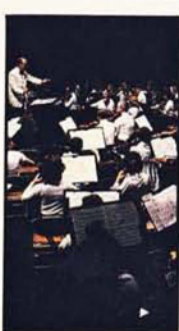


# Brevard Music Center '83 Festival



ARTISTIC DIRECTOR, *Henry Janiec*



# Making the mountains of North Carolina home



## MOUNTAIN CHURCH

A drive down almost any small mountain road in North Carolina usually leads to a community church similar to this one. Transylvania County has over 50 churches.



## ECUSTA PAPER & FILM GROUP

PISGAH FOREST  
NORTH CAROLINA



# Brevard Music Center 83 Festival

**47th Season**

**July 1 — August 14**

**HENRY JANIEC, *Director***

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

*"The Summer Music Center of the South"*



As a matter of policy, the Brevard Music Center does not discriminate on the basis of race, color, creed, national origin, sex, age or individual handicap in the recruitment and admission of students, the recruitment and employment of faculty and staff, or the operation of any of its programs and activities.

P. O. Box 592 • Brevard, N. C. 28712 • Telephone 704/884-2011





STATE OF NORTH CAROLINA  
OFFICE OF THE GOVERNOR  
RALEIGH 27611

JAMES B. HUNT, JR.  
GOVERNOR

Dear Friends:

On behalf of the people of North Carolina, it is my great pleasure to welcome you to Brevard for the 47th season of the Brevard Music Center.

North Carolina is the State of the Arts, and music is a vital and indispensable part of the culture of our State. We are very proud of the achievements of the Brevard Music Center during its 47-year history and are grateful for the outstanding services which it provides the people of North Carolina, and indeed the nation. My personal experiences while visiting the Center have been richly rewarding.

Regretfully, adequate funds are not presently available from State and Federal governments for the Arts and Education. Therefore, tax-deductible contributions from individuals and corporations are now even more vital to the perpetuation of the Brevard Music Center. By attending these concerts and giving your generous support to the Music Center's Educational and Performance Programs, you will be playing an important role in the fulfillment of its "Great Expectations for the Fifth Decade" from which we all will greatly benefit.

With best wishes for a most enjoyable season.

Sincerely,

A large, stylized handwritten signature in black ink, which appears to read "Jim Hunt".



(Governor James B. Hunt, Jr.  
is Honorary Chairman of the  
National Board of Advisors of  
Brevard Music Center.)



# Brevard Music Center

1936 — 1983

Educational institutions often define their mission as a Search for Excellence. The Brevard Music Center began its quest forty-seven years ago.

The Center was born in 1936, the idea having been conceived seven years earlier by 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, North Carolina.

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.

Like most other institutions, the Music Center has grown in many new areas, developed innovative programs and techniques, and built a constituency and a reputation. It has matured as an honored and effective instrument in the young musician's quest to "dream the impossible dream."

Over forty-five years of continuous promotion of the

artist, and constant encouragement and guidance of artistic talent give the Brevard Music Center justifiable satisfaction.

Thousands of young musicians have received an indispensable part of their training at the Center. For many other students, music has become an important part of their lives as an avocation. And hundreds of thousands have enjoyed the music-making as audiences.

The Search for Excellence cannot be compromised. There is no "passing grade of 70" in a musical performance since the other thirty percent which is incorrect will in fact make the composition quite different or even unrecognizable. The Brevard Music Center continues to fulfill basic needs: the need for artists to express themselves, and the need for all humanity to find fulfillment through the creation and re-creation of man's highest dreams as expressed in music.

## 1983 EDUCATIONAL CURRICULA

### TRANSYLVANIA MUSIC CAMP

Brevard Music Center  
Orchestra  
Transylvania Symphony  
Transylvania Youth Orchestra  
Wind Ensemble  
Symphonic Band  
Transylvania Chorus  
Chamber Choir  
Opera Workshop  
Music Theory  
Stage Craft  
Chamber Music  
Improvisation  
Private Lessons  
Master Classes  
Residencies by Guest Teachers

### ADVANCED DIVISION Transylvania Music Camp Curriculum

Composition  
Counterpoint  
Orchestration  
Form and Analysis  
Music History and  
Appreciation Survey  
Opera Workshop  
Private Lessons

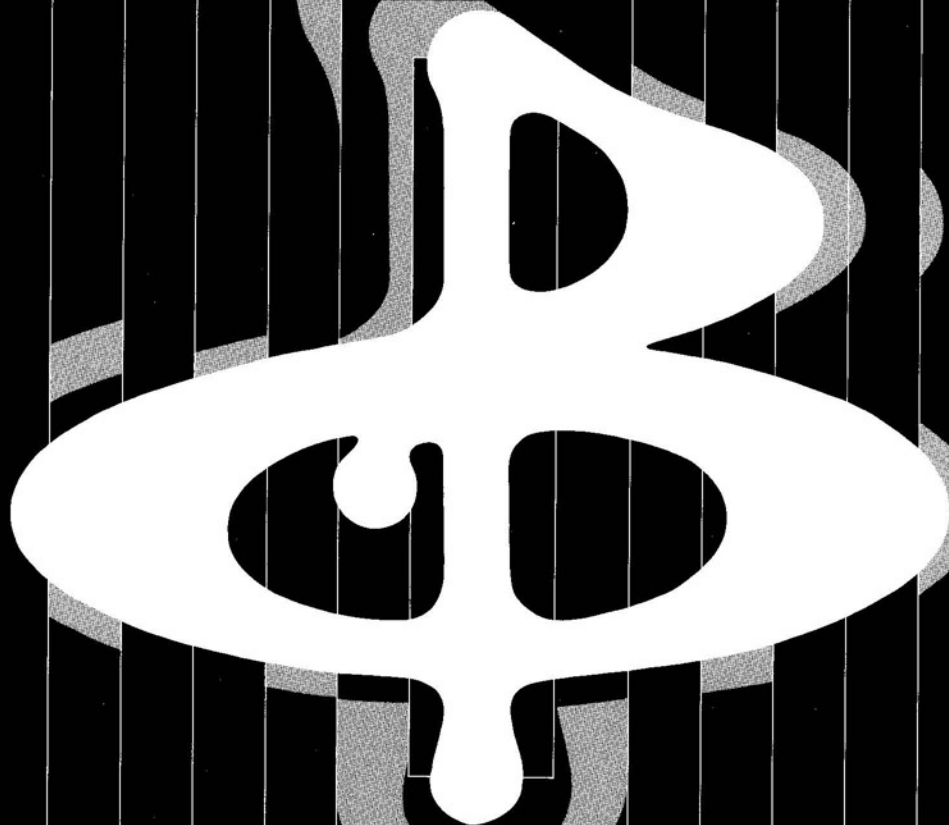
### DIVISION OF SPECIAL STUDIES

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





FLORIDA  
STATE  
UNIVERSITY



SCHOOL  
OF  
MUSIC

1982 - 83

WRITE FOR INFORMATION: THE FLORIDA STATE UNIVERSITY, SCHOOL OF MUSIC, TALLAHASSEE, FL 32306



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Director



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Coordinator of  
Educational Programs



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WANDA H. CROWL  
Assistant Director of  
Development



JAMES F. MOLONEY  
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Business Manager



WILLIAM G. BOGGS, JR.  
Facilities Manager

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John R. McCrae / *Chairman, College Level Studies*

Alex Beasley / *Security*

William Gray / *Dean of Men*

Sharen Hafner / *Secretary to Registrar*

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Susan Post / *Photographer*

Oliver Roosevelt / *Librarian*

Shirley Swaim / *Public Relations, Assistant Hostess*

Eugene Taliaferro-Jones / *Supervisor, Auditorium and Work Scholarship Program*

Mary Ellen Temple / *Receptionist*

John Volland / *News Writer*

Jean Woodbury / *Public Relations, Hostess*

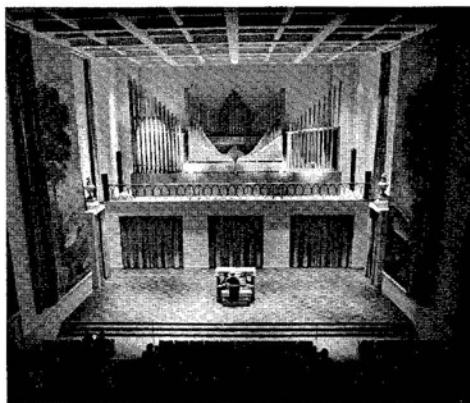
Frieda Woodruff / *Public Information Office Secretary*



# CONVERSE COLLEGE

School of Music  
Spartanburg, South Carolina

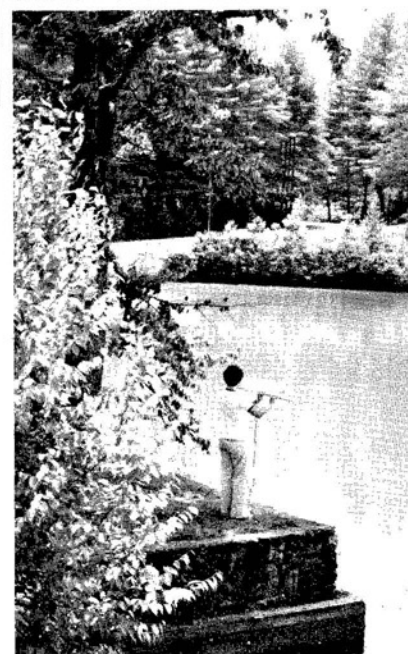
*A tradition  
of excellence  
since 1889.*



## CONVERSE and BREVARD

Since 1964 the Brevard Music Center has been affiliated with Converse through the School of Music. Converse College accredits college-level music courses offered at the Music Center.

Two separate institutions with individual charters and governing boards, Brevard and Converse join in the common goal of serving talented youth through extraordinary programs of education and performance in the arts.





# "Great Expectations For Our Fifth Decade" ...

After more than forty years of achievement the Brevard Music Center is into its fifth decade with "Great Expectations." This important development campaign, inaugurated by the Board of Trustees of the Center, is essential to insure that adequate funds and facilities are available to enable Brevard Music Center to continue offering young student-artists and the general public the finest in music education and performances.

The goal for our "Great Expectations Campaign" is to raise at least \$5,550,000 by 1986. These funds will provide the basic needs for Capital Improvements, Endowment, Operational Costs and Scholarships necessary to perpetuate a great Brevard Music Center.

The achievements of the past would have been impossible without the support and tax-deductible contributions from the Center's many friends to whom we are sincerely grateful. Our "Great Expectations" can be attained through this continued support and by increasing our constituency of contributors among individuals, businesses, foundations, and governmental and civic organizations. Their special gifts, grants and bequests, and their participation in the "BREVARD ANNUAL GIVING CAMPAIGN" can assure the success of "Our Great Expectations."

The Music Center is grateful to have received recognition and substantial grants from a number of major Foundations. The support received from these distinguished philanthropic organizations reflects an awareness that the Brevard Music Center is an important national resource for Music Education and Performance and is destined for "Great Expectations."

## HENRY JANIEC, Director

Henry Janiec, Artistic Director of the Brevard Music Center since December of 1964, has served through the years as principal conductor of the Brevard Music Center Orchestra and the Opera Workshop, and has done "guest" appearances with all of the other performing groups of the Center.

In addition to his duties as Artistic Director in which he is charged with the direction of the educational and performance programs of the Center, he also serves as principal administrative officer of the institution.

A native of New Jersey and trained at the Oberlin Conservatory, Janiec joined the faculty of the School of Music at Converse College in 1952, and was appointed Dean in 1967.

Janiec has been principal conductor or music director of the Spartanburg Symphony Orchestra, the Charlotte Symphony, the Charlotte Opera Association, the Converse College Opera Workshop, and a number of community theatre groups, chamber orchestras, and school groups. 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. For two years he studied and conducted at Tanglewood.

Janiec has had wide experience as pianist, accompanist, and guest conductor. In his work with young musicians, he has conducted All-State orchestras in most of the southeastern states. He has also worked as performer, commentator, and writer on radio and television, including the national radio series Music From Brevard, Voice of America, Radio Free Europe, and other network and local shows.



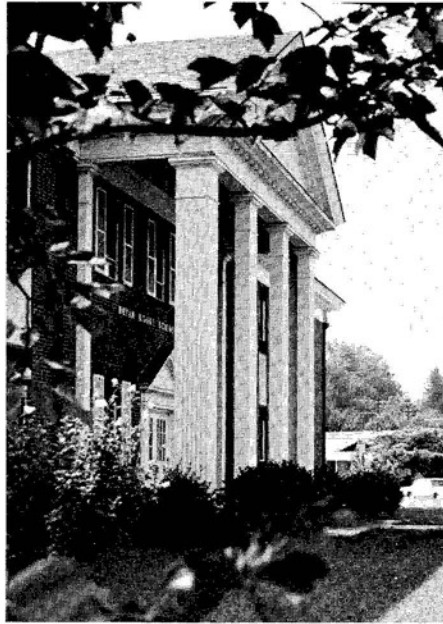
Janiec is a member of Pi Kappa Lambda, national patron of Delta Omicron, life member of the National Federation of Music Clubs, and holds membership in many professional societies in music. He has served on the South Carolina Arts Commission, its Music Advisory Panel, and the South Carolina Arts Foundation. In 1969, he received the honorary degree of Doctor of Humane Letters from Wofford College, and in 1971 a Presidential Citation from the National Federation of Music Clubs. He has been Program Director of the Music Foundation of Spartanburg since 1967 and has been honored by many groups for his activities as a musician and teacher.





# A Distinctive Tradition . . .

*The modern, well-equipped  
Bryan Moore Science  
Building.*



*Holiday performances are an  
important part of the musical  
tradition at Brevard College.*



*The Barn Theater, noted  
for outstanding drama  
productions.*



Since 1853 BREVARD COLLEGE, through its predecessors (Brevard Institute, Weaver and Rutherford Colleges), has had a significant impact on education in North Carolina and the Southeast.

Physicians, attorneys, churchmen/women, businessmen/women, legislators, authors, educators and countless contributing citizens have begun their educational careers at Brevard.

Today the tradition is continued in its most successful form. Brevard enjoys a capacity enrollment (750) of students drawn from almost half the states and several countries. Academic and performing scholarships help to attract top high school graduates to fully accredited academic and fine arts curricula of exceptional quality. Brevard is one of 17 two-year schools nationally and one of three in the Southeast to receive accreditation from the National Association of Schools of Music. A nationally recognized intercollegiate athletic program and widely diversified student activities complete the comprehensive total program.

And tomorrow is as bright. The list of fine colleges and universities chosen by Brevard graduates to complete their baccalaureate studies is truly impressive. The university-parallel curriculum works.

A rich, meaningful history — a bright, promising future.

## . . . BREVARD COLLEGE

BREVARD, NORTH CAROLINA

CAMPUS TOURS AVAILABLE DAILY, 8:30 a.m. - 4:30 MONDAY - FRIDAY  
CONTACT: OFFICE OF ADMISSIONS, 704/883-8292  
ON WEEKENDS BY APPOINTMENT



## ARTIST FACULTY

### CONDUCTORS

Henry Janiec, *Converse College*  
David Becker, *University of Miami*  
Robert Gerle, *University of Maryland*  
Jamie Hafner, *University of Toledo*  
Jackson Parkhurst, *North Carolina Symphony*  
William Pharris, *Columbus, GA Schools*  
Mary Nell Saunders, *Charlotte Oratorio Singers*  
Ward Woodbury, *Rollins College*

### VIOLIN

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Daniel Boda, *Furman University*  
Thomas Joiner, *Florida State University*  
Won-Mo Kim, *University of Georgia*  
Mario Mancinelli, *Millikin University*  
Laurie Melting, *River Grove, IL*  
Marvin Mutchnik, *Eastern Washington University*  
Carol Williams Roosevelt, *Fairforest, SC*

### VIOLA

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Patricia Batcher, *Greenville Cty., SC Schools*  
Roy Bennett, *Auburn University*  
Susan Wilson, *Phoenix Symphony*

### CELLO

Hans Schmettau, *Converse College*  
Ann Cohen, *New Orleans Symphony*  
Carlton McCreery, *Lawrence University*

### BASS

Pamela Andrews, *Florida State University*  
Daniel Swaim, *Arizona State University*

### FLUTE

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Susan Kristensen, *Royal Danish Orchestra*

### OBOE

Eugene Chieffo, *University of Redlands*  
George Riordan, *Florida State University*

### CLARINET

Steven Cohen, *New Orleans Symphony*  
Virginia Tillotson, *Brevard College*  
William Pharris, *Columbus, GA Schools*

### BASSOON

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Dorothy Bennett, *Auburn, AL*

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Frederick Baker, *Grand Rapids Symphony*

### TROMBONE

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Roy Pickering, *University of Central Florida*

### TUBA

Jamie Hafner, *University of Toledo*

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Marilyn Neeley, *University of Maryland*  
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Anthony Sirianni, *North Texas State University*  
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### VOICE

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William McDonald, *Falls Church, Virginia*  
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Roy Bennett, *Auburn University*  
Lera Borden, *Converse College*  
Mary Nell Saunders, *Charlotte Oratorio Singers*  
Gene Taliaferro-Jones, *Wake Cty., NC Schools*

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### TEACHING ASSISTANTS

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*University of Georgia Symphony*  
Elizabeth Gray, *Viola*  
*Boston Conservatory Orchestra*  
Lewis Kirk, *Bassoon*  
*Städtisches Orchestra, Germany*  
Rita Landrum, *Theory*  
*Greenville, South Carolina*  
Kit Neil, *Violin*  
*Wichita University Symphony*  
Valerie Rodgers, *Violin*  
*Florida Gulf Coast Symphony*  
Lynn Rubier, *Violin*  
*Spartanburg Symphony; Asheville Symphony*  
Kregg Stovner, *Viola*  
*Waukesha Symphony*

### BREVARD OPERA WORKSHOP

*Producer-Director* - John Richards McCrae  
*Stage Director* - Arvid Knutsen  
*Conductors* - Henry Janiec  
Ward Woodbury  
*Designer* - Paul Sweeney  
*Choreographer* - Barbara Ferguson  
*Coaches* - Mildred Ragis  
Patricia McKewen  
*Chorus Master* - Ward Woodbury  
*Stage Manager* - Paolo de Maria  
*Technical Director* - H. Tim Irish  
*Assistant to Designer for Lighting* - Teresa Atkinson  
*Sound Engineer* - William G. Boggs, Jr.  
*Costume Director* - Cynthia Brummett  
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*Scenic Artist* - William Marlin Johnson  
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Mr. Stanley P. Whitcomb, Jr.

**SPECIAL THANKS** to our many friends who have purchased season tickets for the 1983 concert season. We hope you will renew your season ticket subscription for the 1984 season. You realize a major saving and are assured of keeping your same seat location, or possibly improving it, since season ticket holders are given preference in seat location. Order forms will be available at the Box Office in early August. If you are not now a season ticket holder but are interested in receiving season ticket information, please complete the form or inquire at the Box Office.





## *To Our Audiences...*

ROBERT M. WOOD  
Chairman, BMC Board of Trustees

### WELCOME!

We are convinced that your presence at a Brevard Music Center performance distinguishes you as being among that growing number of citizens who appreciate and enjoy the manifold benefits that great music and high quality performance disciplines bestow upon our students, our audiences, and our society in general. We welcome you, not just as ticket buyers, but as vital participants in the performances and in the educational processes that are at the heart of everything that takes place at Brevard Music Center. We hope you'll come back again and again!

Perhaps we flatter ourselves, as with Brevard Music Center's "Salute to the Met" this year, in believing that we are a prime talent and audience resource for some of the finest musical organizations of our Century and our World. In many ways, as you will observe, this is where interests are sharpened, talents are developed, and musical intellectual tastes are formed. This is also a place where young students may discover graciously, for themselves, that they may **not** wish to pursue a lifetime career in the performing arts, as when they observe first-hand the superior talents of another youthful competitor in the same discipline, or they find some other more lucrative occupation. But whatever career they select, their training here will help them lead fuller lives and become significant contributors to the cultural well-being of their respective communities.

Brevard Music Center strives to meet the highest standards of excellence in everything that takes place here. Confident that you will thoroughly **enjoy** what you see and hear, and that you will agree with us that the competitive disciplines of the Brevard Educational Experience help keep our society alive and sensitive, I hope you will become and remain regular contributors and benefactors to this unique effort. We **need** your continuing support, and are heartily grateful for it. Many of those who have become regular substantial contributors consider this among the best and most satisfying investments they could possibly make.

We are proud to announce that  
**The Mannes  
College of Music**  
will occupy splendid new quarters  
on Manhattan's west side in 1984.

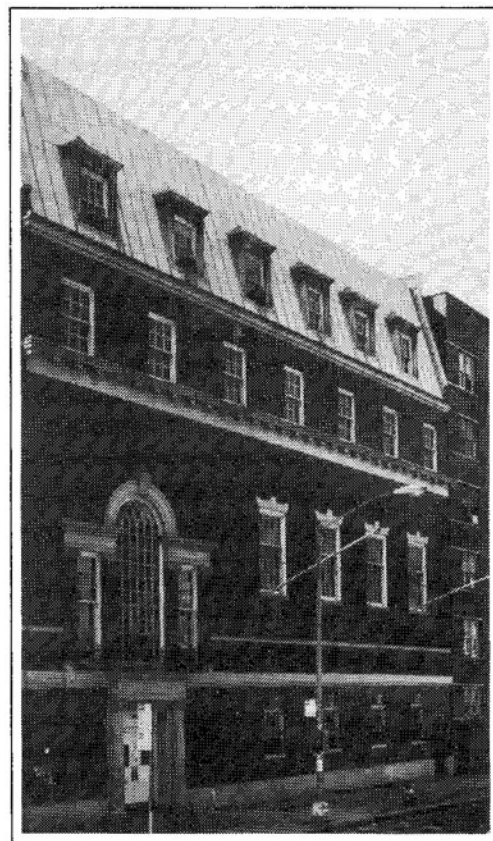
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*Mannes students  
will enjoy:*

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*the only dormitory for  
conservatory students  
in New York City.*

■  
*a location in the heart  
of New York's music  
community—walking  
distance to Lincoln Center.*

■  
*one of the finest  
conservatory faculties  
in the world.*



---

**FOR INFORMATION**

Write or call Ms. Diane Newman, Director of Admissions  
The Mannes College of Music  
157 East 74th Street, New York, N.Y. 10021  
212-737-0700.



**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 assistance 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 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 the North Carolina State Arts Council and other institutions listed herein.



## FLORIDA

John Hoffmann  
Alisa McDonald

## GEORGIA

Heather Bentley  
Stephanie Stanhope  
James Sudderth  
Jodi Wallace

## NORTH CAROLINA

Quinton Ellison  
Haley Haynes  
Elizabeth Merrill  
Shawn Nance  
Lewis Roberson

## SOUTH CAROLINA

Keith McIver  
Kenneth McIver

## WISCONSIN

Ray Ostwald



**THE REPERTORY TRAINING PROGRAM** is 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 in 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.

Susan Bennett  
*University of Georgia Symphony*  
Elizabeth Gray  
*Boston Conservatory Orchestra*  
Christoph Jones  
*North Carolina Symphony*  
Jinwon Kim  
*Savannah Symphony*  
Lewis Kirk  
*Städtisches Orchestra, Germany*  
Kit Neil  
*Wichita University Symphony*  
Valerie Rodgers  
*Florida Gulf Coast Symphony*  
Lynn Rubier  
*Spartanburg Symphony;*  
*Asheville Symphony*  
Paula Simpson  
*Oklahoma Symphony*  
Kregg Stovner  
*Waukesha Symphony*  
Lesley Straley  
*Windham Orchestra*  
Joseph Trunk  
*Palm Beach Symphony*

# Arizona State University

## College of Fine Arts

### School of Music

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COLLEGE OF FINE ARTS  
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SCHOOL OF MUSIC  
George Umberson

**ASSISTANT DIRECTOR**  
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Jacquelyn Boswell  
William English  
David Stocker  
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**MUSIC THERAPY**  
Barbara Crowe

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Robert Clark

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John Metz

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Phyllis Skoldberg  
Frank Spinosa

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William Magers  
\*Gabriel Gruber

**Cello**  
Takayori Atsumi

**Double Bass**  
Daniel Swaim

**Guitar**  
Frank Koonce

**WOODWINDS**  
**Flute**  
Eric Hoover  
\*Jose Corral

**Oboe**  
Frank Stalzer

**Bassoon**  
Jack Rausch

**Clarinet**  
Ronald de Kant

**Saxophone**  
Joseph Wytko

**BRASS INSTRUMENTS**  
**Trumpet**  
David Hickman

\*Faculty Associates



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School of Music  
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Tempe, Arizona 85287

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Jerry Doan  
Warren Hoffer  
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**OPERA**  
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Kenneth Seipp  
Keith Shaw  
Brian Hall

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During the annual summer meeting of BMC Trustees at Brevard in 1981, a special joint session was held of Trustees and prominent friends and supporters of the Music Center. The interest and response manifested at this meeting resulted in the establishment of BMC's National Board of Advisors.

The main purposes of the NBA are to act as a recommending body to the Trustees and Administration of the Center, to assist in generating avenues of financial support, and to inform the broadest possible national constituency of the aims and activities of Brevard Music Center.

The Music Center is privileged to have the Governor of North Carolina, James B. Hunt, Jr., serve as Honorary Chairman. Listed below are other distinguished persons from across the nation who have accepted membership. This organization provides a new breadth in the development and future of the Music Center. A special NBA and BMC Trustees Meeting will be held at Brevard the weekend of August 5-7, during the 1983 Season.

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We wish to express our sincere and deep appreciation to all of our patrons whose generous donations have made possible not only this 1983 season, but which also support the fulfillment of our "Great Expectations for our Fifth Decade." Those contributors whose names do not appear because of printer's deadline of May 31, 1983 will be acknowledged in our 1984 Souvenir Program Book along with, we trust, many additional new friends of Brevard Music Center.



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## *Composer-in-Residence Program*

MARTIN MAILMAN  
Composer-In-Residence, 1983

Dr. Martin Mailman, head of compositional studies at North Texas State University at Denton, Texas, has been appointed to the post of Composer-in-Residence for the 1983 Season. The Brevard Music Center is honored to have Dr. Mailman, a distinguished American composer, conductor, and musician.

Dr. Mailman has published a wide variety of music, with major works for orchestra, symphonic band, opera, chorus, and solo works, in addition to television and film scores. A number of the compositions are scheduled for performance by the BMC Orchestra and other BMC performing organizations. Three lectures, open to the public without admission charge, include: "Exploring Creativity: Musical Elements"; "Exploring Creativity: Improvisation", and "Exploring Creativity: Other Cultures/Other Arts".

In 1959, Dr. Mailman was selected as a Ford Foundation Composer, participating in the prestigious Young Composers Project for three years. In addition to other numerous awards, he has received many commissions for new music. Among those was the Phi Mu Alpha Sinfonia Foundation commission for a piece to celebrate the National Music Camp's 50th Anniversary.

Dr. Mailman received undergraduate and graduate degrees from the Eastman School of Music, where he studied with Howard Hanson and Wayne Barlow.

The Composer-in-Residence Program is made possible by an endowment created by Mu Phi Epsilon, a national music fraternity. The purpose of the endowment is to make available the talents of prominent American composers to BMC students and audiences. Established in 1978, the honored position has been occupied by Elie Siegmeister, Ulysses Kay, Leo Smit, Robert Ward and Wayne Barlow.

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MRS. DWIGHT D. ROBINSON  
*President*  
National Federation of Music Clubs

The Brevard Music Center is grateful to the National Federation of Music Clubs, and particularly to the states comprising the Southeastern Region, for their encouragement and tangible support through the decades. The Center has received significant scholarship funds from State Federations, local chapters and individual members, making it possible for many talented and deserving students to attend the Music Center. In addition to this important scholarship support, its members have voted to inaugurate and implement a number of special capital improvement projects for the benefit and development of BMC.

In April of 1981, at the Federation's National Biennial Convention in Alabama, a gift of \$10,000 was presented to Brevard Music Center by the South Carolina Federation of Music Clubs, to establish the **Lucile Parish Ward Chair in Opera**, in honor of Mrs. Jack C. Ward of Greenville, South Carolina, a devoted friend of BMC and immediate Past President of the National Federation of Music Clubs. JOHN RICHARDS McCRAE, Producer-Director of BMC's Opera Workshop, continues as designated honoree for the second year.



## COMMONWEALTH of VIRGINIA

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Charles S. Robb  
Governor

### GREETINGS FROM THE GOVERNOR

The Commonwealth of Virginia joins the Virginia Federation of Music Clubs in welcoming the members of the Southeastern Region of National Federation of Music Clubs to the Federation Weekend at Brevard Music Center, 1983.

We join in with the Virginia Federation of Music Clubs theme: "Music - the link between the past and the future" and recognize the vital part we play in sustaining our musical heritage.

Dedication and devotion strengthens that link for our young students and artists. This is most evident in the work carried on at Brevard.

I extend my greetings to you with the hope that you continue your dedicated work.

*Charles S. Robb*





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## The Gina Bachauer Artist Chair

*In 1981, the Postal Authority of the Government of Greece authorized a six million issue of a commemorative memorial stamp in honor of the great Greek pianist, Gina Bachauer. Stamp collectors and admirers of Mme. Bachauer have enjoyed the design and excellent presentation here reproduced.*

The Brevard Music Center has hosted scores of the world's greatest artists. Many of them have left a special mark on the institution and its students through their sincere concern for the education of music's coming generations. No artist had these qualities in fuller measure than did the great Greek pianist, Gina Bachauer.

Gina Bachauer appeared at the Brevard Music Center soon after her arrival in this country and returned regularly through the years. Her performances were always inspired and consummate. Eager to perform with and for Brevard's "children," she would seek out ways to help them, counsel them, teach them. Perhaps the greatest lesson she taught, though she would have been the last person to admit it, was the true humility and generosity which must always accompany great artistry.

Soon after her sudden and untimely passing, Gina Bachauer was memorialized around the world by her many friends and admirers. One of her closest personal friends, Mrs. Carlo Renzulli, better known to many of us as "Josie," envisioned such a memorial at Brevard Music Center. Mrs. Renzulli was in fact introduced to Brevard by Gina Bachauer and her husband, Conductor Alec Sherman. It was soon decided that a particularly fitting tribute would be a program which would directly benefit "the children" of the Music Center. Thus, in 1980 the Gina Bachauer Artist Chair was established.

The ceremonies inaugurating the Gina Bachauer Artist Chair were held at the Music Center in July, 1980. Mr. Sherman, Mrs. Renzulli and her late husband, Carlo, and many distinguished friends and admirers participated, including the great Czech pianist, Rudolf Firkusny who, as guest artist, contributed his fee to the Bachauer Endowment Fund in memory of his friend and fellow artist.

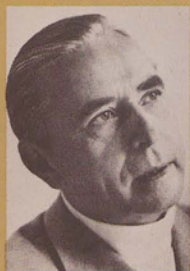
The Gina Bachauer Artist Chair is a restricted endowment fund, the earnings of which have permitted the Music Center to invite internationally noted musicians to extend their stay at Brevard as guest artists, and conduct seminars and master classes for the enrolled students of the Center. The Music Center hopes to be able to broaden further this fruitful interchange as between distinguished artist and student. Your continuing interest and support will make it possible for us to do so.



The first artists sponsored by the Gina Bachauer Artist Chair were Charles Rex, Associate Concertmaster of the New York Philharmonic Orchestra, and his brother, Christopher Rex, Principal Cellist of the Atlanta Symphony. Theirs was followed by a residency of the New York Philharmonic Brass Quintet, and cellist Lorne Munroe; pianist Rudolf Firkusny; violinist Dylana Jenson, and flutist Julius Baker. This year, pianist Jorge Bolet and soprano Victoria de los Angeles will conduct master classes and dialogues with the students of the Music Center.



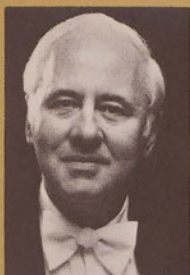
The Brevard Music Center wishes to express its deep appreciation to the following outstanding pianists who have given generously of their time and talent toward the establishment of the Gina Bachauer Artist Chair:



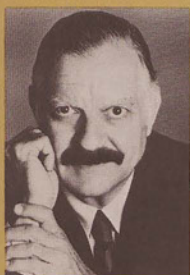
Rudolf Firkusny — 1980



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## BMC MEMORIAL (ENDOWMENT) SCHOLARSHIP FUND

In 1981 the Trustees of Brevard Music Center established this scholarship endowment fund to more effectively memorialize or honor individuals who have had an interest or active participation in the Music Center. Many persons have chosen this fund to institute memorials to friends and family.

The earnings from the aggregate total of this endowment are used annually to award scholarship assistance to talented students. When an individual memorial endowment reaches a total principal of \$5,000 or more, or if the initial gift is \$5,000 or more, this memorial fund will be designated as a separate memorial endowment in perpetuity, identified and acknowledged accordingly.

Brevard Music Center is deeply grateful to the contributors who have established or perpetuated memorials during the past year.

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## BREVARD MUSIC CENTER ASSOCIATION



RALPH C. WILLIAMS  
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The BMC Association, now in its fourth year, was formed to enable interested persons to support the Music Center in many new ways. While our most successful project has been the creation and continued sale of our fine "Cooking in Harmony" cookbook, we have a number of other projects now underway.

During this 1983 season, we expect to move our sales activities from the "blue tent" of prior years into a new Gift Shop on the plaza in front of Whittington-Pfohl Auditorium. Our inventory of gift items has been expanded and we welcome your patronage at our sales location. All profits are used in funding BMC or BMCA projects. We are pleased to say that past proceeds enabled BMCA to make a seed gift of \$5,000 toward the cost of the planned stage area expansion of the Auditorium.

We will continue our sales program, establish a Music Center tour for all active BMCA members and assist in varied public relations and support activities.

We urge all BMC patrons to join our Association. Memberships are \$5 for individuals and \$9 for an entire family. Forms for the 1983 Season are available at our Gift Shop location. All membership fees and contributions are used to expand our programs and our financial support of the Brevard Music Center.

The annual meeting of the Association will be held at the Music Center during the first week of August. New officers for the 1984 Season will be chosen, and a wide variety of future plans will be discussed. Your participation will be most welcome and appreciated.



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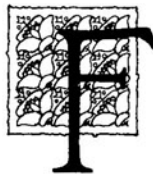
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At the beginning of the opera we learn that Marie, a beautiful girl of 17, has been found as an infant on the battlefield and raised "Daughter of the Regiment" by Sulpice, sergeant of the Twenty-First. Marie is loved by Tonio, a young peasant, who joins the troop in order to gain its consent to marry his girl.

All seems to be going well, when Sulpice happens to meet the Marchioness of Berkenfield and delivers to her a letter which he had discovered addressed to her at the time the baby Marie was found on the battlefield. Marie being the child of a secret marriage to an army captain, far below the Marchioness in rank, the haughty woman does not even choose to acknowledge the marriage. She, therefore, says that Marie is her niece and forbids her marrying Tonio; she must come to live with her in her castle.

But when Marie goes to live in the luxurious surroundings of her supposed aunt, she is unhappy and longs for her regiment and Tonio. Soon, however, there are sounds of drums and her regiment arrives, led by Tonio who is now a colonel. Tonio immediately sues for her hand, but the Marchioness refuses. Marie agrees to elope with Tonio. In vain the Marchioness tries to persuade her to marry a count, but Marie refuses. As a last resort the Marchioness reveals herself as Marie's own mother. Marie, realizing the seriousness of disobeying one's parent, consents to marry the count. Her mother, touched by such filial devotion, relents and all ends happily with the lovers reunited.

**Program No. 3, July 2**



## **Iolanthe** Operetta in Two Acts *W. S. Gilbert & Arthur Sullivan*

Iolanthe, a fairy, committed the capital crime of marrying a mortal, but the Queen of Fairies commuted the death penalty to banishment for life on the condition that she leave her husband, never to see him again and without explanation. A son was born to Iolanthe and was named Strephon. He has grown to manhood, half fairy and half mortal, and toils as a shepherd. Strephon and Phyllis, a shepherdess, meet and fall desperately in love, but she being the ward of the Lord Chancellor, they see no future in their relationship.

The Queen is persuaded by other fairies to recall Iolanthe from exile as the operetta begins. There is a joyous reunion, and Strephon tells his mother he will marry Phyllis in spite of the Lord Chancellor's objection. To help in the cause the Queen manages to get Strephon elected to Parliament. The entire House of Lords are enamored of Phyllis, and they appeal to the Lord Chancellor to let her choose one of their number as her future husband. Phyllis declines to marry a Peer.

Strephon goes to Parliament and, with the help of the fairies, persuades both Houses to pass a bill that would throw the peerage open to competitive examination. When they realize what they've done, the Peers see they have sealed their doom and appeal to the fairies for help.

Having fallen in love with the Peers, the fairies are about to relent and undo their electioneering, when the Queen arrives and rebukes them for their feminine weakness.

Strephon and Phyllis ask Iolanthe to appeal to the Lord Chancellor for approval of their marriage. She agrees, but in doing so she reveals her identity and the fact that the Lord Chancellor is her husband, thus incurring the death sentence again. The other fairies, having married the other Peers, announce to the Queen that they too have incurred the death penalty. Seeing this dilemma, the Lord Chancellor suggests that the law should be changed to read "every fairy who does NOT marry a mortal shall die." All ends happily with the Peers being turned into fairies. They fly off with their consorts to Fairyland, and leave the House of Lords to be reformed in accordance with intelligence rather than birth.

**Program No. 10, July 8**

## **La Traviata** An Opera in Four Acts *Giuseppe Verdi*

At one of her brilliant supper parties, the beautiful but frail demi-mondaine, Violetta Valery, meets the well-born Alfredo Germont, and for love of him abandons her feverish life of pleasure. Alfredo's father intrudes on their idyllic existence in the country and, although realizing her sincerity, persists in his demand that Violetta renounce Alfredo. Violetta determines to make the sacrifice and departs, leaving only a note for Alfredo. Overwhelmed with despair when he discovers her flight, he follows her. She appears at a ball in Flora's house on the arm of an old admirer, Baron Dauphol, to the fury of Alfredo. The two men play at cards; Alfredo wins consistently. Unable to persuade Violetta to go with him, Alfredo insults her and is challenged by the Baron. Heartbroken, Violetta becomes ill. All her friends desert her, leaving her virtually penniless. She returns home to die. Alfredo, too late, learns the truth, and discovers the sacrifice she has made to secure his happiness. Penetrated with grief and shame, he hastens, with his father, to comfort and console her, and to offer her his hand and name in reparation of the wrong he has done her — but too late. One gleam of happiness, the purest and brightest that she has known, arising from Alfredo's assurance of his truth and desire to restore her reputation, gilds the closing moments of her life, and Violetta dies in Alfredo's arms.

**Program No. 19, July 15**



# **Carousel** Musical Comedy

*Richard Rodgers & Oscar Hammerstein*

The time is 1873 — the place, a small town on the coast of Maine. Billy Bigelow, handsome and proud barker for the carousel in the local amusement park, and Julie Jordan, a lovely young girl who works in a factory, fall in love and go off together, though it costs them both their jobs. When they return, married, they face a hostile town. In the difficult months that follow, Billy is unable to get work and Julie becomes pregnant. Finally it is June, time to get ready for the first clambake of the season. But Billy is desperate and bitter, and agrees to join his unsavory pal, Jigger, in a robbery. The robbery goes awry, and Billy, trying to escape, falls on his own knife and is killed.

Fifteen years later Billy, looking down from heaven, sees that all is not well with his child, now an attractive but rejected young girl. He returns to earth for a day, makes himself visible to his daughter, and gives her a star. This star, together with Billy's fatherly advice, brings the girl new joy and assurance. Billy, satisfied that he has at last done something good for his child, returns to heaven.

**Program No. 36, July 29**



# **The Tales of Hoffmann** An Opera in Three Acts

*Jacques Offenbach*

The poet Hoffmann meets Councillor Lindorf in Luther's Tavern and addresses him as his eternal evil antagonist. Currently in love with the opera singer Stella (who embodies three women, as he points out), Hoffmann relates to Nicklausse and his other friends the stories of his past loves. Olympia, the first, was but a lifeless automaton whom Hoffmann saw through rose-colored glasses supplied by the mad genius, Coppélius. Giulietta, the second, was a treacherous courtesan who, lured by the offer of a magic diamond, obtained Hoffmann's mirrored reflection for the sinister Dapertutto. The third, Antonia, had been forbidden by her father Crespel to sing, for he knew the exertion would kill her. Nevertheless, her love for Hoffmann and the insistent goading of the diabolical Dr. Miracle led her to a fatal outburst of song.

**Program No. 43, August 5**



# **The New Moon** Operetta

*Sigmund Romberg & Oscar Hammerstein*

In the grand salon of his mansion, near New Orleans, the wealthy owner of "The New Moon" (a ship), Monsieur Beaunoir, is told by a French police agent, Ribaud, that he suspects the Chevalier Robert is working incognito as a bond-servant on his estate. Robert, knowing he must escape, still declares to his fellow-worker Alexander that he loves Beaunoir's daughter, Marianne. Marianne is the sailors' mascot, "The Girl on the Prow."

In the Chez Creole tavern, Ribaud, disguised, is trying to pump Philippe (Robert's tenor friend) for information on any revolutionaries. Had Philippe any women friends? The words are incompatible, to Philippe, and in "Softly, As in a Morning Sunrise" he expounds his theories on the fickleness of women. Robert enters, unmasks Ribaud, and calls for Stouthearted Men to "fight for the right they adore."

A cotillion is to be held at the Beaunoir mansion, during which Marianne will raffle off One Kiss; she dreams of a real lover. Robert manages it so that he wins the raffle, and during the five minutes he has alone with Marianne, they declare their love (Wanting You). But Robert is captured by Ribaud and ordered back to France for his execution. Worse still, Robert thinks Marianne had a part in his arrest.

On the deck of The New Moon, sailing for France, Marianne is desperate that Robert know she wants only to help him, so she sends him a note she has scribbled on the back of one of her favorite poems, Lover Come Back to Me. Though Ribaud intercepts the note, he is captured, and Robert freed by some "pirates," who turn out to be Philippe and friends. All sail off to their republican Isle of the Pines, and all the lovers are married. Marianne, who at first does not enjoy the idea, later accepts her title of "citizeness" when French ships arrive and announce the burning of the Bastille on the fourteenth of July.

**Program No. 55, August 13**



*Photos from previous BMC productions*

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**THE GINA BACHAUER ARTIST CHAIR:** This endowment fund established in 1980 enables the Brevard Music Center to invite selected guest artists to spend an extended period at Brevard, in order to give additional performances, master classes and lessons to our students. This is another important dimension of the Center's Educational and Performance Programs. *(Please see page 24 of Program Book.)*

**BMC MEMORIAL SCHOLARSHIP FUND:** This memorial scholarship fund has been established to more effectively memorialize or honor individuals who have had an interest or active participation in the Music Center. The fund will be a cumulative endowment whereby memorial donations will be restricted so that the earnings on the total of the fund will continue the memorials through the years. Individuals so memorialized will be listed in the BMC Souvenir Program Book as will the annual contributors. *(Please see page 25 of Program Book.)*

**GENERAL ENDOWMENT FUND:** BMC, like all major educational institutions, must have a significant endowment fund to insure its perpetuation. Your gift, or 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.

You may wish to establish a trust in behalf of the Center now, or have one established in your will. Full particulars are available on the many ways of strengthening your retirement income and the estate which you leave to your family while also helping the Music Center. In either case, please contact the Music Center Office, your attorney or trust officer.



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



Thursday, June 30, 7:30 P.M.

Program 1

OPERA DRESS REHEARSAL

A working rehearsal of the week's opera. Individual tickets available. Season subscribers may use their tickets for the dress rehearsal OR the performance itself. Unreserved seating.

Friday, July 1, 8:15 P.M.

Program 2

OPENING NIGHT

A SALUTE TO THE METROPOLITAN OPERA  
ON ITS 100TH ANNIVERSARY YEAR

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Gianna Rolandi, *Soprano*

Frank Little, *Tenor*

Singers from the Brevard Music Center Opera Workshop

Verdi . . . . . Overture to "Forza del Destino"  
Thomas . . . . . Je suis Titania, from "Mignon"  
Strauss . . . . . Suite from "Der Rosenkavalier"  
Mozart . . . . . Overture to "Don Giovanni"  
Puccini . . . . . Nessun Dorma, from "Turandot"  
Wagner . . . . . Prelude and Love-death, from "Tristan and Isolde"  
Donizetti . . . . . Sextet, from "Lucia di Lammermoor"

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

Program 3

OPERA

THE DAUGHTER OF THE REGIMENT

Music by Donizetti

Libretto by Bayard and St. Georges

STARRING

Gianna Rolandi as Marie

Joseph McKee as Sulpice

William McDonald as Tonio

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 Arvid Knutsen

Conductor Henry Janiec

Designer Paul Sweeney

Choreographer Barbara Ferguson

Coaches Mildred Ragis

Patricia McKewen

Chorus Master Ward Woodbury

Stage Manager Paolo de Maria

Technical Director H. Tim Irish

Assistant to Designer for Lighting Teresa Atkinson

Sound Engineer William G. Boggs, Jr.

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Props Manager Michael Moon

Master Electrician David Denny

Scenic Artist William Marlin Johnson

Set Crew Lee Morris

Brian Lee Weldy

Patricia Moran

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Education; BAE; MAT in Art.

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Sunday, July 3, 3:00 P.M.

Program 4

## BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

## THE BREVARD FESTIVAL TRIO

Marilyn Neeley, *Pianist*

Won-Mo Kim, *Violinist*

Hans-Eduard Schmettau, *Cellist*

Beethoven . . . . . Triple Concerto  
Debussy . . . . . Nocturnes  
Tchaikovsky . . . . . 1812 Overture

Monday, July 4, 8:15 P.M.

Program 5

## CHAMBER MUSIC CONCERT

The Artist Faculty of the Brevard Music Center

Telemann . . . . . Concerto for Trumpet, D Major  
Prokofieff . . . . . Sonata No. 2 for Violin and Piano  
Saint-Saens . . . . . Fantasie for Harp and Violin  
Poulenc . . . . . Sextet for Wind Quintet and Piano

STRAUS AUDITORIUM

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

Program 6

## TRANSYLVANIA YOUTH ORCHESTRA

David Becker, *Conductor*

## TRANSYLVANIA SYMPHONIC BAND

Jamie Hafner, *Conductor*

Charles Vernon, *Trombonist*

Handel-Johnson . . . . . Overture to the Royal Fireworks  
Hovhaness . . . . . And God Created Great Whales  
Dvorak-Isaac . . . . . Slavonic Dance #8  
Gossec . . . . . Military Symphony in F  
Fillmore . . . . . March, "His Honor"  
Guilmant . . . . . Morceau Symphonique  
Latham . . . . . Three Chorale Preludes

Wednesday, July 6, 4:30 P.M.

Program 7

## RECITAL

## THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 6, 8:15 P.M.

Program 8

## CHAMBER MUSIC CONCERT

Charles Vernon, *Trombonist*

(Program to be announced)

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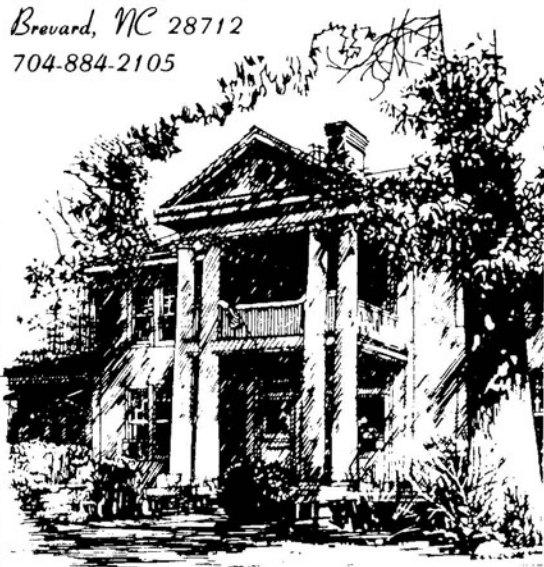
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**Thursday, July 7, 7:30 P.M.**

*Program 9*

### OPERETTA DRESS REHEARSAL

A working rehearsal of the week's operetta. Individual tickets available. Season subscribers may use their tickets for the dress rehearsal **OR** the performance itself. Unreserved seating.

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

*Program 10*

### OPERETTA

#### IOLANTHE

*Music by Sullivan*

*Words by Gilbert*

### STARRING

Ross Magoulas as The Lord Chancellor

All other roles to be taken by staff and students of the Brevard Music Center. Orchestra and Chorus from the musical organizations of the Music Center.

### PRODUCTION STAFF

Producer-Director John Richards McCrae

Conductor Ward Woodbury

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

**Saturday, July 9, 8:15 P.M.**

*Program 11*

### POPS CONCERT

#### BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

with

#### THE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBERSHOP QUARTET SINGING IN AMERICA

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**Sunday, July 10, 3:00 P.M.**

*Program 12*

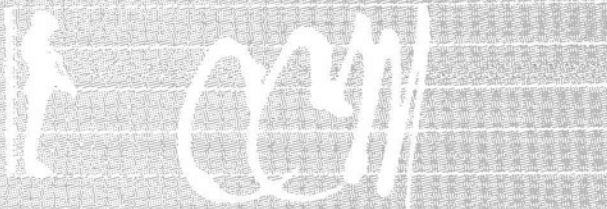
#### TRANSYLVANIA SYMPHONY ORCHESTRA

Robert Gerle, *Conductor*

Olga Rostropovich, *Cellist*

Berlioz . . . . . Rakoczy March  
Saint-Saens . . . . . Cello Concerto  
Beethoven . . . . . Symphony III ("Eroica")

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**Monday, July 11, 8:15 P.M.**

*Program 13*

## TRANSYLVANIA WIND ENSEMBLE

William Pharris, *Conductor*

Shostakovich/Reynolds	Folk Dances
Washburn	Symphony for Band
Gould/Lang	American Salute
Arnold/Paynter	Prelude, Siciliano and Rondo
Mailman	Liturgical Music for Band
Sousa	Jack Tar March
McBeth	Grace Praeludium
Del Borgo	Canto di Sera
Offenbach/Odom	La Belle Helene Overture

**Tuesday, July 12, 8:15 P.M.**

*Program 14*

## TRANSYLVANIA YOUTH ORCHESTRA

David Becker, *Conductor*

## TRANSYLVANIA SYMPHONIC BAND

Jamie Hafner, *Conductor*

Smetana-Johnson	Venkovanka
Haydn	Toy Symphony
Sibelius-Leidig	Symphony II, Finale
Bach-Leist	Fantasia in G
Renee-Werle	Passion in Paint
Fucik	Italian March, "Florentiner"
Mailman	Alarums for Band

**Wednesday, July 13, 4:30 P.M.**

*Program 15*

## RECITAL

## THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

STRAUS AUDITORIUM

**Wednesday, July 13, 7:00 P.M.**

*Program 16*

## LECTURE

Martin Mailman, *Composer*

The first of three lectures by Brevard's composer-in-residence is entitled "Exploring Creativity: Musical Elements". The event is open to the public.

STRAUS AUDITORIUM

**Wednesday, July 13, 8:15 P.M.**

*Program 17*

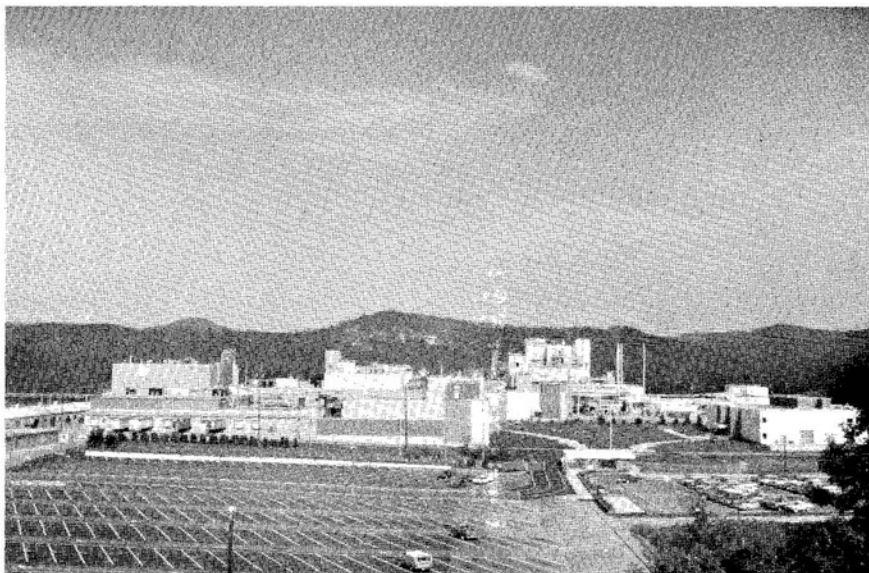
## CHAMBER MUSIC CONCERT

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Handel	Trio Sonata No. 6
Schulhoff	Concertino for Flute, Viola, Bass
Bruch	Eight Pieces, Op. 83
Dvorak	Sonatina for Violin and Piano

STRAUS AUDITORIUM

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Thursday, July 14, 7:30 P.M.

Program 18

OPERA DRESS REHEARSAL

A working rehearsal of the week's opera. Individual tickets available. Season subscribers may use their tickets for the dress rehearsal **OR** the performance itself. Unreserved seating.

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

Program 19

OPERA

LA TRAVIATA

Music by Verdi

Libretto by Piave

STARRING

William McDonald as Alfredo

Bruce Schoonmaker as Germont

All other roles to be taken by staff and students of the Brevard Music Center. Orchestra and Chorus from the musical organizations of the Music Center.

PRODUCTION STAFF

Producer John Richards McCrae

Director Arvid Knutsen

Conductor Henry Janiec

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

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

Program 20

TRANSYLVANIA SYMPHONY ORCHESTRA

Robert Gerle, *Conductor*

Ralph Evans, *Violinist*

Mailman ..... Gateway City Overture  
Wieniawski ..... Violin Concerto No. 2  
Brahms ..... Symphony IV

Sunday, July 17, 3:00 P.M.

Program 21

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Jorge Bolet, *Pianist*

Rachmaninoff ..... Symphony II  
Rachmaninoff ..... Rhapsodie on a Theme of Paganini

Monday, July 18, 8:15 P.M.

Program 22

CHAMBER MUSIC CONCERT

THE BREVARD FESTIVAL TRIO

Won-Mo Kim, *Violinist*

Hans-Eduard Schmettau, *Cellist*

Marilyn Neeley, *Pianist*

Haydn ..... Trio in C Major, Hob. XV, 27  
Brahms ..... Trio in C Minor, Op. 101  
Beethoven ..... Trio in G Major, Op. 1, No. 2

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**Tuesday, July 19, 8:15 P.M.**

*Program 23*

## TRANSYLVANIA SYMPHONIC BAND

Jamie Hafner, *Conductor*  
David Kuehn, *Trumpet*

## TRANSYLVANIA WIND EMSEMBLE

William Pharris, *Conductor*

*Schuman . . . . . Circus Overture*  
*Respighi . . . . . Huntingtower, Ballad for Band*  
*Mailman . . . . . Concertino for Trumpet and Band*  
*Grainger . . . . . Lads of Wamphray March*  
*Berlioz/Safranek . . . . . Roman Carnival Overture*  
*Nestico . . . . . Tribute to Stephen Foster*  
*Smith . . . . . Intrada: Adoration and Praise*  
*Reed . . . . . Armenian Dances, Part I*

**Wednesday, July 20, 4:30 P.M.**

*Program 24*

## RECITAL

## THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

STRAUS AUDITORIUM

**Wednesday, July 20, 8:15 P.M.**

*Program 25*

## CHAMBER MUSIC CONCERT

The Artist Faculty of the Brevard Music Center

*Dittersdorf . . . . . Sinfonia Concertante for Bass and Viola*  
*Mozart . . . . . Quintet, K.452, for Piano and Winds*  
*Strauss . . . . . Quartet in C Minor, Op. 13*

STRAUS AUDITORIUM

**Thursday, July 21, 8:15 P.M.**

*Program 26*

## BREVARD MUSIC CENTER CHORUS

## REPERTORY ORCHESTRA

Mary Nell Saunders, *Conductor*

*Poulenc . . . . . Gloria*  
(Other work to be announced.)

**Friday, July 22, 8:15 P.M.**

*Program 27*

## POPS CONCERT

## A BROADWAY GALA

## BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Guest Soloists from the

Brevard Music Center Opera Workshop

The second of three pops concerts for the season will feature music from outstanding successes of the Broadway stage in symphonic settings. Joining the orchestra will be bright young vocal talents from Brevard's famous Opera Workshop.

**Saturday, July 23, 8:15 P.M.**

*Program 28*

## THE AUGUSTA BALLET

Ron Colton, *Director*

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**Sunday, July 24, 3:00 P.M.**

*Program 29*

**BREVARD MUSIC CENTER ORCHESTRA**

Henry Janiec, *Conductor*  
Victoria de los Angeles, *Soprano*

Mozart . . . . . Symphony #35 ("Haffner")  
Montsalvatge . . . . . Cinco Canciones Negras  
Cantaloube . . . . . Four Songs of the Auvergne  
Moussorgsky-Ravel . . . . . Pictures At An Exhibition

**Monday, July 25, 8:15 P.M.**

*Program 30*

**TRANSYLVANIA YOUTH ORCHESTRA**

David Becker, *Conductor*

Purcell . . . . . Trumpet Voluntary for Brass Choir  
Elgar . . . . . Enigma Variations, "Nimrod"  
Mozart . . . . . Serenata Notturna, K.239  
Franck-Johnson . . . . . Gothic Suite, from "L'Organiste"  
Stravinsky-Isaac . . . . . Berceuse and Finale, from "Firebird Suite"

**Tuesday, July 26, 8:15 P.M.**

*Program 31*

**TRANSYLVANIA WIND ENSEMBLE**

William Pharris, *Conductor*

Washburn . . . . . Three Diversions for Band  
Glinka-Hindsley . . . . . Russlan and Ludmilla Overture  
Jacob . . . . . William Byrd Suite  
Holst . . . . . Jupiter, from "The Planets"

**Wednesday, July 27, 4:30 P.M.**

*Program 32*

**RECITAL**

**THE STUDENTS OF THE BREVARD MUSIC CENTER**

(Program to be announced)

**STRAUS AUDITORIUM**

**Wednesday, July 27, 7:00 P.M.**

*Program 33*

**LECTURE**

Martin Mailman, *Composer*

The second of three lectures by Brevard's composer-in-residence is entitled "Exploring Creativity: Improvisation". The event is open to the public.

**STRAUS AUDITORIUM**

**Wednesday, July 27, 8:15 P.M.**

*Program 34*

**CHAMBER MUSIC CONCERT**

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Felciano . . . . . Background Music for Harp and Tape  
Loeffler . . . . . Two Rhapsodies  
Schumann . . . . . Phantasiestucke, Op. 88

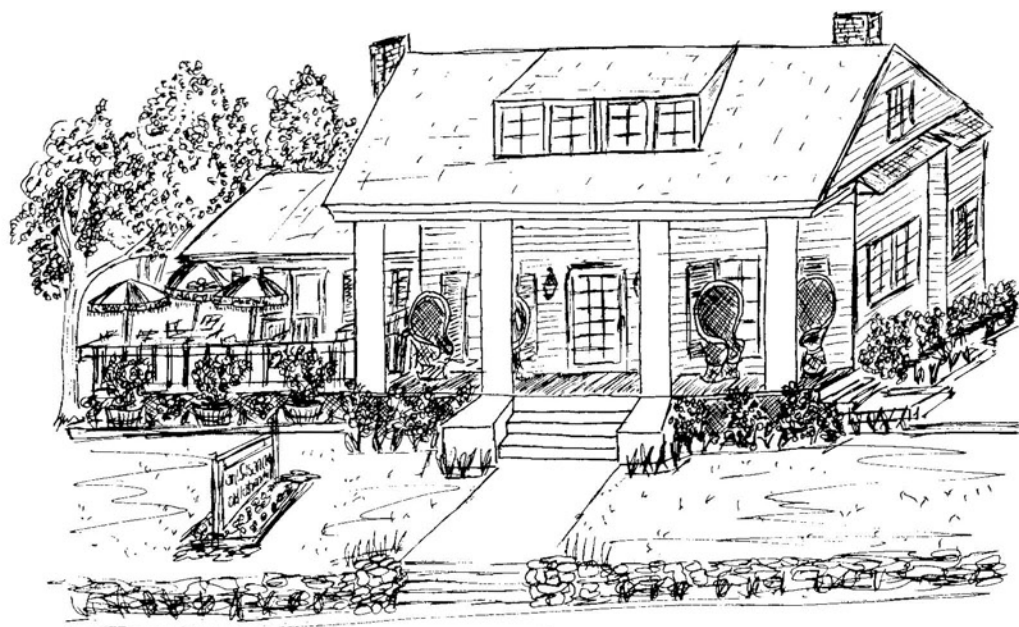
**STRAUS AUDITORIUM**

**Thursday, July 28, 7:30 P.M.**

*Program 35*

**MUSICAL COMEDY DRESS REHEARSAL**

A working rehearsal of the week's musical comedy production. Individual tickets available. Season subscribers may use their tickets for the dress rehearsal **OR** the performance itself. Unreserved seating.



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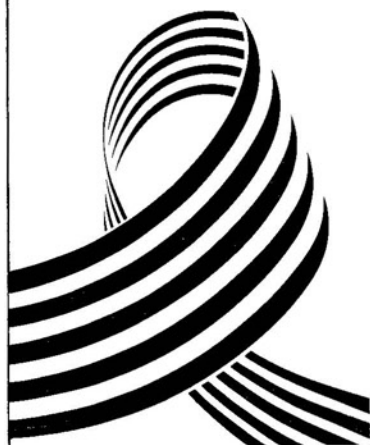


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**Friday, July 29, 8:15 P.M.**

*Program 36*

## MUSICAL COMEDY

### CAROUSEL

*Music by Rodgers*

*Book and Lyrics by Hammerstein*

All roles to be taken by staff and students of the Brevard Music Center.  
Orchestra and Chorus from the musical organizations of the Music Center.

## PRODUCTION STAFF

Producer-Director John Richards McCrae

Conductor Henry Janiec

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

**Saturday, July 30, 8:15 P.M.**

*Program 37*

## TRANSYLVANIA SYMPHONY ORCHESTRA

Robert Gerle, *Conductor*

Eugene Chieffo, *Oboe*

Steven Cohen, *Clarinet*

Jack Masarie, *French Horn*

Darlene Jusilla, *Bassoon*

Mozart . . . . . Sinfonia Concertante  
Kodaly . . . . . Dances from Marosszek  
Mendelssohn . . . . . Symphony IV ("Italian")

**Sunday, July 31, 3:00 P.M.**

*Program 38*

## BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Carlos Montoya, *Guitarist*

Dukas . . . . . Sorcerer's Apprentice  
Montoya . . . . . Suite Flamenca  
Ravel . . . . . La Valse

Solo selections by Mr. Montoya

**Monday, August 1, 8:15 P.M.**

*Program 39*

## TRANSYLVANIA SYMPHONIC BAND

Jamie Hafner, *Conductor*

Martin Mailman, *Guest Conductor*

Khachaturian/Hunsberger . . . . . Three Dance Episodes  
Chance . . . . . Elegy  
Mailman . . . . . Simple Ceremony  
Grainger . . . . . Lincolnshire Posy  
Barber . . . . . Commando March

**Tuesday, August 2, 8:15 P.M.**

*Program 40*

## TRANSYLVANIA YOUTH ORCHESTRA

David Becker, *Conductor*

## TRANSYLVANIA WIND ENSEMBLE

William Pharris, *Conductor*

Offenbach-Wersen . . . . . Orpheus in the Underworld  
Reed . . . . . Siciliano for Strings and Harp  
Brahms-Leidig . . . . . Symphony I, Finale  
Suppe-Fillmore . . . . . Poet and Peasant Overture  
Reed . . . . . Third Suite for Band  
Kalinnikov-Bainum . . . . . Symphony I, Finale

**Wednesday, August 3, 4:30 P.M.**

*Program 41*

## RECITAL

THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

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**Wednesday, August 3, 8:15 P.M.**

*Program 42*

CHAMBER MUSIC CONCERT  
The Students of the Brevard Music Center  
(Program to be announced)  
STRAUS AUDITORIUM

**Thursday, August 4, 7:00 P.M.**

*Program 43*

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 an opportunity to hear many of the outstanding students and stars of tomorrow.

STRAUS AUDITORIUM

**Thursday, August 4, 7:30 P.M.**

*Program 44*

OPERA DRESS REHEARSAL

A working rehearsal of the week's opera. Individual tickets available. Season subscribers may use their tickets for the dress rehearsal **OR** the performance itself. Unreserved seating.

**Friday, August 5, 8:15 P.M.**

*Program 45*

OPERA

THE TALES OF HOFFMANN

*Music by Offenbach*

*Book by Barbier*

STARRING

James Hoback as Hoffmann

All other roles to be taken by staff and students of the Brevard Music Center. Orchestra and Chorus from the musical organizations of the Music Center.

PRODUCTION STAFF

Producer-Director John Richards McCrae

Conductor Ward Woodbury

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

**Saturday, August 6, 8:15 P.M.**

*Program 46*

POPS CONCERT

MUSIC OF LERNER AND LOEWE

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

BREVARD MUSIC CENTER CHORUS

Mary Nell Saunders, *Conductor*

The concluding pops concert of the season will feature the music of one of America's most successful musical comedy teams, Alan Jay Lerner and Frederick Loewe. Joining the Chorus and Orchestra will be soloists from the Brevard Music Center Opera Workshop.

*All programs subject to change.*



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Sunday, August 7, 3:00 P.M.

Program 47

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Robert Merrill, *Baritone*

Brahms ..... Academic Festival Overture  
Mailman ..... Sinfonietta  
Verdi ..... Per me giunto, from "Don Carlo"  
Mozart ..... Fin ch'han dal vino, from "Don Giovanni"  
Giordano ..... Nemico della Patria, from "Andrea Chenier"  
Bizet ..... Toreador Song, from "Carmen"  
Verdi ..... Credo, from "Otello"  
Respighi ..... Pines of Rome

Tuesday, August 9, 8:15 P.M.

Program 48

CONCERTO CONCERT

TRANSYLVANIA SYMPHONY ORCHESTRA

Robert Gerle, *Conductor*

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

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

(Program to be announced)

Wednesday, August 10, 4:30 P.M.

Program 49

RECITAL

The Students of the Brevard Music Center

(Program to be announced)

STRAUS AUDITORIUM

Wednesday, August 10, 7:00 P.M.

Program 50

LECTURE

Martin Mailman, *Composer*

The concluding lecture by Brevard's composer-in-residence is entitled "Exploring Creativity: Other Cultures/Other Arts". The event is open to the public.

STRAUS AUDITORIUM

Wednesday, August 10, 8:15 P.M.

Program 51

CHAMBER MUSIC CONCERT

The Students and Staff of the Brevard Music Center

(Program to be announced)

STRAUS AUDITORIUM

Thursday, August 11, 7:30 P.M.

Program 52

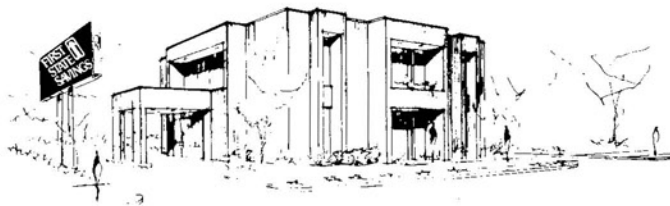
OPERETTA DRESS REHEARSAL

A working rehearsal of the week's operetta. Individual tickets available. Season subscribers may use their tickets for the dress rehearsal **OR** the performance itself. Unreserved seating.

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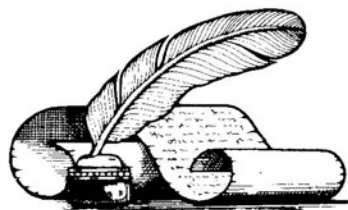


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**Friday, August 12, 8:15 P.M.**

*Program 53*

### TRANSYLVANIA SYMPHONY ORCHESTRA

Robert Gerle, *Conductor*

Douglas Weeks, *Pianist*

Brahms ..... Piano Concerto No. 1  
Tchaikovsky ..... Symphony IV

**Saturday, August 13, 2:00 P.M.**

*Program 54*

### TRANSYLVANIA YOUTH ORCHESTRA

David Becker, *Conductor*

### TRANSYLVANIA SYMPHONIC BAND

Jamie Hafner, *Conductor*

### TRANSYLVANIA WIND ENSEMBLE

William Pharris, *Conductor*

A special concert for the parents and friends of the students of the Brevard Music Center. Free admission to the public.

**Saturday, August 13, 8:15 P.M.**

*Program 55*

### OPERETTA

### THE NEW MOON

*Music by Romberg*

*Book and Lyrics by Mandel and Hammerstein*

All roles to be taken by staff and students of the Brevard Music Center. Orchestra and Chorus from the music organizations of the Music Center.

### PRODUCTION STAFF

Producer-Director John Richards McCrae

Conductor Ward Woodbury

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

**Sunday, August 14, 3:00 P.M.**

*Program 56*

### BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

### BREVARD MUSIC CENTER CHORUS

Mary Nell Saunders, *Conductor*

Orff ..... Carmina Burana  
(Soloists to be announced)



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DAVID BECKER	<i>Conductor / Youth Orchestra</i>
JAMIE HAFNER	<i>Conductor / Symphonic Band</i>
ARVID KNUTSEN	<i>Guest Stage Director / Opera Workshop</i>
JOHN RICHARDS McCRAE	<i>Producer-Director / Opera Workshop</i>
JACKSON PARKHURST	<i>Conductor / Coordinator of Educational Programs</i>
WILLIAM PHARRIS	<i>Conductor / Wind Ensemble / Coordinator of Teacher-Aide Program</i>
MARY NELL SAUNDERS	<i>Director of Choral Activities</i>
WARD WOODBURY	<i>Conductor / Opera Workshop</i>

## GUEST ARTISTS

THE AUGUSTA BALLET	<i>Ron Colton, Director</i>
JORGE BOLET	<i>Pianist</i>
THE BREVARD FESTIVAL TRIO	<i>Artist Faculty</i>
Marilyn Neeley	<i>Pianist</i>
Won-Mo Kim	<i>Violinist</i>
Hans Schmettau	<i>Cellist</i>
VICTORIA DE LOS ANGELES	<i>Soprano</i>
RALPH EVANS	<i>Violinist</i>
JAMES HOBACK	<i>Artist Faculty / Voice</i>
DAVID KUEHN	<i>Artist Faculty / Trumpet</i>
FRANK LITTLE	<i>Tenor</i>
ROSS MAGOULAS	<i>Artist Faculty / Voice</i>
WILLIAM McDONALD	<i>Artist Faculty / Voice</i>
JOSEPH McKEE	<i>Bass-Baritone</i>
ROBERT MERRILL	<i>Baritone</i>
CARLOS MONTOYA	<i>Guitarist</i>
GIANNA ROLANDI	<i>Soprano</i>
OLGA ROSTROPOVICH	<i>Cellist</i>
BRUCE SCHOONMAKER	<i>Artist Faculty / Voice</i>
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Steven Cohen	<i>Clarinet</i>
Jack Masarie	<i>French Horn</i>
Darlene Jussila	<i>Bassoon</i>

# *Brevard Music Center '83 Festival*

DAVID BECKER, conductor-violist, is presently the Director of Instrumental Ensembles and Conductor-in-Residence at the University of Miami, Coral Gables, Florida. He is Music Director of the University of Miami Symphony Orchestra, Chamber Orchestra and Chamber String Ensemble. Beginning with the 1982 season, Mr. Becker is also Music Director of the Greater Miami Youth Orchestra and principal viola with The Greater Miami Opera Orchestra. In addition to his very active solo, orchestra and chamber music performing schedule, Mr. Becker is a clinician and guest conductor of orchestras throughout the country. At Brevard, he is conductor of the Transylvania Youth Orchestra.



ROBERT GERLE is an internationally-acclaimed violinist, many of whose recordings have received prestigious awards. Since his debut with the Budapest Philharmonic as a youngster, he has traveled the world as a soloist and recitalist. His conducting activities are equally impressive with full-time appointments and guest appearances in both North and South America. At present, he is conductor of the Symphony and Chamber Orchestra at the University of Maryland in Baltimore County, the Walters Chamber Orchestra in Baltimore, and the Friday Morning Music Club Orchestra in Washington, D.C. Mr. Gerle is conductor of the Transylvania Symphony at Brevard Music Center.



JAMIE HAFNER is a native of Brunswick, Georgia, and did his undergraduate and graduate studies at the University of Cincinnati. Following a stint with the West Point Band, he directed bands in Georgia and is presently on the faculty of the University of Toledo where he directs the band. At Brevard, Mr. Hafner conducts the Symphonic Band and serves as principal tubist with the Music Center Orchestra.



JOHN RICHARDS McCRAE has been producer-director of the Music Center's Opera Workshop since its founding in 1965. A native of South Carolina, he received his training at the University of South Carolina, the Institute of Musical Art, and the Juilliard Graduate School in New York. During his singing career, he appeared with many national companies. Since 1952, he has been Professor of Voice and founding director of the Opera Workshop at Converse College's School of Music. He was General Director of the Charlotte Opera Company for many years and guest director with numerous other companies. For the second year, Mr. McCrae has been designated honoree of the **Lucile Parrish Ward Chair in Opera** established by the South Carolina Federation of Music Clubs.



JACKSON PARKHURST, a native of Clemson, South Carolina, returns to the Music Center as Conductor, and as Coordinator of Educational Programs. He attended Duke University and the University of North Carolina at Chapel Hill, and received his master's degree in Orchestral Conducting in 1974 from the Manhattan School of Music in New York where he studied with George Schick and Anton Coppola. In addition to conducting orchestra, Mr. Parkhurst is also an accomplished conductor of opera theater. In 1976, he founded the Brevard Chamber Orchestra and was its music director until 1980. At present, he is Assistant Conductor of the North Carolina Symphony and its Director of Education.



MARY NELL SAUNDERS holds her doctorate in Choral Conducting from Indiana University. Teaching positions have included Queens College, Davidson College, and the University of Michigan at the National Music Camp, Interlochen, Michigan. Presently, Dr. Saunders is Music Director of the Oratorio Singers of Charlotte, North Carolina. This summer marks her fifth season at Brevard. Major choral works to be directed by Dr. Saunders this year include Poulenc's "*Gloria*" and Orff's "*Carmina Burana*."

WILLIAM PHARRIS is a native of Columbus, Georgia and received his formal training at Florida State University. He has done graduate work at Auburn University and Columbus College. Mr. Pharris has taught in Alabama and Georgia schools, and in 1980 was appointed band director at the Hardaway High School in Columbus, Georgia, which continues to produce the top-notch bands that have been a tradition. He has served as adjudicator and clinician at contests and festivals in the Southeast, and is a member of numerous professional organizations. At Brevard, Mr. Pharris is conductor of the Transylvania Wind Ensemble and Coordinator of the Teacher-Aide Program.



WARD WOODBURY serves as conductor and chorus master for the Brevard Opera Workshop in addition to other special performances with orchestras at the 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 teaching at Rollins College, he is conductor of the famed Bach Festival in Winter Park, Florida.

ARVID KNUTSEN, an alumnus of Brevard Music Center, and presently Director of Opera at UNC-Greensboro as well as Music Director of their Summer Repertory Theater, brings expertise in all facets of opera and theater performing. As Guest Stage Director at Brevard this season, he will direct two Opera Workshop productions: *Daughter of the Regiment* and *La Traviata*. Dr. Knutsen received undergraduate and graduate degrees from Northwestern University, and attended the Hochschule fur Musik in Vienna. He is the recipient of numerous prestigious awards and honors, and continues his professional career in opera, oratorio and musical theater as performer and director.



THE BREVARD FESTIVAL TRIO was founded in the summer of 1982, and its members include Marilyn Neeley, pianist, Won-Mo Kim, violinist, and Hans Schmettau, cellist, all part of the Center's Artist Faculty. During its first season the Trio has performed in the South and conducted a week-long workshop, coaching ensembles from throughout the Southeast, at Converse College. Also active as solo artists during the year, Ms. Neeley, Dr. Kim and Mr. Schmettau are faculty members at the University of Maryland, the University of Georgia and Converse College, respectively. During this summer, the South Carolina Public Radio Network is featuring performances by the Trio.

THE AUGUSTA BALLET, founded in 1961, has been guided by Mr. Ron Colton, Artistic Director since 1964. Colton, formerly with the New York City Ballet, has developed a truly fine ballet company of excellence and professionalism. Assisting Mr. Colton are Zanne Beaufort and Ron Jones, Associate Directors and principal dancers. Mr. Colton served a three-year term on the dance advisory panel of the National Endowment for the Arts and remains a consultant for the dance program. He is also on the dance advisory panel of the Georgia Council for the Arts and was the 1980 recipient of the Governor's award in the Performing Arts. Known for its outstanding programming and dazzling performances, The Augusta Ballet, this year, presents its acclaimed production of the complete ballet, "*Coppelia*."



RALPH EVANS, violinist, a cum laude graduate of Yale University and a Fulbright Scholar, began his musical studies at the age of five at the Vienna Academy and later studied with Broadus Erle and Szymon Goldberg. He was a prize winner in the 1982 International Tchaikovsky Competition held in Moscow and the Dallas Symphony Dealey Awards Competition. Mr. Evans was also a winner of the 1981 National Federation of Music Clubs Young Artists Competition and the Concert Artists Guild Competition in New York. He concertizes extensively in the United States and in the music capitals of Europe, including recent appearances in London, Paris, Moscow, Bonn, Berlin, Vienna, among other cities. Recently, Mr. Evans was appointed first violinist of the distinguished Fine Arts Quartet.

JORGE BOLET has been recognized as "one of the few living superpianists" and one of the most sought-after artists on the contemporary concert platform. He began piano studies in his native Cuba at the age of five and became a student at Philadelphia's Curtis Institute of Music when he was twelve, graduating with top honors, and was the first and only recipient of the Josef Hofmann Award. Currently, Mr. Bolet is the head of the Piano Department at Curtis. Each season, his crowded schedule of engagements takes him all over the world. The Music Center is proud to present Mr. Bolet in concert with the BMC Orchestra.



JAMES HOBACK, young American tenor, joins the Artist Faculty this year at the Music Center. A native of West Virginia now residing in New York City, he studied at the North Carolina School of the Arts and the Curtis Institute in Philadelphia, and continues to fulfill his promise as one of the most gifted artists on the opera scene. Mr. Hoback apprenticed with the Central City Opera Company in Colorado and studied with Tito Gobbi in Italy. His versatility has been demonstrated by the many diverse roles in opera, and in oratorio. Future plans include the role of Don Jose in the production of "*Carmen*" in Paris, as well as appearances in cities throughout America.

VICTORIA DE LOS ANGELES, soprano, has been acclaimed throughout the world for her mastery of the operatic repertoire, and of the German lieder, French Art songs, and the Spanish songs of her own country. During her career, Mme. de los Angeles has collaborated with the world's greatest conductors in her extensive and repeated tours around the globe. In recent seasons, Mme. de los Angeles has continued not only to perform orchestral and lieder concerts but also a program of Spanish music accompanied by guitar. Her many recordings include over twenty-two complete operas and other arias, some of which have received prestigious awards. Brevard extends a warm welcome to a consummate artist.



FRANK LITTLE, tenor, may be proudly claimed as one of Brevard's "own" since he performed as a singer/actor and served as director of public relations at the Center for a number of years. He is now a regular performer at the Met and the Chicago Lyric Opera, as well as appearing with other companies and orchestras in this country and in Europe. A native of Tennessee, he received his doctorate from Northwestern University, and presently combines an active singing career with his duties at Furman University as Chairman of the Music Department. Dr. Little returns this season for BMC's Opening Night "*Salute to the Met*" in celebration of its Centennial.

ROSS MAGOULAS is a native of South Carolina and received his formal musical training at Converse College and Florida State University. He has been delighting Brevard audiences with his comic artistry and portrayals since 1966, during which time he has also served as voice teacher and registrar for the Music Center. Since 1956, Magoulas has taught voice at Berry College and has directed the Concert Choir and the Berry Singers. In 1982, Mr. Magoulas was appointed Associate Professor of Voice and Opera at Converse College in Spartanburg, S.C.



ROBERT MERRILL is one of the world's most celebrated baritones. He is well-known to millions through his performances on opera and concert stages, as well as his frequent appearances on television and at major music festivals. Throughout his career, Mr. Merrill has performed as soloist with every major orchestra in the United States, conducted by many of the greatest conductors. A published author of several books, his autobiography, "Once More from the Beginning" was a best seller. The Music Center is proud to welcome back this noted and honored musician.

WILLIAM McDONALD returns as a member of the Artist-Faculty and leading tenor at the Music Center. Born and trained in this country, his magnificent tenor voice has been heard in numerous opera houses and concert halls around the world. A member of the New York City Opera and a recent affiliate artist with the Houston Opera Company, he has appeared with many noted artists in live performances and on national ETV. A versatile singer, his roles have encompassed musical comedy, oratorio, choral groups, and teaching.



CARLOS MONTOKA, guitarist, native of Madrid, is as the Spaniards say, "Gypsy on all four sides." This directly affects his music and his playing. Herein lies the difference which distinguishes Flamenco from classical guitar. As Mr. Montoya says, "Flamenco must come from the heart." After years of accompanying singers and dancers, he went on to give full solo concerts of Flamenco guitar music in Europe, the United States and Canada, to critical acclaim. The music he performs is original and based on the Spanish gypsy tradition. In 1966, the world premiere of his "Suite Flamenca" for guitar and orchestra brought raves from the critics. Brevard is proud to welcome back this innovative and tremendously exciting performer.

JOSEPH McKEE, bass-baritone, received his training at the Oberlin College Conservatory of Music where he earned his bachelor's and master's degrees. Equally acclaimed for performances in opera and on the concert stage, recent triumphs attest to the variety that has become a hallmark of Mr. McKee's career. He made his New York City Opera debut in 1982, and was immediately re-engaged for future seasons. Mr. McKee has appeared at many of the major opera houses in the United States, including those of Chicago, Santa Fe, San Francisco, Washington, Philadelphia and Baltimore, and has sung with many distinguished orchestras.



GIANNA ROLANDI, an alumna of whom Brevard is justifiably proud, returns to sing the leading role of Marie in "The Daughter of The Regiment." Winner of many prestigious awards, and firmly established in the front rank of important young singers, Miss Rolandi appears on the opera, concert and recital stages. Her New York City Opera debut in 1975 was followed by her Metropolitan Opera debut in 1979, and her European debut at Glyndebourne in 1981. Orchestral engagements have included the New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Atlanta Symphony and the Handel Festival at Kennedy Center in Washington, D.C. Miss Rolandi's 1983-84 schedule includes the Metropolitan Opera, New York City Opera, San Diego Opera, and Carnegie Hall's French opera series.



OLGA ROSTROPOVICH, cellist, is one of today's most promising young performers whose burgeoning international career has taken her to three continents where she was acclaimed for her excellent technique and musicality. Highlighting her recent European tour were performances at the Theatre de Champs Elysee in Paris and at the Harrogate Festival in Great Britain. Born in Moscow, Miss Rostropovich is the daughter of the noted soprano Galina Vishnevskaya and the renowned cellist Mstislav Rostropovich, who was one of her earliest teachers. She attended the Moscow Conservatory, and is presently studying at the Juilliard School in New York.



CHARLES VERNON is presently bass trombonist with the Philadelphia Orchestra. Before joining the Philadelphia Orchestra, he held the same position with the Baltimore and San Francisco Symphony orchestras. Mr. Vernon was on the faculties of the Brevard Music Center (1972-1981) and Catholic University (1972-1980). He presently teaches at the Philadelphia College of the Performing Arts and The Curtis Institute of Music. Mr. Vernon is a clinician for the Selmer Instrument Company and a frequent soloist for the International Trombone Association.

BARBERSHOP HARMONY SOCIETY for the Preservation and Encouragement of Barbershop Quartet Singing in America, has made a real place for itself in the programming at Brevard Music Center with their three appearances on Pops concerts in past years. Few professional artists or organizations find as much sheer joy in making music or can enliven an audience with their enthusiasm as can the Barbershop Harmony Society. The often-intricate close harmonies of their barbershopping is amazing to musicians and non-musicians alike, and is truly a genuine part of Americana. Brevard extends a warm welcome to all.



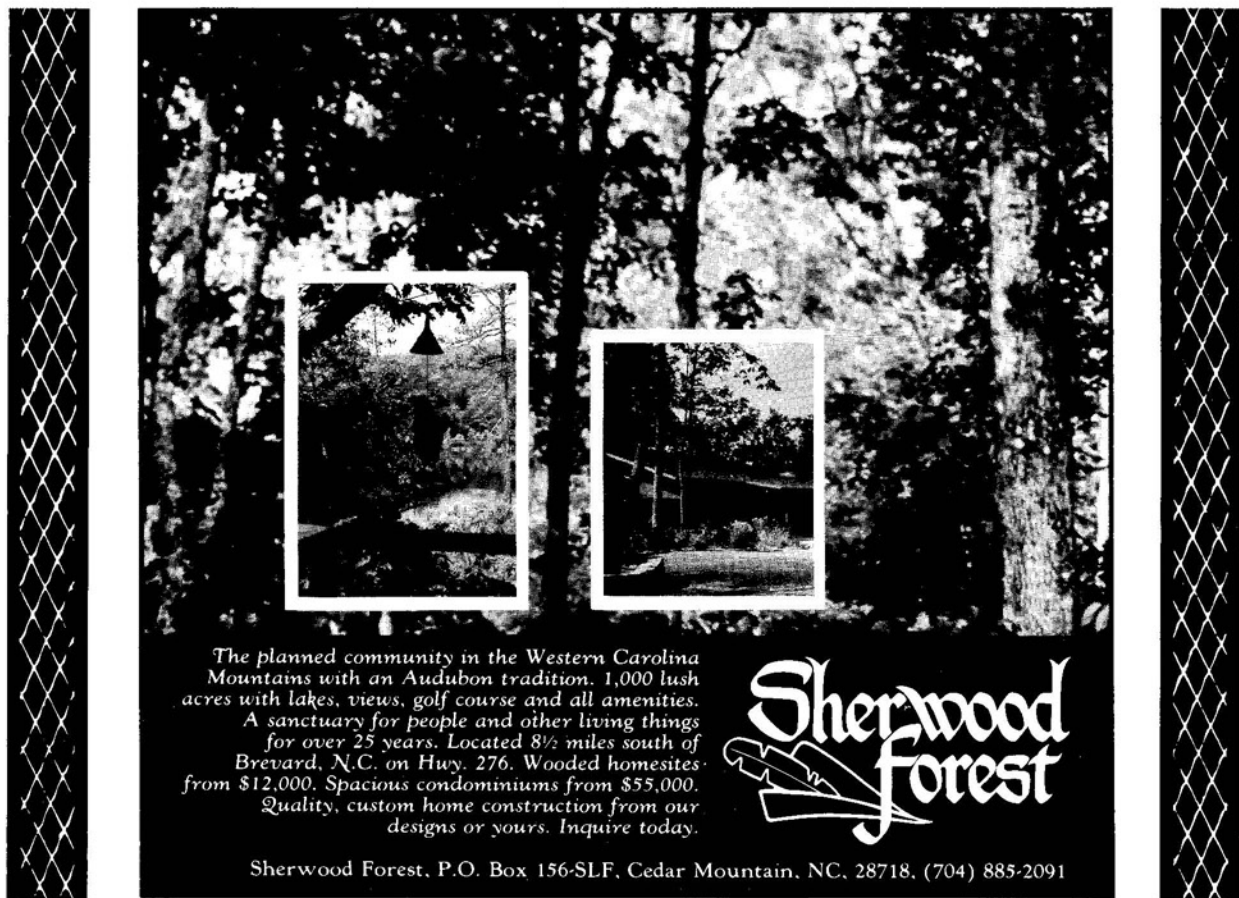
DOUGLAS WEEKS, pianist, returns to the Music Center's Artist Faculty for his second year. A native of Dayton, Ohio, he holds a Master's degree from Indiana University and is a Doctoral candidate at Florida State University. In 1978 Mr. Weeks was a Semi-finalist in the First New York International Tchaikovsky Competition and went on to compete in the Sixth International Tchaikovsky Competition in Moscow. Mr. Weeks was a Finalist in the 1979 Robert Casadesu International Piano Competition, and has received numerous other honors and awards, including the "Licence de Concert" from the Ecole Normale de Musique in Paris, and a "Performer's Certificate" from the Indiana University School of Music. Mr. Weeks joined the faculty of the Converse College School of Music in 1982. This season, he will be a soloist with the Transylvania Symphony Orchestra.

BRUCE SCHOONMAKER, baritone, a native of Charlotte, North Carolina, attended Davidson College and Furman University before pursuing graduate work at Northwestern University. At Northwestern, Mr. Schoonmaker won every competition open to singers and became well-known in the Chicago area as a soloist and operatic singer-actor. In 1975, he was chosen to study interpretation and characterization under Tito Gobbi at the Gobbi Opera Workshop in Florence, Italy. Mr. Schoonmaker has been invited to study next year with Carlo Bergonzi, Renata Tebaldi, and Piero Capucilli at the Bel Canto Seminar in Busseto, Italy. He is presently Assistant Professor of Music and Director of the Opera Theater at Furman University, and joins the Music Center's Artist Faculty this season.



*BMC  
Artist Faculty*

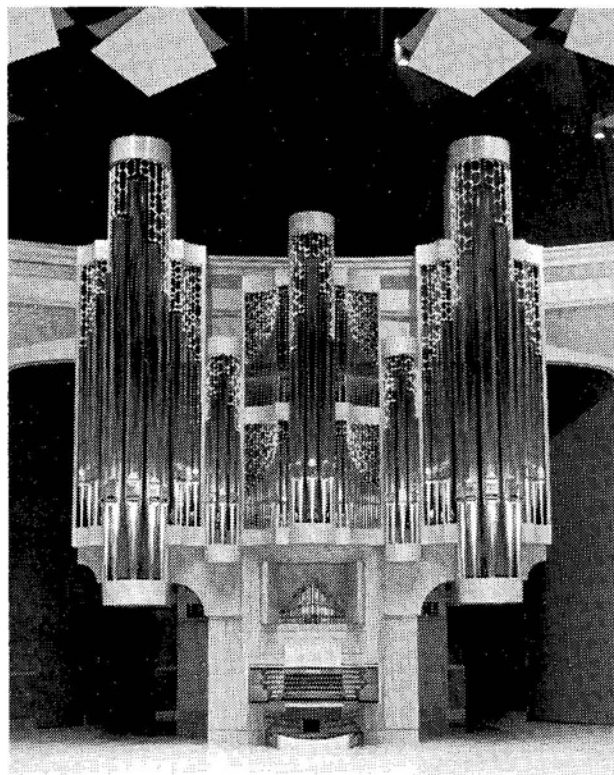
ARTIST FACULTY members at Brevard Music Center appearing during the 1983 Festival Season include David Kuehn, Trumpet, who will perform "Concertino for Trumpet and Band" composed by Martin Mailman, the 1983 Composer-in-Residence at Brevard. Jamie Hafner will conduct the Symphonic Band. In addition, the following soloists will appear with the Transylvania Symphony, Robert Gerle, conductor; Eugene Chieffo, Oboe; Steven Cohen, Clarinet; Jack Masarie, French Horn, and Darlene Jusilla, Bassoon. They will be featured in Mozart's "Sinfonia Concertante." *BMC is pleased with the opportunity to present its Artist Faculty in concert.*



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Department of Music  
P.O. Box 2876  
University, Alabama 35486  
Dr. Dennis C. Monk, Chairman  
(See ad page 28)

### University of Montevallo Music Department

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St. 291, University of Montevallo  
Montevallo, Alabama 35115  
Dr. Robert Cowan

## ARIZONA

Arizona State University  
(See ad page 14)  
Tempe, Arizona 85281

## CALIFORNIA

The San Francisco Conservatory of Music  
(See ad page 54)  
San Francisco, California 94122

## CONNECTICUT

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Jacksonville University  
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Jacksonville, Florida 32211

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Division of Music  
Wichita, Kansas 67208  
Prof. James Ceasar, Violinist  
Artist Faculty, Brevard Music Center

## MARYLAND

Peabody Conservatory of Music  
(See ad page 32)

Baltimore, Maryland 21202

University of Maryland  
Baltimore County

(See ad page 30)  
Baltimore, Maryland 21228



## NEW YORK

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Brooklyn, New York 11210

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Cleveland, Ohio 44106

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Dr. Gerald J. Lloyd, Director  
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**Ohio Wesleyan University**  
(See ad page 69)  
Delaware, Ohio 43015

**The College of Wooster**  
(See ad page 45)  
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**University of Cincinnati College - Conservatory of Music**  
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Cincinnati, Ohio 45219

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Edward Brake, Dean of Admissions & Student Affairs

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Department of Music  
Greenville, South Carolina 29613  
Dr. Frank Little

**The University of South Carolina**  
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Columbia, South Carolina 29208

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Dr. Jerry L. Warren, Dean  
(See ad page 48)

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Music Department  
Maryville, Tennessee 37801  
Dr. James Bloy, Chairman

**University of Tennessee-Chattanooga**  
(See ad page 58)  
Chattanooga, Tennessee 37402

## TEXAS

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**Rice University**  
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Houston, Texas 77251

## INDEX OF ADVERTISERS

The following advertisers have made possible the publication of this 1983 Festival Program Book. The Music Center would hope that you, the audience, will give consideration to these ads and advise the participants that you saw their ad in this publication.

American Thread . . . . .	60	Highland Books . . . . .	49
Antiques at the Square . . . . .	51	Hobby Shoppe, The . . . . .	43
Arizona State University . . . . .	14	Imperial Motor Lodge . . . . .	42
Austin Art Shop . . . . .	29	Imperial Travel Agency, Inc. . . . .	62
Bach Festival . . . . .	29	Ingles . . . . .	49
Baldwin Piano & Organ Company . . . . .	Back Cover	Jacksonville University . . . . .	42
Baldwin-Wallace College Conservatory of Music . . . . .	53	Le Chat Allé . . . . .	59
Belmont College . . . . .	48	Lenoir-Rhyne College . . . . .	61
Brevard Chamber Orchestra . . . . .	27	Love's Jewelry . . . . .	55
Brevard College . . . . .	8	Mannes College of Music . . . . .	12
Brevard Federal Savings & Loan . . . . .	31	McDonald's . . . . .	35
Brevard Hairstyling Studio . . . . .	33	McFarlan's Bake Shop . . . . .	45
Brevard Motor Lodge . . . . .	29	Miller's Laundry & Cleaners . . . . .	57
Brevard Music Center Association . . . . .	44	Mitchell's Exxon Service Station . . . . .	53
Brevard Pharmacy . . . . .	62	Ohio University . . . . .	18
Brevard Travel Agency . . . . .	47	Ohio Wesleyan University . . . . .	69
Brooklyn College Conservatory of Music . . . . .	26	Oh, Susanna's . . . . .	54
Century-21, Real Estate . . . . .	44	Olin Corporation . . . . .	Inside Front Cover
Cleveland Institute of Music . . . . .	50	Patterson's of Brevard . . . . .	34
Clothing Care Center . . . . .	31	Peabody Conservatory of Music . . . . .	32
Coca-Cola Bottling Co. of Western Carolinas . . . . .	46	Pines Country Inn, The . . . . .	50
College of Wooster, The . . . . .	45	Pisgah Inn . . . . .	32
Colonial Inn . . . . .	44	Red Door . . . . .	58
Community Cash . . . . .	58	Rice University . . . . .	56
Converse College . . . . .	6	San Francisco Conservatory of Music . . . . .	54
Costume Crafters, Inc. . . . .	37	School Directory . . . . .	70,71
Damp-Chaser Climate Control . . . . .	56	Sealtest . . . . .	52
Du Pont . . . . .	48	Shepherd School of Music, The . . . . .	56
East Carolina University . . . . .	34	Sherwood Forest . . . . .	69
Economart Discount Drug Centers . . . . .	62	Shoney's . . . . .	36
Exxon Service Station . . . . .	53	Shorter College . . . . .	Inside Back Cover
First Citizens Bank . . . . .	46	Soup Kettle . . . . .	56
First Federal Savings & Loan . . . . .	34	Storage Closet . . . . .	55
First State Savings & Loan, Inc. . . . .	60	Sunset Motel . . . . .	47
First Union National Bank . . . . .	32	Temple University . . . . .	36
Flat Rock Playhouse . . . . .	62	Trading Post Laundromat . . . . .	59
Florida State University . . . . .	4	Transylvania Times, The . . . . .	42
Four Seasons Florist & Gift Shop . . . . .	57	University of Alabama . . . . .	28
Frame Up . . . . .	33	University of Cincinnati, College-Conservatory of Music . . . . .	46
Jim Friar Advertising, Inc. . . . .	60	University of Georgia . . . . .	44
James C. Gaither, Inc., Real Estate . . . . .	44	University of Maryland, Baltimore County . . . . .	30
Joyce Garner of Brevard, Interior Decorator . . . . .	33	University of South Carolina . . . . .	22
Greylogs . . . . .	43	University of Tennessee- Chattanooga . . . . .	58
Harris Hardware . . . . .	36	Wedge & Keg Country Store . . . . .	56
Havenshire Inn . . . . .	31	Western Steer Family Steakhouse . . . . .	31
		Winn-Dixie . . . . .	51
		Womble Inn, The . . . . .	34
		Young's Country Inn . . . . .	62



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Freshman Men, First Place; Victor Floyd, Tenor  
Sophomore Women, First Place; Theresa Hamm, Soprano  
Second Place; Kathy Kemp, Soprano  
Sophomore Men, First Place; Bill Casey, Tenor  
Junior Women, First Place; Jan Jones, Soprano  
Second Place; Angela Whaley, Mezzo Soprano  
Junior Men, First Place; Michael Shannon, Tenor  
Senior Women, First Place, Tie; Nannette Cheek, Mezzo Soprano  
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Senior Men, First Place; Stafford Turner, Baritone  
Graduate Women\*, First Place; Cecelia Wasson, Soprano

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Freshman Men, First Place; Victor Floyd, Tenor  
Sophomore Women, First Place; Theresa Hamm, Soprano

Junior Men, Second Place; Don Griffin, Baritone  
Senior Women, Third Place; Nannette Cheek, Mezzo Soprano  
Senior Men, First Place; Staff Turner, Baritone  
Graduate Women, First Place; Cecelia Wasson, Soprano

Over 130 students participated. Among the institutions represented were Florida State, Stetson, U of Georgia, Auburn, Birmingham Southern, Jacksonville U, Augusta Col., Valdosta State, Mercer Atlanta, Georgia Southwestern, Brewton-Parker and Kennesaw Col.

Cecelia Wasson was first place winner in Georgia Music Teachers Association and also the Southeastern NMTA Regional winner. She was second place national winner in Houston, TX, March 21, 1983. Friday, April 15, 1983, Miss Wasson won the Corbett Scholarship to attend Cincinnati Conservatory (full tuition plus \$5,000 stipend).

Miss Wasson and Michael Shannon are state and regional winners of the National Federation of Music Club Student Artist Auditions and they are also National Finalists.

Theresa Hamm won a special award in the Southeastern Regional Metropolitan Opera Auditions. Evelyn Lear described her voice as "the most exciting sound we heard here tonight." Miss Hamm also won the National Music Award of the Mothers of America Association competition in New York April 21, 1983.

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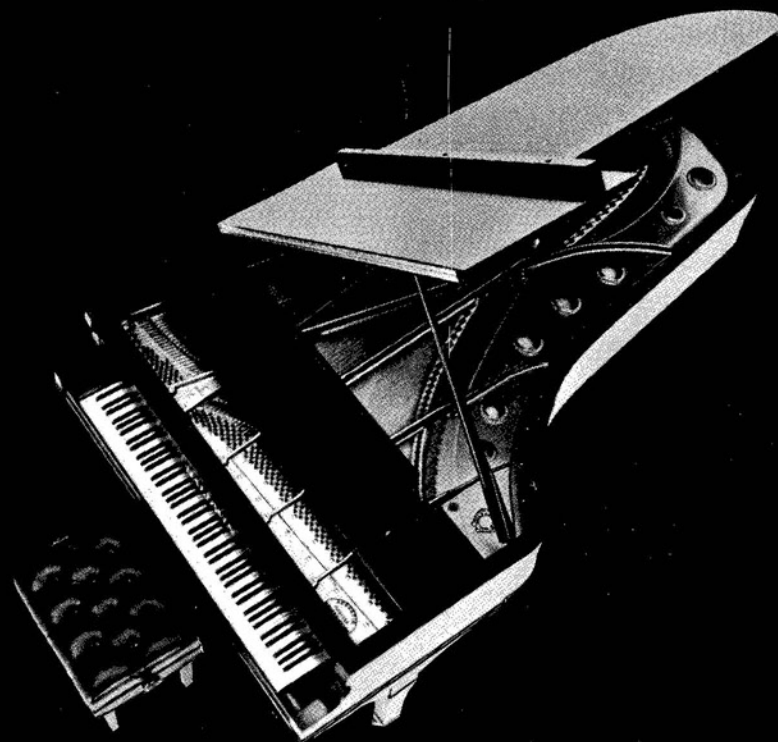
**Rome, GA 30161-9989**



Recognition for superior performance has come to groups as well as individuals. The Shorter College Chorale was invited to sing at the 10th Triennial Choralies at Vaison-la-Romaine, France, in 1980. It was the first non-French chorus ever to receive a Choralies' invitation. This summer, again by invitation, the Shorter College Chorale will be the chorus-in-residence for the fabled Hellbrunn Festival in Salzburg, Austria. While in Salzburg the Chorale is scheduled to spend two days taping programs for Austrian National TV. The Chorale will also sing the main mass at the major cathedral in Salzburg one Sunday during the Festival.



# References furnished on request



Aspen Music School and  
Festival  
Dickran Atamian  
Burt Bacharach  
David Bar-Illan  
Berkshire Music Center  
and Festival at Tanglewood  
Leonard Bernstein  
Jorge Bolet  
Boston Pops Orchestra  
Boston Symphony Orchestra  
Brevard Music Center  
Dave Brubeck  
Chicago Symphony Orchestra  
Cincinnati Symphony  
Orchestra  
Aaron Copland  
John Corigliano  
Jeanne-Marie Darré  
Ivan Davis

Peter Duchin  
Raymond Dudley  
Ferrante and Teicher  
Gold and Fizzdale  
John Green  
Hollywood Bowl  
Dick Hyman  
Interlochen Arts Academy  
and National Music Camp  
Henry Janiec  
Billy Joel  
Ruth Laredo  
Liberace  
Panayis Lyras  
Adele Marcus  
Marian McPartland  
Zubin Mehta  
Marilyn Neeley  
Eugene Ormandy  
Seiji Ozawa

Pamela Mia Paul  
Philadelphia Orchestra  
André Previn  
José Ramos-Santana  
Ravinia Festival  
Santiago Rodriguez  
Gustavo Romero  
Kathryn Selby  
George Shearing  
Bobby Short  
Leonard Shure  
Abbey Simon  
Georg Solti  
Claudette Sorel  
Michael Tilson Thomas  
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