

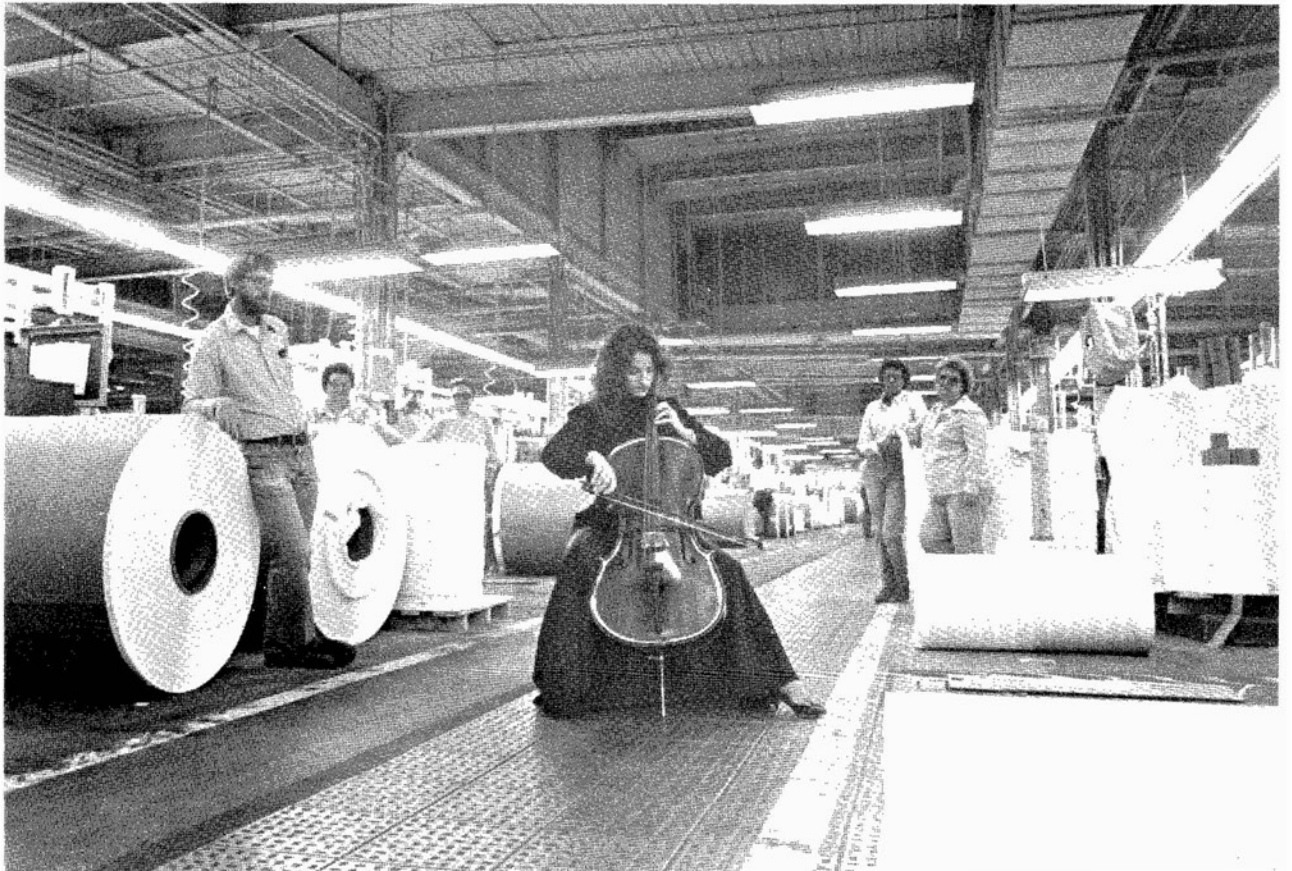
The Brevard Music Center

1985 Festival



Electronic Version by C.J. Pletzke **Henry Janiec, Director**

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"The Summer Music Center of the South"

1985 Festival

49th Season

June 28 — August 11

Henry Janiec, *Director*

The Brevard Music Festival

The Transylvania Music Camp

The Advanced Division

The Division of Special Studies

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

P.O. Box 592, Brevard, NC 28712
Telephone 704/884-2011



STATE OF NORTH CAROLINA
OFFICE OF THE GOVERNOR
RALEIGH 27611

JAMES G. MARTIN
GOVERNOR

Dear Patrons of the Arts:

It is a real pleasure to welcome you to the Forty-Ninth Annual Season of the Brevard Music Center. It has been, in large measure, through the work of the Center that North Carolina has attained its reputation as "the State of the Arts."

By choosing to visit this beautiful part of North Carolina, you will have a doubly rewarding experience. First, you will have the opportunity to share the joy and excitement of the musical opportunities available in Brevard. Second, you will experience a vital part of North Carolina's rich heritage.

Music is indispensable to the cultural life of our State. We are extremely proud of the accomplishments of the Brevard Music Center over the years, and many people have been enriched by a visit to the Center.

The private sector, citizens and business alike, contribute much to maintaining the arts education programs here. More than ever, contributions by individuals and corporations are necessary in view of the demands upon government for financing.

By attending these concerts and giving your valuable support to the Music Center's Educational and Performance Programs, you are endowing the perpetuation of music as an art form for generations yet unborn. It is a gift from which we all will benefit in the years to come.

Mrs. Martin joins me in wishing the Brevard Music Center a successful season. We know that you, the patrons, will be rewarded by its programs.

Sincerely,

A handwritten signature in cursive script that reads "Jim Martin".

Electronic Version by CJ Pletzke

Brevard Music Center

1936 — 1985

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

The Center was conceived by James Christian Pfohl, who inaugurated the plan for a summer music camp while he was Director of Music at Davidson College. At the outset, Transylvania Music Camp was known as the Davidson College Music Camp for Boys, and was held on the campus of the North Carolina college. During World War II, the camp became co-

educational and was operated on the campus of Queens College in Charlotte, North Carolina.

The present site was selected after the war, and the Transylvania Music Camp evolved as a business enterprise, later becoming a non-profit educational institution under the guidance of a Board of Trustees. It was then chartered by the state of North Carolina.

Since 1936, the Music Center has grown in many new areas, developing innovative programs and techniques, while building its constituency and reputation. It has matured as an honored and effective instrument in the young musician's quest to "dream the impossible dream".

Almost 50 years of continuous promotion, encouragement and guidance of artistic talent give the Brevard Music Center justifiable satisfaction.

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

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

1985 EDUCATIONAL CURRICULA

TRANSYLVANIA MUSIC CAMP

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

ADVANCED DIVISION

Transylvania Music Camp
Curriculum
Composition
Counterpoint
Orchestration
Form and Analysis
Music History and
Appreciation Survey

Opera Workshop
Private Lessons

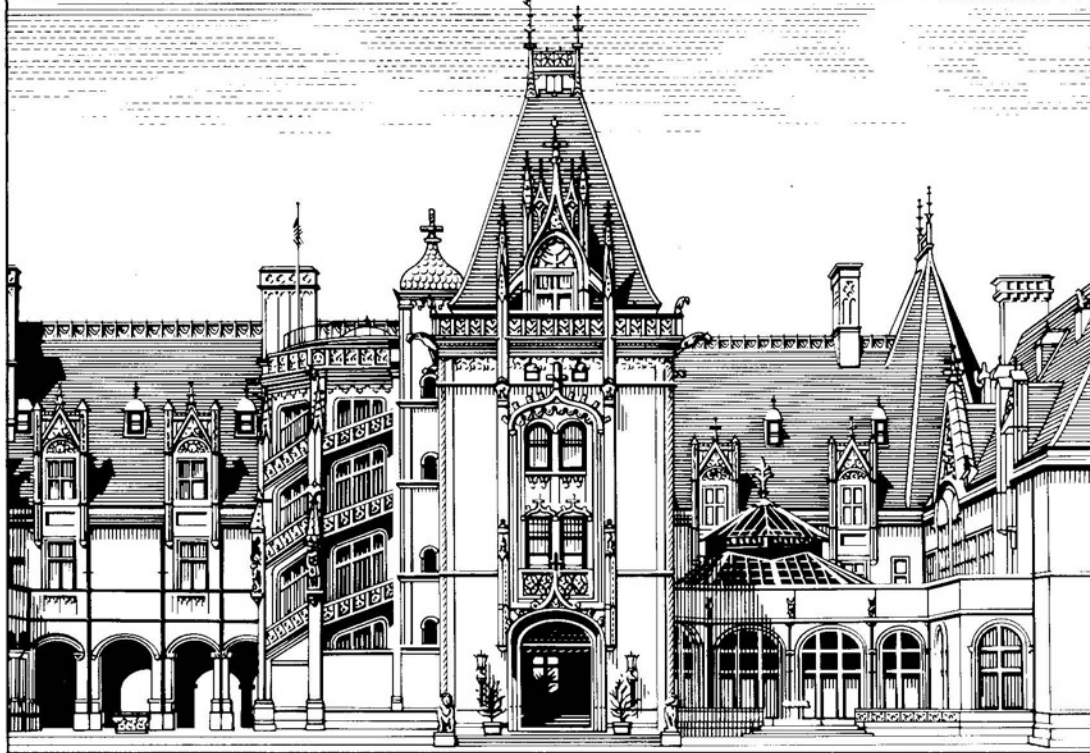
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Teacher-Aide Program



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Louis Hrabovsky / *Director of Development*
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John R. McCrae / *Chairman, College Level Studies*
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Loup Langton / *Photographer*
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Molly Read / *Public Information Office Secretary*
Susan Chappell / *Secretary*
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HENRY JANIEC
Director



LOUIS HRABOVSKY
Director of
Development



CHARLES R. DAVIS
Dean of Students



VIRGINIA TILLOTSON
Coordinator
of Programs

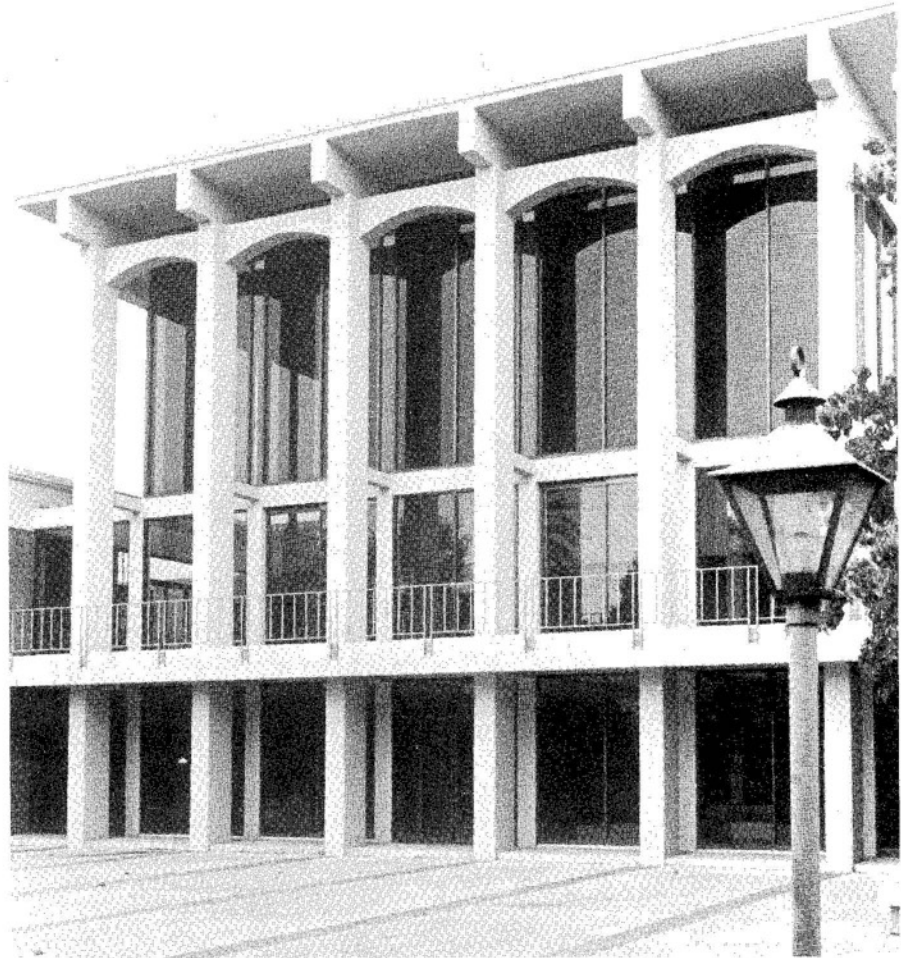


OVE ANDERSEN
Finance Officer



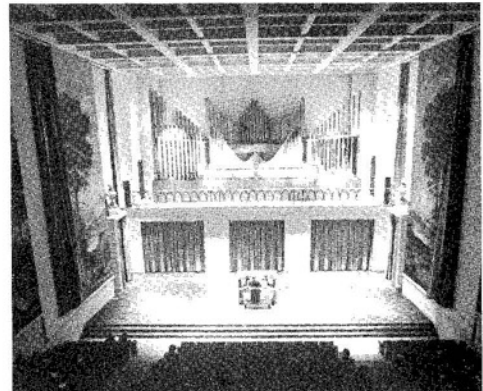
WILLIAM G. BOGGS, JR.
Operations Manager

Electronic Version by CJ Pietzke



**CONVERSE
COLLEGE**

School of Music
Spartanburg, South Carolina



CONVERSE and BREVARD

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

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

HENRY JANIEC, Director

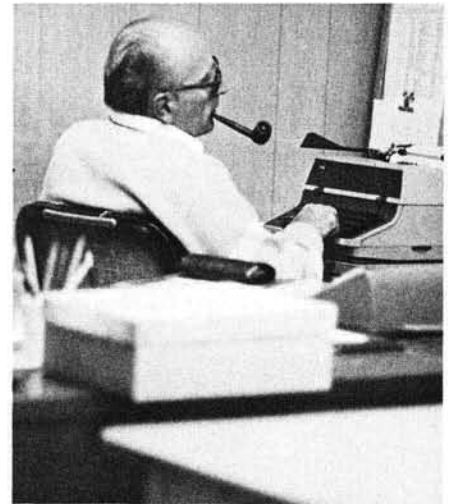
Henry Janiec, Artistic Director of the Brevard Music Center since December of 1964, has served through the years as principal conductor of the Brevard Music Center Orchestra and the Opera Workshop, and has done "guest" appearances with all of the other performing groups of the Center.

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

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

Janiec has been principal conductor or music director of the Spartanburg Symphony Orchestra, the Charlotte Symphony, the Charlotte Opera Association, the Converse College Opera Workshop, and a number of community theatre groups, chamber orchestras, and school groups. For eight years he was principal opera conductor at the famed Chautauqua Institution, and for three years conducted the Chautauqua Student Symphony in national broadcasts. For two years he studied and conducted at Tanglewood.

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



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



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1984-85
Instrumental
Faculty

VIOLIN
David Abel
Anne Crowden
Jorja Fleezanis
Zaven Melikian
Isadore Tinkleman

VIOLA
Don Ehrlich
Leonid Gesin
Paul Hersh

VIOLONCELLO
Bonnie Hampton
Irene Sharp
Peter Shelton



DOUBLE BASS
S. Charles Siani

CLARINET
Mark Brandenburg
Richard Dasher
Rosario Mazzeo



FLUTE
Barbara Breeden
Lloyd Gowen
David Subke

OBOE
William Banovetz
Marc Lifschey

FRENCH HORN
A. David Krehbiel

BASSOON
Stephen Paulson

TROMBONE
Mark Lawrence
Mitchell I. Ross
TRUMPET
Glenn J. Fischthal

TUBA
Floyd Cooley

PERCUSSION
Barry Jekowsky
Elayne Jones
Peggy Lucchesi

PIANO
Bernhard
Abramowitsch
Adolph Baller
Beatrice Beauregard
Paul Hersh
Mack McCray
Milton Salkind
Peggy Salkind
Nathan Schwartz

HARPSICHORD
Laurette Goldberg

ORGAN
Wyatt Insko

VOICE
Lenoir Hosack
Hermann leRoux
Elisabeth Parham
Donald Stenberg

OPERA
Willene Gunn
David Ramadanoff
Susan Webb



GUITAR
Lawrence Ferrara
George Sakellariou
David Tanenbaum

HARP
Marcella de Cray

EARLY MUSIC
Claudia Dart
Laurette Goldberg
Stephen Schultz

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Sonja Neblett
Michael Senturia

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Elinor Armer
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Virginia Tillotson, *Brevard College*

VIOLIN

James Ceasar, *Wichita State University*
Daniel Boda, *Furman University*
Thomas Joiner, *University of Georgia*
Won-Mo Kim, *Converse College*
Marvin Mutchnik, *Eastern Washington University*
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Mary Robinson, *University of NC at Asheville*
Carol Roosevelt, *Converse College*

VIOLA

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

CELLO

Hans Schmettau, *Converse College*
Gayle Masarie, *Greensboro College*
Carlton McCreery, *New Orleans, LA*

BASS

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

FLUTE

Eric Hoover, *Arizona State University*
Susan Kristensen, *Royal Danish Orchestra*

OBOE

Kimberly Bryden, *Toledo Symphony Orchestra*
Timothy Clinch, *Lake Forest Music Institute*

CLARINET

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Daryl Coad, *New Orleans Symphony*
Virginia Tillotson, *Brevard College*

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Frederick Baker, *Grand Rapids Symphony*

TROMBONE

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Roy Pickering, *University of Central Florida*

TUBA

Jamie Hafner, *University of Toledo*

PIANO

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Diedre Davis, *Emory and Henry College*
Marilyn Neeley, *Florida State University*
Douglas Weeks, *Converse College*

HARP

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Kristin Kelly, *New England Conservatory*
Virginia Tillotson, *Brevard College*

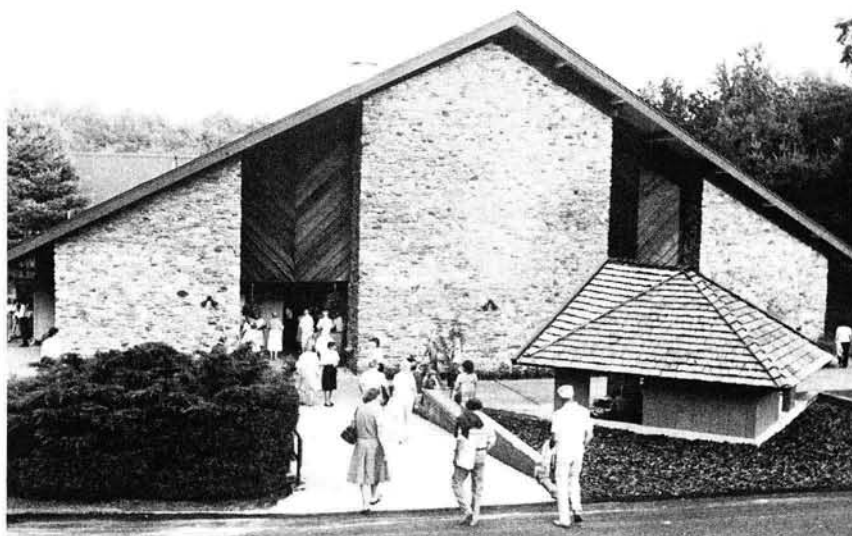
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Cynthia Gregg, *Violin*
Tallahassee Symphony
Jane Haugen, *Violin*
Indiana University Orchestra
Marguerite Richardson, *Violin*
Columbia Philharmonic
Richard Gist, *New Orleans Youth Orchestra*

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Mildred Ragis
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TO OUR AUDIENCES . . .

ROBERT M. WOOD
Chairman, BMC Board of Trustees

WELCOME!

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

As we approach our 50th Anniversary Year of 1986 we are reminded constantly of two things. First, Brevard Music Center is an educational institution, serving young musicians through sharpening interests, developing talents, and helping form musical/intellectual tastes. Second, the Music Center has come a long way since its days as a summer camp situated in the backwoods of a small North Carolina mountain town. We marvel at the accomplishments of the orchestras, bands, opera workshop, and all the other fabulous ensembles of the Center. We are well aware of the challenges and pressing needs that will require even more dedication and effort of BMC supporters during this decade.

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



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Maryville College

THE TEACHER-AIDE PROGRAM began as a pilot study funded by the Rockefeller Foundation, Converse College, and the Brevard Music Center to discover a practical means whereby talented students could lend assistance in the teaching and management of school music programs in economically limited or emerging school systems in the Southeast. The Program has been cited by many educators,

organizations, and publications as a helpful and workable vehicle to aid hometown music programs and to inspire identified talents to share their expertise with less experienced students at the grassroots level. The Program is funded entirely through the scholarship program of the Brevard Music Center with the aid of the North Carolina State Arts Council and other institutions.



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Susan Cohen
UNC Chapel Hill Symphony
Cathy Culp
Spartanburg Symphony
Nancy Daby
Spartanburg Symphony
Richard Gist
New Orleans Youth Orchestra
Cynthia Gregg
Tallahassee Symphony
Jane Haugen
Indiana University Orchestra
LaVonne Michael
Springfield Symphony
Fintan Murphy
Rantos Collegium Chamber Orchestra Australia
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South Carolina Philharmonic Orchestra
Marguerite Richardson
Columbia Philharmonic
Angela Sargeant
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Eugene Talley-Schmidt will be at BMC on August 9 to talk with students during College/Conservatory Day.



WILLIAM STEVENS
Chairman, N.B.A.

NATIONAL BOARD OF ADVISORS

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

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

The Music Center is privileged to have the Governor of North Carolina, James Martin, serve as Honorary Chairman. Listed below are other distinguished persons from across the nation who have accepted membership. This organization provides a new breadth in the development and future of the Music Center. (*A special NBA and BMC Trustees Meeting will be held at Brevard the weekend of July 26-28, during the 1985 Season.*)

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We wish to express our sincere and deep appreciation to all of our patrons whose generous donations have made this 1985 season possible. Those contributors whose names do not appear because of printer's deadline of **May 31, 1985** will be acknowledged in our 1986 Souvenir Program Book along with, we trust, many additional new friends of Brevard Music Center



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Mr. & Mrs. Robert M. Wood

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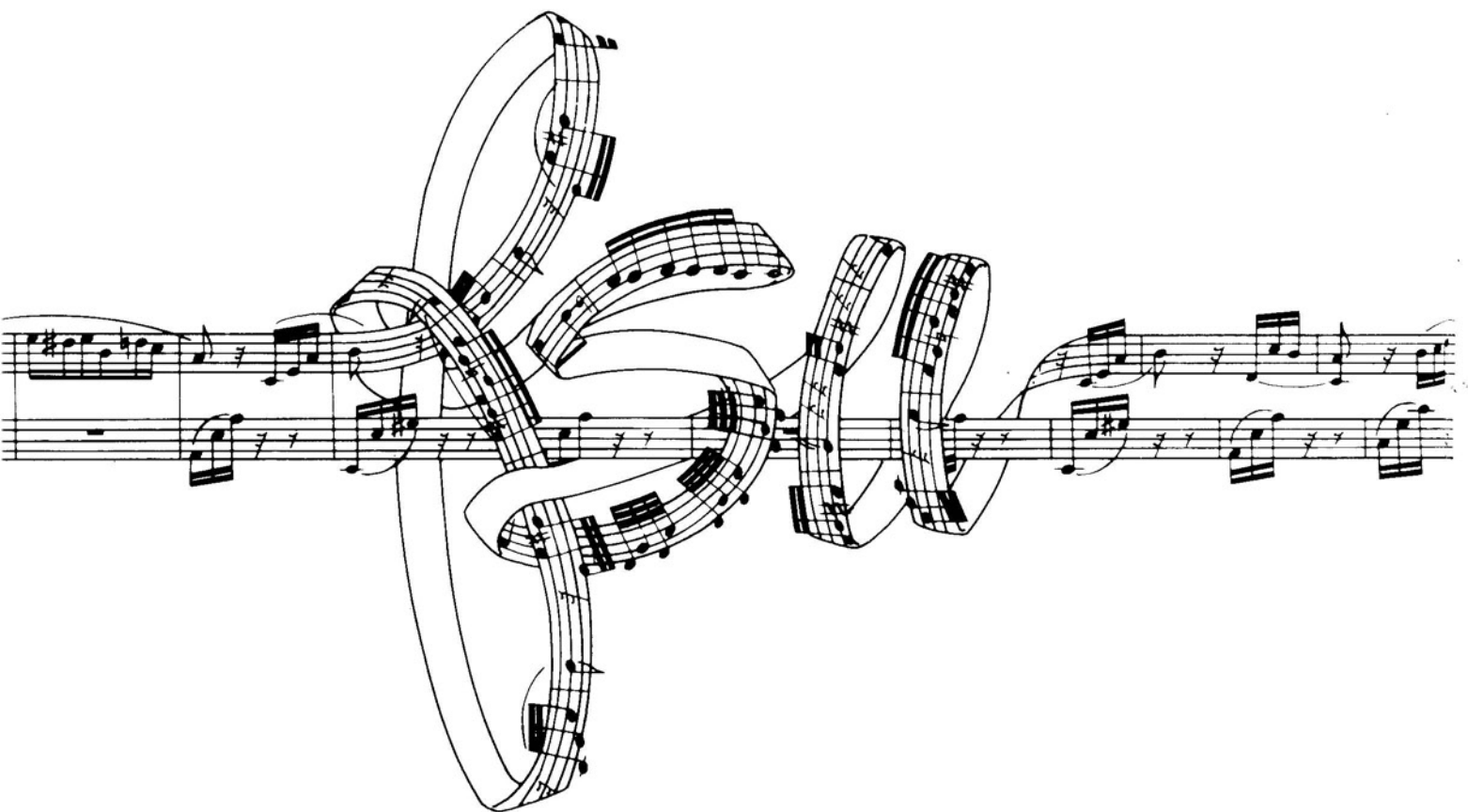
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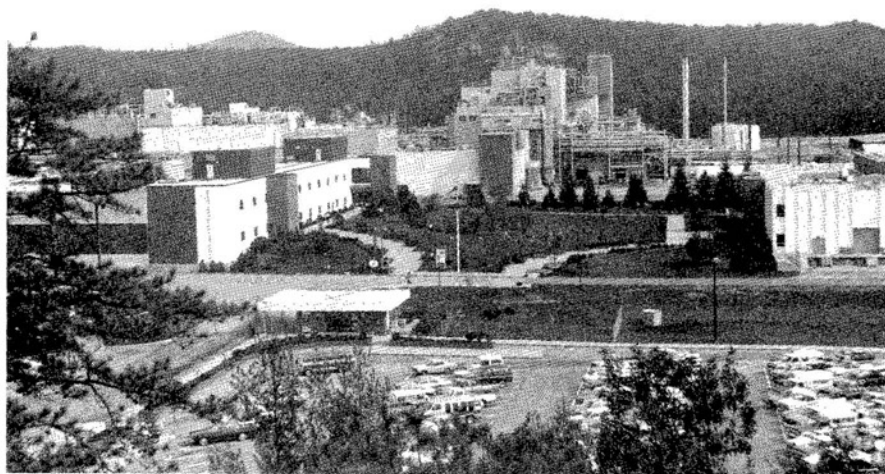
RON NELSON
Composer-In-Residence, 1985

Dr. Ron Nelson, Professor of Composition at Brown University, is the 1985 Composer-In-Residence for Brevard Music Center's 1985 season. He is the eighth American composer to fill the position.

A widely-honored composer, Dr. Nelson studied at Eastman School of Music, France's Ecole Normale de Musique, and at the Paris Conservatory under a Fulbright Grant. He has gained national recognition as a composer of choral, band and orchestral works. His cantata, "The Christmas Story", an oratorio, "What is Man?", and an opera, "The Birthday of the Infanta" are commonly accepted as standards in contemporary American literature.

A number of his works are scheduled for performance at the Music Center this season, and he will deliver three Wednesday evening lectures (July 10, July 24, and August 7) which are open to the public.

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



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The Gina Bachauer Artist Chair

The Gina Bachauer Endowment Fund has enabled the Music Center to invite internationally renowned performers to extend their time at Brevard as guest artists, conducting seminars and master classes. In honor of the great Greek pianist, keyboard artists Rudolf Firkusny, Alicia de Larrocha, Jorge Bolet, and Leonard Pennario have given generously of their time and talent in establishing the Gina Bachauer Artist Chair.

During her lifetime, Gina Bachauer appeared at the Brevard Music Center many times. She always found extra time to spend with students at the Center. Soon after her untimely passing, she was memorialized around the world by her many friends and admirers. In 1980 a memorial fund was set up at Brevard, through the efforts of her longtime friends, Mr. and Mrs. Carlo Renzulli. Conductor Alec Sherman, Gina's husband, was in the audience as pianist Rudolf Firkusny performed an unforgettable concert to inaugurate the Gina Bachauer Artist Chair.

The tradition continues this season, as Horacio Gutierrez performs at the Music Center on Sunday, July 14, and holds master classes for student pianists during the week.



BMC MEMORIAL SCHOLARSHIP ENDOWMENT

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

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

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

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THE NATIONAL FEDERATION OF MUSIC CLUBS



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National Federation of Music Clubs

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

- The Lucile Parish Ward Chair in Opera
 - The Hinda Honigman Library
 - The Gladys Manuel Wing, Music Library
 - Whittington-Pfohl Curtain Fund
 - Scholarships
 - Practice Cabins

FEDERATION WEEKEND AT THE BREVARD MUSIC CENTER

July 12 -14, 1985

BMC joins with host state North Carolina in welcoming members of the Southeastern Region of National Federation of Music Clubs to the Music Center for its 1985 meetings. Individual clubs and members provide the strong, consistent and caring support that has seen the Music Center flourish and grow over five decades. Together, the Music Center and the Southeastern Region pledge renewed effort and dedication to our goal...the pursuit of artistic excellence.

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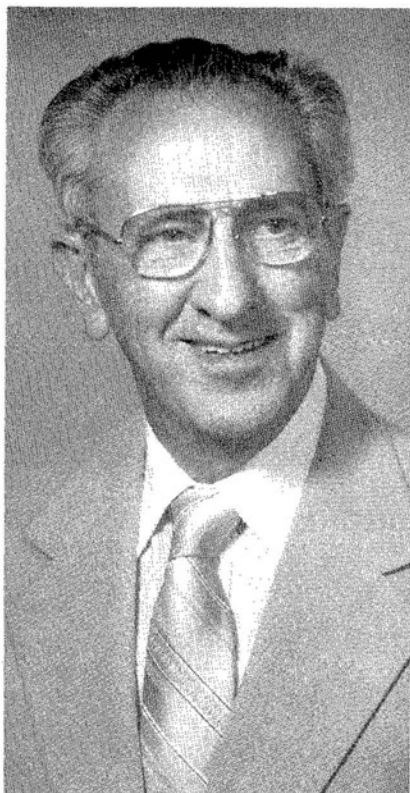
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Clarence Knoche
President
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We welcome all of you to the Brevard Music Center for the 1985 season. The Brevard Music Center Association has been very busy planning for a successful year and a springboard to the 1986 Fiftieth Year celebration. We invite you to participate in this excitement with us by becoming members of our association and by helping us this year and next in many ways.

This year we inaugurated a newsletter about the association and center and vignettes about some individual person from the center. We shall continue this through 1985-86.

A rustic, mountain homestead scene in watercolor was donated by local artist Eleanor Barrett. This is on display at the "Harmony House", and we will make it possible for you to be the owner of the painting by August 11 by making a donation to the association.

The success of our organization is the members donating time and money. We have many new items to show you at "Harmony House". We thank all of you who joined the association this year, making our membership the highest ever — over 300 members. Will you help us make it 500 this year to help celebrate "Fifty" years of Brevard Music Center?

We will continue our program of Music Center Tours of the grounds and will assist in public relations and various support activities. The annual meeting of the association will be held at the Music Center during the first week of August. New officers for the 1986 season will be chosen, and future plans will be discussed. Your participation will be most welcome and appreciated.

The 1985 officers are: Clarence Knoche, President; John Johnson, First Vice President; Linda Candler, Vice President; Joan Morrow, Secretary; Betty McGuire, Treasurer. Directors are: Mary Willson, Jo Ann Keeley, Ralph Williams, Dean Haberkost, Celia Ansley, Carlene Jerome. Committee Chairmen are: Membership, Carol and John Johnson; Ways and Means, Linda Candler; Cookbook Coordinator, Mary Willson; Gift Shop Care & Maintenance, Dean Haberkost; Publicity and Historian, Celia Ansley; Nominating, Jo Ann Keeley; Faculty and Guest Liaison, Mary Connor; Harmony House Sales Directors, Julian and Helen Ronse and Doug Paden.



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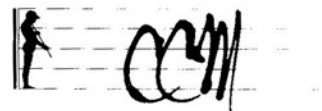
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Chicago	February 7*
Cleveland	February 8
	March 7*
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	February 25
	February 27
	March 13
	March 14
	February 17
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	February 4
	February 26
	February 18
	March 14
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For audition/application information, contact:

W. Harold Laster
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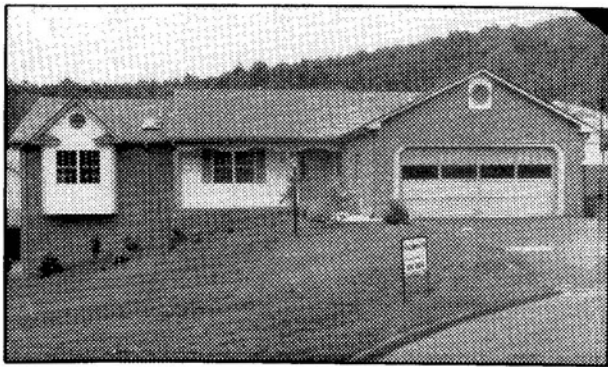
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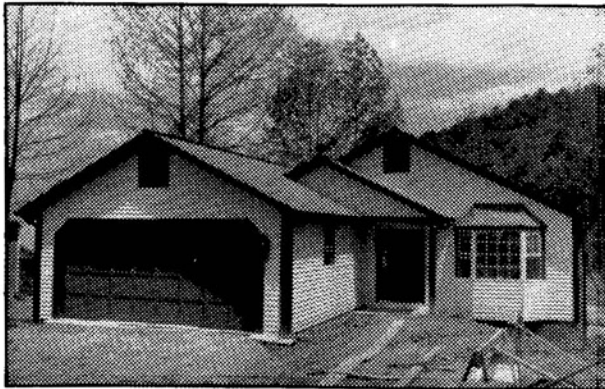
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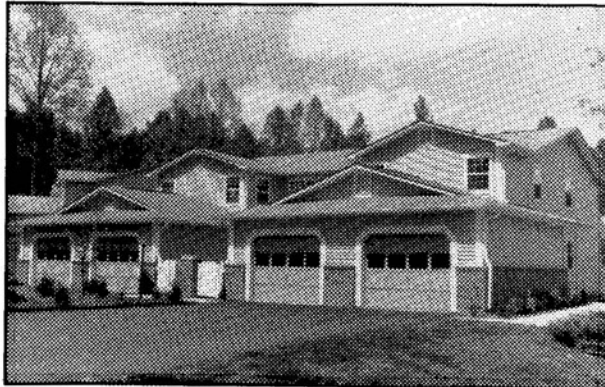




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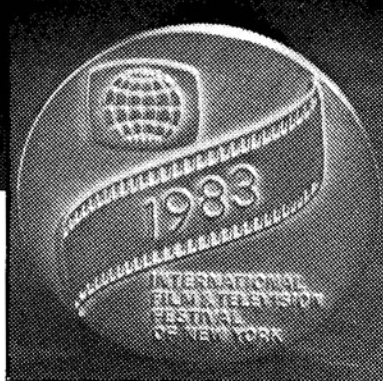
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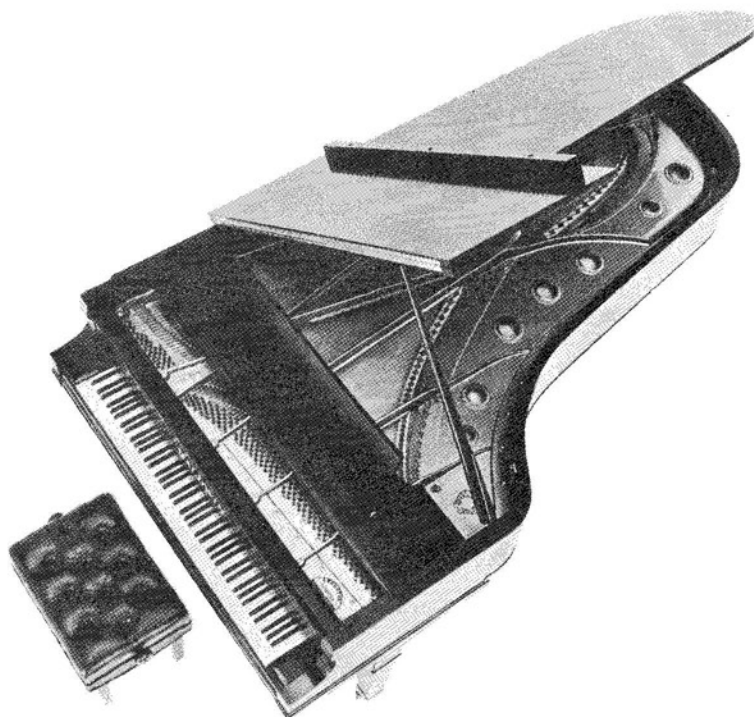
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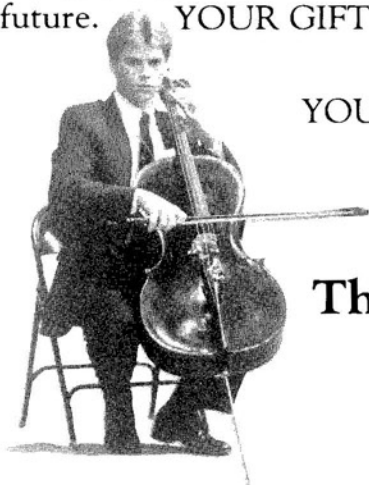
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Opera Notes

"BARBER OF SEVILLE"

Along a street in 17th century Seville stands the fine house of Dr. Bartolo, the shutters tightly drawn and bolted. Within, the old Doctor zealously guards his beautiful ward Rosina from all suitors, intending to marry her himself and acquire her sizable fortune.

Collaborating in this plot is one Basilio, teacher of music to the fair Rosina and more a master of sly intrigue than of the keyboard.

Despite precautions, the Count Almaviva has caught sight of Rosina, has fallen in love with her, and serenades her beneath her balcony window. He pretends to be 'Lindoro,' a poor student. He has already written to her, as such.

The town barber, Figaro, suggests a quicker way to meet the lady would be to disguise himself as a drunken soldier and demand billeting within Bartolo's house.

Meantime, Rosina has answered 'Lindoro's' note with tender affection. . . and Bartolo has become suspicious. Basilio tells him the Count has been seen in the neighborhood, and their next course is to spread evil rumors about the nobleman's character to force his withdrawal.

Figaro pleads 'Lindoro's' case to Rosina and she gives him another letter to deliver to her suitor. . . The Count, disguised as a drunken soldier, enters with a letter of his own for her. Dr. Bartolo orders his arrest. But on learning his true identity the arresting officers release the Count — and he tries again.

This time the Count gains admittance by posing as a substitute music teacher, saying that Basilio is ill and has sent him. As the "music lesson" progresses, Figaro elaborately suds and shaves the old Doctor whilst the lovers make plans for elopement. He also snitches the balcony key.

Entrance of the teacher Basilio threatens the ruse but he is quickly bribed, and departs.

Bartolo finds out how badly he's been duped, and in his rage he plays his last card . . . he convinces Rosina that her lover is commissioned to abduct her and deliver her to the wicked Count Almaviva. She believes him, is infuriated, and directs him to arrest 'Lindoro' and Figaro when they return. She will then marry the old Doctor.

Bartolo triumphantly rushes out for the police—and a marriage broker.

Lindoro (the Count) and Figaro use the balcony key to enter as planned, and Rosina meets them with a scorching torrent of abuse. The Count then reveals his true identity.

As they embrace at last, Basilio pops in with the papers to unite the Doctor and Rosina, but with the aid of a pistol is persuaded to do the honors for the lovers instead.

When the Doctor hurries in with more police it's too late. Or is it? . . . The ecstatic Rosina turns over her inheritance to the old scoundrel.

If there's a moral to the story—could it be that: Right or wrong, persistence leadeth to its own reward, in the end.

Thursday, June 27, 7:30 PM

Program 1

OPERA DRESS REHEARSAL

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

Friday, June 28, 8:15 PM

Program 2

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Marilyn Neeley, *Pianist*

Dvorak Carneval Overture
Mozart Piano Concerto in B-Flat Major, K. 595
Tchaikovsky Symphony VI ("Pathétique")

Saturday, June 29, 8:15 PM

Program 3

OPERA

THE BARBER OF SEVILLE

Music by Rossini Book by Sterbini

WITH

Jacquelyn Culpepper As Rosina
William McDonald as Count Almaviva
Bruce Schoonmaker as Dr. Bartolo

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

PRODUCTION STAFF

Producer John Richards McCrae
Director Val Patacchi
Conductor Henry Janiec
Designer Paul Sweeney
Choreographer Barbara Ferguson
Chorus Master Mary Nell Saunders
Coaches Thomas Reilly
Mildred Ragis
Stage Manager Daniel Herman
Technical Director Terry Price
Master Electrician Julia Booth
Electrical Assistant Linda Grimes
Sound Engineer William G. Boggs, Jr.
Costume Director Patricia Grice
Props Manager Ellen Wharton
Set Crew John Coulter
Steven Cureton
Kevin Dunayer
Kenneth Kirby

Entire production by staff and students of the Brevard Music Center Opera Workshop.

Sunday, June 20, 3:00 PM

Program 4

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor* Sarah Reese, *Soprano*

Mozart Marriage of Figaro Overture
Barber Knoxville Summer 1915
Wagner Good Friday Spell, from "Parsifal"
Wagner Introduction to Act III, from "Lohengrin"
Verdi D'Amor sull'ali rosee from "Il Trovatore"
Verdi E Strano; Sempre Libera, from "La Traviata"
Rimsky-Korsakov Suite from "Coq d'Or"

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Monday, July 1, 8:15 PM

Program 5

CHAMBER MUSIC CONCERT *The Artist-Faculty of the Brevard Music Center*

Handel Passacaglia for Violin and Violoncello
Vivaldi Trio Sonata for Flute, Oboe, Continuo
Mozart Quintet in E Flat Major, K. 407
Roussel Trio for Flute, Viola, Violoncello
STRAUS AUDITORIUM

Tuesday, July 2, 8:15 PM

Program 6

YOUTH ORCHESTRA David Becker, *Conductor* **SYMPHONIC BAND** Jamie Hafner, *Conductor*

Mozart Dream of Scipione Overture
Jacob A Noyse of Minstrells
Berlioz March to the Scaffold
Sousa El Capitan March
Strauss Allerseelen
Erickson A Stravinsky Suite
McBeth Masque

Wednesday, July 3, 4:30 PM

Program 7

RECITAL **THE STUDENTS OF THE BREVARD MUSIC CENTER** (Program to be announced) **STRAUS AUDITORIUM**

Wednesday, July 3, 8:15 PM

Program 8

CHAMBER MUSIC CONCERT The Artist-Faculty of the Brevard Music Center

Mozart Trio in E Flat Major, K.498
Brahms Sonata for Violin and Piano, Op. 100
Faure' Piano Trio in D Minor, Op. 120
STRAUS AUDITORIUM

Thursday, July 4, 7:30 PM

Program 9

OPERA DRESS REHEARSAL

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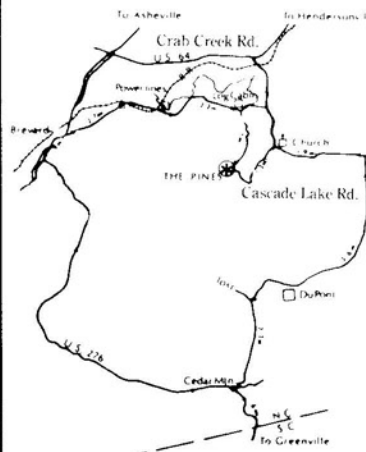
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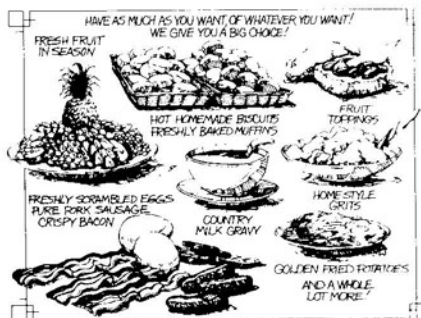


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Opera Notes

"THE GONDOLIERS"

The years before the opening of the action, when Casilda (the heroine) was yet a baby, she and the infant heir to the throne of Barataria were married. Shortly thereafter he disappeared, supposedly abducted to Venice by the Grand Inquisitor, Don Alhambra, and there brought up. After the insurrection the throne of Barataria became vacant and Casilda's father, the somewhat moth-eaten Duke of Plaza-Toro, wished to establish his daughter as the Queen. Accompanied by his wife, daughter and Luiz, his attendant, he went to Venice in search of his daughter's missing husband.

As the curtain rises, a chorus of "contadine" (peasant girls) are waiting for the two leading gondoliers, Giuseppe and Marco, to come and choose their brides. By a sort of blindman's bluff, they choose Tessa and Gianetta; and they all dance off to the altar.

The Duke of Plaza-Toro then arrives in Venice, and tells Casilda about her childhood marriage. Luiz and Casilda (who are secretly in love) accordingly renounce their love. Don Alhambra appears to tell them the person they are seeking is either Giuseppe or Marco. He will send for the nurse who took care of the infant prince: surely she will be able to tell which one it is. Meanwhile, Giuseppe and Marco are to go to Barataria and rule jointly.

The two men are overjoyed at the prospect; and, with plans for instituting an ideal state in Barataria, they set sail. Tessa and Gianetta must remain behind, with the vague promise from Don Alhambra that they may later join their husbands, and that one of them will then be Queen.

ACT II is set in Barataria, where Giuseppe and Marco have established their extremely limited monarchy. Everything seems to be going well, except for the fact that they miss their wives. Suddenly, Tessa and Gianetta appear, having become impatient and made the trip to Barataria in spite of Don Alhambra's injunction. General happiness now reigns, and all dance a "cachucha."

A slight cloud appears on the horizon when Don Alhambra enters to point out the weaknesses of Giuseppe's and Marco's government. When he learns that Tessa and Gianetta are there, he tells them about the prince's infant marriage. This revelation is a heavy blow to the two women; for not only is neither of them to be Queen, but also one of them is not married at all. The Duke of Plaza-Toro enters and attempts to teach Giuseppe and Marco some court etiquette. At length, the nurse of the baby prince arrives; she discloses that neither Giuseppe nor Marco is the rightful heir, but Luiz. Thus Casilda is united with the man she loves, and Giuseppe and Marco may return to their wives and gondolas.

Friday, July 5, 8:15 PM

Program 10

OPERETTA

THE GONDOLIERS

Book by W.S. Gilbert Music by Arthur Sullivan

WITH

Ross Magoulas as The Duke of Plaza-Toro

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

PRODUCTION STAFF

Producer-Director John Richards McCrae

Conductor Mary Nell Saunders

All other production staff as listed in Program 3, June 29. Entire production by staff and students of the Brevard Music Center Opera Workshop.

Saturday, July 6, 8:15 PM

Program 11

POPS CONCERT

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Henry Janiec, *Conductor*

The first of three pops concerts for the season will salute the great Arthur Fiedler, conductor of the Boston Pops Orchestra for a half-century. The program will include selections featured by Mr. Fiedler throughout the years.

Sunday, July 7, 3:00 PM

Program 12

TRANSYLVANIA SYMPHONY ORCHESTRA

Robert Gerle, *Conductor* Glenn Dicterow, *Violinist*

Brahms Academic Festival Overture
Bruch Violin Concerto No.1
Mendelssohn Symphony V ("Reformation")

Monday, July 8, 8:15 PM

Program 13

WIND ENSEMBLE

William Pharris, *Conductor*

Sousa Washington Post March
Rossini Ballet Music from "William Tell"
Frescobaldi Toccata
Dello Joio Satiric Dances
Ward America, The Beautiful
Arnold English Dances for Band
Tchaikovsky Marche Slave

Tuesday, July 9, 8:15 PM

Program 14

YOUTH ORCHESTRA

David Becker, *Conductor*


SYMPHONIC BAND

Jamie Hafner, *Conductor*

Tchaikovsky Russian Choral and Overture
Beethoven Symphony I, Mvt. 1
Silverman Tenso, Afternoon Music for Orchestra
Grieg Norwegian Dances
Halvorsen Entry March of the Boyares
Nelson Savannah River Holiday
Milhaud Suite Francaise

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Wednesday, July 10, 4:30 PM

Program 15

RECITAL

THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

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Wednesday, July 10, 7:00 PM

Program 16

LECTURE

Ron Nelson, *Composer*

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STRAUS AUDITORIUM

Wednesday, July 10, 8:15 PM

Program 17

CHAMBER MUSIC CONCERT

THE BREVARD FESTIVAL TRIO

Won-Mo Kim, *Violinist*

Hans-Eduard Schmettau, *Cellist*

Marilyn Neeley, *Pianist*

Mendelssohn Trio in C Minor, Op. 66
Tchaikovsky Trio in A Minor, Op. 50

STRAUS AUDITORIUM

Thursday, July 11, 7:30 PM

Program 18

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March 21, 1986
April 18, 1986

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Opera Notes

"CAVALLERIA 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. The carter, Alfio, now enters gaily singing of his beloved horses and his new wife, Lola. Alfio admits that Turridu has been seen near the house. After the Easter hymn Santuzza confesses to Lucia that Turridu has deserted her for the carter's wife, Lola, whom he had loved in his youth. Forbidden by excommunication to enter the church with her friends, Santuzza accosts the returning Turridu and detains him while Lola minces in singing her famous ditty and throws him a flower on the way to church. Santuzza vainly begs Turridu to return to her. He hurls her to the ground and goes off to join Lola in church. Desperate with jealousy Santuzza, torn by guilt, rushes after him. After the Intermezzo the congregation assembles in the square and Turridu leads them in a toast to Lola. The infuriated carter 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."

Opera Notes

"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 the relatives find Donati has left his money to the church. The relatives now weep in earnest. Rinuccio suggests that Lauretta's father, Gianni Schicchi, be sent for as he is a shrewd man and perhaps he 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 to ask after his health. 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 and Schicchi dictates the new will he leaves 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 away with them. But the lovers are happy as Schicchi has provided them with a dowry. As the curtain falls Schicchi steps in front of it and asks the audience to render a verdict of "Not Guilty."

Friday, July 12, 8:15 PM

Program 19

OPERAS

CAVALLERIA RUSTICANA

Music by Mascagni

Book by Targioni-Tozzetti and Menasci

GIANNI SCHICCHI

Music by Puccini

Book by Forzano

WITH

Garry Grice as Turridu

Bruce Schoonmaker as Schicchi

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

PRODUCTION

Producer John Richards McCrae

Directors

For "Cavalleria Rusticana" John Richards McCrae

For "Gianni Schicchi" Val Patacchi

Conductor Henry Janiec

All other production staff as listed in Program 3, June 29. Entire production by staff and students of the Brevard Music Center Opera Workshop.

Saturday, July 13, 8:15 PM

Program 20

TRANSYLVANIA SYMPHONY ORCHESTRA

Robert Gerle, *Conductor*

Richard Lalli, *Baritone*

Bach Suite No. 3 in D Major
Ravel Don Quichotte A Dulcinee
Copland Old American Songs
MacDowell Suite No. 2 ("Indian")

Sunday, July 14, 3:00 PM

Program 21

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Horacio Gutierrez, *Pianist*

Beethoven Prometheus Overture
Chopin Piano Concerto II
Brahms Symphony I

Monday, July 15, 8:15 PM

Program 22

CHAMBER MUSIC CONCERT

The Artist-Faculty of the Brevard Music Center

Ravel-Jones Le Tombeau de Couperin
Schubert Quintet in A Major, ("Trout"), Op. 114

STRAUS AUDITORIUM

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Sunday, July 16, 8:15 PM

Program 23

SYMPHONIC BAND
Jamie Hafner, *Conductor*

WIND ENSEMBLE
William Pharris, *Conductor*

Takayana Japanese March "Akebono"
Ives Variations on "America"
Holst Suite in E Flat, Op 28b
Davis Variations on a Theme by Robert Schumann
Nelson Aspen Jubilee
Alford Army of the Nile March
Verdi La Forza del Destino Overture

Wednesday, July 17, 4:30 PM

Program 24

RECITAL

THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 17, 8:15 PM

Program 25

CHAMBER MUSIC CONCERT

The Artist-Faculty of the Brevard Music Center

Bloch Three Nocturnes for Piano Trio
Martinu Madrigals for Violin and Viola
Messiaen Theme and Variations for Violin and Piano
Britten Serenade for Tenor, Horn, Piano, Op. 31

STRAUS AUDITORIUM

Friday, July 19, 8:15 PM

Program 26

POPS CONCERT

AMERICANA

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

BREVARD MUSIC CENTER CHAMBER CHOIR

Mary Nell Saunders, *Conductor*

The second of three pops concerts for the season will present the music of American composers, from traditional and serious music to the hits of the Broadway stage. The Chamber Choir will present another of its inimitable medlies of pop songs.

Saturday, July 20, 8:15 PM

Program 27

BREVARD MUSIC CENTER CHORUS

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THE REPERTORY ORCHESTRA

Mary Nell Saunders, *Conductor*

Haydn The Creation
(Soloists to be announced)

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Sunday, July 21, 3:00 PM

Program 28

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*
Peter Nero Trio

Schubert Symphony V
Rachmaninoff Symphonic Dances
Rodgers A Symphonic Portrait
Gershwin "I Got Rhythm" Variations

Other selections by the Peter Nero Trio - To Be Announced

Monday, July 22, 8:15 PM

Program 29

YOUTH ORCHESTRA

David Becker, *Conductor*
Valerie Pouquette, *Violinist*

Brahms Hungarian Dance No. 5
Tull The Thread of Fates
Mozart Violin Concerto in G Major
Schubert Symphony VIII ("Unfinished")
Nelson Jubilee

Tuesday, July 23, 8:15 PM

Program 30

WIND ENSEMBLE

William Pharris, *Conductor*
Ron Nelson, *Guest Conductor*

Ginastera Danza Final, From "Estancia"
Massenet Meditation, from "Thais"
Rossini Italian in Algiers Overture
Osser Beguine for Band
Barker Hooray for Hollywood
Nelson Rocky Point Holiday
Gounod Ballet Music, from "Faust"

Wednesday, July 24, 4:30 PM

Program 31

RECITAL

THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 24, 7:00 PM

Program 32

LECTURE

Ron Nelson, *Composer*

The second of three open lectures by the Music Center's distinguished composer-in-residence for the 1985 season. The event is open to the public.

STRAUS AUDITORIUM

Wednesday, July 24, 8:15 PM

Program 33

CHAMBER MUSIC CONCERT

The Artist-Faculty of the Brevard Music Center

Faure' Sonata for Violin and Piano, Op. 13
Brahms Quintet for Clarinet and Strings, Op. 115

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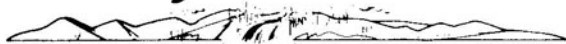
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Opera Notes "BRIGADOON"

ACT I: Brigadoon is the story of two Americans, Tommy Albright and Jeff Douglass, who are lost in the Scottish Highlands and stumble upon a village, not on the map, called "Brigadoon." At the village fair that sunny May morning, **Down on MacConnachy Square**, Tommy meets a pert and lovely lass named Fiona MacLaren, who is busy today helping her sister prepare for her wedding to young Charlie Dalrymple, which is to take place that evening. Fiona, the older, is not married but is, as she says, **Waitin' for My Dearie**. The men arrive at the square and hear Charlie tell of his feelings about his approaching marriage in **I'll Go Home with Bonnie Jean**. Tommy, intrigued by the talk of a miracle and the odd quaintness of the town and his sudden attraction to Fiona, decides to stay the day out, and he and Fiona go off to gather heather for the wedding, to **The Heather on the Hill**.

Later that day, at the MacLaren house, Charlie arrives to sign the family Bible and, because of the old superstition preventing the bride and groom from seeing each other the day of the wedding, sings to her through the closed door **Come to Me, Bend to Me**. Now Tommy and Fiona return from a lovely day together and tell Jeff they find it's **Almost Like Being in Love**. But Tommy presses her to explain the mystery of the village, and Fiona takes him and Jeff to visit the Schoolmaster of the town, Mr. Lundie. Mr. Lundie reveals that Brigadoon was miraculously blessed two hundred years ago, and that it lapses into a sleep from which it awakens only one day in every hundred years. No villager is allowed to leave, or the enchantment will be broken and the town will disappear forever. A stranger, however, can stay if he falls in love.

Now all go down to the church yard for the wedding. Following the simple ceremony, the bride's broken-hearted suitor decides to run away and destroy the town. As he runs from the church yard, the curtain falls for the end of Act One.

ACT II: The men, in an exciting chase through the forest, succeed in stopping the runaway, but only when he is found dead, seemingly from having struck his head on a rock.

Back in the glen, Tommy tells Fiona he is in love with her, in **There But for You Go I**, and makes up his mind to stay in Brigadoon with her. As they leave to see Mr. Lundie, a lass of the village, Meg Brockie, entertains the wedding guests with **My Mother's Wedding Day**.

Now Tommy tells Jeff of his decision to stay. But then discovers that Jeff was the inadvertent killer of the runaway. The shock of his friend's confession, and Jeff's persuasion that the place is a dream, makes him doubt Fiona and the town. So as the day ends, he leaves her, in **From This Day On**.

How Tommy returns to New York, finds himself haunted by Fiona's memory and returns to Scotland to find her and Brigadoon...this is the story of the last half of the second act.

Thursday, July 25, 7:30 PM

Program 34

MUSICAL COMEDY DRESS REHEARSAL

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

Friday, July 26, 8:15 PM

Program 35

MUSICAL COMEDY

BRIGADOON

Music by Frederick Loewe

Book and Lyrics by Alan Jay Lerner

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

PRODUCTION STAFF

Producer-Director John Richards McCrae

Conductor Henry Janiec

All other production staff as listed in Program 3, June 29. Entire production by staff and students of the Brevard Music Center Opera Workshop.

Saturday, July 27, 8:15 PM

Program 36

TRANSYLVANIA SYMPHONY ORCHESTRA

Robert Gerle, *Conductor*

David Buechner, *Pianist*

Mozart Don Giovanni Overture
Liszt Piano Concerto No. 1
Borodin Symphony II

Sunday, July 28, 3:00 PM

Program 37

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Roberta Peters, *Soprano*

Nelson Five Pieces After Paintings by Andrew Wyeth
Donizetti Quel guardo il cavaliere; So anch' io
la virtu magica, from "Don Pasquale"
Mozart Deh vieni, non tardar, from "Marriage
of Figaro"
Donizetti O luce de quest' anima, from "Linda di
Chamounix"
Verdi Tenesta la promessa; Addio del passato
from "La Traviata"
Strauss Drinking Song, from "Die Fledermaus"
Verdi Caro nome, from "Rigoletto"
Strauss Don Juan

Monday, July 29, 8:15 PM

Program 38

SYMPHONIC BAND

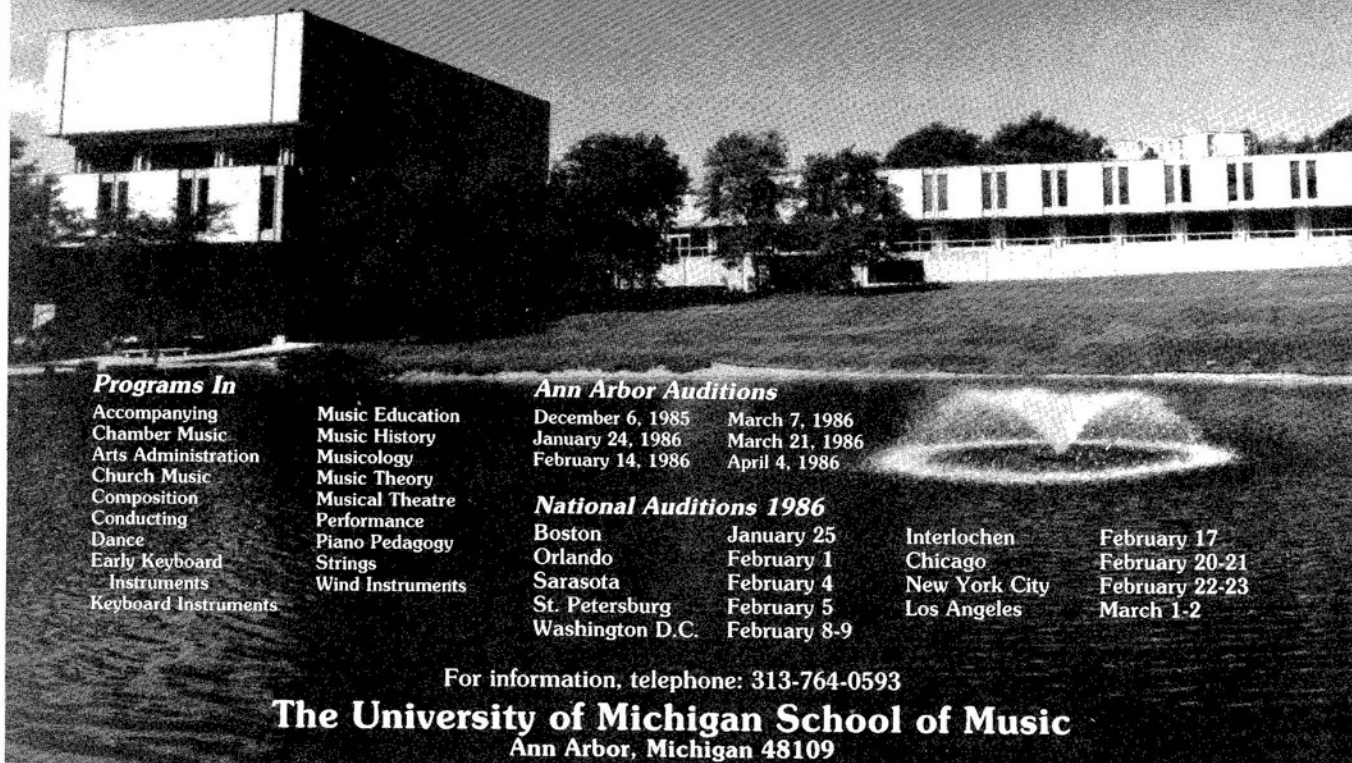
Jamie Hafner, *Conductor*

Fillmore March "Americans We"
Persichetti Pageant
Holst Suite in F, Op. 28b
Nelson Fanfare for a Celebration
Wagner Huldigungsmarsch
Wagner Invocation of Alberich

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Opera Notes **"CARMEN"**

ACT I: Soldiers from the nearby guard-house and townspeople are lounging in front of a cigarette factory in Seville. A simple peasant girl, Micaela, shyly enters and asks after the brigadier Don Jose; not finding him on duty, she becomes frightened by the soldiers and runs away. Jose enters with the changing of the guard. At noon the girls from the cigarette factory enter the square and begin to flirt with the soldiers. They are followed by the gypsy temptress Carmen, who casts suggestive glances at the soldiers. She throws a rose to Don Jose then returns to the cigarette factory with the other girls. Immediately Micaela returns, and runs to Jose with news from the village and his mother. Micaela leaves, and Jose takes Carmen's flower and prepares to discard it, when terrified cigarette girls rush in and exclaim that Carmen has stabbed another girl. Captain Zuniga orders Jose to arrest Carmen. She reminds him of the rose and, hinting of a rendezvous at the inn of a friend, tempts him to untie her hands. Jose succumbs to her gypsy charms, loosens her bonds, and agrees to meet her later. Zuniga returns and orders that Carmen be taken to prison. She quickly frees her hands and escapes; Jose is arrested.

ACT II: After dinner at Lillas Pastia's inn, Carmen dances and sings songs about the joys of gypsy life. As the inn is preparing to close for the evening, one of the officers tells her that Don Jose has been released. Cheering shouts herald the arrival of Escamillo, matador of Granada, who boasts of his triumphs in the bull ring and who becomes fascinated by Carmen. After he leaves, Carmen tells her smuggler friends that she cannot join in their business because she must await Jose. He enters and embraces Carmen, who dances to express her joy. When Jose hears the bugle, he says that he must return to the barracks. Carmen becomes vivid with rage and Jose is unable to reason with her passion. He shows her the rose which she threw to him, but she is determined to have him join her gypsy band. Hunting Jose, Zuniga enters and insults him; these insults lead to fighting which the gypsies stop. They remove Zuniga, and Jose finds that he is a traitor and thus must become a gypsy.

ACT III: As gypsy smugglers pitch camp in a mountain pass, Don Jose regrets his decision to join the smugglers, but he pledges his love to Carmen, who joins Frasquita and Mercedes in telling fortunes with cards. In contrast with the favorable predictions of Frasquita and Mercedes, Carmen draws a spade — the death card. The smugglers prepare to leave and Micaela enters in search of Jose. A shot rings out: Jose is firing at Escamillo. The gypsies break up the fight just as Jose is holding a knife at the throat of his foe. His composure recovered, Escamillo invites all to his next bull fight. Remendado discovers Micaela, who begs Jose to return to his dying mother. Carmen scorns him as he leaves.

ACT IV: Escamillo and Carmen are in his arena dressing room. Her gypsy friends warn her that Jose is lurking in the crowd. Carmen replies that she no longer cares for him. The crowd has entered the arena, and Carmen finds herself facing Jose, who pleads for her love. She denounces him, and, over shouts from within the arena, Jose stabs her in a fit of passion.

Tuesday, July 30, 8:15 PM

Program 39

YOUTH ORCHESTRA WIND ENSEMBLE
David Becker, *Conductor* William Pharris, *Conductor*

Beethoven Prometheus Overture
Anderson Alma Mater
Bach-Ormandy Choral Prelude, "Wachet Auf"
Schumann Symphony III, Mvt. 5
Tchaikovsky Symphony V, Mvt. 2
Bennett Autobiography for Band, Part 2
Wagner Rienzi Overture

Wednesday, July 31, 4:30 PM

Program 40

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

Wednesday, July 31, 8:15 PM

Program 41

CHAMBER MUSIC CONCERT
The Artist-Faculty of the Brevard Music Center

Walzel Five Bagatelles for Viola and Doublebass
Reger Serenade in G Major, Op. 141a
(Other selections to be announced)

STRAUS AUDITORIUM

Thursday, August 1, 7:00 PM

Program 42

CONCERTO MARATHON

Students of the Brevard Music Center will present a series of movements from concerto repertoire with piano accompaniment. This special program affords the audiences of the Center an opportunity to hear many of the outstanding students of this season's session.

STRAUS AUDITORIUM

Thursday, August 1, 7:30 PM

Program 43

OPERA DRESS REHEARSAL

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

Friday, August 2, 8:15 PM

Program 44

OPERA
CARMEN
Music by Bizet
Libretto by Meilhac and Halévy

WITH

Wendy White as Carmen
Garry Grice as Don Jose

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

PRODUCTION STAFF

Producer-Director John Richards McCrae
Conductor Robert Hart Baker

All other production staff as listed in Program 3, June 29. Entire production by staff and students of the Brevard Music Center Opera Workshop.

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Saturday, August 3, 8:15 PM

Program 45

POPS CONCERT

MUSIC OF GEORGE GERSHWIN

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor* Douglas Weeks, *Pianist*

BREVARD MUSIC CENTER CHORUS

Mary Nell Saunders, *Conductor*

The final pops concert of the season will be a repeat of the all-time favorite of Brevard Music Center audiences. Featured will be "Rhapsody in Blue" with pianist Douglas Weeks, the orchestra playing "American in Paris", and a concert version of "Porgy and Bess" with the Chorus and soloists from the Music Center's Opera Workshop.

Sunday, August 4, 3:00 PM

Program 46

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Christopher Parkening, *Guitarist*

Handel Watermusic Suite

Bach A Bach Celebration for
Guitar and Orchestra

Sibelius Symphony I

(Solo group by Mr. Parkening to be announced)

Tuesday, August 6, 8:15 PM

Program 47

CONCERTO CONCERT

TRANSYLVANIA SYMPHONY ORCHESTRA

Robert Gerle, *Conductor*

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

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

(Program to be announced)

Wednesday, August 7, 4:30 PM

Program 48

RECITAL

THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

STRAUS AUDITORIUM

Wednesday, August 7, 7:00 PM

Program 49

LECTURE

Ron Nelson, *Composer*

The last of three open lectures by the Music Center's composer-in-residence for the 1985 season. The event is open to the public.

STRAUS AUDITORIUM

Wednesday, August 7, 8:15 PM

Program 50

CHAMBER MUSIC CONCERT

The Students and Staff of the Brevard Music Center

(Program to be announced)

STRAUS AUDITORIUM

Programs subject to change



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Opera Notes MOST HAPPY FELLA - AUGUST 10th

On a holiday in San Francisco, Antonio Esposito (Tony) meets Rosabella, a waitress in a cheap restaurant, and falls in love with her. Back home in the Napa Valley where he owns a large vineyard, Tony woos Rosabella via the U.S. Post Office because of shyness. After he sends her a photograph of his foreman Joe (a very handsome, young man who is planning to leave his employment to wander) she finally agrees to marry him.

Tony has prepared an elaborate wedding reception and goes to the bus station to meet his bride. In the meantime, Rosabella arrives alone and meets Joe first thing. Thinking he is Tony she tells him she is prepared to stay and be his wife. When Joe tells her who he is and that he is not Tony she furiously gets ready to leave. Just then Tony is brought in on a stretcher, almost dead. The truck he was driving to meet her has been wrecked. He insists on the wedding anyway and Rosabella filled with pity can't refuse.

At a dance to celebrate the removal of Tony's casts, which he has worn since his accident, Rosabella becomes exhausted and is told by the doctor that she is pregnant. Summoning up her courage she confesses her condition to Tony and admits that after only one encounter with Joe that he is the father of her expected child. Although she assures Tony that he is the only one she truly loves, he flies into a rage and orders her to leave immediately swearing he will kill Joe. Tony armed with a pistol rushes to the train station but finds that Joe has already left. Contemplating on his love for Rosabella and hers for him he decides to forgive her and all ends happily. There are many counter plots too numerous to describe here.

Thursday, August 8, 7:30 PM

Program 51

MUSICAL COMEDY DRESS REHEARSAL

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

Friday, August 9, 8:15 PM

Program 52

TRANSYLVANIA SYMPHONY ORCHESTRA

Robert Gerle, *Conductor*

Eric Hoover, *Flutist*

Kathryn Case Holm, *Harpist*

Nelson Toccato for Orchestra
Mozart Concerto for Flute and Harp
Franck Symphony in D Minor

Saturday, August 10, 2:00 PM

Program 53

YOUTH ORCHESTRA

David Becker, *Conductor*

SYMPHONIC BAND

Jamie Hafner, *Conductor*

WIND ENSEMBLE

William Pharris, *Conductor*

Special concerts for the parents and friends of the students of the Brevard Music Center.

Free admission to the public

Saturday, August 10, 8:15 PM

Program 54

MUSICAL COMEDY

THE MOST HAPPY FELLA

Music, Lyrics, and libretto by Frank Loesser

WITH

Chester Ludgin as Tony

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

PRODUCTION STAFF

Producer John Richards McCrae

Director Val Patacchi

Conductor Henry Janiec

All other production staff as listed in Program 3, June 29. Entire production by staff and students of the Brevard Music Center Opera Workshop.

Sunday, August 11, 3:00 PM

Program 55

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

BREVARD MUSIC CENTER CHORUS

Mary Nell Saunders, *Conductor*

Verdi Requiem
(Soloists to be announced)

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William Carroll, choral ensembles

Richard Cox, choral ensembles

Arvid Knutsen, opera

John Locke, bands

Carol Marsh, Collegium Musicum

David Moskovitz, symphony orchestra

Craig Whittaker, jazz ensembles

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Barbara Bair

William Carroll

Richard Cox

Ronald Crutcher

John Locke

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MARY NELL SAUNDERS	<i>Director of Choral Activities</i>
ROBERT HART BAKER	<i>Guest Conductor</i>

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DAVID BECKER	<i>Artist Faculty / Viola</i>
THE BREVARD FESTIVAL TRIO	<i>Artist Faculty</i>
MARILYN NEELEY	<i>Pianist</i>
WON-MO KIM	<i>Violinist</i>
HANS SCHMETTAU	<i>Cellist</i>
ROSS MAGOULAS	<i>Artist Faculty / Voice</i>
WILLIAM McDONALD	<i>Artist Faculty / Voice</i>
ERIC HOOVER	<i>Artist Faculty / Flute</i>
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DAVID BUECHNER	<i>Pianist</i>
ROBERTA PETERS	<i>Soprano</i>
WENDY WHITE	<i>Soprano</i>
DOUGLAS WEEKS	<i>Artist Faculty / Pianist</i>
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GARRY GRICE	<i>Artist Faculty / Tenor</i>
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DAVID BECKER, conductor-violist, is presently the Director of Orchestras, University of Wisconsin-Madison. In recent years he has been Music Director of the University of Miami Symphony, and conductor of the Lawrence Conservatory Symphony Orchestra. In addition to his active solo, orchestra and chamber music performing schedule, Mr. Becker is clinician and guest conductor of orchestras throughout the country. At Brevard, he is conductor of the Transylvania Youth Orchestra.



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



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



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



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

ROBERT HART BAKER is in his fifth season as Music Director and Conductor of the Asheville Symphony. He made his professional debut at 17, conducting the Mozart Orchestra in Salzburg, where he studied under Herbert Von Karajan. An oboist and pianist, Mr. Baker is also the conductor of the St. Louis Philharmonic Orchestra, Music Director and Conductor of the York (PA) Symphony, and guest oboist with the Round Top Festival Chamber Players in Texas. He will conduct the August 2 "Carmen" production, and work with the Repertory Training Orchestra at the Music Center.



MARY NELL SAUNDERS holds her doctorate in Choral Conducting from Indiana University. Teaching positions have included Queens College, Davidson College, and the University of Michigan at the National Music Camp, Interlochen, Michigan. Presently, Dr. Saunders is Music Director of the Oratorio Singers of Charlotte, North Carolina. This summer marks her seventh season at Brevard.

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 has served as head of the voice and opera departments at Stephens College for a number of years. He returns to Brevard this year as Stage Director of the Opera Workshop.



HORACIO GUTIERREZ made his professional debut in 1970 with Zubin Mehta and the Los Angeles Philharmonic. Just after winning the Moscow Tchaikovsky Competition Silver Medal. Over the ensuing seasons, his artistry has been acclaimed by critics internationally who compare him to giants such as Robinstein, Horowitz, Serkin, Arrau, and Franz Liszt. Mr. Gutierrez has collaborated with numerous major orchestras, such as the London Symphony, the Chicago Symphony, the Boston Symphony, the Pittsburgh Symphony, the Orchestre de Paris, the Berlin Philharmonic and the National Symphony. The Lincoln Center Avery Fisher Prize was recently awarded him on the occasion of his fourth appearance with the New York Philharmonic.

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



THE BREVARD FESTIVAL TRIO was founded in the summer of 1982, and its members include Marilyn Neeley, pianist, Won-Mo Kim, violinist, and Hans Schmettau, cellist, all part of the Center's Artist Faculty. During its first season the Trio has performed in the South and conducted a week-long workshop, coaching ensembles from throughout the Southeast, at Converse College.

CHESTER LUDGIN, a truly extraordinary American artist, has appeared on the roster of nearly every leading musical organization in North America. From Portland to New York, he has given masterful performances of the over one hundred operas in his repertoire. He sang the World Premieres of Robert Ward's "The Crucible" and of Ellstein's "The Golem", both with the New York City Opera. Brevard welcomes Mr. Ludgin as Tony in "Most Happy Fella," August 10.



CHRISTOPHER PARKENING, who ranks as America's leading virtuoso of the classical guitar, was declared "... a great artist — one of the most brilliant guitarists in the world," by none other than Andres Segovia. A much sought-after recording artist in addition to his concert dates, Mr. Parkening will soon release his tenth recording for Angel Records. He has appeared as guest artist with the major symphony orchestras of America, and appears regularly with European orchestras.

MARILYN NEELEY, native of California and internationally-acclaimed pianist, has concertized from coast to coast in the United States and throughout Europe, Mexico and Canada. A prize winner of the Van Cliburn International Competition, the Geneva International Competition and other coveted awards, Miss Neeley has been soloist with over one hundred symphony orchestras, and was chosen as soloist for the premiere performance of the Vaughan-Williams Piano Concerto at Carnegie Hall. Miss Neeley is on the faculty at Florida State University as Professor of Piano.



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

ROBERTA PETERS was born in the Bronx and, at the tender age of 19, burst on the operatic scene with her Metropolitan Opera Debut as Zerlina in Mozart's **Don Giovanni**. Miss Peters is currently in her 35th consecutive season with the Met — a record unequalled by any other coloratura in the famed company's history. She also maintains a busy schedule of recitals, concerts and personal appearances throughout the world.



DAVID BEUCHNER, the only American to have placed in the 1984 Leeds Competition, stands out among pianists with a nearly endless list of awards and distinctions. The list includes the Gina Bachauer Grand Prize, First Prize in the Beethoven Foundation Competition, First Prize in the Kosciusko Foundation Chopin Competition, and many more. He was selected to participate in the Xerox Affiliate Artists program, and is currently performing with major orchestras across the country.

SARAH REESE was catapulted into the musical limelight immediately upon her Boston recital debut in 1981, followed by her triumphant New York debut in the American premiere of Verdi's **Il Corsar**, with Carlo Gergonzi. Since then she has won the highest praise from colleagues and critics for her performances in opera and as a soloist. Maestro Herbert von Karajan heard her in the autumn of 1982 and immediately invited her to work with him the following summer. The Boston Globe says of her, "Sarah Reese has it in her to be the supreme soprano of our day — there hasn't been a sound like this in 30 years, since Leontyne Price was starting out." Miss Reese grew up in Pendleton, South Carolina.



GLENN DICTEROW stands in the forefront of the current generation of young violinists. In 1980, at the age of thirty-one, he assumed one of the most important musical posts in the United States, that of *Concertmaster* of the New York Philharmonic. That event renewed a long relationship with maestro Zubin Mehta, as Mr. Dicterow had been *Concertmaster* for Mehta's former orchestra, the Los Angeles Philharmonic. Mr. Dicterow will be featured soloist on July 7, with the Brevard Music Center Orchestra.

PETER NERO is a consummate entertainer, and a frequent guest artist at Brevard Music Center. Pianist, conductor, composer, arranger — he is equally at home in each field. Dozens of best-selling albums have brought him international fame, two Grammys (and ten nominations), a coveted Gold Record for *Summer of '42*, and a *Cashbox Magazine* designation as the *World's #1 Instrumentalist*. Packed houses and standing ovations on four continents attest to his popularity with audiences. As one critic wrote, "Go to enjoy, to marvel, to be enchanted."



RICHARD LALLI, lyric baritone from New Haven, CT, is an Assistant Professor of Voice at the Yale School of Music. A well-rounded musician, he began as a pianist, served as a church organist, and was involved in dance and theater productions as a voice major at Oberlin Conservatory. A strong advocate of American music, he often programs contemporary music in his recitals. Mr. Lalli is the 1984 Young Artist Winner of the National Federation of Music Clubs, and will appear with the Transylvania Symphony Orchestra July 13.



Pianist DOUGLAS WEEKS returns to the Music Center's Artist Faculty for his fourth year. A native of Dayton, Ohio, he enjoys an active performing career, appearing throughout the Southeast with orchestras and as a solo artist. He will perform "Rhapsody in Blue" August 3.

JACQUELYN CULPEPPER, a former North Carolina Visiting Artist, now resides in Atlanta. Music Center audiences will recognize her from the many roles she created while a student. She returns to perform in "The Barber of Seville" June 29.



ERIC HOOVER, a Professor at Arizona State University, has been principal flutist of the Brevard Music Center Orchestra since 1971.

He and harpist KATHRYN CASE HOLM will appear in concert with the Transylvania Symphony on August 9. She is on the faculty of the University of South Florida, she is principal harpist with the Florida Gulf Coast Symphony.



BRUCE SCHOONMAKER began his professional career shortly after beginning graduate studies at Chicago's Northwestern University. There he won every competition open to vocalists. He appeared with the Chicago Opera Theatre and the Hinsdale Opera Company.

GARRY GRICE, a resident tenor with the Music Center this season, has established an international reputation as an operatic tenor, singing roles with the New York City Opera, the Florentine Opera, and appearing in West Germany and Switzerland.



WENDY WHITE is an American mezzo-soprano rapidly establishing herself as a very sought after artist. This season finds her literally singing from coast to coast, including an engagement in Brevard to sing the title role in "Carmen," August 2.

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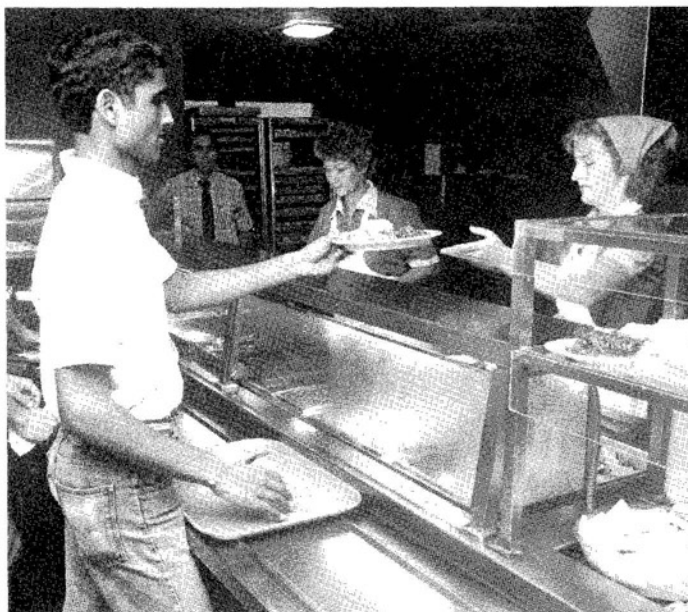
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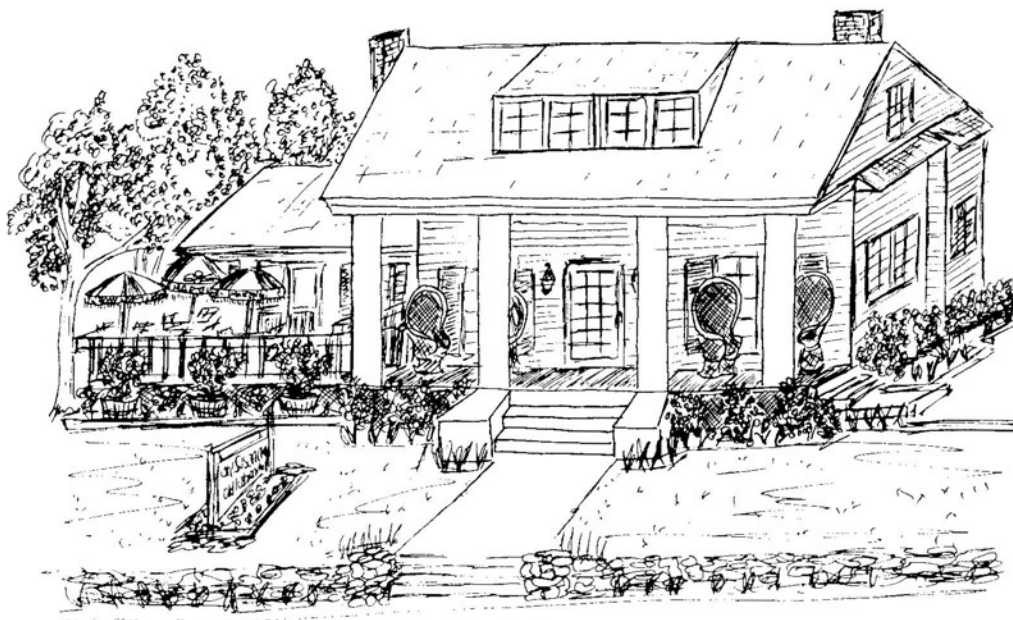
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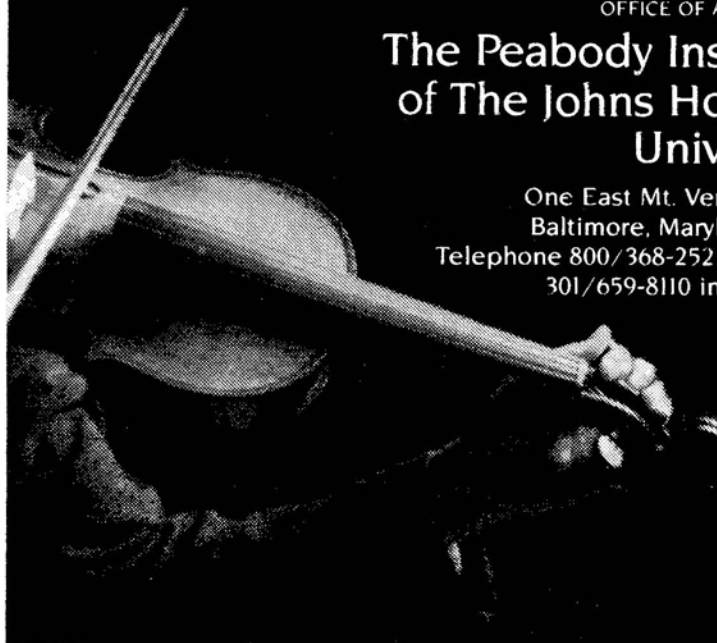
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