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About the Cover

Mark Wilson, of the Smith, Berdhal, Wilson agency in Asheville NC, originated the cover design for the 1995 souvenir program book. He combined a color transparency of a violin with computer-generated floral motifs to capture Brevard's summer festival ambience.



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From The President

Someone once said, "If you can dream it, you can do it." Our dream is for the Brevard Music Center to be a special place where the excitement of learning and performance, of enjoyment and fulfillment, and of challenging achievement affects the life of everyone involved. Realizing that dream will result in even more national and international recognition for the Center as a premier and distinctive summer music education institution. And we are on our way!

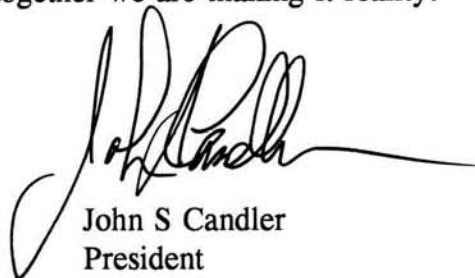
Turning a dream into reality requires commitment, focus, and teamwork. All three are abundantly evident as we continue with implementation of our strategic plan - Vision 2000. Primary objectives include ever higher faculty and student quality, expanded curriculum and programming to address contemporary needs, growing our endowment and building the facilities required to support our goals.

I hope that you will take a little extra time during your visit to check our progress for yourself. Talk to our professional, dedicated faculty. Talk to our students. Talk to our alumni. Talk to our staff. Talk to any of our army of volunteers. I believe that you will find a growing sense of the purpose and excitement that come from working together to accomplish meaningful tasks. And while you're browsing, notice the new faculty and student housing, teaching and practice studios, Alumni House and auditorium improvements.

The dream is taking shape. The clouded is becoming clearer. Our journey has no end point, but is a continuum of ever higher achievement. We have dreamed the dream - now, together we are making it reality.



VISION 2000



John S Candler
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A new season at the Brevard Music Center is something like Christmas morning. What has Santa brought this year? After 30 years with the Center, the anticipation and excitement are certainly still there for me. More than 300 talented young people from all corners of the world, many of them new to Brevard, 100-plus faculty and staff people, and tens of thousands of visitors to hear our music. How can this "get old"?

From an idea that James Christian Pfohl put into action more than a half-century ago as the founding director, the Music Center developed into one of the most respected institutions of its kind in the world. Its educational programs have been tested, honed and increased. Its physical plant is constantly being improved. Its audiences grow each year. And the Center can confidently plan for the 21st century!

But some things never seem to change. There are enormous talents among our young people and the training they receive at Brevard influences their lives far beyond their musical interests. Striving for excellence, the work and discipline that are demanded in achieving excellence and the realization that an average grade in one's work is simply not a viable option in musical performance. Imagine a performance where 25 or 30 percent of the notes or rhythms are wrong!!

People associated with the Center - alumni, faculty, staff, students, volunteers, audiences, develop a very proprietary feeling about the place. Each of them "owns" a part of it. That may not always be a "comfortable" situation for administrators and trustees, but it is a priceless quality which has no substitute.

Welcome to seven weeks of Christmas Eves at Brevard! !

Henry Janiec
Artistic Director

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A Word to Our Audiences...

It is indeed a special time in the history of the Music Center, as reflected by all the signs of change evident this season. Even last year's most casual visitor cannot help but see the marvelous indications of progress that have "sprung up" since the summer of 1994: modern practice and teaching studios, new living accommodations, an Alumni House, beautiful landscaping additions... progress can literally be seen around every corner!

Vision 2000, our strategic growth plan for the next five years, charts an ambitious path. A path that continues the growth and expansion of the last six decades. As the Music Center enters this new chapter, we will once again call on our most reliable source of guidance, leadership, and support: our BMC Board of Trustees.

Therefore, it is with much appreciation that I acknowledge the steadfast and consistent backing of this exceptional group of people. Indeed, they have been the guiding force behind one of the nation's premiere summer music training facilities.. the Brevard Music Center.



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The National Board of Advisors was established in 1981, with the directive 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 constituency of the aims and activities of Brevard Music Center." Since that time, members of the NBA have given the Center invaluable guidance and have become involved in many areas of BMC efforts.

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June, 1995

Dear Friends:

As Governor of the State of North Carolina and Honorary Chairman of the National Board of Advisors, it is my distinct privilege to welcome you to the Fifty-Ninth Season of the Brevard Music Center!

In the pleasant setting in the foothills of the Blue Ridge Mountains, the Brevard Music Center enrolls 350 students from across the Nation and several foreign countries. Approximately 100 students are from North Carolina. These outstanding musicians combine their talents to present the more than fifty-five different concert events of the Brevard Music Festival. The summer of 1995 will be another exceptional season, and I am confident you will experience the unique excitement of live performance that is so special at Brevard.

Again, best wishes for an enjoyable and musical summer.

My warmest personal regards.

Sincerely,

James B. Hunt Jr.

(Governor Hunt is the Honorary Chairman of Brevard Music Center's National Board of Advisors.)

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BREVARD MUSIC CENTER 1995



The Fifty-Ninth Year

With the approach of the Center's 60th Anniversary Season next year and with a new century soon upon us, the Trustees and staff of the Brevard Music Center have implemented a strategy called VISION 2000 - a quality growth plan to take us well into the future.

Building upon a rich history of successful music training, the Center will strive to become the benchmark from which others will follow. Broad goals include strengthening standards for both students and faculty, expanded curriculum and programming to address contemporary needs, and a strong financial base built around continued responsible management supported by an ever increasing endowment fund.

Through your financial support, we can - as partners - achieve the goals of VISION 2000 and ensure that the Brevard Music Center continues to be the place in America where the excitement of learning and performance, of enjoyment and fulfillment, and of challenging achievement affects the lives of everyone involved.

Won't you support the future of the Center with a generous tax-deductible contribution?

The Brevard Music Center extends grateful thanks to these individuals who have purchased a life-estate on Bishop's Knoll, the Center's residential community: Mrs. Charles Barnum, Mrs. William Burt, Dr. & Mrs. Robert Cowan, Dr. & Mrs. Murray Fadial, Dr. & Mrs. William Searcy, Mr. and Mrs. J.D. Sykes Jr, Mr. & Mrs. Robert Thompson, Drs. Joe and Joella Utley, Ruby Morgan and Douglas MacDonald.

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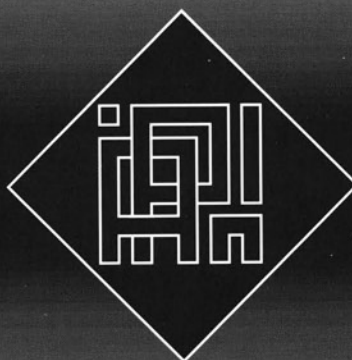


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In Memoriam

The Brevard family notes with sadness the passing of three of its staunchest supporters.

Mrs Dorothy "Dot" Hill was a faithful and active trustee from her election in 1981 through the final stages of a long illness. She and her husband, Bill, often opened their home to BMC friends and guest artists, showing a unique hospitality and support in the true "spirit of Brevard."

John Smart served the Music Center as Assistant Secretary and General Counsel during two decades. A gifted and respected attorney, his innate prudence and legal intuition lent great wisdom to Board decisions.

Bill Miller retired to Brevard after a stellar career with Chase Manhattan Bank. A consummate businessman, his knowledge and sound judgement were of incalculable value to BMC. He remained a strong supporter long after retiring from the Board.

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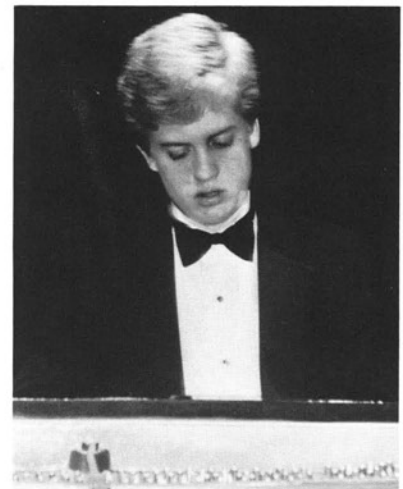
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The Brevard Music Center is most grateful to the National Federation of Music Clubs, and particularly those in the Southeastern Region, for invaluable encouragement and tangible support. State Federations, local chapters and individual members contribute generously to scholarship funds. NFMC special projects have included the Lucile Parrish Ward Chair in Opera, the Hinda Honigman Library and its Gladys Manuel Wing, the Whittington-Pfohl curtain fund, and many of the Center's practice cabins. The Hinda Honigman Fund, established by Ralph and Shirley Sarlin, supports the appearance of a Young Artist winner of the National Federation on our Federation Weekend each season.

Virginia is the host state for this year's Federation Weekend at Brevard, and the Center joins with the Virginia Music Clubs in welcoming Southeastern Region members to the July 7-9 gathering.

Twenty-one year old Andrew Armstrong is the NFMC Young Artist winner for 1993, receiving the NFMC Award, the Edwin B Ellis Award, the Samuel Sorin Award and the Claudette Sorel Award. He will appear with the Transylvania Symphony in the Hinda Honigman Memorial concert on July 7, the featured performance of Federation Weekend.



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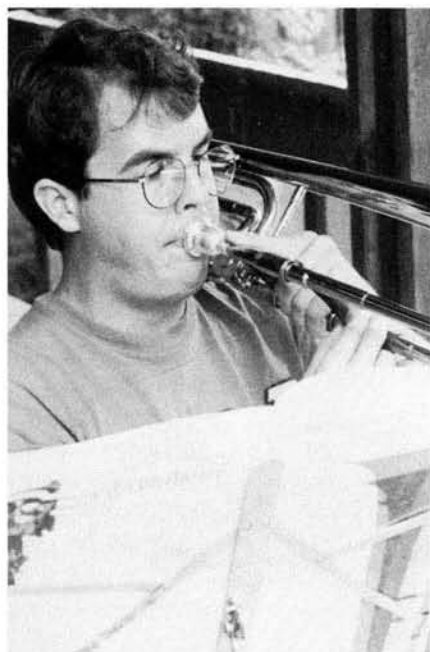
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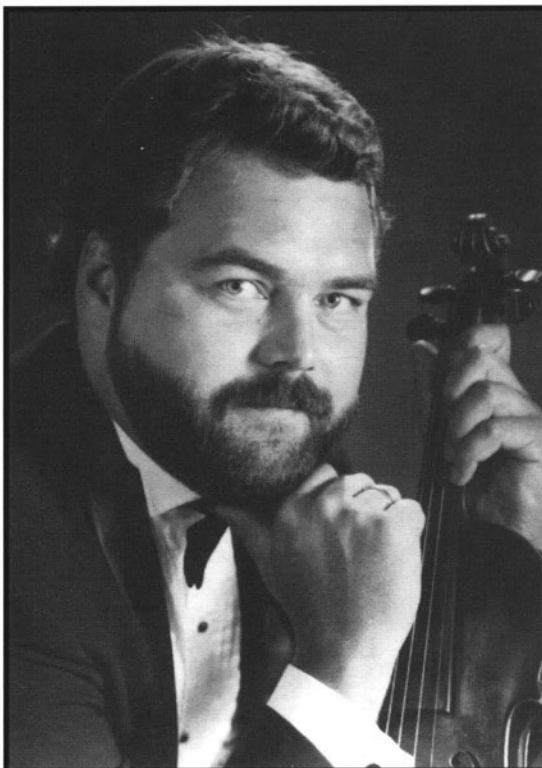
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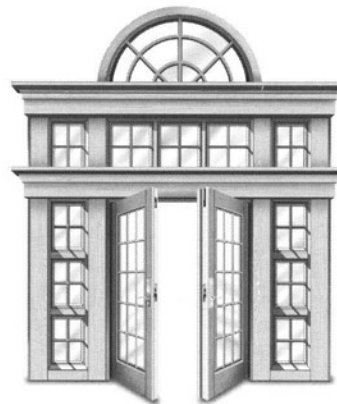
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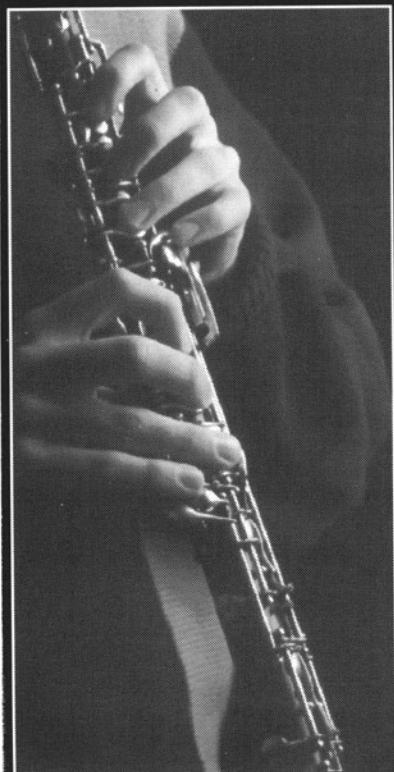
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Why Opera?

An editor knows good copy when he sees it, and the following - to a musician's ears - is good copy. It comes via Joe Queenan, writing in the April 1994 issue of GQ. Bravo, Joe! You wrote a mouth full. - ed.

Mostly what I like about opera is that it is an art form that still has standards, something that is no longer true of painting, sculpture, architecture or modern music. Unlike jazz vocalists, who can camouflage a shipwrecked voice with clever phrasing or a battalion of resourceful accompanists, opera singers have to be able to hit the notes. When they do not hit the notes, they get booed lustily. Even Pavarotti.

People who do not like opera do not like it because they think it's weird.

I am prepared to argue that opera is the

strangest activity of which human beings are capable, far more bizarre than stuffing ferrets down one's pants or marrying Don Johnson twice. But that's what makes the opera work: the fact that you, the listener, often cannot believe what you are hearing.

I am entertained when Mick Jagger sings "Brown Sugar" or "Satisfaction," but there is nothing in his delivery that astonishes me in any way. I am perhaps more in awe when I listen to Aretha or Sinatra or, for that matter, Elvis. But there's very little that they do with their voices that leaves me shaking my head, wondering "Where did that come from?"

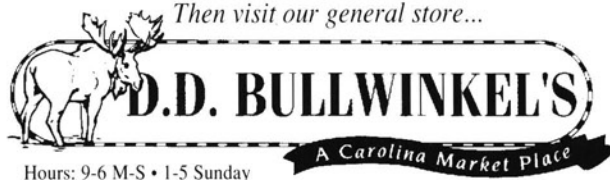
The way I see it, Mick Jagger is like Whitey Ford, while Aretha, Frank and Elvis are like Seaver. Pavarotti, Callas and Caruso are like Koufax.



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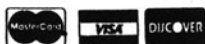
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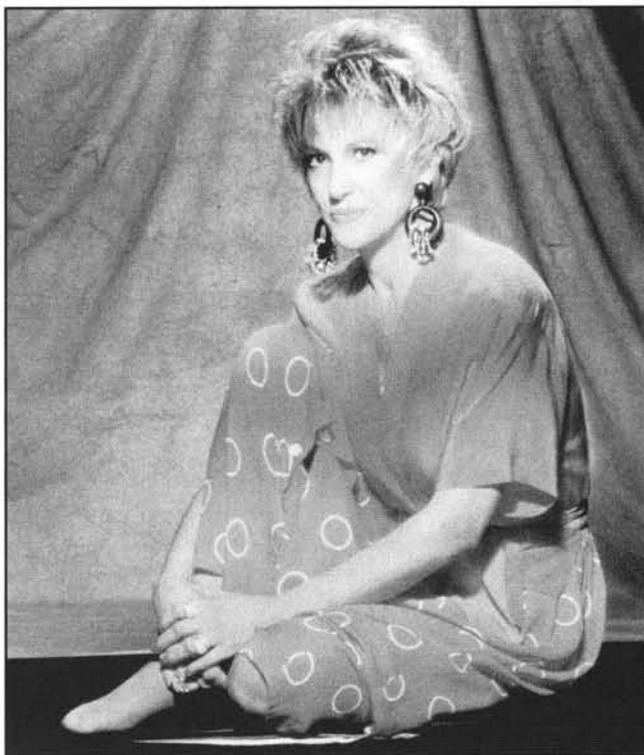
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communities across America. The common thread that ties them together is an abiding respect and love for music... an attitude nurtured in every student who experiences a Brevard Summer.

"Where are they now?" is a question often asked by our audiences, especially those who have attended BMC performances for many years. These are just a few examples of the answer to that question.

Miriam Lockhart ('71) has had a varied career as an orchestral, chamber and theater musician. In addition to teaching at Juilliard and at Wilkes University, she is a member of the Long Island Philharmonic and is a founding member of the Odyssey Chamber Players.



In February, **Keith Lockhart** ('76, '77) was named the new conductor of the Boston Pops Orchestra, taking over for John Williams. He had been the Music Director for the Cincinnati Chamber Orchestra, Associate Conductor of the Cincinnati Symphony and Pops Orchestras



and worked closely with youth orchestra programs. The Boston Globe said, "...he's a snappy, energetic, stylish conductor." (We already knew that!)



David, Martha Pendergrast Coursey, Walter, Jeff

The Pendergrast family of Atlanta has a long Brevard tradition that covers thirty years. W. Jefferson Pendergrast ('64), a percussionist both at Brevard and at Duke University, has a plastic surgery practice in Atlanta. His son, Matt ('93), also a percussionist, just graduated from Westminster School. David ('67) now lives in Griffin GA where he is a pharmacist with Eckerd Drugs. String bassist Walter ('69) is an anesthetist and lives in Wilmington NC. While in college, he played in the Spartanburg (SC) Symphony under Henry Janiec. All the Pendergrast family remain active in music.



Steve and Ada Sewell were property masters for the BMC Opera Workshop during the 1978-79 seasons; Ada had been an RTP violin student in 1973. Steve now has his DMA in composition from the University of Oklahoma, and Ada is completing a Music Ed Masters. Daughter Catherine is 11, and Larson is 6; both are interested in piano and voice.

Violinist **Garrett Smith** ('94) won the 1995 Huntsville (AL) Youth Orchestra concerto competition and will use the scholarship prize for another Brevard Summer. He recently wrangled his way backstage for a photo at an Itzhak Perlman concert, and was then allowed to carry his hero's violin to the waiting limo.



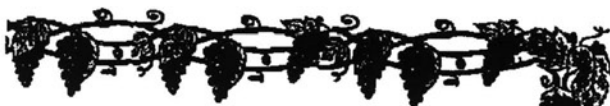
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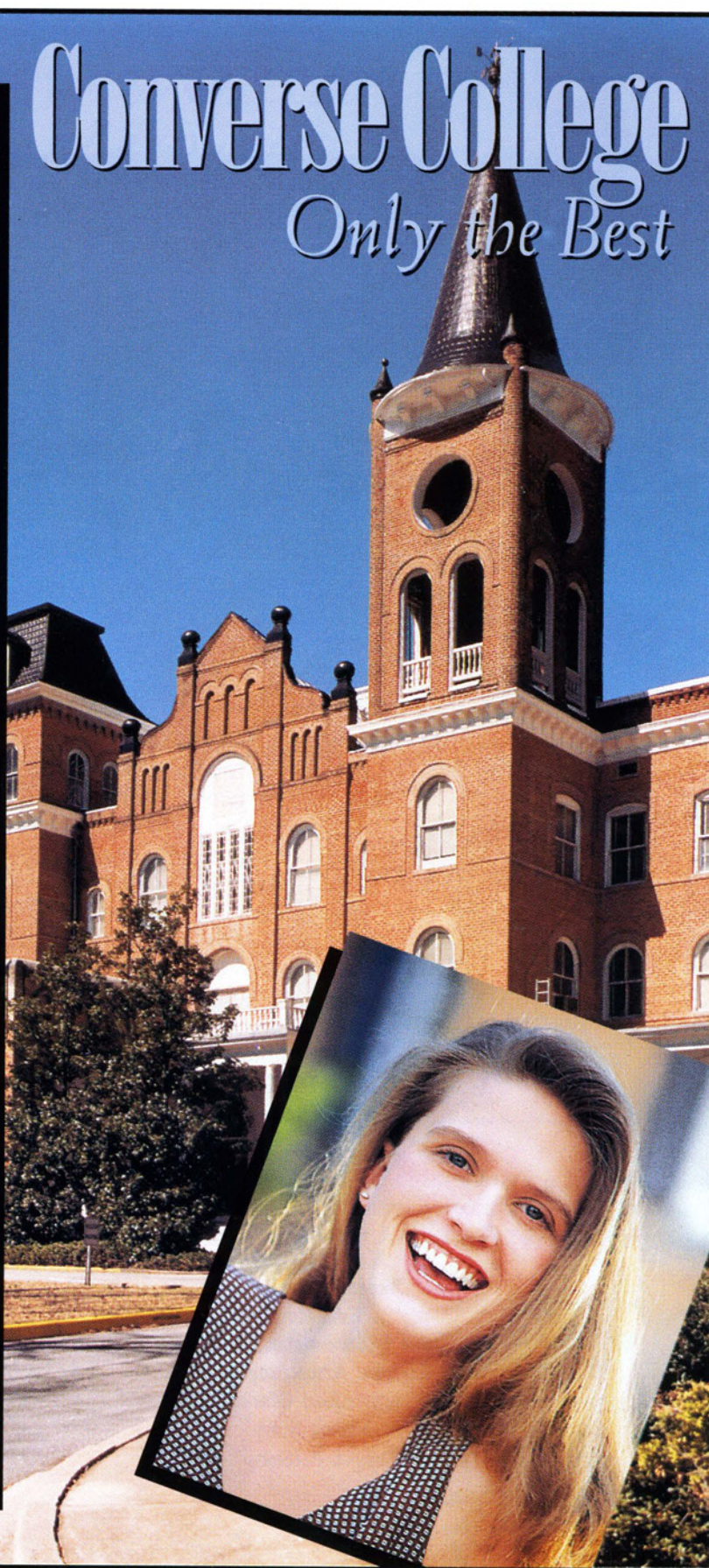
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MADAME BUTTERFLY

An Opera In Three Acts

From a flowering terrace, U.S. Navy **Lieutenant B.F. Pinkerton** inspects the house he has leased on a hill above the harbor of Nagasaki from the Japanese broker Goro. The officious person has also procured him a Japanese wife **Cio-Cio San**, who is known as **Madame Butterfly**. **Pinkerton** confesses to the American consul, **Sharpless**, his fancy for the prospective bride but admits he does not regard the contract as permanent. The older man warns him that the Japanese girl may take her marriage seriously. Surrounded by her friends, **Butterfly** joyously arrives for the wedding. Her relatives crowd around the marriage feast, but desert **Butterfly** at the curse of her priestly uncle, The Bonze, who has learned that she espoused Christianity for the sake of her future husband. The act closes with a passionate love scene between **Butterfly** and **Pinkerton**.

Three years later the deserted **Butterfly** sits in the living room of her house, asking **Suzuki** how many pennies are left them. Full of faith that **Pinkerton** will return, **Butterfly** tries to convince her maid in the opera's most well known aria, "One Fine Day." She is visited by Sharpless who tries vainly to persuade her to accept a wealthy suitor, **Yamodori**. The consul starts to read her the Lieutenant's letter. When she tells him she has borne **Pinkerton** a child, he cannot bear to tell her that **Pinkerton** has married again, and leaves. A cannon in the harbor announces the return of Pinkerton's ship and **Butterfly** and **Suzuki** adorn the house with flowers preparing to watch for his coming at the window.

The sun rises on the same scene where **Butterfly** is sleeplessly awaiting **Pinkerton**. She takes the child away to rest. The fickle Lieutenant arrives with his wife to take the child; he is full of remorse at Butterfly's faithfulness. With great anguish **Butterfly** bids her child farewell and takes her life with her father's sacramental sword.

(First performance, Milan, 1904)

Thursday, June 22, 7:30 PM

Program 1

MADAME BUTTERFLY DRESS REHEARSAL

A working rehearsal of the week's opera. Individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets. All seats are reserved.

Friday, June 23, 8:15 PM

Program 2

POPS CONCERT

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Henry Janiec, Conductor

Richard Alston, Pianist

Opening night at the Music Center and the first of three Pops concerts for the season, featuring Gershwin's "Rhapsody in Blue" with BMC alumnus Richard Alston. A happy night for all!

Saturday, June 24, 8:15 PM

Program 3

OPERA

MADAME BUTTERFLY

Music by Puccini

Libretto by Illica and Giacosa

with

Margy Hicks Sargent as Butterfly

David Holley as Pinkerton

Bruce Schoonmaker as Sharpless

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

Company Manager Paul MacPhail
Director Val Patacchi
Conductor Henry Janiec
Designer Keith Pugh

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Sunday, June 25, 3:00 PM

Program 4

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor

James Buswell, Violinist

Berlioz Roman Carnival Overture
Prokofieff. Violin Concerto No. 2
Brahms Symphony No. 4

The Gina Bachauer Artist Chair

The great Greek pianist Gina Bachauer appeared at Brevard many times, and always found time to spend with students. For the last fifteen years, the foremost pianists of our generation have appeared at the Music Center under the auspices of a memorial endowment fund established through the efforts and generosity of Mr and Mrs Carlo Renzulli. The fund has also enabled visiting pianists to continue in Gina Bachauer's tradition, conducting seminars and master classes in addition to their festival performances.



Madame Bachauer overlooking the Temple of Poseidon at Sounion, Greece.

Gina's advice to students:

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"And certainly with all that I said about perseverance, discipline, and very hard work - Music needs a little madness. If you aren't a little mad, you will never undertake this life!"

Sunday, July 30, Jon Kimura Parker makes his first appearance at Brevard as the 1995 Gina Bachauer Artist. In the finest Gina Bachauer tradition, he will remain at Brevard the following day to give master classes for keyboard students.

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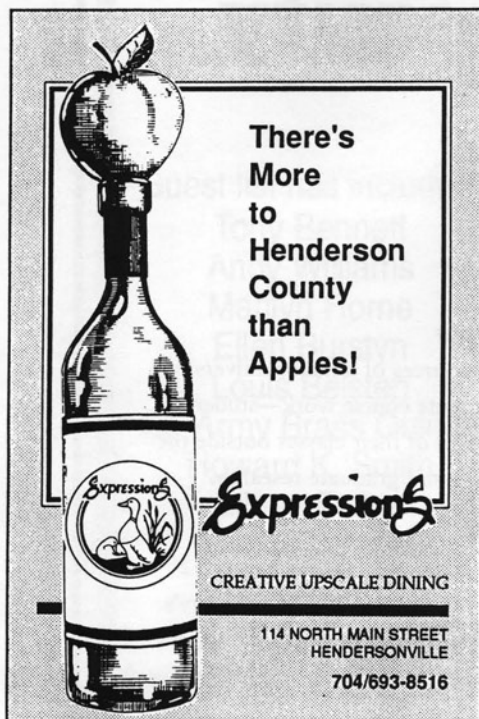
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Monday, June 26, 8:15 PM

Program 5

CHAMBER MUSIC CONCERT

The Cadek Trio

Schumann Piano Trio, D Minor
Ravel Piano Trio

STRAUS AUDITORIUM

Tuesday, June 27 8:15 PM

Program 6

YOUTH ORCHESTRA
Daniel Baldwin, Conductor

SYMPHONIC BAND
Jamie Hafner, Conductor

Prokofieff Romeo and Juliet Suite
Sibelius Andante Festivo
Saint-Saens Bacchanale, from *Samson and Delilah*
van der Roost Rikudim
Haydn/Wilcox St. Anthony Divertimento
Bruckner Apollo March

Wednesday, June 28 8:15 PM

Program 7

CHAMBER MUSIC CONCERT

The Artist Faculty of the Music Center

Barber Summer Music for Woodwind Quintet
Feld Sonata for Flute and Piano
Falla Suite Populaire Espagnole

STRAUS AUDITORIUM

Thursday, June 29, 7:30 PM

Program 8

MAGIC FLUTE DRESS REHEARSAL

A working rehearsal of the week's opera. Individual tickets available.
Season subscribers may exchange their tickets for dress rehearsal tickets.
All seats are reserved.

Friday, June 30, 8:15 PM

Program 9

TRANSYLVANIA SYMPHONY ORCHESTRA
Thomas Joiner, Conductor

Eric Hoover, Flutist

Moussorgsky Night on Bald Mountain
Gordeli Concerto for Flute
Dvorak Symphony No. 8, G Major

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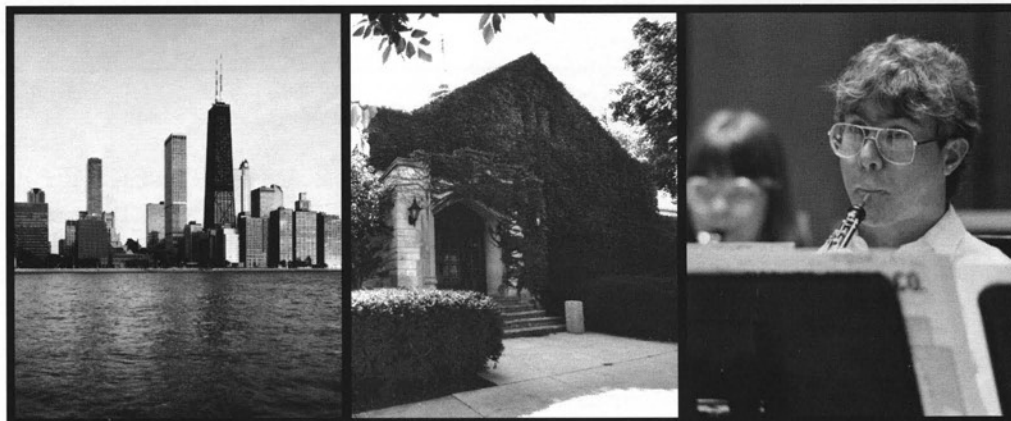
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THE MAGIC FLUTE

For all its richness and profundity, "The Magic Flute" is based on a very simple fairy-tale plot. **Tamino**, a young prince, sets out to rescue the young princess **Pamina** and to win her hand. **Pamina** is the daughter of **Astrafiammante**, the Queen of the Night, and has been abducted by **Sarastro**, the High Priest of a mysterious Brotherhood and the arch-enemy of her mother. In the first scene, **Tamino** is sent on his quest by **Astrafiammante** and her three Ladies, who have rescued him from a terrible monster. **Papageno**, a simple bird-catcher, goes along as his companion. The Ladies give them musical instruments to protect them--a magic flute for **Tamino** and magic chimes for **Papageno**; they also appoint three Spirits as guides and advisors.

Tamino and **Pamina** find each other, of course, and all ends happily--but not until something very surprising has happened. In the finale to the first act, both **Tamino** and **Pamina** experience an awakening with the realization that what they have been told by **Astrafiammante** about **Sarastro's** wickedness is all lies, and that **Sarastro** is devoted to the pursuit of a higher Truth. They, too, determine on seeking admittance to **Sarastro's** Brotherhood, and in the second act undergo a series of trials to test their constancy and courage. It is only when they accept the possibility of death as the outcome of their quest that they can join together to face the final ordeals by fire and by water. Emerging triumphant, they are admitted to the innermost temple of the Order, where they will reign together in **Sarastro's** stead.

Papageno also undergoes a series of trials, so that he may win the girl of his dreams, **Papagena**. He, however, is quite unheroic, and lacks more than the normal share of courage, or the ability to be silent. What he does have in abundance, though, is love and compassion, and these qualities see him through to a happy ending.

Saturday, July 1, 8:15 PM

Program 10

OPERA

THE MAGIC FLUTE

Music by Mozart

Text by Schikaneder and Giesecke

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

Company Manager	Paul MacPhail
Director	Paul MacPhail
Conductor	Julian Dawson
Designer	Keith Pugh

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Sunday, July 2, 3:00 PM

Program 11

HOLIDAY WEEKEND SPECTACULAR

An afternoon of fun and music for the whole family. Picnicking on the lawn, bands playing, and a concert by the BMC Orchestra and Chorus. Celebrate the Fourth of July at the Music Center!

Monday, July 3, 8:15 PM

Program 12

WIND ENSEMBLE

Robert Palmer, Conductor

Woolfenden	Illyrian Dances
Still	The Little Red Schoolhouse
Washburn	Kilimanjaro
Palmer	Psalm
Reed	Armenian Dances
Alexander/Bainum	Colossus of Columbia

Tuesday, July 4, 8:15 PM

Program 13

YOUTH ORCHESTRA

Daniel Baldwin, Conductor

Trygve Peterson, Flutist

SYMPHONIC BAND

Jamie Hafner, Conductor

Schubert	Rosamunde Overture
Hanson	Serenade for Flute, Harp, Strings
Copland	Hoe-Down, from <i>Rodeo</i>
Sousa	Semper Fidelis
Khachaturian	Three Dance Episodes
Sousa	The Stars and Strips Forever
Copland	Variations on a Shaker Tune
Grainger	Irish Reel, <i>Molly on the Shore</i>

All programs subject to change

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Wednesday, July 5, 4:30 PM

Program 14

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER
(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 5, 8:15 PM

Program 15

CHAMBER MUSIC CONCERT

The Artist Faculty of the Music Center

Rubbra Sonata for Oboe and Piano
Schumann Liederkreis
Strauss Sonata for Violin and Piano

STRAUS AUDITORIUM

Thursday, July 6, 7:30 PM

Program 16

DRESS REHEARSAL CAVALLERIA RUSTICANA/GIANNI SCHICCHI

A working rehearsal of the week's opera. Individual tickets available.
Season subscribers may exchange their tickets for dress rehearsal tickets.
All seats are reserved.

Friday, July 7, 8:15 PM

Program 17

TRANSYLVANIA SYMPHONY ORCHESTRA Thomas Joiner, Conductor

Andrew Armstong, Pianist

Mozart Overture to *Don Giovanni*
Prokofieff Piano Concerto No. 1
Villa Lobos Bachianas Brasileiras, Preludio
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CAVELLERIA RUSTICANA

Soon after dawn a small Sicilian village comes to life as a cheerful crowd of villagers prepare for Easter mass. The young peasant, **Santuzza**, enters to ask the aged innkeeper, **Lucia**, for news of her son, the girl's former lover, **Turridu**. **Alfio** now enters singing of his beloved horses and his new wife, **Lola**. **Turridu** has been seen near the house. After the Easter hymn, **Santuzza** confesses to **Lucia** that **Turridu** has deserted her for **Lola**, whom he loved in his youth. Forbidden to enter the church with her friends, **Santuzza** accosts the returning **Turridu** and detains him while **Lola** minces in singing her famous ditty, throwing him a flower. **Santuzza** vainly begs **Turridu** to return: he hurls her to the ground and goes to join **Lola**.

After the Intermezzo the congregation assembles in the square and **Turridu** leads them in a toast to **Lola**. The infuriated **Santuzza** breaks in and challenges **Turridu** to fight him with daggers. The crowd disperses, leaving **Turridu** alone with his mother, **Lucia**, to whom he bids farewell and asks her to protect **Santuzza** should he be slain. **Turridu** runs off the stage to fight **Alfio**. A distant murmur is heard outside and a woman runs on stage with the news, "Neighbor **Turridu** has been killed."

GIANNI SCHICCHI

The grasping relatives of the wealthy **Buoso Donati** gather at his deathbed in 13th century Florence to mourn his loss and investigate his bequests. Young **Rinuccio** finds the will and exacts a promise from his aunt to let him marry his beloved **Lauretta** if there is money enough left to them. The will is read and **Donati** has left his money to the church. The relatives now weep in earnest. **Rinuccio** suggests that **Lauretta's** father, **Gianni Schicchi**, can help them get the will changed. **Lauretta** and **Schicchi** arrive and **Gianni** agrees to impersonate **Donati** and rewrite his will. The body of **Donati** is removed from the bed and **Dr. Spinelloccio**, not knowing his patient is dead, arrives. **Schicchi** simulates the voice of the dead man and convinces the doctor that he should come back later. Then **Schicchi** puts on **Donati's** night cap and gown and sends for the notary to dictate a new will. The relatives beg and bribe **Schicchi** to leave them **Donati's** property, but when the notary arrives **Schicchi** dictates most of the property to himself. No sooner is the notary out of the house than the relatives begin to pillage all the property they can carry. The lovers are happy as **Schicchi** has provided them with a dowry. As the curtain falls **Schicchi** asks the audience to render a verdict of "Not Guilty."

Saturday, July 8, 8:15 PM

Program 18

OPERA DOUBLEBILL

CAVALLERIA RUSTICANA

Music by Mascagni

Libretto by Targioni-Tozzetti and Menasci

with

David Holley as Turridu

GIANNI SCHICCHI

Music by Puccini

Libretto by Forzano

with

Bruce Schoonmaker as Schicchi

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

Company Manger Paul MacPhail
Director Val Patacchi
Conductor Henry Janiec
Designer Keith Pugh

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Sunday, July 9, 3:00 PM

Program 19

BREVARD MUSIC CENTER ORCHESTRA

Lawrence Leighton Smith, Guest Conductor

Stanford Olsen, Tenor

Dvorak Husitska Overture, Op. 67
Mozart O, wie angstlich, from *Abduction from the Seraglio*
Un aura amorosa, from *Così fan tutte*
Il mio tesoro, from *Don Giovanni*
Rossini Languir per una bella, from *L'Italiana*
Donizetti Spirito gentil, from *La Favorita*
Donizetti Ah! mes amis, from *Daughter of the Regiment*
Strauss Till Eulenspiegel

Monday, July 10, 8:15 PM

Program 20

CHAMBER MUSIC CONCERT

The Artist Faculty of the Music Center

Schubert Fantasy, F Minor for Piano Duet
Mozart Flute Quartet
Copland Sonata for Violin and Piano

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Tuesday, July 11, 8:15 PM

Program 21

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All proceeds from this concert will be used to enhance the educational programs of the Music Center. Therefore, this event is not included with season tickets. All seating (and standing!) available to the public.

Wednesday, July 12, 4:30 PM

Program 22

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER
(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 12, 8:15 PM

Program 23

CHAMBER MUSIC

The Artist Faculty of the Music Center

Schumann Piano Quintet
(Guest alumni of the Music Center) Selections to be announced

STRAUS AUDITORIUM

Thursday, July 13, 8:15 PM

Program 24

OPERA SCENES

A program of scenes from various operas with piano accompaniment, featuring students from the Center's Opera Workshop. Program to be announced.

STRAUS AUDITORIUM

Friday, July 14, 8:15 PM

Program 25

SUPER BAND GALA II

WIND ENSEMBLE
Robert Palmer, Conductor
SYMPHONIC BAND
Jamie Hafner, Conductor

Charles Vernon, Trombonist

Jager Esprit de Corps
Wagner Invocation of Alberich
Williams The Sinfonians
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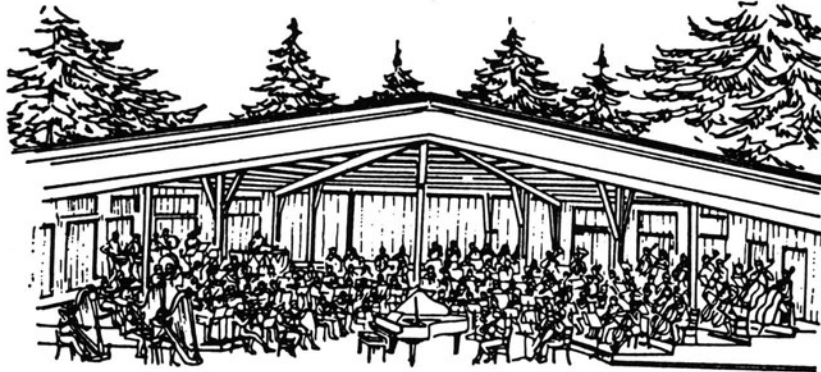
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Saturday, July 15, 8:15 PM

Program 26

POPS CONCERT

"POPS FOR FUN"

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor

Andrew Cooperstock and Douglas Weeks, Pianists

Bruce Schoonmaker, Narrator

Charles Vernon, Trombonist

The second of the season's pops concerts should prove that not all music in the concert hall is "long-hair"! Enjoy the music and the laughs on a program including "The Carnival of Animals". Alumnus Charles Vernon, solo bass trombonist of the Chicago Symphony joins us with some "cool" pops solos. A fun evening for all of us.

Sunday, July 16, 3:00 PM

Program 27

BREVARD MUSIC CENTER ORCHESTRA

JoAnn Falletta, Guest Conductor

with

THE KING'S SINGERS

The King's Singers return to Brevard! The famed choraleers from England bring the beautiful singing and "highjinx" back to our stage, and are joined by conductor JoAnn Falletta, one of our busiest young American conductors. Program to be announced (but you'll like it).

Monday, July 17, 8:15 PM

Program 28

YOUTH ORCHESTRA

Daniel Baldwin, Conductor

Byron Tauchi, Violinist

Beethoven	Coriolanus Overture
Bach	Violin Concerto, A Minor
Bizet	Carmen Suite No. 2
Gold/Bennett	Music from <i>Exodus</i>

Tuesday, July 18, 8:15 PM

Program 29

SYMPHONIC BAND

Jamie Hafner, Conductor

WIND ENSEMBLE

Robert Palmer, Conductor

Erickson	A Stravinsky Suite
Krenek	Three Merry Marches
Verdi	Overture to <i>I Vespri Siciliani</i>
Strauss	Serenade, E-Flat
Bach/Hunsberger	Passacaglia and Fugue, C Minor
Vaughan Williams	Toccata Marziale

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SOUTH PACIFIC
Rodgers & Hammerstein

Every American who even vaguely remembers World War II is familiar with the tunes from this show. "A Cockeyed Optimist," "Some Enchanted Evening," "There is Nothin' Like a Dame," "Bali Ha'i;" the list seems to go on forever. Most baby boomers, with eyes closed, can hear the marvelous intonation of Giorgio Tozzi singing the movie soundtrack while a bronzed Rossano Brazzi mouths the words to wide-eyed Mitzi Gaynor.

In the 1949 Broadway Musical, Ensign Nellie Forbush, portrayed by Mary Martin, is an American nurse stationed in a small Pacific island. She falls in love with Emile de Becque, a local planter played by Ezio Pinza. Discovering his previous marriage to a native, she spurns him.

Lt. Joseph Cable and a dejected de Becque go on a dangerous mission - the result of which is Cable's death. When de Becque returns, he and Nellie forget their differences and pledge everlasting love.

The story is timeless. Cable and Nellie, like so many young Americans during the world conflict, find themselves in strange places, leading lives for which they had never been prepared.

Wednesday, July 19, 4:30 PM

Program 30

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER
(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 19, 7:30 PM

Program 31

SOUTH PACIFIC DRESS REHEARSAL

A working rehearsal of the week's musical comedy. Individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets. All seats are reserved.

Thursday, July 20, 8:15 PM

Program 32

MUSICAL COMEDY

SOUTH PACIFIC

Music by Rodgers Words by Hammerstein

with

Tony Dillon as Emile de Becque

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

Company Manager Paul MacPhail
Director David Holley
Conductor Henry Janiec
Designer Keith Pugh

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Friday, July 21 8:15 PM

Program 33

MUSICAL COMEDY

SOUTH PACIFIC

(Same as Program 32 on July 20th)

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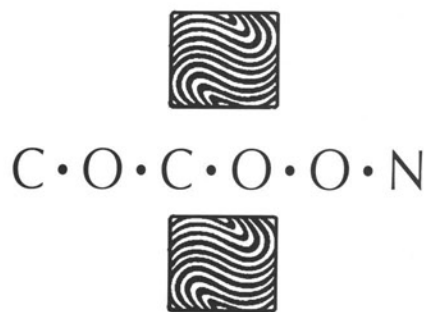
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Saturday, July 22, 8:15 PM

Program 34

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor
David Effron, Guest Conductor

Bruce Murray, Pianist

Gershwin Cuban Overture
Grieg Piano Concerto
Beethoven Symphony No. 5

Sunday, July 23, 3:00 PM

Program 35

BREVARD MUSIC CENTER CHORUSES

and

THE REPERTORY ORCHESTRA

Jon Brotherton, Conductor

(Soloists to be announced)

Mendelssohn Elijah

Monday, July 24, 8:15 PM

Program 36

CHAMBER MUSIC

The Artist Faculty of the Music Center

Dittersdorf Sonata for Viola and Bass
Bach Sonata, E Major, for Violin and Clavier
Dvorak Serenade in D Minor, Op. 44

STRAUS AUDITORIUM

Tuesday, July 25, 8:15 PM

Program 37

YOUTH ORCHESTRA

Daniel Baldwin, Conductor

WIND ENSEMBLE

Robert Palmer, Conductor

Frescobaldi/Kindler Toccata
Britten Sentimental Sarabande
Sibelius Symphony No. 2 Finale
Grainger Handel in the Strand
Giannini Symphony No. 3

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Wednesday, July 26, 4:30 PM

Program 38

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER
(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 26, 7:00 PM

Program 39

LECTURE

An open lecture by American composer Walter S. Hartley, the Music Center's composer-in-residence this summer.

STRAUS AUDITORIUM

Wednesday, July 26, 8:15 PM

Program 40

CHAMBER MUSIC

The Artist Faculty of the Music Center

Mozart Clarinet Quintet
Prokofieff Sonata for Solo Violin
Poulenc Sextet for Piano and Winds

STRAUS AUDITORIUM

Thursday, July 27, 7:00 PM

Program 41

CONCERTO MARATHON

Students of the Brevard Music Center present a series of movements from concerti with piano accompaniment. A special program for audiences to hear some of the outstanding students this season.

STRAUS AUDITORIUM

Thursday, July 27, 7:30

Program 42

H.M.S. PINAFORE DRESS REHEARSAL

A working rehearsal of the week's operetta. Individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets. All seats are reserved.

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H.M.S. PINAFORE

Ralph has fallen in love with **Josephine**, the daughter of his commanding officer, **Captain Corcoran**. Likewise, **Little Buttercup**, a buxom peddler-woman, has fallen in love with the Captain himself. Class pride, however, stands in the way. The Captain has, in fact, been arranging a marriage between his daughter and **Sir Joseph Porter**, First Lord of the Admiralty, who is of the social class above even the Corcorans.

Act I. The sailors are preparing the ship for inspection. The atmosphere is marred only by **Little Buttercup's** hints of a dark secret, by the grumbling of **Dick Deadeye**, and by the love-lorn complaints of **Ralph** and **Josephine**. **Sir Joseph** appears attended by a trail of ladies (his relatives, who always follow him wherever he goes). **Josephine** finds him insufferable, and when **Ralph** again pleads his suit and finally threatens suicide, she agrees to elope.

Act II. The Captain is in despair at the demoralization of his crew and the coldness of his daughter towards **Sir Joseph**. **Little Buttercup** tries to comfort him, but **Sir Joseph** soon appears and tells the Captain that **Josephine** has thoroughly discouraged him and he wishes to call the match off. The Captain urges him to assure her that inequality of social rank should not be a barrier. This **Sir Joseph** does, not realizing that his words are as applicable to **Josephine** in relation to **Ralph** as they are to himself and **Josephine**.

Meanwhile, **Dick Deadeye** informs the Captain of the planned elopement of his daughter with **Ralph**. The Captain thereupon intercepts the elopers, so incensed that he cries "Damme!" **Sir Joseph** overhears him and sends him to his cabin in disgrace. When **Sir Joseph** learns from **Ralph** that **Josephine** too was eloping, he angrily orders **Ralph** put in irons.

Little Buttercup now comes out with her secret, solving the whole difficulty: she confesses that many years ago, as a nurse, she got **Ralph** and the Captain mixed up; so **Ralph** really should be the Captain and vice versa. The sudden reversal permits **Josephine** to marry **Ralph**, and her father to marry **Buttercup**. **Sir Joseph** resigns himself to marrying his cousin, **Hebe**.

Friday, July 28, 8:15 PM

Program 43

OPERETTA

H.M.S. PINAFORE

Music by Sullivan Words by Gilbert

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

Company Manager	Paul MacPhail
Director	Paul MacPhail
Conductor	Julian Dawson
Designer	Keith Pugh

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Saturday, July 29, 8:15 PM

Program 44

POPS CONCERT

"BROADWAY'S BEST"

BREVARD MUSIC CENTER ORCHESTRA
Henry Janiec, Conductor

BREVARD MUSIC CENTER CHORUS
Jon Brotherton, Conductor

SOLOISTS FROM THE OPERA WORKSHOP

The final pops concert of the season with a "cast of thousands" doing great tunes from Broadway and beyond!

Sunday, July 30, 3:00 PM

Program 45

BREVARD MUSIC CENTER ORCHESTRA
Henry Janiec, Conductor

Jon Kimura Parker, Pianist

Stravinsky	Firebird Suite
Hartley	Sinfonia No. 7
Brahms	Piano Concerto No. 2

Jon Kimura Parker is the Gina Bachauer Chair artist for the 1995 season.
Walter S Hartley is our composer-in-residence this season.

All programs subject to change

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Monday, July 31, 8:15 PM

Program 46

SYMPHONIC BAND
Jamie Hafner, Conductor
WIND ENSEMBLE
Robert Palmer, Conductor

DeMeij Symphony, *Lord of the Rings*
Hartley Essay, *Triads and Trichords*
Heed In Storm and Sunshine
Hartley Chautauqua Overture
Reed. La Fiesta Mexicana

Tuesday, August 1, 8:15 PM

Program 47

CONCERTO CONCERT

TRANSYLVANIA SYMPHONY ORCHESTRA
Thomas Joiner, Conductor

Soloists for this program are chosen competitively from the students of the Music Center. For many of our regular patrons, the most exciting concert of each season!

Wednesday, August 2, 4:30 PM

Program 48

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER
(Program to be announced)

STRAUS AUDITORIUM

Wednesday, August 2, 8:15 PM

Program 49

CHAMBER MUSIC CONCERT

STUDENTS OF THE BREVARD MUSIC CENTER
(Program to be announced)

Straus Auditorium

Thursday, August 3, 7:30 PM

Program 50

MERRY WIDOW DRESS REHEARSAL

A working rehearsal of the week's operetta. Individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets. All seats reserved.

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THE MERRY WIDOW

The scene is laid in Paris--first at the Marsovian Embassy; then in the gardens of Sonia's residence; and finally in the Cafe Maxim.

Sonia, a pretty young widow now living in Paris, is quite a catch; good looking and an inheritance of some twenty million francs. **Baron Popoff**, the ambassador from her native country, **Marsovia**, has received instructions from his government to see to it that **Sonia** weds with another **Marsovian** and thus keeps her money in that country. **Prince Danilo** is the man they have picked out for her. But, womanlike, she doesn't want her destiny made to measure; and further, she wants to have her fling in Gay Paree--which she does. At the last, however, she and the Prince decide to take each other for better or for worse.

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Friday, August 4, 8:15 PM

Program 51

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor

Carter Brey, Cellist

Elgar Cello Concerto
Tchaikovsky Symphony No. 5

Saturday, August 5, Beginning at 2:00 PM

Programs 52, 53, 54

YOUTH ORCHESTRA
Daniel Baldwin, Conductor
SYMPHONIC BAND
Jamie Hafner, Conductor
WIND ENSEMBLE
Robert Palmer, Conductor
OPERA WORKSHOP
Paul MacPhail

Special concerts for the parents and friends of the students of the Brevard Music Center. The groups will perform consecutively beginning at 2:00 PM. The Opera Workshop will perform in Straus Auditorium and all others in the Main Auditorium.

Saturday, August 5, 8:15 PM

Program 55

OPERA

THE MERRY WIDOW

Music by Lehar

Book by Leon and Stein

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

Company Manager Paul MacPhail
Director Val Patacchi
Conductor Julian Dawson
Designer Keith Pugh

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Sunday, August 6, 3:00 PM

Program 56

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor

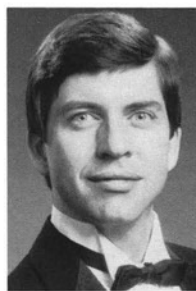
BREVARD MUSIC CENTER CHORUS

Jon Brotherton, Conductor
(Soloists to be announced)

Honneger King David

Brevard Music Center

1995 Festival Artist



PAUL MACPHAIL, baritone, has appeared with Erie Opera, Cincinnati Opera, D'Angelo Opera Theater, and BMC Opera Workshop in a variety of roles, from Papageno in "The Magic Flute" to Marcello in "La Boheme."

Also active in recital and oratorio, MacPhail is currently Director of the Opera Workshop program at Converse College. Now in his third season as manager of the Opera Workshop, MacPhail will direct "The Magic Flute" and "H.M.S. Pinafore."



JULIAN DAWSON, opera conductor, came to the US from London in 1975. He has been Staff Accompanist for the British Broadcasting Corporation; Associate Conductor of the Scottish National Orchestra and Scottish Opera, and Chorus Master and Assistant Conductor at Glyndebourne Opera, England. Mr Dawson has been Musical Director of the Bloomington-Normal Orchestra and is Opera Director and a Professor at Illinois State University.

Before & After the Concert



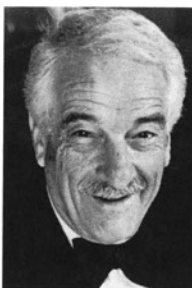
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RICHARD ALSTON is one of today's most talented and exciting young artists, concertizing throughout the United States and Europe. A Brevard alumnus, he won unanimous critical acclaim recently for his solo performance in Carnegie (Weill) Hall. Mr. Alston performs Gershwin's "Rhapsody in Blue" with the BMC Orchestra on opening night, Friday, June 23.



VICTOR BORGE returns to Brevard for a special event on Tuesday, July 11. Critics are agreed: "The master funnyman of the age," Time Magazine; "Don't dare miss him. He's incomparable," NY Daily News; "The master of musical mischief..." ABC TV; "Go to Borge - You'll laugh your head off," Clive Barnes. Proceeds from Mr. Borge's appearance will benefit the Music Center's educational programs.



TONY DILLON, bass-baritone, is known as a versatile artist whose musical experiences range from the early works of Peri and Cavalli to the premiering of song cycles and contemporary opera with Santa Fe, Golden Fleece and the Guggenheim Foundation. In addition to an active singing career, he maintains a private voice studio in New York City. Mr. Dillon returns to Brevard for his fourth season, singing the role of Emile in "South Pacific," July 20, 21.

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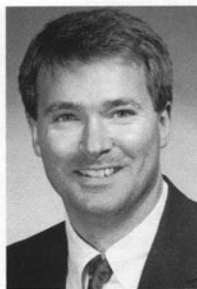
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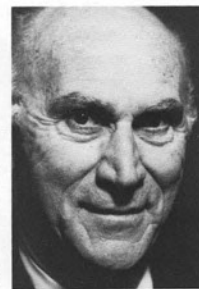
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DANIEL BALDWIN holds his Doctor of Musical Arts degree from the University of Texas at Austin. Currently an assistant professor and conductor with Central Washington University (Ellensburg), he is a popular guest conductor with school and youth orchestras in the United States. At Brevard, he conducts the Transylvania Youth Orchestra.



JAMIE HAFNER is a native of Brunswick, Georgia, and did his undergraduate and graduate studies at the University of Cincinnati. He is presently on the faculty of the University of Toledo. At Brevard, Mr. Hafner conducts the Symphonic Band and is administrator of the Repertory Training Program and coordinator of BMC's educational programs.



VAL PATACCHI's career as a singer has included many years of touring with various opera companies after his formal training at the Academy of Vocal Arts in his native Philadelphia. He has appeared throughout the country as guest artist with numerous opera companies, festivals and theatres, and is regarded as one of our most versatile and experienced singer/actors today. Mr. Patacchi served as head of the voice and opera departments at Stephens College for a number of years.

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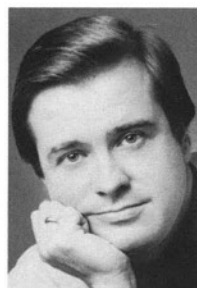
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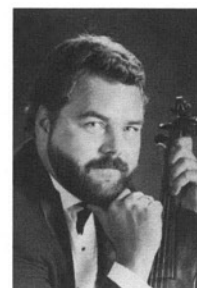
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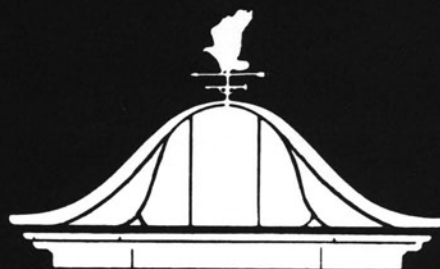
MARGY HICKS is another BMC alumna who is enjoying a thriving musical career. Her roles have included all the soprano staples: Mimi in "La Boheme," Micaela in "Carmen," the First Lady in "The Magic Flute," the title role in "Merry Widow," and more. Miss Hicks currently lives in London with her husband, and returns to BMC to sing the role of Cio-Cio San in the season's opening staged production, "Madame Butterfly," June 24.



JAMES BUSWELL is an acknowledged master of the violin, and one of the most versatile artists performing today. "It is readily apparent that he is guided primarily by an extraordinary lucid mind which gives unerring direction to thoroughly obedient hands," said the Los Angeles Times. Mr. Buswell performs Prokofieff's Violin Concerto No. 2 with the BMC Orchestra Sunday afternoon, June 25.



THOMAS JOINER is Concertmaster of the BMC Orchestra and conductor of the Transylvania Symphony Orchestra. He has performed as soloist, chamber player, orchestral musician, teacher, clinician and conductor in more than twenty states and two foreign countries. Dr. Joiner and his wife, violist Anna Barbrey Joiner, have performed as the Joiner Duo throughout the southeast and abroad. Last fall, they both joined the faculty of Furman University in Greenville, SC.



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ROBERT PALMER is a well known conductor and composer/arranger for band, having studied with John Boda and Carlisle Floyd in his doctoral work. Since 1971 he has been director of bands at Brevard High School, where his ensembles have consistently won honors and awards in the Southeast. Dr. Palmer conducts the Transylvania Wind Ensemble.



STANFORD OLSEN, who made his Metropolitan Opera debut on an hour's notice as Arturo in *I Puritani* opposite the legendary soprano Dame Joan Sutherland, continues to fulfill his promise as one of the world's outstanding young musical talents. He was the subject of a feature article in *Opera News* this spring. At Brevard, Mr. Olsen sings selections of Mozart, Rossini and Donizetti with the Brevard Music Center Orchestra, Sunday afternoon, July 9.



CHARLES VERNON, a BMC alumnus and former faculty member, is the solo bass trombonist with the Chicago Symphony. A nationally recognized performer, he has played with orchestras such as the Baltimore Symphony and the Philadelphia Orchestra. At Brevard he will appear in a chamber concert, be the featured artist on the July 14 Superband Gala, and play with the BMC Orchestra in it's July 15 "Pops for Fun" program.



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ANDREW COOPERSTOCK is a BMC alumnus and current member of the artist-faculty.

Among his keyboard prizes are the National Federation of Music Clubs Competition and the United States Information Agency's Artistic Ambassador Auditions. A member of the

University of Oklahoma faculty, he performs widely in the United States, Europe and in South America. He and artist-faculty member Douglas Weeks perform "Carnival of the Animals" with the BMC Orchestra, July 15.



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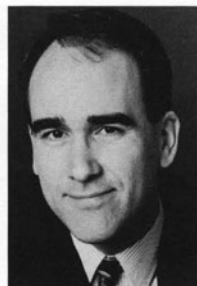
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JON KIMURA PARKER won Great Britain's Leeds International Piano Competition ten years ago and went on to become one of the most sought-after artists in his native Canada, performing in Europe, the United States and the Far East. The Chicago Tribune says, "Parker commands ten of the most formidable fingers around..." Brevard's 1995 Gina Bachauer artist, Mr. Parker performs Brahms' Piano Concerto No. 2 on Sunday, July 30.



CARTER BREY was hailed by none other than Mstislav Rostropovich as "one of the finest cellists of the new generation!" He is constantly applauded by audiences for his virtuosity, flawless technique and complete musicianship. This outstanding American instrumentalist performs the Elgar "Cello Concerto" with the Transylvania Symphony on August 4.



DOUGLAS WEEKS is a member of the artist faculty at Converse College School of Music. At Brevard, where he heads the piano program, he has performed frequently since joining the staff in 1981. He was the recipient of the South Carolina Arts Commission's fellowship for music performance in 1985-86 and was a finalist in the 1979 Robert Casadesus competition. He and artist-faculty member Andrew Cooperstock perform Saint-Saens' "Carnival of the Animals" on July 15.



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DAVID HOLLEY, lyric tenor, has appeared with regional opera companies in Dallas, Atlanta, Rochester, Phoenix, Albuquerque and elsewhere in a diversity of leading roles including Pinkerton in "Madame Butterfly" and Romeo in "Romeo and Juliette." In his second season at Brevard, Mr. Holley sings the role of Pinkerton in "Madame Butterfly" on June 24, and directs "South Pacific" on July 20 and 21.



BARBARA HOWSE-MEADOWS is in her fifth year as BMC's choreographer.

She attended Boston Conservatory of Music, as well as SUNY-Purchase, and received a degree in dance from SUNY-Brockport. Her "Catchin' On Dance Company" is in Charlotte, NC, where she teaches in the Charlotte-Mecklenberg school system and was named "Teacher of the Year" for 1992-93. She is the founder of the BMC Dance Ensemble.



CARLTON MCCREERY maintains an active career as both cellist and conductor. In addition to performing with the internationally acclaimed Cadek Trio, Mr. McCreery serves as Director of Orchestral Activities at the University of Alabama. Mr. McCreery is in his 18th year as an artist-faculty member at the Brevard Music Center where he serves as principal cellist in the BMC Orchestra and Conductor of the Repertory Training Orchestra.

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Did you hear the one about the travelling hautbois player?

What's the difference between an oboe (originally in French, hautbois) and an onion? Nobody cries when you chop up an oboe.

While you might laugh at that one, you would have to be a musician (an oboist, or perhaps know an oboist personally) to fully appreciate the overtones and subtleties of orchestral one-liners. It's a kind of "in" humor that pre-supposes a little knowledge of the subject matter. It also requires a musician's sense of humor, which can be downright off the wall at times.

Musicians seem to take a perverse pleasure in their humor... and many of the jokes they tell are on themselves.

What's the difference between a viola and a violin? The violin burns longer (a violist told me that one). Viola jokes have been the rage lately, even showing up in Internet rooms.

How do you know if the viola section is at the door? No one knows when to come in.

What's the difference between a trampoline and a viola? You take off your shoes before jumping on a trampoline.

Brevard trombones are a special breed, and they know more slushpump funnies than anyone. **What's the range of a trombone?** About thirty feet if the wind's at your back.

What do you do with an unconscious trombonist? Put him on the third part: nobody will notice.

What's the difference between a dead trombonist in the road and a dead country singer in the road? The country singer may have been on the way to a gig.

After a while, a pattern emerges. But remember, it's all in fun and no single instrument is immune. Consider the following sampler.

How many lead trumpet players does it take to change a light bulb? 51. One to change the light bulb and fifty to stand around saying, "I can do it better... and higher!"

How do you get two piccolos to play

in unison? Shoot one.

How can you tell if there's a drummer at your door? The knocking keeps speeding up.

What's the difference between a french horn and a lawnmower? You can tune a lawnmower.

What's the difference between a clarinet and a lawnmower? Vibrato.

What did the bassoonist get on his IQ test? Drool.



Then there are the hapless saxophonists. Everyone tees off on them... even W. C. Fields. **"I sold my saxophone and bought a cow,"** he once said. **"They both make the same noise, but the cow gives milk."**

What's 500 saxophonists at the bottom of Lake Michigan? A good start.

What is the definition of a true gentleman? A man who owns a saxophone but refrains from playing it.

Sax jokes go on forever. They even get sick. There was once a young second trombone who knew six sick sax jokes and could tell them six times, fast.

Then there are the singers. Instrumentalists have teed off on the divas and bassos forever, it seems.

What do you call someone who hangs around a bunch of musicians? A singer.

Sopranos are particularly vulnerable, given their "diva" reputation.

How many sopranos does it take to change a light bulb? Only one. She hangs on to the bulb, and the world

revolves around her.

What's the difference between a pit bull and a soprano? The pit bull doesn't normally wear lipstick. (I have known at least two sopranos who didn't wear lipstick; both had spiked collars.)

What's the difference between a soprano and the PLO? You might be able to negotiate with the PLO.

What is a jailhouse soprano? She's behind a few bars and has lost the key.

But the last word, as every musician knows, is had by the conductor. Perhaps that's why baton humor seems slightly vicious.

Why are conductors' hearts in so much demand for transplants? They've had so little use.

If you drop a conductor and a watermelon off a tall building, which will hit the ground first? Who cares?

Musician calls the symphony office to speak with the conductor. Is told he is dead. Calls back 25 times. Receptionist says, "Why do you keep calling? He's dead, for pity's sake!" The reply: "I just like to hear you say it."

Then there's the one about the violist who comes home late at night to discover fire trucks, police cars and a smoking crater where his house used to be. The chief of police comes over. "While you were out, the conductor came to your house, killed your family, and burned your house down." The violist replies, "You're kidding! The conductor came to my house?!"

Like I said, they're endless. As long as there are musicians, they will tell musical jokes... and usually on themselves.

Illustration - "The Hoffnung Symphony Orchestra" Jokes - Mostly from members of the BMC Orchestra (they've got a million of 'em), a couple from Brevard's principal conductor Henry Janiec, a few from Victor Borge and the Atlanta Journal's Don Lewis. Some were found on BMC practice studio walls.
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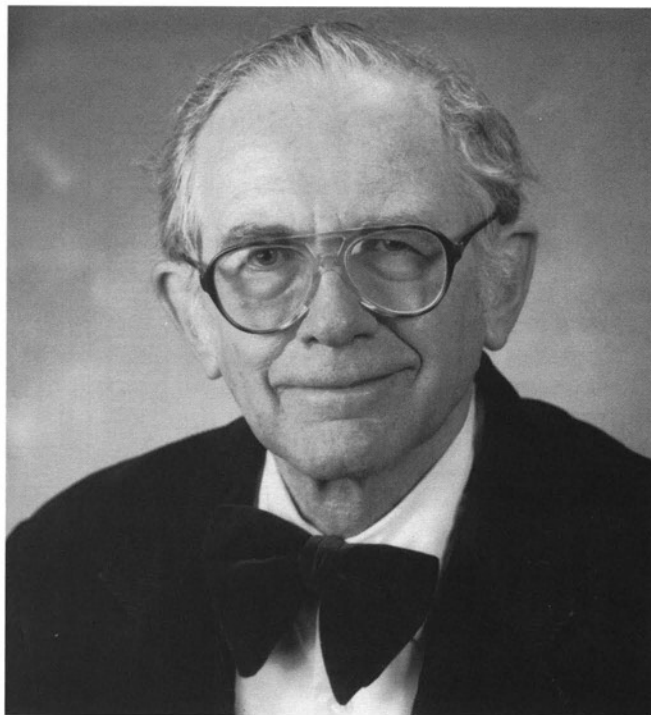
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Already a highly honored composer, Hartley continues to win critical and professional acclaim. He is a member of the American Society of Composers, Authors and Publishers, from which he has received an award for achievement in serious music each year since 1962. His body of work is still expanding, now numbering more than 180 publications.

At Brevard, Mr. Hartley will rehearse and perform several major works, work with composition students and deliver an open lecture on Wednesday, July 26, at 7:00 PM.

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Robert Barr with the Transylvania Wind Ensemble, 1973.



Gary Towlen as a BMC student in 1976, prior to winning the NFMC Young Artist national competition.



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Mrs. Maurice (Hinda) Honigman with pianist James Matis at Brevard in the early 1970's.



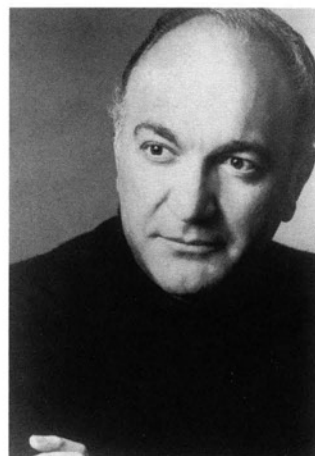
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