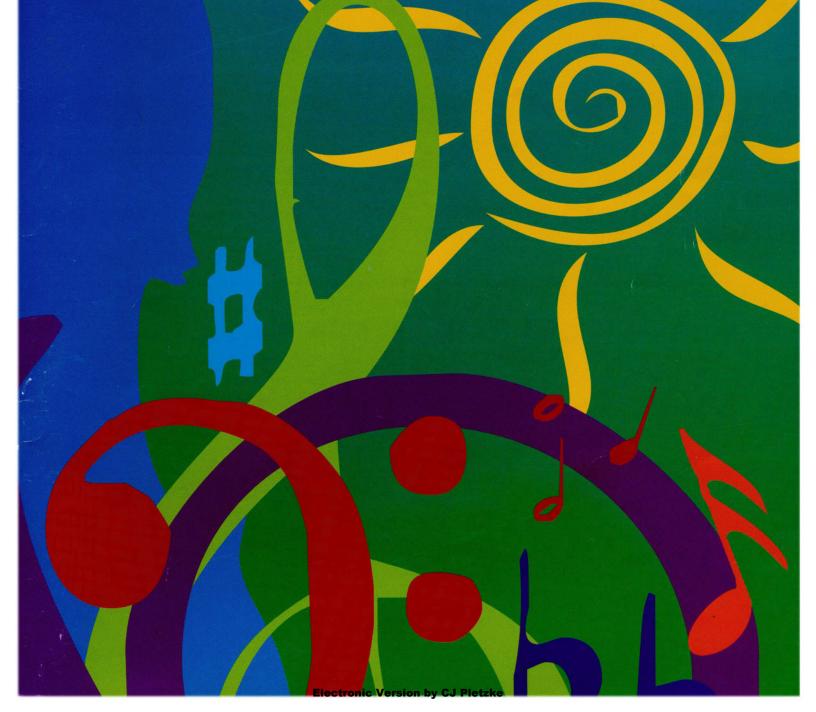
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Your Guide to the Brevard Music Festival

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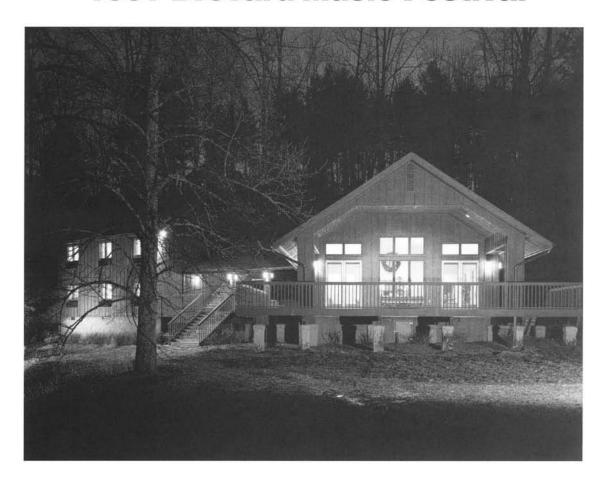
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June 1997

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 Sixty-First Season of the Brevard Music Center!

This acclaimed and premier festival, in its pleasant setting in the foothills of the Blue Ridge Mountains, hosts four hundred students from across the Nation and several foreign countries. The combination of students, guest artists and artist/faculty results in the spectacular concert line-up for the Brevard Music Festival. This unique festival draws people from across North Carolina and the Nation.

Sincerely,

James B. Hunt Jr.

Best wishes for an enjoyable and musical summer.

My warmest personal regards.

JBH:sjs

THANKS

UNC Center for Public TV Broadcasts BMC's 60th

The Brevard Music Center wishes to express its gratitude to Director and General Manager Tom Howe and his capable UNC Center for Public TV staff for the production of Blue Ridge Summer Serenade. This hour-long program was shot

at Brevard during BMC's 60th anniversary season last summer and broadcast in April and June of this year, generating excellent reviews from the media and from the viewing public.

Congratulations on a superb job!



NY Philharmonic concertmaster Glenn Dicterow

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The Met's Frederica von Stade, Boston Pops conductor Keith Lockhart, concert violinist Glenn Dicterow, the artists and students of the Brevard Music Center's gala Diamond Anniversary season... plus the unparalleled beauty of North Carolina's Blue Ridge Mountains... all captured in this hour-long video. A 'must' for music lovers!

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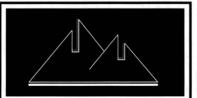
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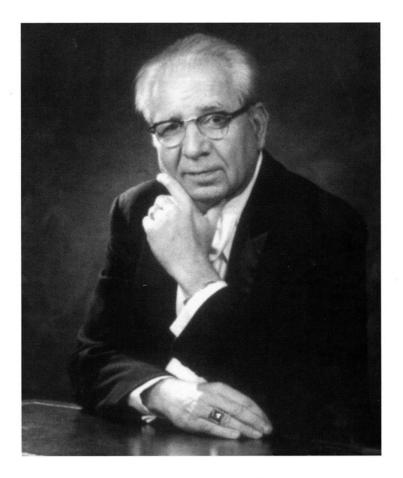


88-Heart



PHOTOS COURTESY AUSTIN'S ART SHOP

DEDICATION



James Christian Pfohl 1913-1997

The Brevard Music Center family was saddened in March this year with the passing of James Christian Pfohl. He founded the Music Center in 1936 as a band camp for boys on the campus of Davidson College. Under his visionary leadership over twenty-eight years, BMC was moved to its present home and developed into a leader among summer music training institutions.

On Sunday, July 13, the afternoon concert will be presented in honor of the man who made this special place possible. In addition, Dr. Pfohl has been named as the recipient of our first Distinguished Service Award, for his invaluable contribution to the arts and to the institution.

Both our 1997 season and this issue of Overture is dedicated to the memory of an exceptional man, consummate musician and good friend of the arts.

GINABACHAUER, TRUEARTIST

Gina's advice to students:

"The life of an artist is a beautiful life, but it is a very strenuous life. I adore to play the piano and that is why I do it."

"Music needs a little madness. If you aren't a little mad, you will never undertake this life!"



The great Greek pianist Gina
Bachauer appeared at Brevard
many times, and always found time
to spend with students. For the last
sixteen 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.

BMC's opening weekend Sunday afternoon concert features the acclaimed teacher/ performer, John Perry. In the finest Bachauer tradition, he will remain at Brevard the following day to give master classes for keyboard students.



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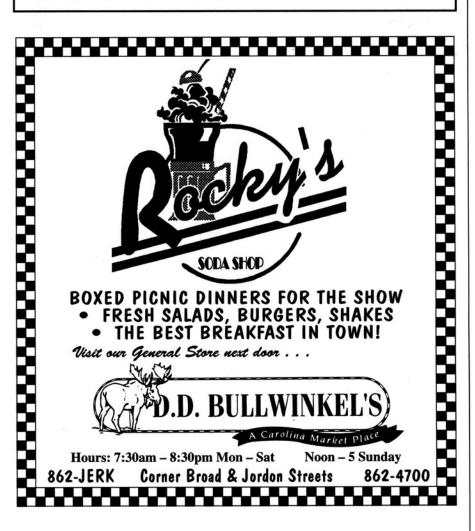
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FROM THE PRESIDENT

"Enthusiasm Makes the Difference," according to the late Norman Vincent Peale. And at the Brevard Music Center, there is an abundance of that commodity as we pursue our dream of creating a special place... a place where the excitement of learning and performance, of enjoyment and fulfillment and of challenging achievement affects the lives of everyone involved. Enthusiasm is, indeed, contagious. All of us who have the privilege of serving here are re-infected each June when more than 360 talented and highly motivated music students descend on our campus.

They come from across America and from several foreign countries. Bright, energetic, gifted, focused young people. Filled with enthusiasm for music and the joy of living. Filled with hope and

dreams. Filled with aspirations. All leavened with a little apprehension. How will I stack up here? How will my ability compare with that of my peers? Will I be good enough? What will I learn? Will my cabin mates like me? And so begins the "Brevard Experience."

Six and a half weeks of learning about their chosen art - and about life. Discovering what it takes to be a professional musician. Making choices. Making friends. Working. Practicing. Growing. All in the nurturing, family-oriented environment that is the essence of this special place. And all of it supported by enthusiastic audiences, faculty and staff.

Truly, "Enthusiasm Makes the Difference."



John S. Candler President, Brevard Music Center

DISTINGUISHED ALUMNUS AWARD

NY Philharmonic soloist is honored

As a student, New York Philharmonic solo oboist Joseph Robinson spent numerous summers at the Brevard Music Center, developing the musicality and masterful style that has taken him to the very top echelons of professional music. He has "come home" to Brevard many times since, to teach and perform. In recognition of his generosity and unswervingly high standards, it is with great pride that we announce Joe Robinson as the recipient of the Distinguished Alumnus Award for 1997.



Joseph Robinson, 1997 Distinguished Alumnus



conductor of the Eastman Philharmonia, on his appointment as artistic director of the Brevard Music Center.

Celebrating its 75th year, the Eastman School of Music has achieved international prominence including the top ranking in the 1997 *U.S. News and World Report* survey of the nation's best graduate schools. The School's comprehensive programs provide outstanding performance and teaching faculty, broad and continuous playing experience, and innovative approaches to career development. In addition, students are eligible to take part in The Arts Leadership Program, which prepares them for careers as audience builders, imaginative educators, compelling advocates, and inventive performers.

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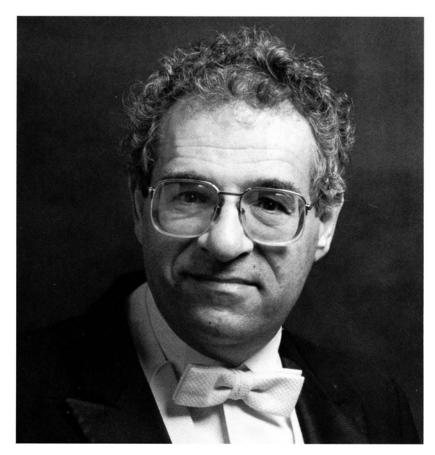
David Effron

The third Artistic Director in Brevard Music Center's history, David Effron is a 1953-54 alumnus of the Center. Those summers at Brevard were what convinced him to pursue a professional music career.

That career has taken him literally around the world of professional music. He conducted for the New York City opera for sixteen years, taught at the Curtis Institute of Music for seven seasons, served the Center City (Colorado) Opera as Artistic Director for five years and was Music Director and Conductor of the Youngstown (Ohio) Symphony Orchestra for nine seasons. His busy guest conducting schedule takes him across the United States, to Canada, Europe, Israel and Taiwan. This September, he begins his twenty-first year as head of the orchestra program of the Eastman School of Music.

In 1982 he became General Music Director of the Heidelberg Castle Festival in Germany, installing the Eastman Philharmonia as the first foreign group to be the official orchestra of a European summer festival. Still a frequent guest-conductor at Heidelberg, Effron relinquished the post in 1991 to become Music Director of the Music School Festival Orchestra of the Chautauqua Institution.

A University of Michigan graduate, Effron also holds an MM degree from Indiana University and has won Rockefeller and Fulbright grants. In his early career as a pianist he accompanied artists such as Placido Domingo, Sherrill Milnes, Benita Valente and Richard Stolzman. His 1987 Pantheon recording, featuring Benita Valente and the Eastman Philharmonia, won the German Critics Prize. Flutist James Galway joined him in



an RCA recording of John Corgliano's *Pied Piper Fantasy* that won a "Top Recording" prize from Ovation Magazine, and his 1987 recording of Copland's *Lincoln Portrait* won a Grammy.

His wife Arlene is a respected artist in Rochester NY. His older son Michael is a chemical engineer in Indianapolis, and his fourteen year old Daniel stays busy with school, soccer and theater activities.

David Effron's goal for the Brevard Music Center is to expand on its remarkable successes, bringing new programmatic ideas to the festival, as well as innovative educational and outreach programs... all of which will bring Brevard recognition as the foremost Festival of its kind in the world.

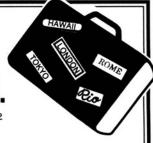
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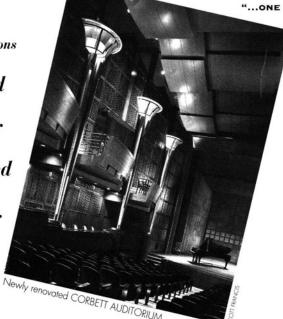
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COLLEGE-CONSERVATORY OF MUSIC

A WORD TO OUR AUDIENCES

From the Chairman of the BMC Board of Trustees

This is a season of renewal for the Brevard Music Center. We welcome David Effron, the third Artistic Director in our sixty-one year history. We will be treated to operas and orchestral, band, chamber and ensemble music never heard at BMC before. Several world premieres will be presented.

We will present the first Distinguished Service Award and the first Distinguished Alumnus Award. This year, the Distinguished Service Award goes to our beloved founder James Christian Pfohl, who passed away in March. The Distinguished Alumnus Award goes to former BMC student Joe Robinson, now solo oboist with the New York Philharmonic.

This season we dedicate six new structures. Our plans to upgrade and renew our facilities are ahead of schedule.

I personally thank the Board members, the staff, the faculty and the students as we look toward our future in music education and performance.



Joe R. Utley

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It is with a great deal of pride and a renewed sense of commitment that I accept the chairmanship of the National **Board of** Advisors. **Brevard** occupies a special place in my affections and played a seminal role in my development as an artist. The members of the National **Board work** closely with the Trustees in a variety of areas. **Both groups** have the same goal: to achieve broad recognition as a premier and distinctive summer music educational institution. Keith Lockhart

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POPSIN PERSPECTIVE

by Keith Lockhart



Keith Lockhart is conductor of the Boston Pops and music director of the Cincinnati Chamber Orchestra. This article was adapted from his remarks at the Pops Symposium of the 1996 **National** Conference of the American Symphony **Orchestra** League.

On the fourth of July, 1995, I had a moment of revelation. On that date, I conducted my first annual Independence Day concert on the Esplanade in Boston. About 350,000 people attended that concert. On top of that, we were seen on television by about a million households in the Boston area alone — which is, I'm told, an audience similar to that of the Super Bowl — and we were carried nationally on the Arts and Entertainment channel at the same time. With this in mind, I did a little basic arithmetic and figured out that just the 350,000 people at the concert were a considerable number more than the total audience reached in all of the Boston Symphony Orchestra's combined concerts for an entire year.

That experience told me that the Pops is one of the most highly visible things we do as orchestral musicians. It is one of our greatest chances as an art form to make an impact on a broad community, and it's one of our greatest chances to tell those people who we are. Certainly it's a time for quality of performance. And it's a time for quality of content. We are showing ourselves off to far more people than will ever hear our most inspired renderings on any given night in Symphony Hall.

It's time to recognize pops concerts for what they are.

They are an entertainment resource for a largely different audience than we reach with our symphony subscription concerts. Many years ago, a lot of orchestras giving pops concerts thought

that they were a kind of adult education program that would bring people around to the Bruckner symphony cycle. I think most of us have figured out that this is not true, and that what we do have is a completely different audience between our pops concerts and our classical concerts. (In the case of the two pops orchestras I know best, Cincinnati and Boston, the audience is more than 90 percent non-crossed-over.) So it's a chance to reach an entirely different pie wedge, and perhaps a larger one, at a time when we as institutions are being called upon continually to prove our worth, our viability, and our connection with the communities that we serve.

What we have to do is dedicate ourselves to doing work on pops concerts that we can all be proud of as artists and as people who believe passionately in the arts. This extends to all facets of what we do. It extends to our choice of repertoire and it extends to our choice of guest artists — whether they are from the classical world or from other worlds. There are qualitative benchmarks and parameters we should use when deciding what we should present as being the best work of our orchestra.

I think it's time to make the orchestra the star of the show again. Why do the Cincinnati Pops and the Boston Pops have legions of loyal fans, not only regionally but nationwide? I see a common thread between the two: people do not come to the pops concerts in Cincinnati and Boston because of the large pictures of the guest stars that are in the

brochures. They come to the concerts to hear the orchestra.

If the orchestra does not get top billing and preferential treatment in pops concerts, there will be no audience loyalty.

In a way, the Boston Pops has been partly responsible for the star system in pops concerts. In every concert broadcast during a quarter century of visibility on public television, some really famous person has always shown up at the Pops. And so there is some audience expectation that that's what a pops concert is: you have to have someone that people have heard of up on the stage in front of the orchestra. What a lot of people don't know, of course, is that virtually the only five times a year we bring in a guest act that you've heard of are those five times that you see us on TV. The Boston Pops performs approximately 100 pops concerts a year, but its soloist budget is probably less than that of the average regional orchestra. And yet we still have a 96 percent sold house for the season. People come to hear an outstanding fourteen-year-old pianist, people come to hear a young artist on the edge of a career, and people come to hear a local artist who has a big local following but is

(continued on page 21)

Keith Lockhart got interested in conducting while a student at Brevard in the 70's. After bringing the Cincinnati Pops into national prominence, he was named the third modern day conductor of the Boston Pops, following in the steps of Arthur Fiedler and John Williams. During BMC's gala 60th Anniversary season in 1996, Lockhart conducted a benefit concert with the BMC Orchestra, playing to a packed house.



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David Pollitt directs the GSO in its 50th anniversary season

September 25

The world premiere of Russell Peck's Mozart Escapes the Museum.



Beethoven's Ninth follows with the Furman Singers and choruses from BJU.

October 9

Pianist Robert Blocker returns to play a Beethoven concerto with the Chamber Orchestra. Mozart and Haydn, also.

October 25

Violinist Isaac Stern makes his first

Greenville appearance. Shostakovich's Symphony No. 11 and a reception follow.

November 1

Pops at Peace with the Kingston Trio.

November 6 A Chamber Orchestra

concert. Mendelssohn's Octet for Strings, Mozart's Symphony No. 35 Haffner.

November 20

A retrospective event. The conductor in 1948 returns. Oboist Joseph Robinson plays Strauss. Opera highlights, too.

December 16

Holiday at Peace.

January 31

Pops at Peace with

Lee Greenwood. February 14

Pops cabaret-style at Palmetto Expo.



February 26

Strictly strings. Vivaldi's *The Four Seasons* and Tchaikovsky's Serenade in C.

March 5

Bassoonist Sonja Condit and cellist Alexander Kramer perform concertos in the Chamber Orchestra Series finale.

April 2

Mahler's prodigious *Resurrection* Symphony with the Greenville Chorale.

April 30

Holst's *The Planets*, with NASA footage of the real things. A stellar conclusion.

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Package includes Holiday at Peace. Pops sold separately.



Pops concerts at Brevard have featured Tony Bennett and John Denver, Victor Borge and Andy Williams.

(continued from page 19) not a national name, whom we have "discovered" at least in terms of their exposure to the orchestra. But mostly, people come to hear the orchestra.

I really think we need to be developing a pops audience that comes to the hall because they don't quite know what to expect. This is not the prevailing view. But I think that there's a danger in becoming dated, and in the feeling of sameness that pervades a lot of our pops concerts.

In Boston in the last couple of years, and in the tradition of John

Williams and Arthur Fiedler before me, we've done repertoire such as *Siegfried's Rhine Journey* by Wagner, the finale of the Bartók Concerto for Orchestra, the complete *Pines of Rome* by Respighi, works by Schumann, Mendelssohn, Mozart, Beethoven. And you know the really strange thing? *People loved them*. People were screaming for them. It's not the repertoire that keeps them out of the hall for the subscription concerts, it's the presentation.

But the great thing about pops concerts is that they don't have those inherent boundaries stuck between them, those ways of defining what a concert should be.

What, then, should we present? I don't think we should be embarrassed to show our best: to perform the repertoire that we're proud of; to show off the repertoire that we as fans of classical music want to hear and as musicians like to play. Do our guest artists always have to be big names, who come with a fancy prepackaged deal from a major presenter? Is there any opportunity for something different — someone with more local draw, for instance?

What I'm talking about here is the way that we as musicians and pops programmers want to present ourselves to a very large and potentially very supportive audience. I see the pops not just as a cash cow or something that we do to fund what we really should be doing. I see the pops as *part of* what we really should be doing. And if we can bring a potentially vital and interested new audience into our scope of influence, we should spend all of our creative energy and intellect and resources in making sure it's a successful experience. In the long term, it will pay off.

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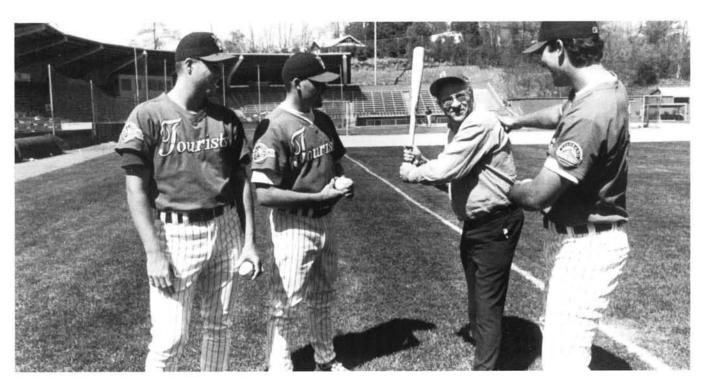
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LOCKINGAHEAD

A perspective from Artistic Director David Effron



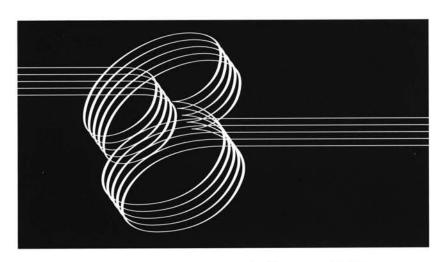
Working out with the Asheville Tourists, David Effron learns that "it don't mean a thing if you ain't got that swing".

As an avid fan of professional basketball, I watched with great interest a recent TV documentary on the history of the first fifty years of the National Basketball Association. From very humble beginnings, through positive and negative periods, basketball, which prior to 1946, was played only on the collegiate level, has become an American obsession. What impressed me most after watching this historical overview was the unbelievable growth spurt that has been achieved in a relatively short period. In 1946, who could have predicted that this unsophisticated, rather slow moving game (one early game had the final score of 19-18) would develop into the fast paced and unprecedented athletic ability which characterizes this sport today. The progress and vision of the NBA seems to be unlimited. It seems to me that this is due in part of a consistency of the leaders of this organization at all times to be

willing to recognize and learn from the strengths of their predecessors, as well as being open to the changes in society which would influence and even dictate changes for the betterment of the organization and the game which they all loved.

Don't stop reading here. Yes, you are reading an article about the Brevard Music Center. I am sure that some of you are wondering what could possibly be the connection between the Boston Celtics and the Brevard Music Center. Through what bizarre eyes is the Artistic Director looking ahead? I assure you I don't forsee a game between the Brevard Music Festival Faculty and the Chicago Bulls in our future (although it is of interest to me to invite native North Carolinian Michael Jordan to Brevard to participate in one of our concerts as narrator) but I see a strong correlation

(continued on page 25)



Programs of the '97

BREVARD MUSIC FESTIVAL

ABDUCTION FROM THE SERAGLIO

A brisk overture is interrupted by **Belmonte**, outside the Turkish Pasha's palace, singing of his hope to find **Kostanze**. Enter **Osmin**, the Pasha's harem overseer. **Osmin** is in love with **Blondchen**, but so is **Pedrillo**, **Belmonte's** friend and servant.

The Pasha loves **Kostanze**, but she tells her captor she still pines for her former love, **Belmonte**. **Belmonte**, posing as an architect, and **Pedrillo** gain entrance into the palace.

Pedrillo's intended, Blondchen, opens Act II by telling Osmin off. Kostanze, pressured by the Pasha, is cheered by the news of Belmonte's plan for the four lovers to elope after Osmin imbibes a well prepared drink.

Act III begins with the attempted elopement, botched when **Osmin** recovers in time to intercept the lovers and turn them over to the Pasha, who condemns them to death. But, in the nick of time, the Pasha decides to give a lesson in forbearance and forgives the quartet, delighting everyone except the scurvy **Osmin**.

- More like a *Singspiel* (light play with music), the opera opened in Vienna, July 16, 1782.

Thursday, June 26, 7:30 PM	Program 1
Dress Rehearsal	
ABDUCTION FROM THE SERAGLIO	
A working rehearsal of the week's opera. Individual tick	
available. Season subscribers may exchange their tickets rehearsal tickets. All seats are reserved.	for dress
Friday, June 27, 8:15 PM	Program 2
BREVARD MUSIC CENTER ORCHESTRA	
Mitch Miller, Guest Conductor	
Offenbach Orpheu	
Bach/Cailliet Little Fugue	
Sibelius	
Mascagni Cavalleria Rusticana "I	
Tchaikovsky Symphony No	
Arlen/Osser "Wizard of Oz" Audience Sing Along With Mitch Miller	Selections
	10 01 01
Saturday, June 28, 8:15 PM	Program 3
Opera	
ABDUCTION FROM THE SERAGLIO	
Music by Mozart Libretto by Bretzner	

General Manager John Greer

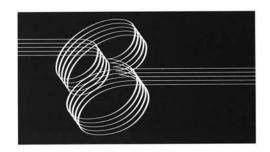
Director Jonathan Field

All roles taken by members of the Brevard Opera Workshop. Chorus

A Brevard Music Center Production

and orchestra from ensembles of the Center. Other production staff

as listed in performance programs.



Brevard Music Festival

Conductors and Directors

David Effron, Principal Conductor Thomas Joiner, Conductor / Transylvania Symphony Orchestra Daniel Baldwin, Conductor / Transylvania Youth Orchestra Carlton McCreery, Conductor / Repertory Symphony Orchestra Jamie Hafner, Conductor / Wind Ensemble Sarah McKoin, Conductor / Symphonic Band, Concert Band John Greer, Conductor / Opera Workshop Karen Kamensek, Conductor / Opera Workshop Jon Brotherton, Conductor / Choral Activities Jonathan Field / Stage Director Samuel Adler / Guest Conductor, Composer-in-Residence Jeff G Buettner, Assistant Conductor / Chorus David Holley, Stage Director / Opera Workshop Paul MacPhail, Stage Director / Opera Workshop David Herendeen, Stage Director / Opera Workshop Amanda Schubert, Conductor / Chamber Strings Mary Beth Shumate, Conductor / Community Chorus

Artistic Residencies

John Perry - Piano
The Čadek Trio - Chamber Music
Samuel Adler - Composition
James Thompson - Trumpet
Rhythm & Brass - Brass/Percussion Ensemble
Sharon Robinson - Cello
Jaime Laredo - Violin
Paul Katz - Cello
Randolph Kelly - Viola
Christopher Lamb - Percussion
John Marcellus - Trombone
Charles Vernon - Trombone
David Starobin - Guitar

Performing Artists

Mitch Miller - Conductor
David Holley - Tenor
Brevard Community Chorus
Laura Kobayashi - Violin
Amy Glick - Violin
Clinton & Narboni - Duo Pianists
Charlie Crenshaw - Cannoneer
Angela Brown - Soprano
Louisiana Repertory Jazz Ensemble

Elizabeth Bishop - Soprano Harvey Pittel - Saxophone Gregory Newton - Bassoon Douglas Weeks - Piano Steve Cohen - Clarinet Dudley Moore - Piano Rena Fruchter - Piano William Zehfuss - Trombone Katherine Palmer - Piano Sunday, June 29, 3:00 PM

between the National Basketball Association and the strengths of our beloved organization.

Who could have forseen the remarkable progress that the Brevard Music Center has made since its humble beginnings in 1936. But because of the sensitivities, love and vision of its leaders, this organization has reached a stable financial base and a strong artistic standard in much the same way as the NBA is financially stable and represents a high standard of play.

As a new Artistic Director of a music organization, I can think of no better dream than inheriting a healthy organization. And as with the NBA, my options are unlimited. We can and will develop even more in the next decade. Our unique blend of students and professionals learning, living and working together is undeniably one of our stronger points and a distinctive plus that fits in perfectly with the Music Business as it is in 1997.

We can only grow and be recognized nationally and internationally when we continually nurture this element of our program. Today in the music world one often hears the "Buzzwords" Audience Development, Programming, Creativity and Music Education. These are, I believe, realistic projects for all Arts organizations in the next decade. We at Brevard have all the ingredients and the tools to tackle any and all of these topics on a daily basis. The foundation has been set by hundreds of artists, students, trustees and especially by my predecessor, the amazing Henry Janiec. This strong foundation enables both you and me to explore new avenues as well as nurture the already established energy and uniqueness of Brevard. The possibilities are unlimited and I am honored to be a part of the Brevard Family in its future growth and development.

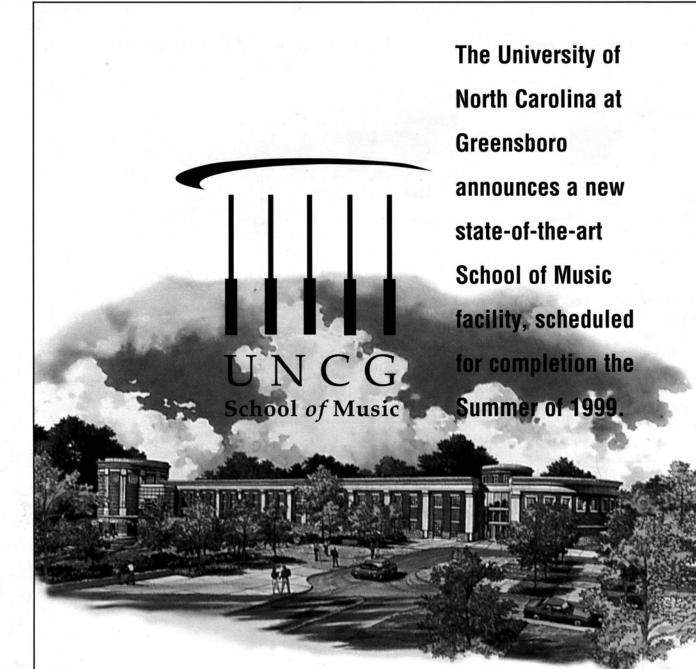
BREVARD MUSIC CENTER ORCHESTRA David Effron, Conductor John Perry, Pianist

Joini Ferry, Flamst	
Schubert Rosamund Prokofieff	anges Suite La Valse
Mr. Perry is the Gina Bachauer Chair Artist for the 199	7 season.
Monday, June 30, 8:15 PM	Program 5
CHAMBER MUSIC CONCERT Brahms Piano Quartet in C M Schubert Piano Trio in Straus Auditorium	COMPANY OF THE PARTY OF THE PAR
Tuesday, July 1, 4:30 PM STUDENT PIANO RECITAL Straus Auditorium	Program 6
Tuesday, July 1, 8:15 PM TRANSYLVANIA YOUTH ORCHESTRA Daniel Baldwin, Conductor TRANSYLVANIA SYMPHONIC BAND Sarah McKoin, Conductor	Program 7
Gluck/Wagner Iphigenie in Aul Tchaikovsky Andante Cantabile Op- Saint-Saëns Dans Smetana/Nelhybel Fanfares from Camphouse Movement Arnold Prelude, Siciliano Fillmore His Ho	11, No. 1 se Macabre m "Libuše" nt for Rosa and Rondo
Wednesday, July 2, 4:30 PM PIANO RECITAL The Piano Artist-Faculty of the Music Center Straus Auditorium	Program 8
Wednesday, July 2, 8:15 PM CHAMBER MUSIC CONCERT Schubert	ajor, Op. 92 iolin, Op. 24

Baldwin is the official piano of the Brevard Music Center

Straus Auditorium

3



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Thursday, July 3, 7:30 PM

Dress Rehearsal CARMEN

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All seats are reserved

Friday, July 4, 8:15 PM

Program 11

HOLIDAY POPS! BREVARD MUSIC CENTER ORCHESTRA David Effron, Conductor

"Buffalo" Bob Smith and Tony Dale, Narrators

A fun, toe-tapping patriotic program with everyone from Irving Berlin and Aaron Copland to John Philip Sousa.

Saturday, July 5, 7:30 PM

Program 12

1st Performance

Opera CARMEN

Music by Bizet

Text by Meilhac & Halévy

Angelia La Rock as Carmen David Holley as Don Jose Guilherme Rogano as Escamilio Annelise Skovmand as Michaela

General Manager ... John Greer
Conductor ... David Effron
Director ... Jonathan Field
Designer ... Ted Simpson

All roles taken by members of the Brevard Opera Workshop. Chorus and orchestra from ensembles of the Center. Additional production staff as listed in performance programs.

A Brevard Music Center Production

Sunday, July 6, 3:00 PM

Program 13

CELEBRATION! Brevard Music Center Student Ensembles

Adams	*	٠	٠	٠	*	٧.			٠			S	h)[Kı	d	e	0	n	a Fast Machine
Wilson																				,	Sang
																					Bald Mountain
Shostakovich .								(ia	10	p	f	rc	m	1	M	0	sc	cc	v	v, Cheremushky
Warlock																					. Capriol Suite
Bernstein																					Slava!
																					1812 Overture

Monday, July 7, 4:30 PM

Program 14

STUDENT RECITAL Straus Auditorium

All programs subject to change

ACT 1 Soldiers and townspeople lounge by a cigarette factory in Seville. A peasant girl, Micaela, shyly enters and asks for the brigadier Don Jose. She is frightened by the soldiers and runs away. Don Jose enters with the changing of the guard. At noon, the girls from the factory flirt with the soldiers in the square. The gypsy temptress Carmen is the biggest flirt, singing her famous Habanera and throwing a rose to Don Jose. Micaela returns, bringing hometown news to Don Jose. Then the terrified cigarette girls rush in: Carmen has stabbed a girl. Jose arrests her on orders of Captain Zuniga, only to be beguiled... the act ends with the arrest of Jose.

ACT 2 Carmen sings and dances at the inn, where an officer tells her Don Jose has been released. The matador Escamillo arrives and is fascinated by Carmen. She awaits Jose, aiming to have him join her gypsy band. He declines, Captain Zuniga enters, a fight ensues... and Jose is forced to become a gypsy.

ACT 3 **Don Jose**, regretting joining the band, tells fortunes; **Carmen** draws the Death card. **Jose** fights **Escamillo**: a knife is drawn.

ACT 4 Escamillo and Carmen are discovered in his dressing room by Jose. The final tragedy follows.

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The Financial Times, London

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-JazzTimes

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NORTH GREENVILLE COLLEGE

Tigerville, South Carolina

Monday, July 7, 8:15 PM

Program 15 SIC

CHAMBER MUSIC David Starobin, Guitarist Straus Auditorium

Monday, July 7, 8:15 PM

Program 16

WIND ENSEMBLE

Jamie Hafner, Conductor

CHARLES	VERNON,	Trombonist

Bernard																	Divertissement
Susato .																	Suite from "The Dansyre"
Gabrieli,	A	1															Aria della Battaglia
Harrison																	. Song of the Quetzecoatl
Farrar .																	Bombasto March
Hidas									R	ha	ap	SC	od	y	f	01	Bass Trombone and Band
Copland																	Emblems
Copianu			*				*										Elitotei

Tuesday, July 8, 4:30 PM

Program 17

STUDENT PIANO RECITAL Straus Auditorium

Tuesday, July 8, 8:15 PM

Program 18

SPECIAL EVENT Dudley Moore, Pianist

with Rena Fruchter, Pianist

Dvorak .										Carneval Overture
Saint-Saëns	3							•		Carnival of the Animals
Ginastera										Estancia Ballet Suite
Bernstein										Dances from "On the Town"
Prokofiev							٠			Peter and the Wolf

Selections by Mr. Moore

Proceeds from this concert will enhance Brevard Music Center's educational programs. Therefore, this event is not included with season tickets. All seats available to the public.

Wednesday, July 9, 8:15 PM

Program 19

TRANSYLVANIA YOUTH ORCHESTRA Daniel Baldwin, Conductor

TRANSYLVANIA SYMPHONIC BAND

Sarah McKoin, Conductor Laura Kobayashi, Violinist Amy Glick, Violinist

Bizet L'Arlesienne Suite No. 2
Vivaldi Concerto Grosso Op. 3, No. 11
Moussorgsky Night on Bald Mountain
Jacob Old Wine in New Bottles
Benson The Solitary Dancer
Bernstein

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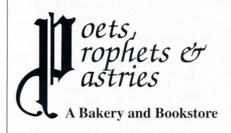
That's just the beginning. As you stroll in and out of sun and shadow, windows display a myriad of treasure offered for your pleasure. Antiques and memorabilia review the past, while art shops and galleries reflect the modern fantasies of sculptors, textile magicians, and other talented artists. Country crafts represent a special culture and heritage. Fashions, from New York sophisticate to California casual and accessorized from around the world, lend their own excitement.



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Thursday, July 10, 8:15 PM Program 20 CHAMBER MUSIC Classical Guitar Straus Auditorium Friday, July 11, 8:15 PM Program 21 The Hinda Honigman Memorial Concert TRANSYLVANIA SYMPHONY ORCHESTRA Thomas Joiner, Conductor Clinton & Narboni, Duo Pianists Adams Short Ride on a Fast Machine Poulenc Concerto for 2 Pianos Tchaikovsky Symphony No. 4 Saturday, July 12, 7:30 PM Program 22 2nd Performance Opera CARMEN Music by Bizet Text by Meilhac & Halévy Sunday, July 13, 3:00 PM Program 23 In Memory of James Christian Pfohl Founder of the Brevard Music Center BREVARD MUSIC CENTER ORCHESTRA David Effron, Conductor Angela Brown, Soprano Verdi I Vespri Siciliani Overture Berlioz Damnation of Faust Excerpts Tchaikovsky Polonaise and Waltzes, from "Eugen Onegin" Rimsky-Korsakov Sadko: Tableau Musical Selections by Ms Brown, 1997 Winner of the National Metropolitan Opera Auditions Monday, July 14, 4:30 PM Program 24 STUDENT RECITAL

STUDENT RECITAL
Straus Auditorium

Monday, July 14, 8:15 PM

Program 25

CHAMBER MUSIC CONCERT

Straus Auditorium

1997 1997 at Florida State University

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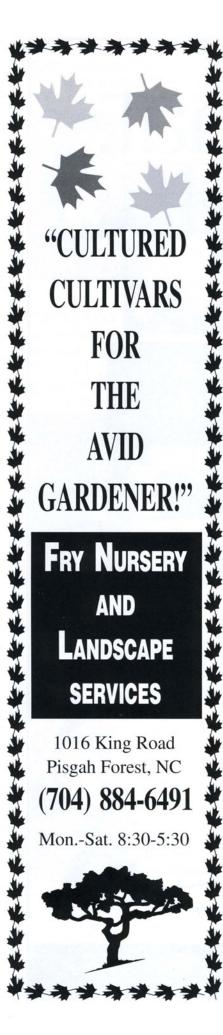
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Electronic Version by CJ Pletzke



Tuesday, July 15, 8:15 PM

Program 26

TRANSYLVANIA SYMPHONIC BAND Sarah McKoin, Conductor TRANSYLVANIA WIND ENSEMBLE

Jamie Hafner, Conductor Harvey Pittel, Saxophonist

Bernstein																		Overture to Candide
Albinoni				2.4														. Concerto St. Mark
Grainger													. 11		•			Hill Song No. 2
Erb						T	he	Pı	ır	pl	le-	-F	20	00	of	e	d	Ethical Suicide Parlor
Jacob																		. William Byrd Suite
Arnold .														. 10				Four Scottish Dances

Straus Auditorium

Wednesday, July 16, 7:00 PM

Program 27

OPEN LECTURE

Samuel Adler, Composer-in-Residence Straus Auditorium

Wednesday, July 16, 8:15 PM

Program 28

CHAMBER MUSIC

Ravel Sonata for Violin and Piano Brahms Quintet for Piano and Strings, Op. 34

Straus Auditorium

Thursday, July 17, 7:30 PM

Program 29

Dress Rehearsal A LITTLE NIGHT MUSIC

A working rehearsal with individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets.

All seats reserved.

Thursday, July 17, 8:15 PM

Program 30

TRANSYLVANIA CHAMBER STRINGS Amanda Schubert, Conductor TRANSYLVANIA CONCERT BAND

Sarah McKoin, Conductor

Adler	Four Early American Folksongs
Sibelius	Romance in C, Op. 42
Hindemith	Acht Stuck
Sweelinck	Ballo del Granduca
Ticheli	Cajun Folksongs II
Bach	Prelude and Fugue in G Minor
Adler	A Little Night and Day Music
Dello Joio	

Straus Auditorium

All programs subject to change

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A LITTLE NIGHT MUSIC

Winner of Tony Awards for Best Musical, Best Music and Lyrics, and Best Book, *A Little Night Music* centers on three mismatched couples who gather at a Swedish country estate for a weekend filled with romantic surprises.

Actress Desiree Armfeldt is seeing Count Carl-Magnus Malcolm who is married. Frederik Egerman, Desiree's past lover, is married to Anne, a girl half his age. Henrik Egerman, Frederik's son (a divinity student), loves his step-mother Anne, only a year younger than he.

Petra (Frederik and Anne's maid), Madame Armfeldt (Desiree's mother) and Frederica (Desiree's daughter) round out the action which occurs at Madame Armfeldt's country house in the land of the midnight sun. The show features a lieder quintet as a Greek chorus.

Opened February 25, 1973 at the Shubert Theatre, NY; 601 performances. Based on Ingmar Bergman's film *Smiles of a Summer Night*.



Priday, July 18, 8:15 PM Pops and All That Jazz! BREVARD MUSIC CENTER ORCHE LOUISIANA REPERTORY JAZZ ENSE with Fred Starr David Effron, Conductor Douglas Weeks, Pianist Steve Cohen, Clarinetist Waldteufel Kuenneke Tanzerisc Copland Selections by the Louisiana Jazz Repertory Underwritten in part by First Citizens	. Skaters Waltz he Suite, Op. 26 Clarinet Concerto Anxiety, Masque Ensemble
Saturday, July 19, 8:15 PM Musical A LITTLE NIGHT MUSIC	Program 32
Words and Music by Stephen Sondholder General Manager Director Conductor Designer All roles taken by members of the Brevard Opera Vand orchestra from ensembles of the Center. Other	John Greer David Herendeen John Greer Ted Simpson Workshop. Chorus
as listed performance programs. A Brevard Music Center Production	on
Sunday, July 20, 3:00 PM REPERTORY SYMPHONY ORCHES BREVARD MUSIC CENTER CHOR Jon Brotherton, Conductor	
Brahms A German I	Requiem, Op. 45
In Honor of the 100th Anniversary of the Comp	poser's Death
Monday, July 21, 4:30 PM STUDENT RECITAL Straus Auditorium	Program 34
Monday, July 21, 8:15 PM	Program 35

Beethoven Consecration of the House Overture Mendelssohn Piano Concerto No. 1, Op. 25 Adler City by the Lake Rimsky-Korsakov Russian Easter Overture

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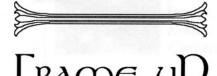


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4 (U. CDAIN . BREVARO, NC 28712 704 . 883 . 2385 Tuesday, July 22, 4:30 PM

STUDENT PIANO RECITAL
Straus Auditorium

Tuesday, July 22, 8:15 PM

Program 37

Program 36

CHAMBER MUSIC

Straus Auditorium

Wednesday, July 23, 7:00 PM

Program 38

OPEN LECTURE
Samuel Adler, Composer-in-Residence

Straus Auditorium

Wednesday, July 23, 8:15 PM

Program 39

CHAMBER MUSIC

Schubert Quintet in A Major for Piano and Strings, "Trout"
Bricj Pieces for Clarinet, Viola and Piano, Op. 83
Hazel Three Brass Cats
Straus Auditorium

Thursday, July 24, 8:15 PM

Program 40

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor John Marcellus, Trombonist

Friday, July 25, 8:15 PM

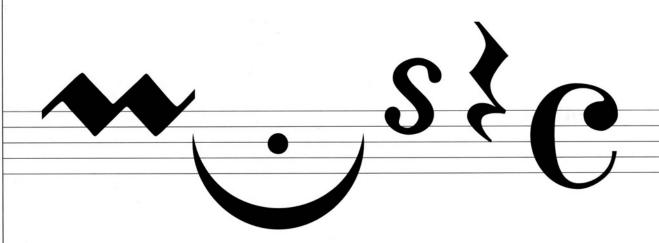
Program 41

Tonight's concert is dedicated to the memory of Margery Barnum

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David Effron, Conductor Jaime Laredo, Violinist Sharon Robinson, Cellist

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Saturday, July 26, 8:15 PM

SUPER BRASS GALA

TRANSYLVANIA WIND ENSEMBLE

Jamie Hafner, Conductor TRANSYLVANIA SYMPHONIC BAND

Sarah McKoin, Conductor

with

RHYTHM & BRASS

Strauss	Konigsmarsch
Nelson	Resonances I
Ticheli	Blue Shades
Donizetti & Rossini Marches for the	ne Sultan Abdul Medjid
Maslanka	Symphony No. 2 Finale
Sousa US	S Field Artillery March
Selections by Rhythm & l	Brass

Sunday, July 27, 3:00 PM

Program 43

Program 42

"From Broadway to the Met" BREVARD MUSIC CENTER ORCHESTRA David Effron, Conductor

Favorite melodies of Rossini, Kern, Rodgers & Hammerstein, Puccini and more, sung by BMC Opera Workshop members.

Monday, July 28, 4:30 PM

Program 44

STUDENT RECITAL Straus Auditorium

Monday, July 28, 7:00 PM

Program 45

OPEN LECTURE

Samuel Adler, Composer-in-Residence Straus Auditorium

Monday, July 28, 8:15 PM

Program 46

CHAMBER MUSIC CONCERT

Creston Sonata for Alto Saxophone and Piano, Op. 19 Khachaturian Trio for Clarinet, Violin and Piano Weber Quintet for Clarinet and Strings, Op. 34 Straus Auditorium

Tuesday, July 29, 8:15 PM

Program 47

TRANSYLVANIA YOUTH ORCHESTRA

Daniel Baldwin, Conductor

TRANSYLVANIA WIND ENSEMBLE

Jamie Hafner, Conductor

William Zehfuss, Trombonist

Humperdinck Hansel and Gretel Overture David Concertino, Op. 4 Britten Soirees Musicales Saint-Saëns Symphonic March, "Occident and Orient" Adler Double Visions Bach Toccata, Adagio and Fugue

All programs subject to change

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Myron Bloom, horn
Stephen Burns, trumpet
Edmund Cord, trumpet
Scott Hartman, trombone
Michael Hatfield, horn*
Daniel Perantoni, tuba
John Rommel, trumpet
M. Dee Stewart,
trombone/euphonium

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COMPOSITION Claude Baker David Dzubay Don Freund Jeffrey Hass Eugene O'Brien* Marta Ptaszynska

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Paul Elliott, voice
Wendy Gillespie, viola da gamba
Paul Hillier, voice*
Eva Legêne, recorder
Rick Seraphinoff, natural horn
Elisabeth Wright, harpsichord

GUITAR Ernesto Bitetti*

HARP Susann McDonald* Elzbieta Szmyt INSTRUMENTAL CONDUCTING Thomas Baldner* Imre Palló

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Evelyne Brancart
Jeremy Denk
Luba Edlina
Leonard Hokanson
Shigeo Neriki
Menahem Pressler
Gyorgy Sebok
Karen Shaw
Henry Upper*

STRINGS Atar Arad, viola Paul Biss, violin Bruce Bransby, bass Emilio Colón, cello Alan de Veritch, viola Rostislav Dubinsky, violin Miriam Fried, violin Mauricio Fuks, violin Franco Gulli, violin Lawrence Hurst, bass* Henryk Kowalski, violin Stanley Ritchie, baroque violin Nelli Shkolnikova, violin Janos Starker, cello Tsuyoshi Tsutsumi, cello

Helga Winold, cello Yuval Yaron, violin Mimi Zweig, viola

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Gerard Duffin
C. David Higgins
Harold F. Mack
Robert O'Hearn*
Allen R. White

STAGE DIRECTION Vincent Liotta

TECHNICAL STUDIES
Alice Bristow, costume
construction technology
Karla Kunoff, costume
construction technology
Stephen Shaver, head piano
technician
Tom Sparks, string instrument
technology

VOICE Martina Arroyo, soprano Gary Arvin, song literature Klara Barlow, soprano Michael Belnap, tenor Alan Bennett, tenor Virginia Botkin, soprano Costanza Cuccaro, soprano Patricia Havranek, mezzo-soprano Roger Havranek, bass* Paul Kiesgen, baritone James King, tenor Teresa Kubiak, soprano Martha Lipton, mezzo-soprano James McDonald, tenor Carlos Montané, tenor Giorgio Tozzi, bass Maria Williams, soprano

WOODWINDS
James Campbell, clarinet
Nicholas Daniel, oboe
Eli Eban, clarinet
Howard Klug, clarinet*
Kathryn Lukas, flute
Thomas Robertelle, flute
Eugene Rousseau, saxophone
Kim Walker, bassoon*
Thomas Walsh, saxophone

Patricia Wise, soprano

Virginia Zeani, soprano

*denotes chairperson

1997-98 Audition Dates: r 5-6, 1997 February 20-21, 1998

December 5-6, 1997 January 30-31, 1998

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Wednesday, July 30, 8:15 PM TRANSYLVANIA CHAMBER STRINGS Amanda Schubert, Conductor TRANSYLVANIA CONCERT BAND Sarah McKoin, Conductor Holst Brook Green Suit Nelhybel Danz Wehrman The Adventures of Mat Nelson Courtly Airs and Dance Del Borgo Do Not Go Gentle Into That Good Nigh Saint-Saëns Pas Redoubl Thursday, July 31, 7:00 PM CONCERTO MARATHON Movements from famous concerti, a special program featuring students from the 1997 BMC Concerto Competition. Straus Auditorium Friday, August 1, 8:15 PM TRANSYLVANIA SYMPHONY ORCHESTRA Thomas Joiner, Conductor James Thompson, Trumpeter Wagner 3 Pieces from Die Meistersinge Tomasi Trumpet Concerto Rimsky-Korsakov Capriccio Espagno Saturday, August 2, 8:15 PM Program REPERTORY SYMPHONY ORCHESTRA Carlton McCreery, Conductor David Effron, Conductor David Effron, Conductor Elizabeth Bishop, Mezzo Soprano Larsen Overture (Parachute Dancing Berlioz Nuits d'Et Strauss Selections from "DerRosenkavalier	STRING CHAMBER MUSIC Straus Auditorium	Togram 46
Saint-Saëns	Wednesday, July 30, 8:15 PM TRANSYLVANIA CHAMBER STRINGS Amanda Schubert, Conductor TRANSYLVANIA CONCERT BAND Sarah McKoin, Conductor Holst Brook Gr Nelhybel Brook Gr Wehrman The Adventures Nelson Courtly Airs an	Danza of Maui
CONCERTO MARATHON Movements from famous concerti, a special program featuring students from the 1997 BMC Concerto Competition. Straus Auditorium Friday, August 1, 8:15 PM TRANSYLVANIA SYMPHONY ORCHESTRA Thomas Joiner, Conductor James Thompson, Trumpeter Wagner 3 Pieces from Die Meistersinge Tomasi Trumpet Concerte Rimsky-Korsakov Capriccio Espagno Saturday, August 2, 8:15 PM Program REPERTORY SYMPHONY ORCHESTRA Carlton McCreery, Conductor David Effron, Conductor Elizabeth Bishop, Mezzo Soprano Larsen Overture (Parachute Dancing Berlioz Nuits d'Ets Strauss Selections from "DerRosenkavalier	Saint-Saëns	Redouble
Movements from famous concerti, a special program featuring students from the 1997 BMC Concerto Competition. Straus Auditorium Friday, August 1, 8:15 PM TRANSYLVANIA SYMPHONY ORCHESTRA Thomas Joiner, Conductor James Thompson, Trumpeter Wagner Wagner 3 Pieces from Die Meistersinge Tomasi Trumpet Concerte Rimsky-Korsakov Capriccio Espagno Saturday, August 2, 8:15 PM Program REPERTORY SYMPHONY ORCHESTRA Carlton McCreery, Conductor David Effron, Conductor Elizabeth Bishop, Mezzo Soprano Larsen Overture (Parachute Dancing Berlioz Nuits d'Et Strauss Selections from "DerRosenkavalier	Thursday, July 31, 7:00 PM	Program 50
Straus Auditorium Friday, August 1, 8:15 PM TRANSYLVANIA SYMPHONY ORCHESTRA Thomas Joiner, Conductor James Thompson, Trumpeter Wagner Wagner Trumpet Concerte Rimsky-Korsakov Saturday, August 2, 8:15 PM REPERTORY SYMPHONY ORCHESTRA Carlton McCreery, Conductor David Effron, Conductor Elizabeth Bishop, Mezzo Soprano Larsen Overture (Parachute Dancing Berlioz Nuits d'Etc Strauss Selections from "DerRosenkavalier"	CONCERTO MARATHON	
TRANSYLVANIA SYMPHONY ORCHESTRA Thomas Joiner, Conductor James Thompson, Trumpeter Wagner	students from the 1997 BMC Concerto Competitio	eaturing on.
REPERTORY SYMPHONY ORCHESTRA Carlton McCreery, Conductor David Effron, Conductor Elizabeth Bishop, Mezzo Soprano Larsen	TRANSYLVANIA SYMPHONY ORCHESTRA Thomas Joiner, Conductor James Thompson, Trumpeter Wagner 3 Pieces from Die Meis Tomasi Trumpet	stersinger Concerto
Berlioz	REPERTORY SYMPHONY ORCHESTRA Carlton McCreery, Conductor David Effron, Conductor	rogram 52
Selected arias, Ms Bishop	Berlioz	its d'Ete kavalier"
Sunday, August 3, 3:00 PM Program	Sunday, August 3, 3:00 PM	rogram 53
BREVARD MUSIC CENTER ORCHESTRA David Effron, Conductor Christopher Lamb, Percussionist Gabrieli Brass Selection Bach, JC Symphony No. 3, Op. 18 Schwantner Percussion Concerto Saint-Saëns Symphony No. 3, "Organ	BREVARD MUSIC CENTER ORCHESTRA David Effron, Conductor Christopher Lamb, Percussionist Gabrieli Brass S Bach, JC Symphony No. 3 Schwantner Percussion Saint-Saëns Symphony No. 3,	Selections 8, Op. 18 Concerto

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Wednesday, July 30, 8:15 PM

Program 48

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STUDENT RECITAL
Straus Auditorium

Monday, August 4, 8:15 PM

Program 55

Program 54

TRANSYLVANIA SYMPHONIC BAND
Sarah McKoin, Conductor
TRANSYLVANIA WIND ENSEMBLE
Jamie Hafner, Conductor
TRANSYLVANIA CONCERT BAND
Sarah McKoin, Conductor
Gregory Newton, Bassoonist

Bach/Shaw	Pasaacaglia and Fugue in C Minor
Smit	Four Kookaburra Marches
Heritage	Down From Looking Glass
Ticheli	
Grainger	Lincolnshire Posy
Schumann/Davis V	'ariations on "The Happy Farmer"
Hindemith	Konzertmusik, Op. 41

Straus Auditorium

Tuesday, August 5, 4:30 PM

Program 56

STUDENT PIANO RECITAL Straus Auditorium

Tuesday, August 5, 8:15 PM

Program 57

CONCERTO CONCERT

REPERTORY SYMPHONY ORCHESTRA David Effron, Conductor

Student soloists for this program are chosen through the Music Center's prestigious annual Concerto Competition.

Wednesday, August 6, 6:30 PM

Program 58

STUDENT COMPOSERS Carolina Pavilion

Wednesday, August 6, 7:30 PM

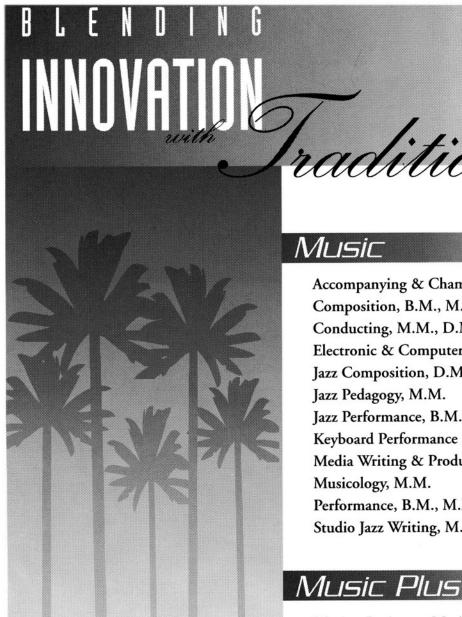
Program 59

Dress Rehearsal WEST SIDE STORY

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George Chakiris, Natalie Wood, Rita Moreno and Russ Tamblyn starred in the motion picture that dominated the Academy Awards.

Memorable Bernstein/
Sondheim tunes abound: *Tonight*, *America* and *Maria* top the list.
A striking aspect of the show is its dancing, with everything from ballet to jitterbug. The original choreographer was Jerome Robbins.

- The Musical premiered in New York, 1957.

Thursday, August 7, 8:15 PM Friday, August 8, 8:15 PM

Program 60 Program 61

Musical Comedy WEST SIDE STORY

WEST SIDE STORT		
Music by Bernstein	Lyrics by Sondheim	
General Manager John Greer Director David Holley Conductor (August 7) David Effron Conductor (August 8) Karen Kamensek Designer Ted Simpson		
All roles taken by members of the B and orchestra from ensembles of the as listed performance programs. A Brevard Music C	Center. Other production staff	
Saturday, August 9, 2:00 PM	Program 62	
PARENTS DAY CONCERT		
Brevard Music Center Student Ensembles		
Saturday, August 9, 8:15 PM	Program 63	
BY REQUEST - JUST FOR YOU TRANSYLVANIA SYMPHONY ORCHESTRA Thomas Joiner, Conductor		
Rossini	. Violin Concerto 1st Movement World Symphony 2nd Movement phony in D Minor 3rd Movement	
Sunday, August 10, 3:00 PM	Program 64	
BREVARD MUSIC CENTER ORCHESTRA & CHORUS David Effron, Conductor with the BREVARD COMMUNITY CHORUS		
Carmen Pelton Freda Herseth, M		
Mahler	Symphony #2	

All programs subject to change



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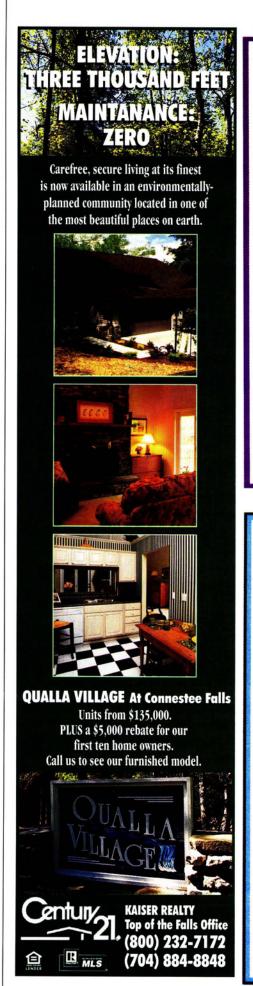
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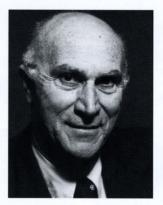
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CENTRE COLLEGE

IN MEMORIAM



Val Patacchi

Just prior to last summer's 60th anniversary season, the Brevard family was saddened to hear the news that Val Patacchi had died. Val was for many years a producer/director for our Opera Workshop. He had retired as head of the voice and opera departments at Stephens College, but stayed very active as a guest director for opera companies across the nation.

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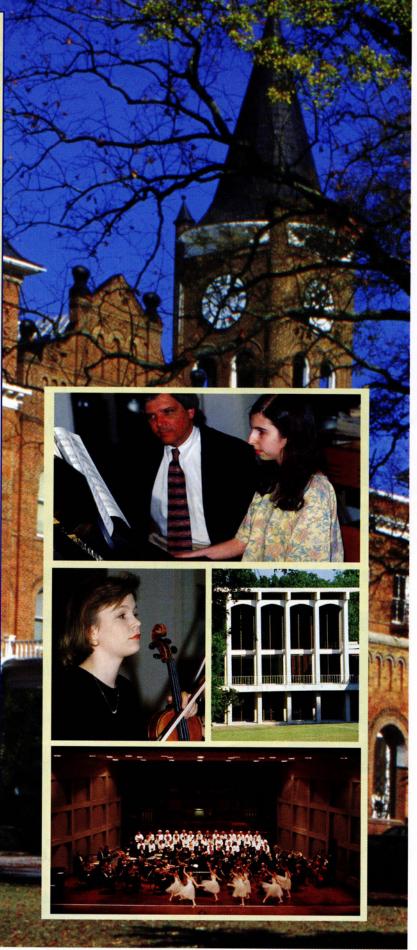
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Our most sincere thank you to one of the Brevard Music Center's very special friends, Frederica von Stade. Flicka's benefit performance last season instituted the annual Frederica von Stade Voice Scholarship. This years' recipient is Traci Lynn Pickerell, a mezzo-soprano currently studying voice performance at the Eastman School of Music.

Flicka on BMC "They're just the most, sort of loving hands, looking out for these kids. And that's what they need at this point. Everybody has a chance...they give them as much performing as humanly possible. **Getting on your** feet in front of people with an orchestra, with a piano—that's the ultimate teaching machine."

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Mary Regan,
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Director, with
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Ray McCain:
two driving
forces behind
North Carolina's
remarkable arts
expansion.

ome thirty years ago Lyndon
Johnson was President, half a million Americans were in Southeast
Asia, a young man then named
Cassius Clay was heavyweight champion,
and Sound of Music was the top box office draw. Teenagers swooned to the
Beatles, Lee Iacocca had a classic in the
Ford Mustang, Israel won the Six Day
War, Brevard Music Center celebrated its
thirtieth season, and NC Governor Terry
Sanford seized an opportunity.

In the midst of social upheaval, rising secularism and declining volunteerism, the North Carolina Arts Council was born, via the Governor's executive order. Its prime directive was, "... to have the arts, in the broad definition, become a part of the lives of all the people." It was a lofty goal, but there were believers who caught the vision.

Proposed by Sanford and instituted by Governor Dan K. Moore, the Arts Council began its fledgling year with \$254,224 in the budget, to last from 1967 - 1969. Nineteen grants were made to arts organizations the first year. \$4,000 went to the Brevard Music Center for scholarships, and other arts organizations received similar boosts. And thus began one state's cooperative effort that has flourished into a superlative success story.

Now celebrating it's 30th birthday, the NCAC has every reason to be proud. North Carolina's three decade record of growth in the arts is nothing short of astounding... the envy of every other state in the Union.

And that growth has not been accidental; just ask Mary Regan, executive director of the Arts Council since 1976. "Two things we knew from the very start: first, the job was enormous, and second, the only way to make it happen was to form good partnerships and get to work," she says from her Raleigh office. Her sense of NCAC's mission is evident. "With the populist goal of making the arts available to all North Carolinians, our strategy is clear: give a lift to communities, large and small, throughout the state through funding and matching grants. In short, to help people help themselves." The strategy worked.

During NCAC's three decades, North Carolina's arts have enjoyed

PARTNER!

friend of the Music Center, turns thirty

steady development and unparalleled growth. No other state can match the Tarheel record of grassroots arts flowering during the same time period.

The enthusiasm of Betty Ray McCain for NCAC's record is infectious. At the helm of North Carolina's Department of Cultural Resources since 1993, she has literally witnessed the dream come true. "If someone said thirty years ago that someday we would have this level of arts environment – state–wide – we would have rolled our eyes and quietly called for the guys in the white coats... but just look at us now! And just think of the possibilities!!"

McCain and Regan both have good reason for their effusive pride. In 1967, when the council first surveyed the state, seventeen local arts councils and 233 arts organizations existed. Today, the state of the arts in North Carolina reflects a proud success:

- 106 local arts agencies in 88 counties,
- 2,177 arts organizations operating in the state, with
- a collective \$161 million in annual operating budgets,
- 34,091 resident NC artists in all disciplines,
- 6.4 million people participating in cultural tourist attractions.

OK for the artists, but what does all this activity do for business? The answers are astounding. More than two-million leisure travelers per year participate in cultural tourist attractions; the state's travel industry reports a total of \$9.2 billion, anchored by dance and music festi-

vals, professional theaters and historical outdoor dramas, the crafts community, galleries, museums and concert events. At least 200 arts-related festivals contribute to the total. For instance, the Brevard Music Festival draws more than 50,000. Add to that the nine outdoor dramas (\$2 million in ticket sales, with an economic impact of \$75 million) and western North Carolina's craft industry (\$122 million sales in a 20 county region).

No doubt about it; North Carolina arts make for good business, in addition to elevating the quality of life in local communities.

A good example is Brevard's Transylvania County Arts Council (TCarts). According to "Jinks" Ramsey, TCarts executive director, "Every step in the phenomenal growth of the Transylvania County arts community during the past thirty years has been supported directly by the NCAC."

A glance at the growth chart adds veracity. Brevard Music Center, Transylvania County's biggest arts attraction, was declared a State-wide Arts Resource in 1979 and Council funding was dramatically increased (last year's grant totalled \$50,000). Shortly thereafter, TCarts was incorporated (1985) and an executive director, partly funded by NCAC, was hired (1986). TCarts was able to expand its 25-year-old Festival of the Arts, and to institute new programs like the Jazz at Brevard festival, Arts-in-Schools and an extensive performing arts series. "Without NCAC as our partner, there is no way we would have gotten this far," says Ramsey.

(continued on page 62)



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30 years of Arts Council support has enabled Brevard Music Center to stay on the "cutting edge" of music education.

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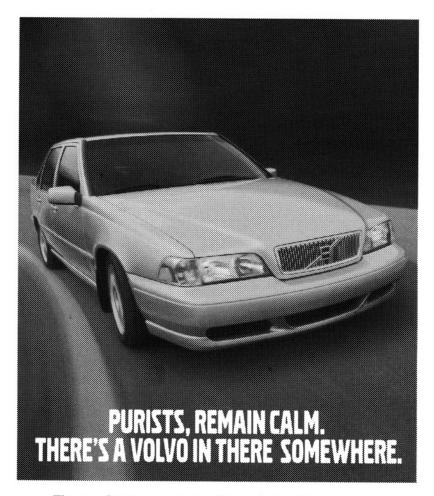
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NCAC and Brevard

BMC and the state Arts Council go back to 1967, NCAC's first year, when the Music Center was awarded \$4,000 in scholarships. In 1973 funding was added to help develop BMC's Teacher Aide program, and in 1979 the Council began providing basic operating support.

(continued from page 59)

Brevard Music Center President John Candler sees a direct correlation between alliance with NCAC and BMC fund raising ability. "The Arts Council took up significant operational budget slack, helping us eliminate our debt... that kind of record in today's nonprofit world gives us an invaluable edge when we ask for major donations," he says. BMC has operated "in the black" since 1978.

The statistics don't lie, but you don't need numbers to prove our state's artistic excellence and diversity. From duck decoy carvers on the seacoast to grand opera in the western mountains, the whole spectrum of the arts is alive and well... indeed, thriving in North Carolina. Thanks to the state's farsighted and proactive Arts Council; hard at work for thirty years.



A good example of NCAC partnering: Transylvania County's Festival of the Arts

Brevard Music Center 1997 Festival Artists

JOHN PERRY, distinguished artist and teacher, is an exciting performer, lighting up the stage with keyboard fireworks. Mr. Perry is the Gina Bachauer



Chair Artist for our 1997 festival, and will be performing Rachmaninoff's *Piano Concerto No.* 2 on June 29 at 3:00 pm.

MITCH MILLER has been helping America sing for a lifetime, and the legend continues this summer at the Brevard Music Center. On opening night, June 27, Mr.



Miller will once again delight us with his famous "Sing Alongwith Mitch", including classics like "Baby Face" and "My Blue Heaven".

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CHARLES VERNON, a BMC alumnus and former faculty member, is the bass trombonist with the Chicago Symphony.



A nationally recognized performer, he has played with orchestras such as the Baltimore Symphony and the Philadelphia Orchestra.

DUDLEY MOORE showed an early interest in music at age 5 and although he started out as a jazz musician, he has become a



respected and admired classical pianist. He is famous worldwide for combining comedy and good music.

Proceeds from Mr. Moore's appearance will benefit BMC's educational programs.

LAURA KOBAYASHI plays violin with the Brevard Music Center Orchestra, and makes her BMC solo debut on



Wednesday, July 9 at 8:15pm playing Vivaldi's Concerto Grosso Op. 3., No. 11. Miss Kobayashi

joined the Brevard faculty in 1996.



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Chops, Mixed Grill and
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player. She has also performed with the prestigious Rochester Philharmonic and Louisiana Philharmonic Orchestras.

Miss Glick teams with Laura Kobayashi on July 9 to play Vivaldi's *Concerto Grosso Op.* 3., No. 11.

CLINTON & NARBONI

perform Poulenc's *Piano*Concerto No. 2 on the Hinda
Honigman Memorial Concert
on July 11. This young
husband and wife team have

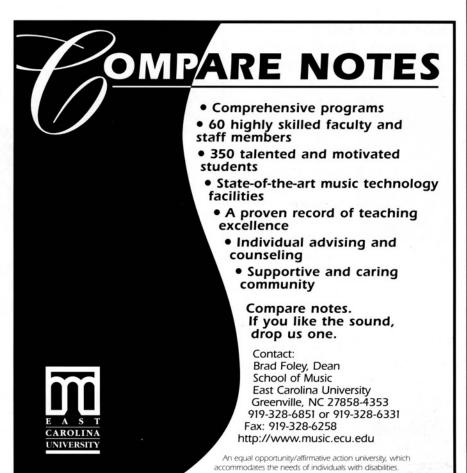


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DOUGLAS WEEKS shares the stage with the BMCO on July 18 for "Pops and All That Jazz!" Coordinating the piano



program at BMC, he has been on the artist-faculty since 1983 and is a two-time recipient of the prestigious South Carolina

Arts Commission's Artist Fellowship in Music.

STEVE COHEN, principal clarinet with the BMCO since 1979, will perform Copland's Clarinet Concerto on Friday,



July 18. Mr. Cohen has performed extensively throughout the US and Europe and most recently appeared in

recital in Copenhagen, Denmark, and at Weill Recital Hall in New York.

LOUISIANA REPERTORY JAZZ ENSEMBLE with FRED **STARR** is a nine-member, New Orleans group that will light up the summer night on July 18 at



8:15 p.m. with the BMCO. Veterans of Bourbon Street and Mississippi steam boats.

their knee slapping tunes include Jelly Roll and Alexander's Ragtime Band.



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KATHERINE PALMER, a first-place winner of the Esther Wilburn Barnes Piano



Competition, has been selected as a touring artist for the North Carolina Arts Council for 1997-1999. On the Brevard

faculty since 1993, she is performing Mendelssohn's *Piano Concerto No. 1, Op. 25* on July 21.

JAIME LAREDO has been acclaimed as one of the master musicians of our time.



according to the NY Times. This virtuoso violinist plays the Brahms Double Concerto with his partner and wife, Sharon Robinson, on July 25.

SHARON ROBINSON

combines her artistic style with masterful technicality on the Whittington-Pfohl Auditorium



stage on July 25. She teams with her husband, Jaime Laredo, for their premiere at Brevard, performing Brahms' Double Concerto.





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WILLIAM ZEHFUSS,

principal trombonist of the BMCO, is one of the founding members of the Charleston



Symphony Orchestra Brass Quintet. He has performed in venues such as the Spoleto USA Festival and on the

CSO Pops Series. On July 29 he performs David's *Trombone Concertino*, Op. 4

JAMES THOMPSON, a native of Frankfurt, Germany, has performed throughout North and South America, as well as Europe and Japan. Principal trumpet with the



Atlanta Symphony Orchestra, he will be playing Tomasi's Trumpet Concerto on August 1 at 8:15pm.

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Farmer variations by Schumann/Davis the evening of August 4.

JOHN MARCELLUS was principal trombone for 13 years with the prestigious National Symphony Orchestra. Currently, he gives solo recitals and master classes throughout the US, Canada, and Europe. Mr. Marcellus will perform Thomas' Meditation for Trombone and Orchestra on July 24.



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HARVEY PITTEL is, "A master on his instrument," according to Harold Schonberg of the NY Times. An elegant



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ELIZABETH BISHOP

currently understudies Frederica von Stade at the San Francisco Opera. A Brevard



alumna
enjoying a
busy opera and
solo career,
she sings
Strauss,
Berlioz and
Kerns on
August 2.

RENA FRUCHTER is the cofounder and artistic director of *Music For All Seasons*, an organization which presents musical programs for people confined in hospitals, nursing



homes, prisons and special facilities for children. Ms. Fruchter teams with Dudley Moore on July 8 in a duopiano performance.

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TONY DALE is known to BMC audiences as weatherman for News Center 7, on WSPA TV. This summer, David



Effron will be his "guest weatherman," and Tony will return the favor by narrating PDQ Bach's "Beethoven's Fifth" on the July 4 Holiday Pops. Stay tuned!

"BUFFALO" BOB SMITH is

a familiar face to all baby boomers through his pioneering Howdy Doody Show. Already a good friend of ours as honorary chairman of BMC's annual golf



tournament, he makes his debut on the Brevard Pops Concert stage July 4th to narrate PDQ Bach's "Beethoven's Fifth" and "Casey at the Bat."

DAVID STAROBIN is

currently chairman of the guitar department at the Manhattan School of Music where he holds the Andres Segovia Chair. He has been called "...this



country's preeminent interpreter of contemporary guitar works" by <u>The New</u> <u>York Times</u> and will grace Brevard's stage on Monday, July 7.



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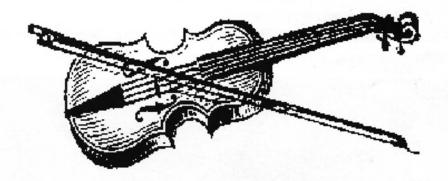
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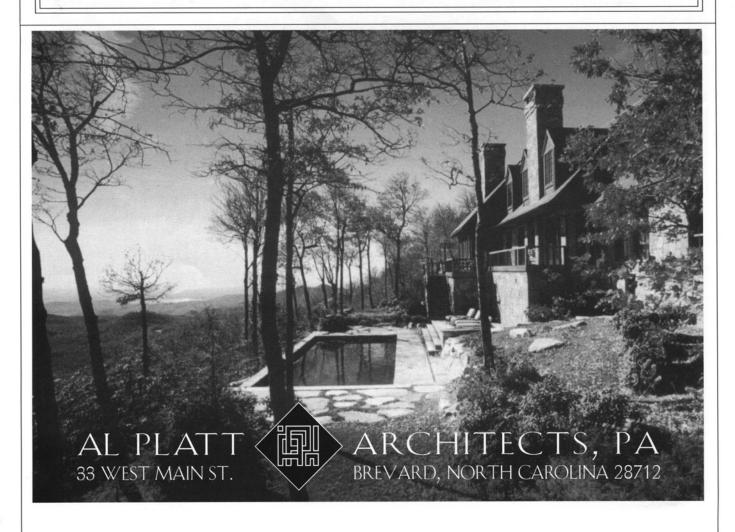
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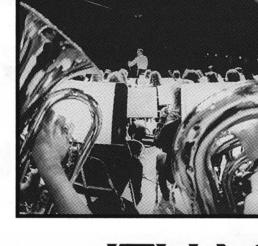
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Retiring after 20 years as Professor Emeritus at the Eastman School of Music, he has since taught at Ithaca College, the University of Cincinnati, the University of Utah and the University of Texas. Currently, he serves as Professor of Composition at Juilliard School of Music. Adler came to the United States from his native Germany at the age of ten. Studying at Boston University and Harvard, he worked with Serge Koussevitsky, Aaron Copland, Paul Hindemith, Walter Piston and Randall Thompson.

While at Brevard Music Center, Mr. Adler will work with composition students, conduct his own works and deliver open lectures on Wednesday, July 16 and 23.

We take great pride in welcoming this exceptional and distinctive artist for his residency during the 1997 Brevard Music Festival season.



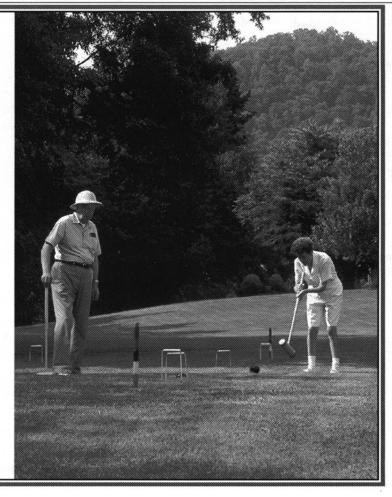
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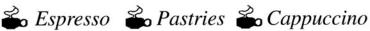
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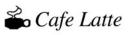






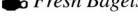












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FEDERATION WEEKEND AT BREVARD

BMC hosts National Federation of Music Clubs

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 at our Federation Weekend each season. Florida is the host state for this year's weekend, and the Center joins with the Florida Music Clubs in welcoming Southeastern Region members to the July 11-13 gathering.

Pianists Mark Clinton and Nicole Narboni, 1995 Ellis Duo-Pianist Finalists, will be the featured performers of Federation Weekend. They will appear with the Transylvania Symphony in the Hinda Honigman Memorial Concert on Friday, July 11.



Clinton and Narboni, duopianists



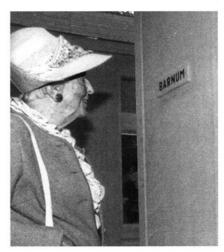
IN MEMORIAM

BMC loses three important friends

Three invaluable friends of the Music Center who passed away during the last year were Mrs. Marguerite Gorrenbach Barnum, Mrs. Esther Dobbins and Mrs. Ruth Keil.

In addition to endowing a student scholarship fund, Margery Barnum's generosity enabled construction of much needed student housing, teaching studios and the beautiful rock bridge leading to the Whittington-Pfohl Auditorium. With great dignity, Mrs. Barnum exemplified the beauty and joy that is the very essence of the Brevard Music Center.

Mrs. Esther Dobbins was not able to attend many concerts during her later years, but she steadfastly underwrote scholarships and residence cabins for talented young musicians. She was fond of saying that one of her greatest joys was to read the annual Thank You letters



Margery Barnum in 1995, at the BMC teaching studio that bears her name

from her scholarship students.

A music teacher for forty years, Mrs Ruth Keil was vitally interested in BMC's educational programs. She attended virtually every concert during the season and, during the off-season, continued her support through a variety of BMC Association volunteer projects. Thanks to her generosity, we will dedicate the Keil Teaching Studio during the 1997 season.



1997 Brevard Music Center Artist Faculty

CONDUCTORS

Daniel F Baldwin, Luther College
Jon Brotherton, Iowa Wesleyan College
Jeff Buettner, Earlham College
David Effron, Eastman School of Music
John Greer, Eastman School of Music
Jamie Hafner, Brevard Music Center
Thomas Joiner, Furman University
Karen Kamensek, New York City
Sarah McKoin, State University of New York at Buffalo

Carlton McCreery, University of Alabama Amanda Schubert, Honolulu Symphony

VIOLIN

Ryo Fukuda, The University of California-Santa Barbara
Amy Glick, Orrville, OH
Thomas Joiner, Furman University
Laura Kobayashi, University of Nebraska at Omaha
Jeanne Majors, Jacksonville Symphony
Byron Tauchi, National Orchestra Association
J Patrick Rafferty, University of Alabama
Amanda Schubert, Honolulu Symphony
William B Terwilliger, The University of Toledo

VIOLA

Manuel Diaz, Columbus State University Anna Joiner, Furman University Thomas Kluge, Omaha Symphony

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SAXOPHONE

Harvey Pittel, University of Texas at Austin

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Darlene Jussila, State University of New York at Buffalo Gregory C Newton, Portland Symphony/Boston Philharmonic

HORN

Jean Martin, University of Georgia Jack Masarie, University of North Carolina-Greensboro

TRUMPET

Charles Matthiessen, Jacksonville Symphony Mark Schubert, Honolulu Symphony TROMBONE

Richard Brady, Georgia State University William Zehfuss, Charleston Symphony

TUBA

Michael Grose, Savannah Symphony

HARP

Susan Taylor, Spelman College

PERCUSSION

Conrad Alexander, Interlochen Arts Academy
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PIANO

Andrew Cooperstock, University of Oklahoma Bruce J Murray, University of Alabama Marilyn Neeley, The Catholic University of America Katherine Palmer, Brevard, NC Douglas Weeks, Converse College

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"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.



Don R Allen ('77) with his wife Jan and their two children, Derek and Brian, have taken root in Chesapeake, Virginia, where Don is an electrical engineer with a Navy Engineering Command, and specializes in

inertial navigation systems for combatant ships. Music still plays a part in his family's life. Don and Jan arrange and perform sacred music for violin and piano, and Don manages to find time to teach violin privately. Sons Derek and Brian show early interests in the bass and violin.

Heidi Brown ('84,'86) continues to play cello in Columbia, SC with her trio, Vista Strings, and the SC Philharmonic. After graduating from the University of South Carolina Law School, Heidi became a



member of the SC Bar, practiced law for one year, and spent three years as one of the world's only rock-and-roll cellists with Treadmill Trackstar. Currently, she is Box Office Manager and Development Coordinator at the South Carolina Philharmonic and aspires to advance her career in arts administration.



Miller Asbill ('84-'86) is Band Director at Wando High School in Mt. Pleasant, South Carolina. The ensembles under his direction have received numerous awards and superior ratings at invitationals, concerts and

festivals. In 1995, the Symphonic Band at Laing Middle School, under Miller's direction, was one of two middle school bands selected to perform at the 49th Annual Mid-West Band and Orchestra Directors' Clinic. Miller and his wife, Kelly, reside in Mt. Pleasant, South Carolina.



Sabrina Fadial Copley ('81-'83) decided to change her major from music to textile design and received two patents for development of new textile patterning technology during her employment at Milliken and

Company in Spartanburg, SC. She is now teaching art to grades 9-12 at Charlotte Country Day School in Charlotte, NC. This summer she will be studying black smithing. Sabrina and her husband Joe recently moved to Monroe, NC with their two dogs and two cats, and are renovating their 1914 home.

Monica Germino, ('83,'84) remains active in her musical endeavors since lessons with Robert Gerle and playing with the TSO. She holds a first violin position in the Netherlands Ballet Orchestra and was concertmaster of the Spoleto Festival Orchestra,



Yale Philharmonia, and New Music New Haven. As a chamber musician, she has performed in concert with the Cleveland Quartet in Altenhof, Germany under the auspices of the Schleswig-Holstein Musik Festival and on the Incontri Musicali series, Spoleto, Italy. She is also a founding member of Odyssey Quartet in Amsterdam.



Darryl Forney ('93-'97) graduated this Spring from Brevard College and is working on his 5th consecutive year at the Brevard Music Center. Last year at the Center, Darryl participated in almost all of

Brevard's ensembles. Darryl says that "...each summer new technical and musical seeds are planted..." Darryl recently took a position as a trumpeter in the US Navy. He attributes much of his repertory knowledge to the Brevard Music Center.



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The Bridge Bash, Prelude and the dinner prior to *West Side Story* are all volunteer efforts. Harmony House Gift Shop, staffed by volunteers, is one of the most visible operations of BMCA.

The BMCA Scholarship Fund receives a major portion of funds, and our goal is to establish an endowment fund within three years.

We invite you to join us! Add your talents to Brevard Music Center's support. Know the special excitement and satisfaction of following a student's development, beaming with pride after a successful solo or an extra bow. One thing is for certain: BMCA contributions make a difference, thus our slogan, "Volunteers Supporting Young Musicians."



Helen Wohlers, President

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our more than 50 public concerts each season. Look closely and you will see BMC's unique concept of coaching. Students perform alongside faculty members in most concerts. This "side-by-side" experience accomplishes several goals – 1) deeper, experiential learning; 2) building confidence; 3) insuring the highest quality of musical performance.

Brevard has five orchestras, three wind ensembles, an opera workshop, piano and chamber music programs, classical guitar, electronic music and more. In

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the premiere BMC Orchestra, faculty members occupy the top positions, with the remainder taken by students; of 90 players, approximately 30 players are artist/faculty and 60 are students. In the Transylvania Symphony Orchestra, students take the principal chairs and solo parts while faculty members take second chairs. In other orchestras, faculty members may sit in for the performance, depending on the complexity of a particular piece and the strength and confidence of the students. Faculty members rehearse with all of orchestra sections.

That level of faculty involvement requires excellent teaching as well as exceptional performance skills, because students are watching and learning from every movement. Thus the performance becomes part of the learning process.

But the "Brevard Experience" offers more than just music education. Brevard students must pass through auditions, and only those who have achieved a certain skill level admitted. From 13 years old (our youngest) through post-graduate, they all have shown the ability to apply their talent with discipline. They know about hard work.

And building on this base of excellent "raw" material, we add the experience that goes beyond technique, performance skills or expansive repertoire. We also teach leadership skills – the ability to weather success and failure, to take risks, the teamwork necessary to perform as a group, the capability to perform at top level and then to push the limits – and most of all, we teach them about the confidence that comes from successful performance.

Not all of our students become professional musicians, but they all learn from this experience and something from Brevard will stay with them forever. Whatever their chosen fields, they retain respect and appreciation for musical performance. And, most likely, they will become community leaders, actively involved with cultural life.

So, the next time you are in the audience listening to our students perform, or when you see ushers hand out programs, when you see them playing or relaxing... remember that you are seeing fine musicians in the making. Leaders of tomorrow. And that is what makes Brevard special.

SPECIAL PEOPLE SUPPORT SPECIAL PLACES

Become one of our favorite friends

Now in its sixty-first year, the Brevard Music Center has been providing the unique "Brevard Experience" to generations of students who have gone on to become professional musicians and community leaders. This special place would not be able to serve the public and students without the help of special people...people of extraordinary vision.

The following pages list our partners and collaborators. More than two-thirds of the Music Center's annual budget is covered by our revenues (mostly tuition and ticket sales). The remaining one-third is contributed by individuals, corporations, foundations and organizations.

The State of North Carolina, through the General Assembly, the Department of Cultural Resources and the North Carolina Arts Council, provides major financial support because the Brevard Music Center is considered a significant cultural and economic resource for North Carolina.

Another major supporter is our own Brevard Music Center Association. This is the volunteer organization that contributes funds as well as volunteer help throughout the year. This devoted group holds fund raisers, operates the Harmony House gift shop at the entrance to the main auditorium, in addition to helping with a variety of maintenance and administrative projects. BMCA members volunteer time, talent and experience wherever it is needed. We are enor-



mously grateful for all that the BMCA and its members do for us.

Another financial source is the annual Special Event concert, designated to benefit the educational programs. This concert is sponsored by a group of organizations and individuals. Our 1996 Benefit concert featured Brevard alumnus Keith Lockhart, conductor of the Boston Pops Orchestra. This year, on July 8th, Dudley Moore will delight audi-





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(continued from page 91) ences with his choice blend of humor and keyboard artistry.

With the help and support of the special people and organizations, the Brevard Music Center will remain financially healthy. The Music Center has had eighteen consecutive years without a deficit and is debt-free. Our Board of Trustees has developed a long-range plan, VISION 2000, to carry us into the twenty-first century. VISION 2000 states that we will continue to provide repertory and performance experience that has made us unique among summer music institutions.

As the plan reaffirms the history of the past sixty years, it also provides the goals to lead us forward. The major elements of the plan are:

- maintain and build our reputation as a premier and distinctive summer music educational institution;
- continue to attract teachers of national reputation and continue to recruit ever higher quality students;
- build and develop our audiences for the public performances;
- rebuild and expand our aging facilities;
- expand our curriculum to keep pace with the changing musical world;
- build our endowment to insure that we can continue to offer the very best educational experience to our students.

Special people support special places. The number of supporters and the level of support has increased every year. We view this trend as an affirmation of our unique program of experiential education for talented young musicians. Are you listed in the following pages? Wouldn't you like to be a partner supporting these promising students?

BMC wishes to express grateful appreciation of the following sponsors who generously supported the Keith Lockhart concert, the 1996 Special Event.

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(between June 1, 1996 and May 13, 1997)

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Many have provided through endowment giving a permanent base of financial security to help ensure that the Music Center can continue the best in summer repertory training for many levels of aspiring music students. Listed below are our general endowed funds. Endowments for scholarships are listed in the scholarship section. All of our endowments are open to further contributions. New endowments are begun at a \$10,000 level. If it is your intention to reach a full endowment, but over a period of time, the Development Office will be happy to work out the details with you.

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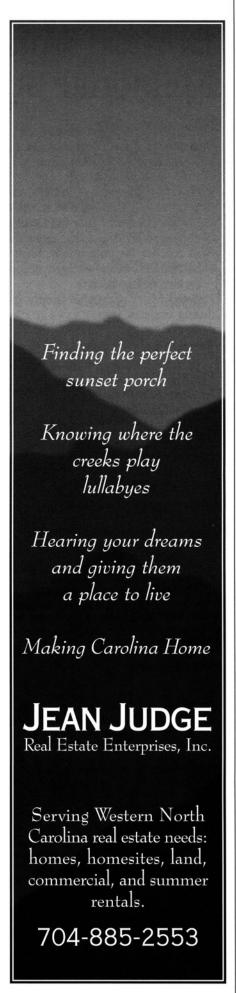
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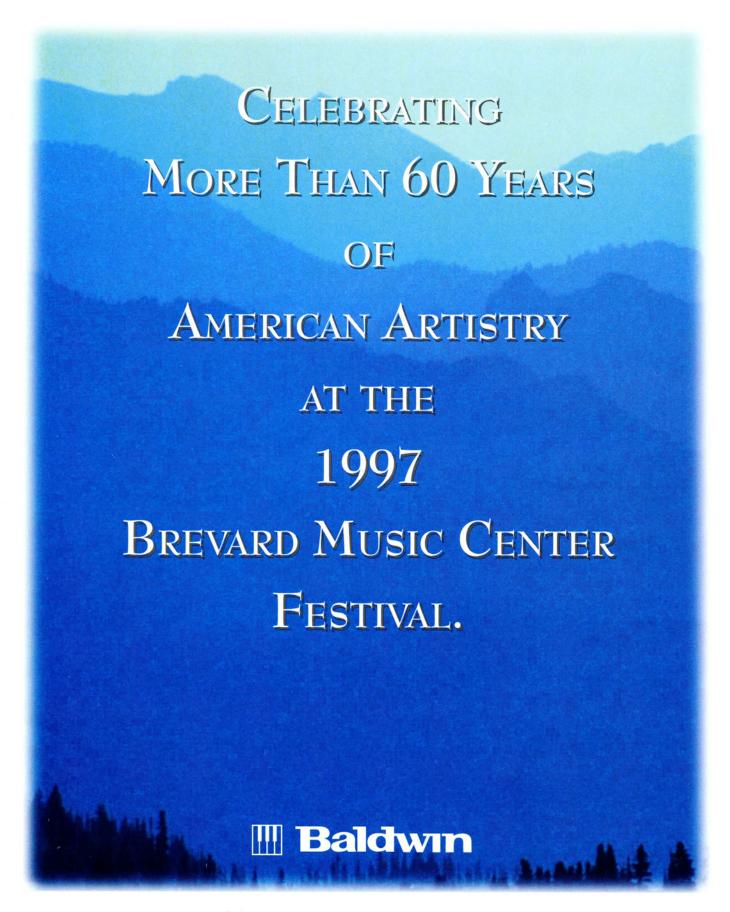


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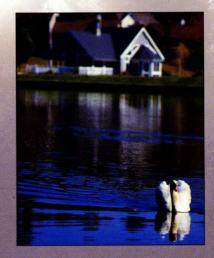
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