVANIA SYMPHONY ORCHESTRA**

Soloists for this Program are chosen competitively from the students of the Brevard Music Center.

*(Program to be announced)***PROGRAM 40***Thursday, August 12, 4:30 P.M.***RECITAL**

The Students of the Brevard Music Center

(Program to be announced)

Straus Auditorium

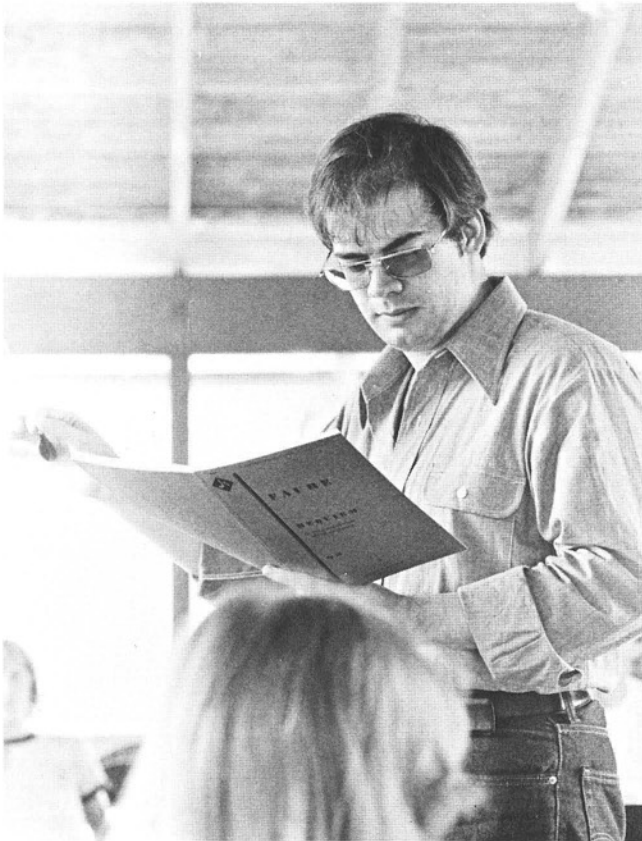
PROGRAM 41*Friday, August 13, 8:15 P.M.***TRANSYLVANIA SYMPHONY ORCHESTRA**Emil Raab, *Conductor*Edward Vito, *Harpist*

Finney	Hymn, Fuguing and Holiday
Vito	Variations on a Theme of Corelli
Sibelius	Symphony I



GERSHWIN
(1898-1937)

One of the few composers able to write demanding, serious music as well as song hits that could sweep the nation. From a Tin Pan Alley song-plugger, barely sixteen, he rose to success with a string of popular musicals and tunes with tricky syncopation. He gained recognition as a serious music writer with his "Rhapsody in Blue" and was commissioned to write a piano concerto.



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PROGRAM 42

Saturday, August 14, 2:00 P.M.

TRANSYLVANIA YOUTH ORCHESTRA

Mario Mancinelli, *Conductor*

TRANSYLVANIA CONCERT BAND

James Mendenhall, *Conductor*

TRANSYLVANIA WIND ENSEMBLE

Jamie Hafner, *Conductor*

A special concert for the parents and friends of the students of the Brevard Music Center.

Straus Auditorium

PROGRAM 43

Saturday, August 14, 8:15 P.M.

OPERA

ELIXIR OF LOVE

Music by Donizetti

Libretto by Romani

Starring

William McDonald	as Nemorino
Perry Daniels	as Dulcamara

All other roles taken by members of the Brevard Opera Workshop. Chorus and Orchestra from the musical organizations of the Brevard Music Center.

PRODUCTION STAFF

Producer-Director	John Richards McCrae
Conductor	Ward Woodbury

All other production staff as listed in Program 2, July 3rd. Entire production by staff and students of the Brevard Music Center Opera Workshop.

PROGRAM 44

Sunday, August 15, 3:30 P.M.

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

TRANSYLVANIA CHORUS

William Noll, *Conductor*

Parker Hora Novissima
(Soloists to be announced)



All programs subject to change without notice.

COPLAND (1900-)

A dominant voice in American music. After a period of ultra-modernism, he wrote simply, with emotion, drawing on native American music. In this style he composed "A Lincoln Portrait" for narrator and orchestra, several ballet suites, and his Pulitzer Prize-winning "Appalachian Spring." On behalf of American music, he has written books, lectured widely, and made many appearances as pianist and conductor both at home and abroad.





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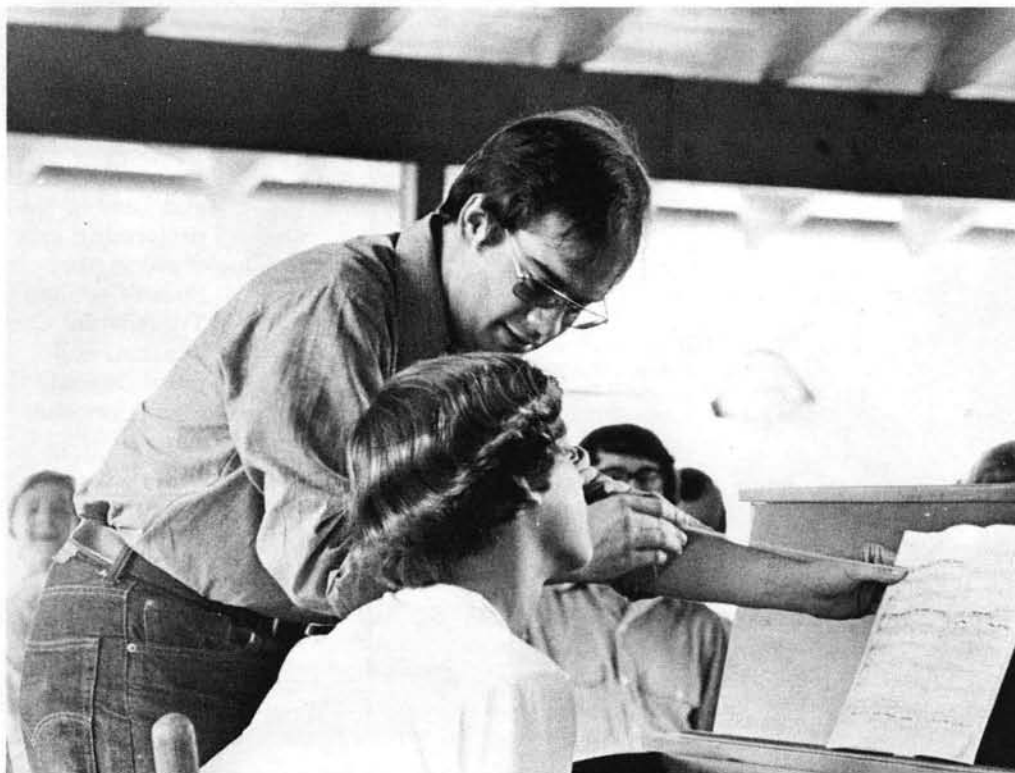
Sam Frazier, V-President and General Manager

BARBER



BARBER
(1910-)

His natural form of expression stems from Romanticism. His wide appeal has made him perhaps the most frequently performed American composer. Eloquently lyrical are his songs, his "Essays for Orchestra," the "Adagio for Strings," and the virtuosic piano sonata. In his "Capricorn Concerto" for chamber ensemble, he ventured into a more modern idiom. Included in this period are some of his best works, notably "Knoxville: Summer of 1915." He composed two operas — "Vanessa" and "Anthony and Cleopatra."



CONDUCTORS DIRECTORS & SOLOISTS

JOHN RICHARDS McCRAE has been producer-director of the Brevard Opera Workshop and Director of Academic Activities at the Music Center since 1965. A native of South Carolina, McCrae received his training at the University of South Carolina, the Institute of Musical Art, and Julliard Graduate School in New York. During his singing career, he appeared with many national orchestras, in various opera companies, and concertized in all of the states. Since 1952, he has been Professor of Voice and founding director of the Opera Workshop at Converse College's School of Music. He has been General Director of the Charlotte



Opera Company and head of the performing arts division of South Carolina Tricentennial Commission, and guest director for many other companies.

EMIL RAAB, Conductor and Head of the String Department at Brevard, is Professor of Music at the University of Bowling Green and conductor of the University Symphony Orchestra. Before going to Bowling Green in 1969, Raab was on the faculty of the School of Music at the University of Michigan and later on the faculty of the University of Alabama. For the past eighteen summers, Raab, has served on the faculty of the Music Center, and has been head of the string division, concertmaster of the Festival Orchestra, and conductor of both the Youth Orchestra and the Transylvania Symphony.



WILLIAM NOLL returns to the Music Center for the third year. Once again he will be in charge of the Repertory Orchestra, co-conductor of the Chorus, and do some coaching in the Opera Workshop. A fine pianist and conductor, he came to this region at the invitation of Robert Shaw and the Atlanta Symphony where he made a significant mark as a choral specialist. More recently he has formed his own William Noll Chorale and next season will be heading a new opera company in Atlanta. His critical acclaim indicates a major career for this talented young man.



MARIO MANCINELLI returns to conduct the Youth Orchestra of the Center and to teach and play violin after a one-year absence. Trained at Ohio State, he did post-graduate study at Peabody College and the University of Illinois, with additional work under Wilfred Pelletier and Bernard Goodman. Presently Professor of violin and Director of the orchestra at Illinois Wesleyan University, he is a member of the faculty trio and performs in the Peoria and Springfield orchestras.



ROBERT BARR, Director of Bands, attended the Cincinnati Conservatory, University of Georgia, Auburn University, and East Central Oklahoma State College. Barr has had wide performing experience with the famous Armco Band under Frank Simon, the Indianapolis Symphony, and Cincinnati Summer Opera. He is past president of the Georgia Bandmasters Association, the Georgia Music Educators Association, and Past National Vice President of the National Bandmasters Fraternity. Barr is a member of the faculty and administrative staff of the School of Music at Converse College and was recently chosen one of the nation's ten outstanding educational music directors by the "School Musician" magazine.



HOVHANESS
(1911-)

Attended New England Conservatory and later taught composition at Boston University. Of Armenian descent, he developed an individual and exotic style of composition based on Armenian melodic and rhythmic patterns, which includes music for orchestra, strings and chamber groups. He has also composed church music and incidental music for film and ballet.

WARD WOODBURY, from Rollins College in Florida, returns as Director of Choral Activities and Conductor at the Music Center. His formal musical training was done at Western State College of Colorado and the Eastman School of Music. Dr. Woodbury has wide experience as a conductor of choral, operatic, and symphonic music, and is active in numerous regional and national professional organizations. In addition to his duties at Rollins College, he is also Conductor of the famed Bach Festival of Winter Park, Florida.



JAMES MENDENHALL first came to Brevard as a counselor in 1969 while he was a student at the University of Missouri-Columbia. A fine bassoonist, he has been with the Music Center Orchestra since that time and has assumed other duties as resident counselor for men at the Center. Following his studies, he joined the faculty of Brandon University in Manitoba, Canada where he has been active as a performer, director of various Collegia, and currently as conductor of the Provincial Workshop Band. Mr. Mendenhall will conduct the Concert Band this season and will continue as bassoonist with the Music Center Orchestra.

JAMIE HAFNER joined the faculty of the Music Center in 1971 as tubist, a position he still occupies. A native of Brunswick, Georgia, he did his undergraduate and graduate work at the University of Cincinnati. Following a stint with the West Point Band, he directed bands in his hometown and is presently on the faculty of the University of Toledo where he also directs the band. Mr. Hafner will be conductor of the Wind Ensemble this year and will continue as principal tubist with the Music Center Orchestra.



RUGGIERO RICCI has been acclaimed for more than four decades as one of the giants of the concert stage. His fantastic technique and superb musicianship have always astounded critics and audiences. His most recent recitals of music from 19th century virtuosos have brought raves in Europe and America. Mr. Ricci is playing a benefit at Brevard this year in honor of his friend and colleague Benno Rabinoff in whose memory a special endowed scholarship has been established at the Center. Many young violinists will be aided in the future through the generosity of Mr. Ricci and will be living memorials to our dear friend Benno Rabinoff.

JAMES HAWTHORNE joins the artist-faculty of the Center for the first time after a fantastically busy career as a singer and actor. He appeared on Broadway in five different productions, in over 30 leading roles in major summer and provincial theatres, on such television shows as Omnibus and Voice of Firestone, and with opera companies such as Sadlers Wells and New York City Opera. Add to this a busy concert career with great orchestras and a number of directorial stints in opera and theatre, and Brevard welcomes a versatile, experienced artist who will appear both in our productions and as a director.



GARY TOWLEN appeared at Brevard some years ago as a guest artist and joins us this year as a soloist and member of the artist-faculty. A native of New York, he graduated from Columbia and Juilliard and immediately began a concertizing career which took him on seven European tours and won for him a number of important prizes and recognitions. In recent years, Mr. Towlen has been an affiliate artist in Wisconsin and more recently Musician-in-residence in North Carolina under a grant by the North Carolina Arts Council. He is particularly noted for his knowledge and extraordinary presentations of American music. He is a virtuoso performer in every sense of the term.

JANICE JANIEC has appeared in concert and opera at Brevard a number of times. Her leading roles in "My Fair Lady", "Sound of Music" and "Music Man" are particularly memorable. Her singing career encompasses theater, oratorio, recital work, and appearances with orchestras. She is a Lecturer in Vocal Pedagogy at Converse College at the present time.



PERRY DANIELS, a Brevard alumnus, returns for his eleventh season on the faculty of the Music Center. Daniels has had wide experience in oratorio and concert, and sang with the Amato Opera Theatre in New York and the Civic Opera Association in Dubuque, Iowa. He has studied and taught at a number of institutions and holds a Doctorate in Musical Arts from the University of Michigan. Daniels is presently on the faculty of the School of Music at Converse College.

JOAN YARBROUGH and ROBERT COWAN return to Brevard for the eighth year as performers and teachers. As a young husband and wife piano team, they have attracted international attention for their virtuosity and artistry. Their studies have included training at some of the greatest institutions in the world and with noted teachers. Their performances have inspired a number of fine composers to write compositions specifically for them.



EDWARD VITO is a special favorite of Brevard audiences. Presently on the faculty of the University of Miami and solo harpist with the Miami Philharmonic, he was for many years associated with NBC and the great Arturo Toscanini. His many appearances, recordings, and honors bear witness to his being one of the world's premier harpists.

GIANNA ROLANDI, an alumna of whom Brevard is justifiably proud, made her debut at the New York City Opera this past year to great critical acclaim. She returns to Brevard after singing the summer season at Central City. Now under professional management, she is increasingly in demand by opera companies around the country. Her many awards, grants, and scholarships speak well for her excellent talent, training, and stage abilities. We are proud to claim her as one of ours!



JEROME HINES has been a member of the Met since 1946 and few singers can match the number and breadth of roles which he has portrayed to international acclaim. His appearances in musical comedy, on recordings, and the media have earned him a place as one of the singing world's superstars. A talented composer and mathematician, he has had his works in both areas published or performed. His performance of music from "Boris Godounov" at Brevard recaptures some of the triumphant moments of his resounding successes in this role in Russia and America. We are honored to welcome Jerome Hines back to Brevard.



WILLIAM McDONALD returns as a member of our Artist-Faculty. Young in years but an old favorite of Brevard audiences, his magnificent lyric tenor voice has been heard in numerous opera houses and concert halls in this country and abroad. He has been an affiliate artist with the Houston Opera Company and appeared in a heralded role with Beverly Sills in "Daughter of the Regiment" on ETV stations around the country. His career is indeed a bright one.



JOHN ALEXANDER returns to Brevard in answer to innumerable requests after his last triumph on our stage in 1974. An American born and trained singer, he joined the Met in 1961 after a number of years with the New York City Opera and guest appearances with many other companies. This was followed by debuts in the great opera halls of Europe, including Covent Garden and the Vienna State Opera. His appearances and recordings with Joan Sutherland and others have been acclaimed by critics everywhere. We are proud that John Alexander appeared with the Brevard Opera Workshop in the early days of its existence in "Traviata", and we welcome a marvelous singer and a good friend.



DELLO JOIO
(1913-)

A distinguished American composer with many awards bestowed upon him, including the Pulitzer Prize for music. Studied with the noted composer Hindemith. Adapted antique forms of music to modern techniques and idioms as in his well known "Ricerare" for piano and orchestra. Composed music for various instruments with full or chamber orchestras and sonatas, nocturnes and preludes for piano.

WILLIAM WALKER appears at Brevard for the first time in a much overdue engagement. A native Texan, he made his Met debut in 1962 after winning the Met Auditions and has sung an amazing range of roles with that company and many others. His appearances on Broadway, in recital, and on television on the Johnny Carson Show have made him well-known to millions. But most importantly, he is a genuine artist and a magnificent baritone who honors our list of distinguished singers presented over the years.



THE AMERICAN CHAMBER BALLET has grown in just a few short seasons into one of the most popular young troupes performing in the country. Under the direction of Joel Benjamin, the fifteen dancers in the company have had nearly 100 performances this past season and have brought a new dimension to the dance scene as a chamber group devoted to the classical idiom. Though ballet is not regular fare at Brevard, we are particularly pleased to present this young group as a special during the Bicentennial year.

THE UPPER ECHELON QUARTET has been heard twice at Brevard during Pops Concert Barbershoppers nights. Formed in 1972 to play the barber-shoppers in a Spartanburg production of "Music Man", the group has won various barber-shop competitions and has appeared before numerous civic clubs, massed audiences, and in concert. Though each of the members is employed fulltime outside the music business, they are certainly "professional" in their singing as they will prove once again in our production of "Music Man".



SHARON KAY EDMON appears at Brevard as a winner in 1975 of the Young Artist Competition of the National Federation of Music Clubs. Trained at the University of Oklahoma, she has also studied and coached with a long list of superb artists and teachers. Her performances have taken her throughout the United States and Europe in opera, concert, and with USO tours, and her appearances with symphony orchestras are increasing annually. Again, the National Federation can be proud of sponsoring a rising young talent of great promise and acclaim.

GRANT JOHANNESSEN made his New York debut in 1944 and has since harvested enormous critical acclaim on five continents. He has played with most if not all of the great orchestras of the world and was hailed in the Soviet Union as few pianists before or since. In addition to his busy concert career, recording dates and joint concerts with his cellist wife Zara Nelsova, he is head of the Cleveland Institute of Music. A frequent visitor to Brevard, he has proven himself to be a most congenial and favorite star to his many friends and the students of the Center.



THE BACH ARIA GROUP, organized by director William H. Scheide in 1946, has achieved an international reputation through concerts, recordings, radio, television, and films. The members of the Group are all world famous instrumental and vocal soloists in their own right who have joined to perform arias and duets from the cantatas of Johann Sebastian Bach, a repertoire which is not as well known as it should be. Mr. Scheide is a graduate of Princeton and Columbia and has served for many years on the faculty at Cornell. Brevard is honored to welcome this unique and prestigious group to its series.



BERNSTEIN
(1918-)

In 1943, was catapulted into the limelight when he substituted for another conductor. Acclaimed for his dramatic conducting style, he has appeared with outstanding success with most of the major orchestras. Has received awards for his symphonies and written enormously popular Broadway show scores, and the opera "Trouble in Tahiti." A vibrant personality, he has vastly increased the prestige of music and its appreciation among all levels and ages of Americans.

JEANNE PILAND is a native of North Carolina and is making her first major engagement in her home state at Brevard. Now in her third year with the New York City Opera, she has done starring roles with St. Paul, Cincinnati, Chautauqua, Kentucky, Colorado, and other regional companies. Just prior to her Brevard engagement, she will have sung the title role of "Joan of Arc" by Tchaikovsky in its American premiere. The raves of critics predict a fine, long career for this Tarheel.



JEANETTE LOMBARD, perhaps known to Brevard audiences better as Jeanette Pecorello or Mrs. Talley-Schmidt, returns to the Music Center after too-long a time. After studies in Philadelphia and a debut there as Carmen, Miss Lombard studied in Europe under a Fulbright scholarship. Her fine work won her a renewal of the grant as well as operatic and lieder appearances in Italy and Germany. A versatile artist, her operatic roles are many and varied, and Brevard audiences recall her appearances in oratorio during previous festivals. Welcome back to a fine artist.

EUGENE TALLEY-SCHMIDT is a native of Rome, Georgia, a community which has given Brevard many talented musicians over the years. He made his operatic debut in San Diego while serving in the Navy. After several years of study in America, he studied and performed throughout Europe. He has done "Trovatore" more than 100 times. Returning to America, Talley-Schmidt joined the faculty at Florida State University from which base he has appeared in concert, oratorio, opera, and in recording sessions throughout the country. As is his wife, he is a familiar artist at Brevard and we welcome him back for his first full operatic role at the Center.



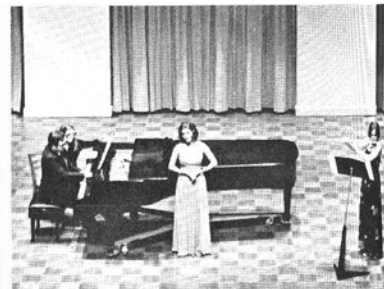
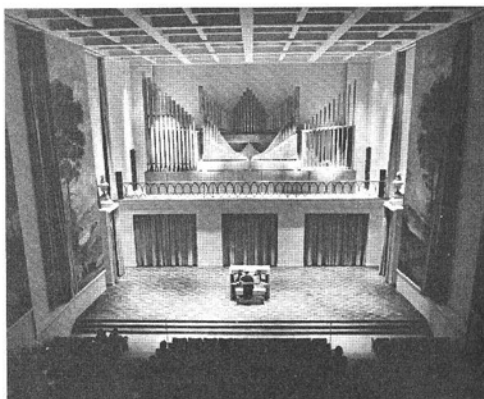
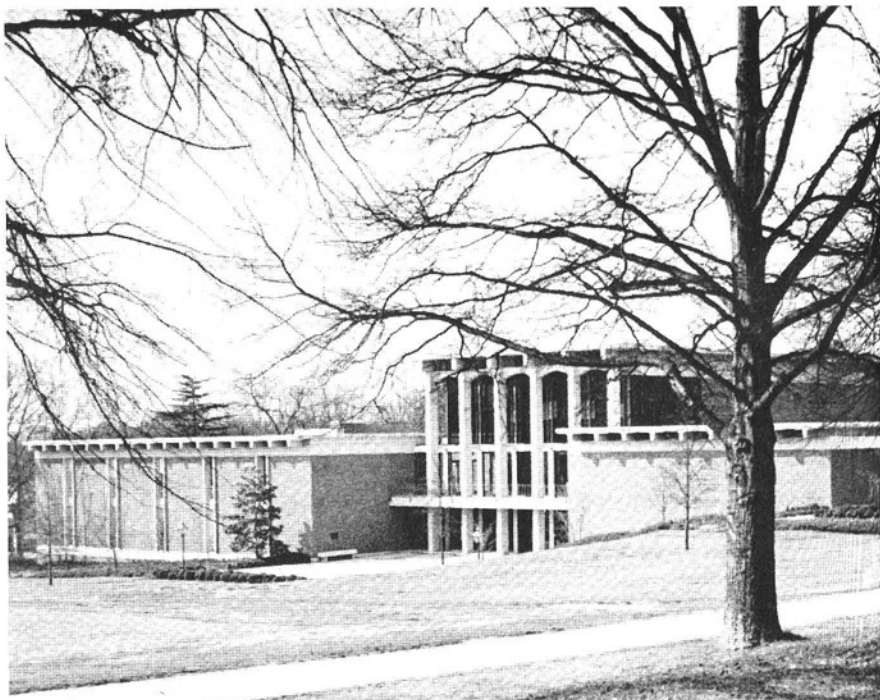
LEON BATES is a native of Philadelphia and is being hailed as one of the fine young artists of today. He has won a number of contests, one of the earliest being a debut with the Philadelphia Orchestra with which he has appeared a number of times. He recently came to the attention of audiences in the Southeast when he substituted at the last minute in a date with the Atlanta Symphony and created a sensation at his performances and in the press. He has been termed "a star for the seventies". The Music Center hopes to play a part in the early career of another great American artist.

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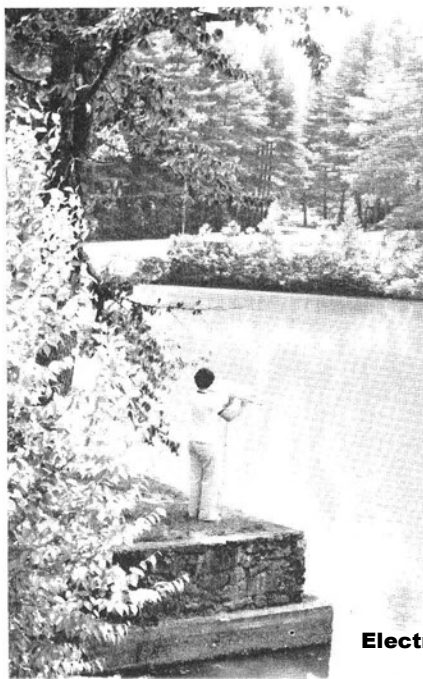
The Converse College School of Music enjoys an 87-year heritage of distinguished teaching, inspired performances, and leadership in the arts.

But tradition is significant only when it is the foundation for strength in the present and promise for the future. These qualities in today's Converse come from many sources. An actively concertising artist-faculty, nationally recognized operatic and instrumental groups, and major Festivals of Music are a few of them. A new Fine Arts Center, and affiliation with the Brevard Music Center, the major summer music festival in the South, indicate a constant striving toward idealistic goals for the future.

At Converse there exists the realization that tomorrow is here, but only as a prelude to many more tomorrows. The Converse College School of Music welcomes its challenge.



CONVERSE COLLEGE / SCHOOL of MUSIC and the BREVARD MUSIC CENTER



Since 1964 the Brevard Music Center has been affiliated with Converse College of Spartanburg, South Carolina. Through its School of Music, Converse College offers academic accreditation for college-level courses at the Music Center. Under an agreement of affiliation adopted three years ago, the Music Center receives accreditation as well as artistic direction from Converse.

Although totally separate institutions with their own charters and governing boards, Brevard and Converse join in the common goal of serving the talented youth of the world through extraordinary programs of education and performance in the arts.



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References furnished on request



Aspen Music School and
Festival
Burt Bacharach
Antonio Barbosa
David Bar-Illan
Berkshire Music Center
and Festival
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Foundation
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati Symphony
Orchestra
Aaron Copland
Jeanne-Marie Darré
Denver Symphony Orchestra
Peter Duchin

Ferrante and Teicher
Arthur Fiedler
Sidney Foster
Erroll Garner
John Green
Hollywood Bowl
Dick Hyman
Interlochen Arts Academy
and National Music Camp
José Iturbi
Byron Janis
Tedd Joselson
Kansas City Philharmonic
Orchestra
Liberace
Los Angeles Philharmonic
Orchestra
Zubin Mehta
Miami Beach Symphony
Orchestra

Milwaukee Symphony
Orchestra
Eugene Ormandy
Seiji Ozawa
Oscar Peterson
Philadelphia Orchestra
André Previn
Ravinia Festival
Sacramento Symphony
Orchestra
St. Louis Philharmonic
Thomas Schippers
Gunther Schuller
George Shearing
Georg Solti
Claudette Sorel
Michael Tilson Thomas
Lawrence Welk
Whittemore and Lowe
Earl Wild

Baldwin