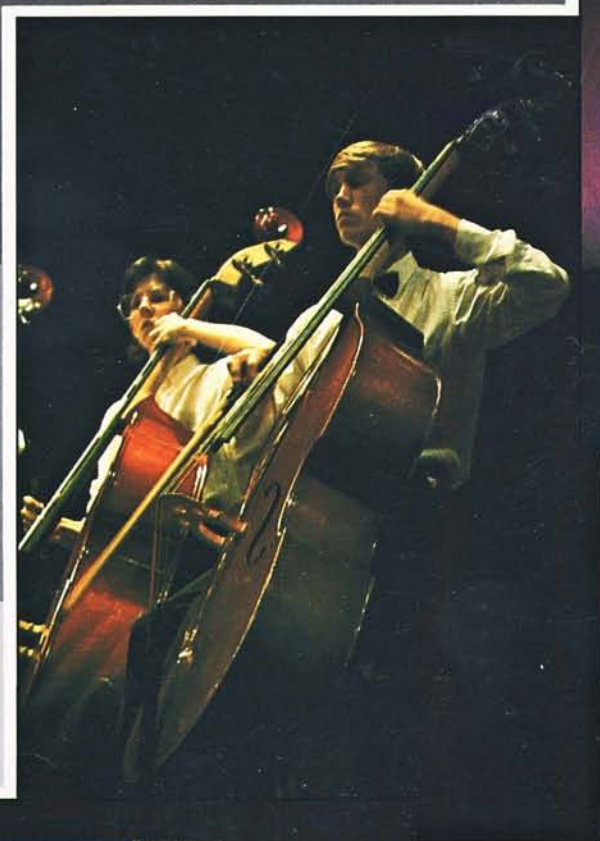
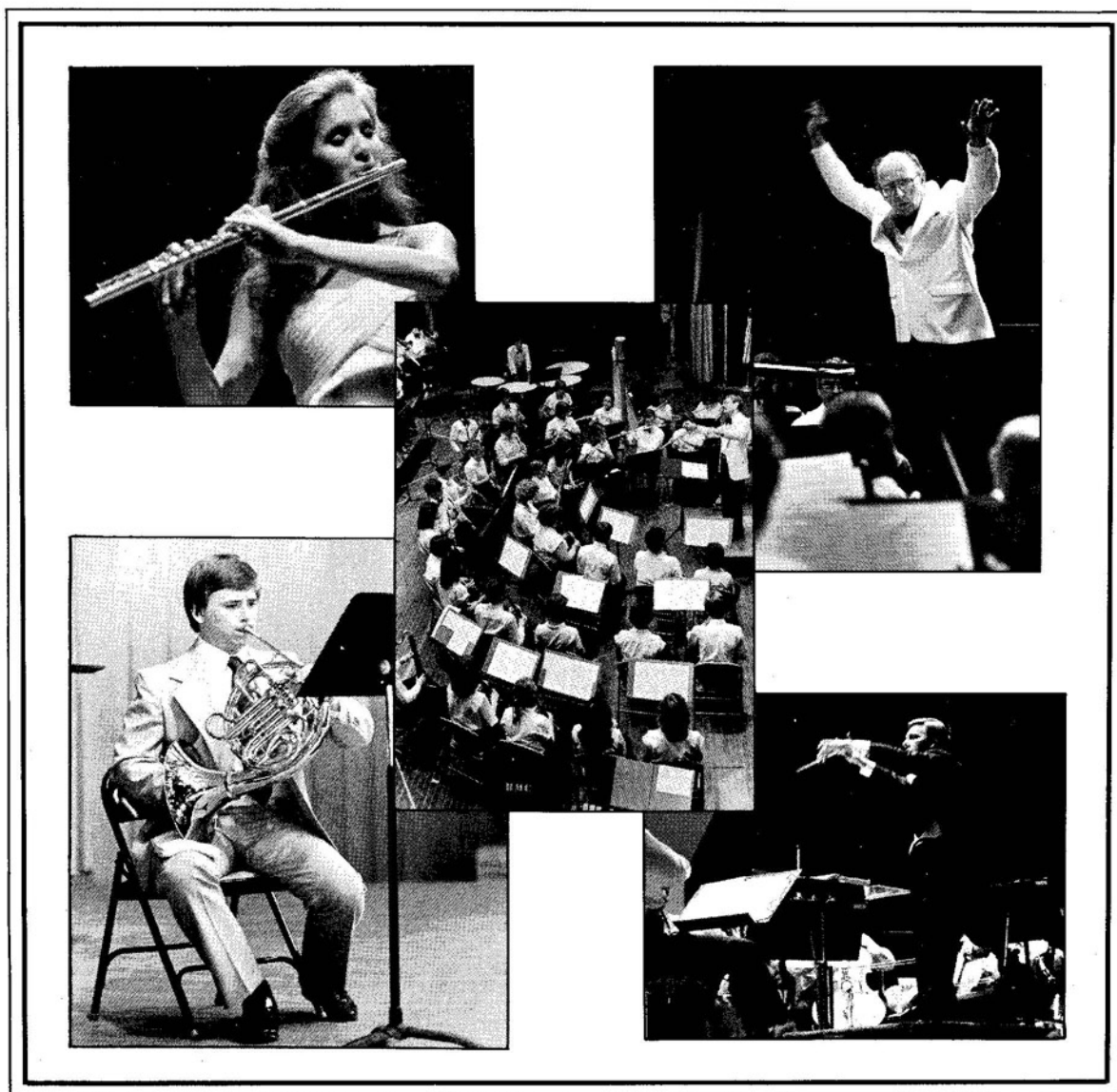


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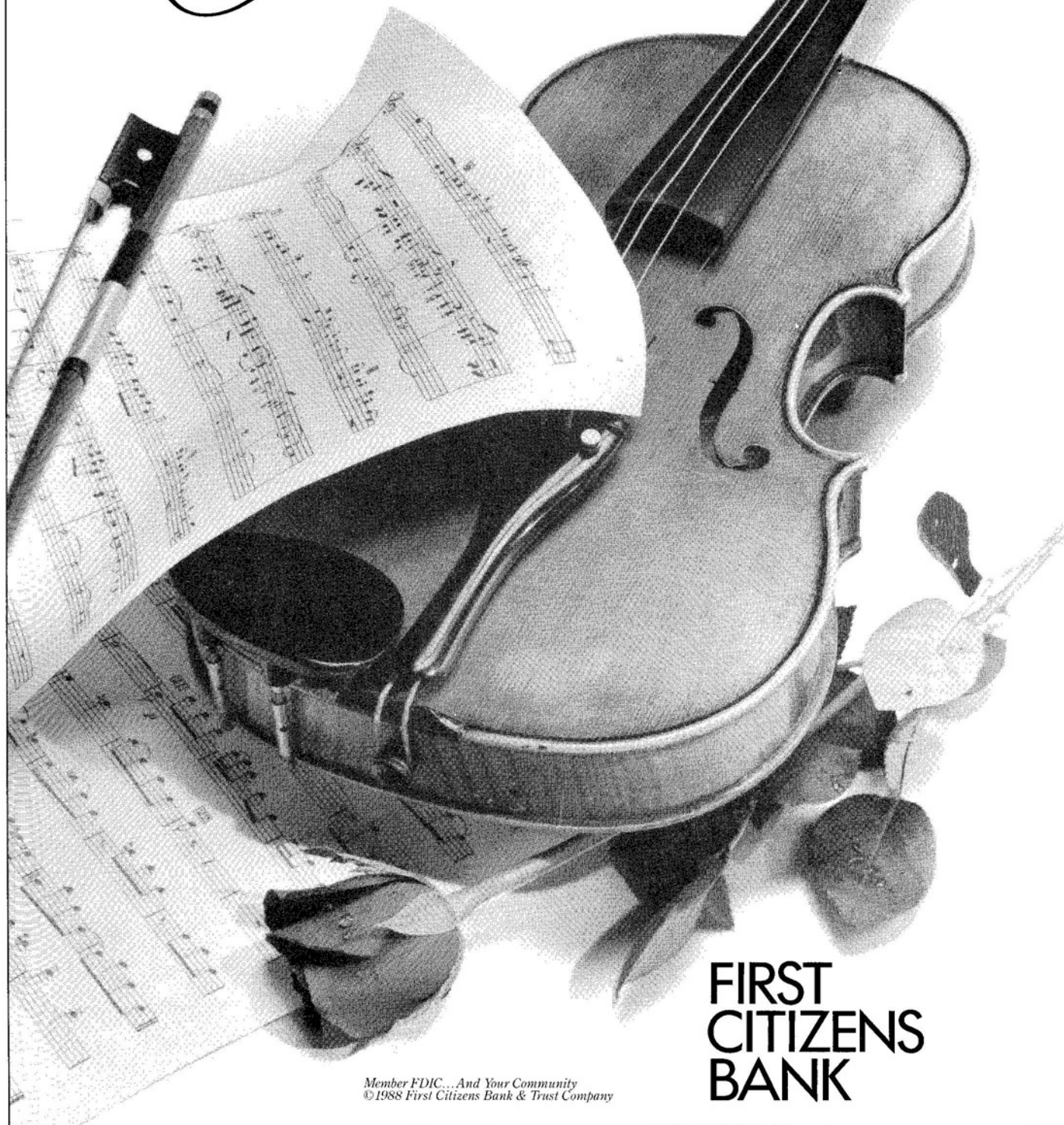


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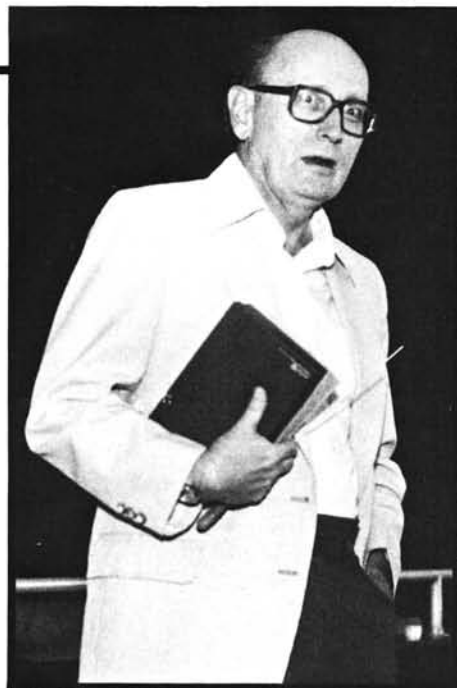
Henry Janiec, Director

This is Henry Janiec's Silver Anniversary at the Brevard Music Center. Since 1965 he has served as principal conductor of the BMC Orchestra and the Opera Workshop, in addition to making guest appearances with all the other performing groups of the Center.

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

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

Janiec has been principal conductor or music director of the Spartanburg Symphony, the Charlotte Symphony, the Charlotte Opera, the Converse College Opera Workshop, plus a number of community, chamber, and school groups. For eight years he was principal opera conductor at the Chautauqua Institution; for two years he conducted at Tanglewood.



His wide experience as a conductor, pianist, accompanist, and performer has made Janiec much in demand as a guest artist, conductor, lecturer, and commentator. As a writer, he has also worked on radio and television projects, including the national radio series *Music From Brevard*, *Voice of America*, *Radio Free Europe*, plus network and local shows.

Converse and Brevard join in the common goal of serving talented youth through extraordinary programs of education and performance in the arts.

Two separate institutions with individual charters and governing boards, Converse College School of Music and Brevard Music Center have been affiliated since 1964. The commitment of both is the same: excellence in musical performance!



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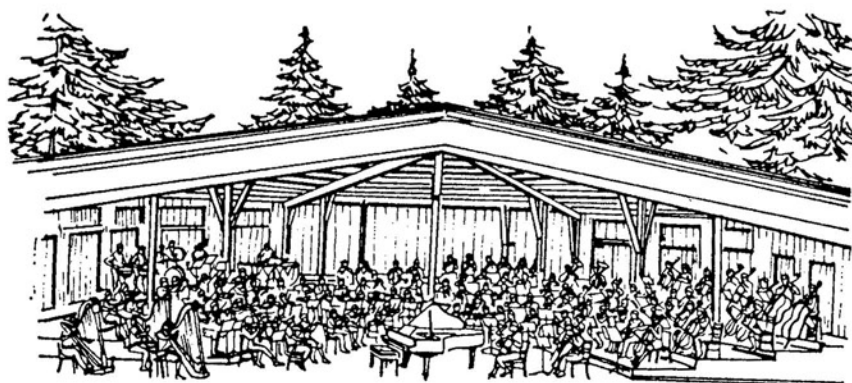
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Brevard Music Center Association



The Brevard Music Center ranks among the outstanding music centers in the United States as a teaching institution. The tuition rate which our students are charged is significantly lower than any of the other top music centers charge. The ability to provide a superior musical exposure to our students at a lower cost makes it possible to bring a unique education to many young people who otherwise might not have this chance. All of the efforts of the BMCA go into raising funds for the Center.

BMCA members are involved in many varied activities throughout the year, and we all feel well rewarded when we observe the talented young folks performing on stage.

I would like to take this opportunity to thank all of the BMCA members for their varied contributions of time, expertise and encouragement. Please come and join us as members of the Brevard Music Center Association.

A handwritten signature in cursive script that reads "Will Pope".

Will Pope
President, BMCA

1989 Officers

Will Pope, President; John and Barbara Nelson, Vice-presidents; Ove Andersen, Treasurer; Mary Conner, Secretary.

In Memoriam

Macon G. Patton

1936-1989

Mac Patton became a member of the Brevard Music Center's Board of Trustees in October 1975. He served as Chairman of the Finance Committee and was a member of the Executive Committee. One of his primary concerns as a Trustee was the preservation of the natural beauty of the Music Center's campus, and he always sought to insure that each new building project was designed accordingly.

The Trustees and staff of the Music Center are grateful for the dedication and unswerving enthusiasm with which he served, and his stewardship will be felt for many years to come.

Mrs. Jackson G. Henderson

1910-1989

Mary Henderson served on the Music Center's National Board of Advisors beginning with its inception in 1982. She worked tirelessly to support the Center's growth and to promote the Center's cause throughout the state of North Carolina, particularly in Charlotte. Mrs. Henderson concentrated her efforts in the area of scholarships to encourage talented young musicians, and her support doubtlessly had a positive effect on the lives of many.

Mrs. Henderson served as an inspiration to all, and her optimistic outlook will be greatly missed.

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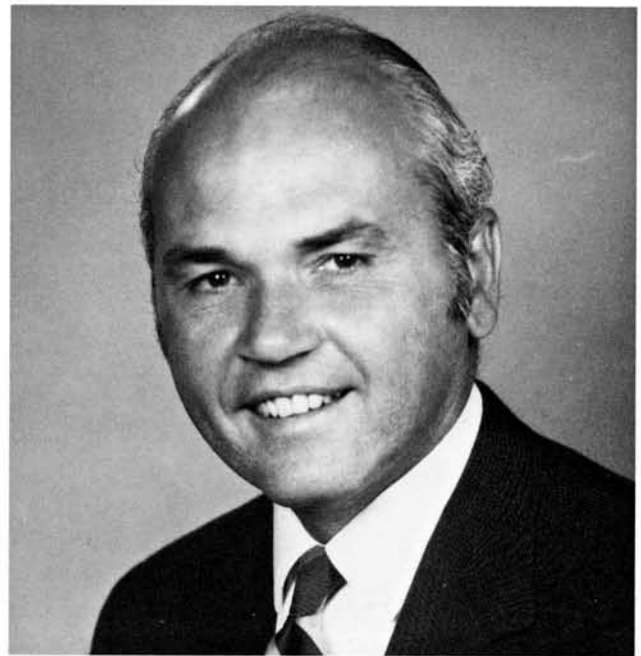
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To Our Audiences

Anyone who is familiar with the Center's history can see the signs of healthy growth all around our campus. During the last five or so years we have seen the building of a new scene shop and maintenance building, the marvelous addition to the back of Whittington-Pfohl Auditorium, a newly completed dining hall, the "Carolina Pavilion," and this year's parking lot paving project. One thing is for sure: we are certainly not standing still!

As proud as we are of the accomplishments of the past few years, we are even more excited about the prospects that lie in the future. And, as board members, therein lies our resolve. We look forward to the tasks that are before us with great anticipation and remain committed to the highest standards of excellence each step of the way.



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June 1989

Dear Fellow Music Lovers:

Once again, it is my great pleasure to welcome you to the Brevard Music Center for the enjoyment and excitement of its 1989 season. For fifty-three years, the center has provided North Carolina music lovers and other Americans with quality performances to suit all musical tastes.

This year, that same dedication and love of music will make the hills ring with beauty of sound. We are fortunate to enjoy the talents of these musicians and the many others who have worked so diligently to make the program such a success.

I would like to welcome those of you who have traveled so far to experience a part of the 1989 season. I also wish to thank those of you who make the music that entertains all of us.

Sincerely,

Jim Martin
James G. Martin

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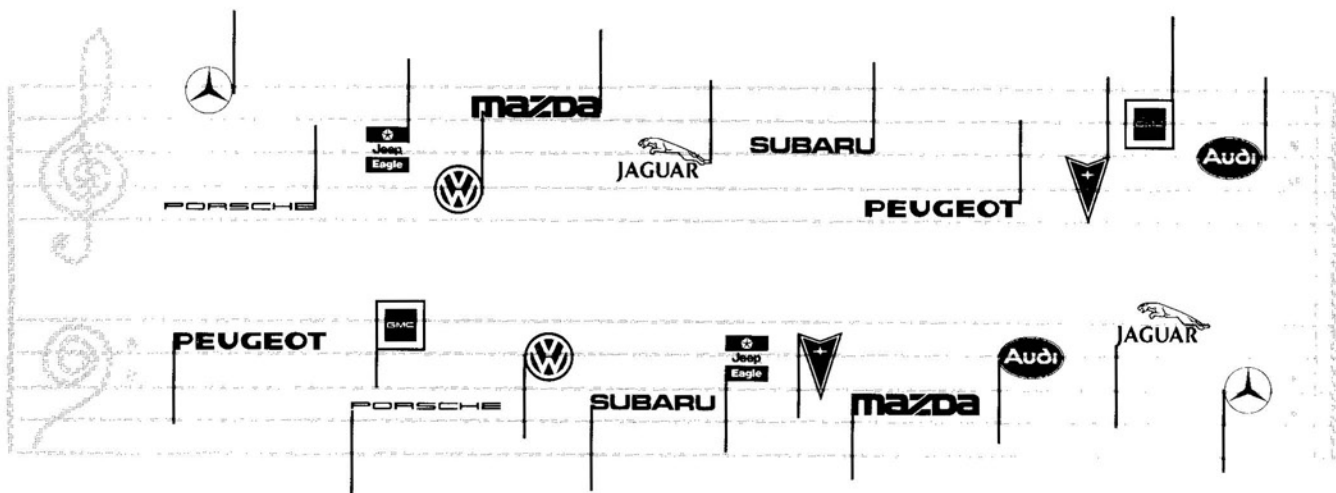
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BMC's National Board of Advisors was established in 1981, with the directive to "...act as a recommending body to the Trustees and Administration of the Center, to assist in generating avenues of financial support, and to inform the broadest possible constituency of the aims and activities of Brevard Music Center." Since that time, members of the NBA have given Brevard Music Center invaluable guidance in uncountable ways.

One exciting project the NBA sponsored this past year was an excursion to the Metropolitan Opera in March. More than seventy people from the Southeast went on the trip to New York to see Placido Domingo sing in "La Boheme." Another opera trip is being planned for the coming spring, with information to be issued in November's newsletter.

The National Board of Advisors meets at the Music Center the weekend of August 4 - 6 during the current season.

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NBA Chairman Jim Toms listens as Henry Janiec makes a point during an intermission in "La Boheme" at the Metropolitan Opera.

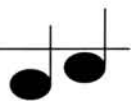
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The Fifty-Third Year

As the eighties soon are replaced with a new decade, it seems appropriate for educational institutions like Brevard both to reflect on the past and to prepare for the nineties and even into the 21st century. While witnessing the struggles and failures of many old and prestigious arts organizations, we must surely take pride in the structured growth at Brevard during the past and make the plans necessary for this growth to continue.

Why does Brevard survive and even flourish? The answer is people throughout the nation who have a commitment to see that our unique combination of musical training and performance excellence remain.

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Support the Center's activities with a generous tax-deductible contribution.

- **General Fund** - Your unrestricted contribution determines our overall standard of operation.
- **Scholarship** - To provide assistance to about 70% of our BMC students.
- **Endowment** - To ensure long-term support.

The Brevard Music Center welcomes gifts under will. To assure that your wishes are properly expressed, it is suggested that you consult with your attorney and a member of the Music Center staff.

The Center also accepts gifts of securities, and many contributors find a greater tax advantage by giving in this manner.

Brevard Music Center

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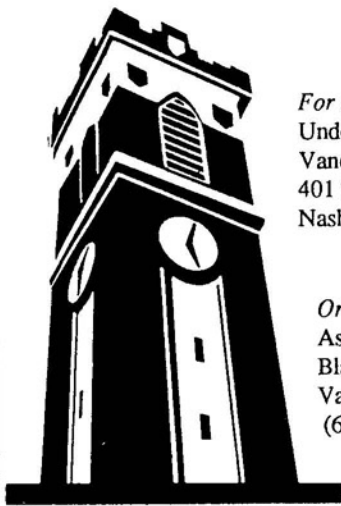
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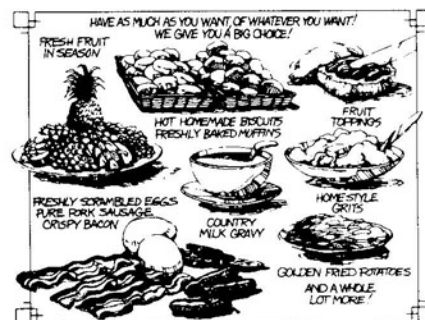


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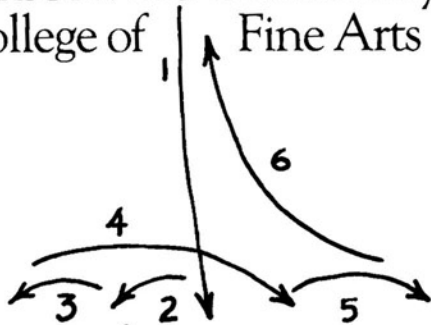
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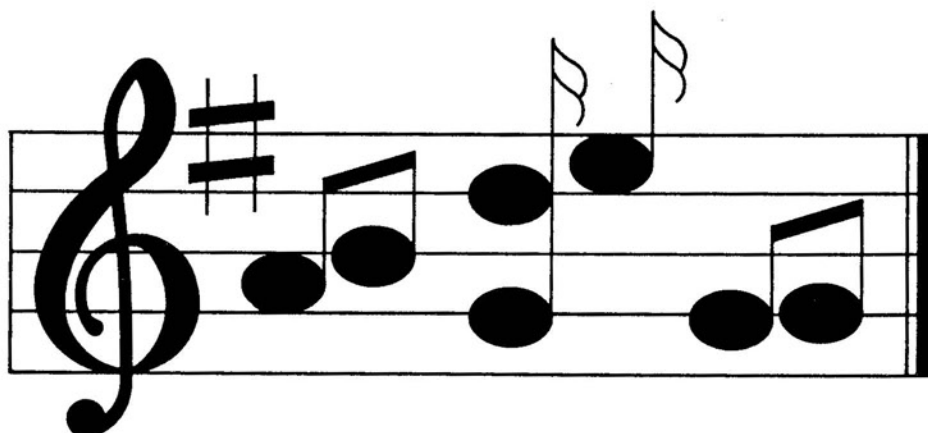


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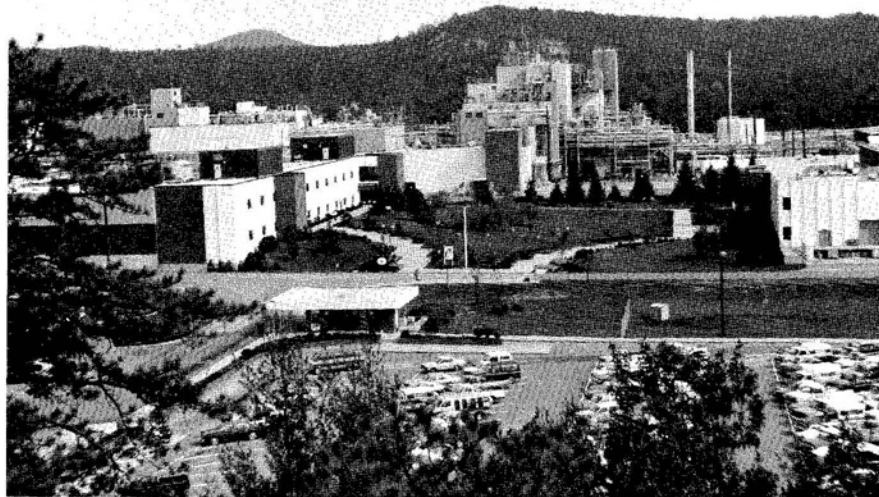


The Gina Bachauer Artist Chair

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 Rudolph Firkusny, Alicia de Larrocha, Jorge Bolet, Leonard Pennariò, Alexander Peskanov, and Peter Frankl, 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 the 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 Misha Dichter performs at the Music Center on Sunday, July 30, and holds master classes for student pianists during the week.



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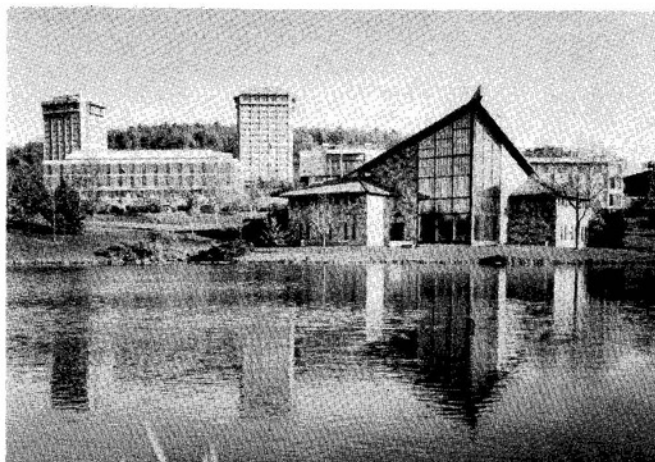
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BMC joins with host state Tennessee, and its President, Mrs. Frances Cuyler, in welcoming Southeastern Region members for the 1989 meeting at Brevard, July 14-15. NFMC Young Artist Award winner John Koch sings with the Transylvania Symphony Saturday, July 15.

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The list of composers who have spent a summer at Brevard reads like a miniature catalog of some of America's leading writers: Elie Siegmeister, Ulysses Kay, Leo Smit, Robert Ward, Wayne Barlow, Martin Mailman, Fisher Tull, Ron Nelson, David Ward-Steinman, and Crawford Gates.

Not only has the program added a new and significant dimension to both the educational and performance programs of the Music Center, it provided the impetus for a number of commissions of new works during Brevard's 50th anniversary. Premieres of works by Siegmeister, Smit, Mailman, Tull, Nelson, Kay and Barlow were presented.

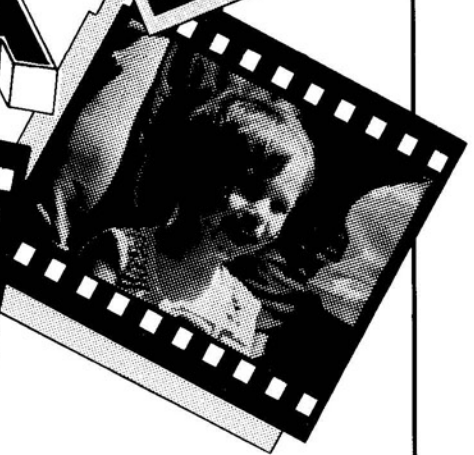
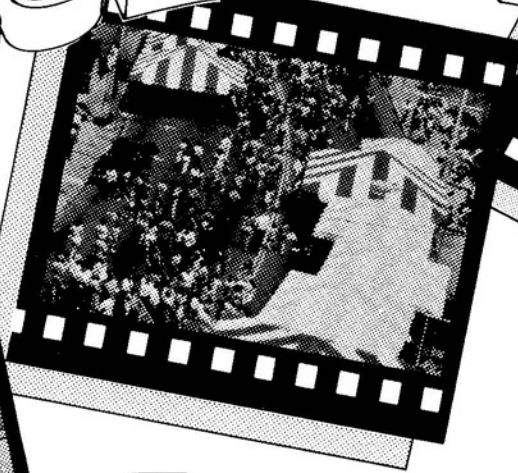
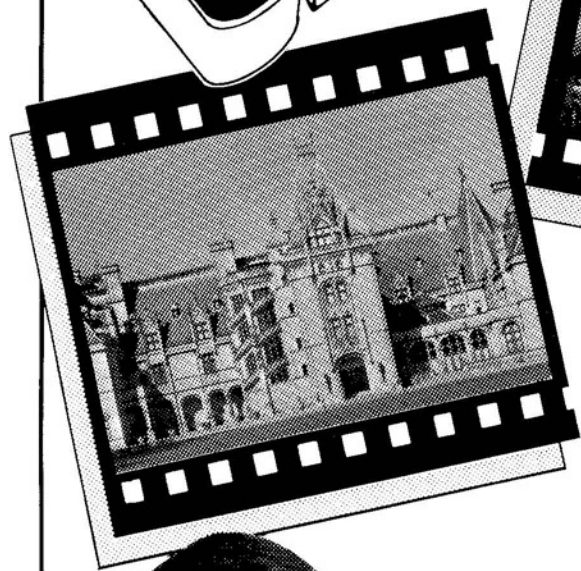
This year the Music Center is pleased to present the 1989 composer-in-residence, **Dan Locklair**. A composer with a distinctly American style, **Dan Locklair's** prolific output includes symphonic works, a ballet, an opera, plus numerous chamber, vocal and choral compositions. This energetic young writer has had works premiered by ensembles such as the Gregg Smith Singers, the Pittsburgh New Music Ensemble, and the Charlotte Symphony. In addition to winning many awards and commissions, he is a superb organist and concertizes widely in the United States.

Dan Locklair will present three open lectures on aspects of his compositional style while at BMC: July 5, July 19, and August 2, at 7:00 p.m. in Straus Auditorium, with free admission to the public.



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Midland-Odessa, Symphony, Odessa TX
Gregory C Newton, *Bassoon*
Boston MA
Christopher L Williams, *Viola*
University of Georgia, Athens GA

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<i>Stage Directors:</i>	Barbara Ferguson Ross Magoulas Val Patacchi
<i>Conductors:</i>	Henry Janiec Julian Dawson Mary Nell Saunders Paul Sweeney
<i>Designer:</i>	Mary Nell Saunders
<i>Chorus Masters:</i>	Victor Floyd Barbara Ferguson Robert Dawson Mildred Ragis
<i>Choreographer:</i>	Donald Speed
<i>Coaches:</i>	Alan Selby Ann Trembly Norman Adelsflugel William G. Boggs, Jr. Angela Osborne
<i>Stage Manager:</i>	Susan Cilley
<i>Technical Director:</i>	David Carter
<i>Master Electrician:</i>	Pat Anderson
<i>Assistant Electrician:</i>	Matt Davis
<i>Sound Engineer:</i>	Cynthia Taylor
<i>Wardrobe Supervisor:</i>	Christopher Wood
<i>Props Director:</i>	
<i>Master Carpenter:</i>	
<i>Scenic Technicians:</i>	

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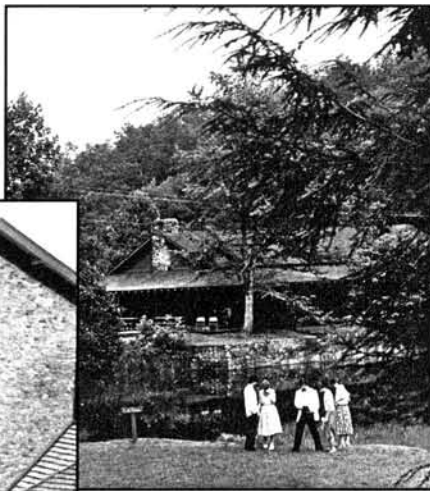
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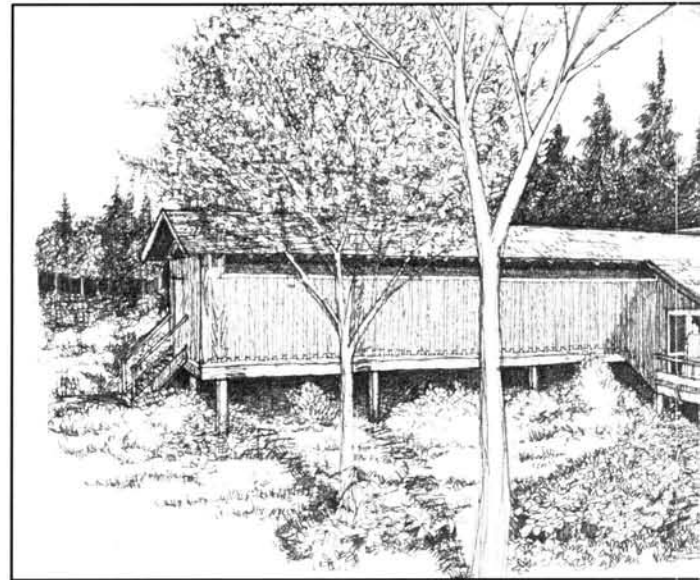
Growing throu



Whittington-Pfohl Auditorium



The Lodge, among the oldest buildings on BMC Campus



Proposed student

The Brevard Music Center is one of very few summer institutions in the country which owns and operates its own physical plant. Unlike similar programs, it has both the advantage and responsibility of building (and rebuilding!) to serve its unique programs.

After its founding on the campus of Davidson College, and several years during World War II on the campus of Queens College, the Transylvania Music Camp, as the Music Center was then called, moved to the outskirts of Brevard, North Carolina. Its site was the old Camp Transylvania, a camp for boys. The rustic buildings, many of them still in use today, had to accommodate students, faculty members and their families, plus a support staff.

Audience size increased steadily with the founding of the Brevard Music Festival and its growth from a one-week presentation to a three-week festival. Performances were held in Straus Auditorium, a former camp gymnasium, which could seat 400 comfortably, 500 "if the audience was friendly!" One performance of Beethoven's Ninth Symphony reportedly had an attendance of 1,000 . . . where all the people sat remains a mystery!

By the early 1960's, audience numbers had grown to the point that a new auditorium was the only answer, and ground

was broken in 1964. But, after the main frame and roof were up, the money ran out. The Center reorganized in December, contracts were let again and the new Whittington-Pfohl Auditorium opened on July 4th of 1965 with 1,200 new seats, a new director in Henry Janiec, and some new programs which immediately caught the fancy of even larger audiences. The operas and pops concerts began to develop a whole new constituency for the Center.

Although many thought BMC had over-built with a 1,200 seat auditorium, it was only a few years until more seating was necessary and the capacity was enlarged to 1,647. Even at that, some performances required folding chair seating and lawn passes for the "blanket crowd."

As the Center's reputation and popularity grew, the



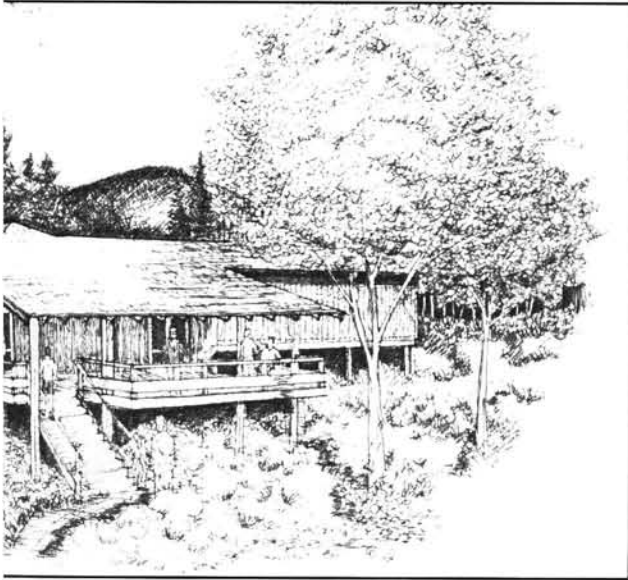
A chamber music performance in Straus Auditorium



Whittington-Pfohl expansion, 1984

ARD...

gh the years.



housing

demands on the physical plant multiplied. Parking lots were enlarged at least four times, cables had to be buried, lighting installed, mountainsides moved, creeks diverted, dams built, roads widened, and support facilities provided. The auditorium itself underwent expansion in 1984 to create production and storage space. Soon afterward, a new scenic shop was built to replace the old one which burned down on Easter Sunday of 1985.

Brevard's outdated dining hall was a priority item for years. The original cafeteria had been rebuilt, expanded, and patched innumerable times, and it simply had to be replaced. It happened in 1988 with the Carolina Pavilion, one of the largest and most expensive projects in BMC's half century history. Typical of all building projects at the Center, the Pavilion serves



Carolina Pavilion construction, 1988



Parking lot paving, 1989

many purposes besides serving more than 1,200 meals a day. It also accommodates meetings, banquets, lectures, teaching and rehearsing, post office, camp store, and many other uses.

The 135 acres of today's Brevard Music Center are dotted with more than 120 structures and nearly every one bears the name of a generous donor: the list would literally fill every page of this booklet. Indeed, the Music Center could not exist, let alone grow, without the beneficence of foundations, businesses, music clubs and thousands of individuals who have built this institution for generations yet to come.

There is never a status quo at Brevard. The original buildings of Camp Transylvania are over a half-century old, and plans are already on the books for at least ten student housing units . . . with an estimated cost of \$1.5 million. And this has to be done AFTER the yearly bills are covered, for the very heart of the Music Center's mission is the training of hundreds of the world's

most talented young people. That is a challenge indeed, but one that will surely be met.

*"Hats off to the past!
Coats off to the future!"*



Faculty Housing



Lake Milner Dam replaced, 1980

Your Bequest to the Brevard Music Center

For many donors, a bequest is the most realistic way to make a significant gift for the benefit of the Brevard Music Center. Donors and their families also benefit, because a bequest to the Brevard Music Center results in an estate tax deduction. A gift may be in the form of cash, securities, real estate, tangible personal property, or other assets.

Outright Unrestricted Bequest, by which the Brevard Music Center would receive a stated dollar amount. An unrestricted bequest gives the Brevard Music Center the flexibility to use your gift where it is needed most.

Outright Restricted Bequest, by which the Brevard Music Center would receive a bequest that can be used only for a specific purpose. For example, if a specific program at the Brevard Music Center is of special interest to you, you may want to earmark your gift so as to support this interest.

Bequest of Residuary Estate, by which the Brevard Music Center would receive all or a percentage of what remains of your estate after other legacies have been fulfilled.

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Bequest through a Charitable Trust, by which both the Brevard Music Center and certain named individuals would be beneficiaries of a trust established by your Will.

Insurance Bequests. Various ways to give bequests through life insurance policies exist. A meeting with a representative from Brevard Music Center, who will explain these opportunities, is suggested.

Remembering the Brevard Music Center

We invite you to meet and talk with us, in confidence and at no obligation, about the benefits of making a bequest to the Brevard Music Center. We would be happy to explain the simple steps necessary to make such a gift.

For more information contact:

Louis Hrabovsky
Director of Development
Brevard Music Center, Inc.
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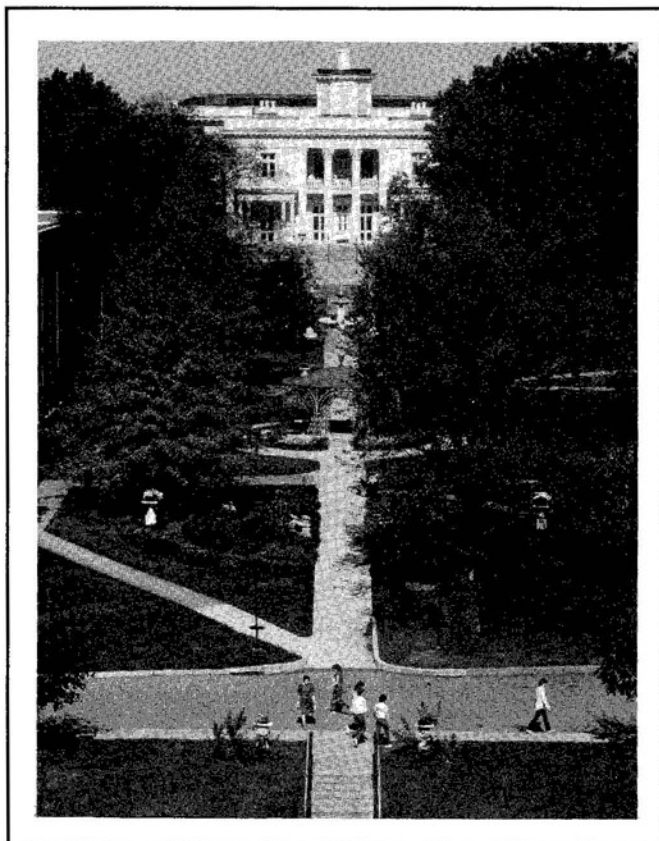
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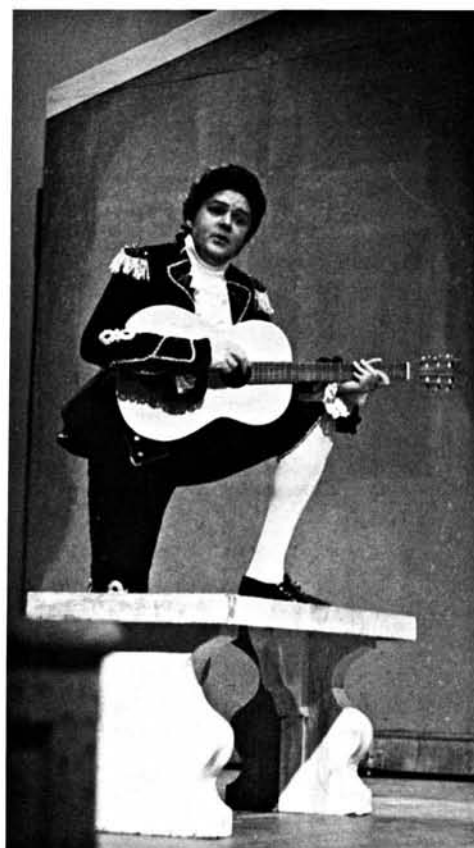
For additional information, write or call:

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"BARBER OF SEVILLE"

Dr. Bartolo, a crusty old fellow, is guardian of the fascinating **Rosina**. Hoping to win her as his wife, he keeps strict watch over her. The **Count Almaviva** has seen her, and is bewitched by her. **Rosina** herself feels a strong inclination for the swain (Almaviva) known to her only as **Lindoro**. Enter **Figaro**, the town factotum, who tries to get the lover into **Dr. Bartolo's** house. Disguised as a drunken soldier, **Almaviva** manages to make himself known to **Rosina**, and narrowly escapes arrest by revealing his identity to a group of real soldiers.

Next the lover impersonates a music master and gains entry to **Dr. Bartolo's** home, only to be frustrated by the return of the real music teacher (Don Basilio), who is then convinced by **Figaro** that he is ill and must leave. **Figaro** obtains the key to the balcony, planning an elopement; however, a missing ladder foils the strategy. Meanwhile, **Bartolo**, having obtained a marriage promise from **Rosina**, calls for the notary, who is persuaded by **Figaro** to draw up a marriage agreement between **Count Almaviva** and **Rosina**. **Bartolo** finally realizes the old saying is true: "Love laughs at locksmiths," and gives his blessing.



Thursday, June 29, 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 30, 8:15 PM

Program 2

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Marilyn Neeley, *Pianist*

Borodin Overture to "Prince Igor"
Schubert/Liszt "Wanderer" Fantasy, Op. 15
Beethoven Symphony No. 2, Op. 36

Saturday, July 1, 8:15 PM

Program 3

OPERA THE BARBER OF SEVILLE

Music by Rossini

Libretto by Sterbini

With

William McDonald as Count Almaviva

Bruce Schoonmaker as Doctor 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

General Manager Ross Magoulas
Director Val Patacchi
Conductor Henry Janiec
Designer Paul Sweeney

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

Sunday, July 2, 3:00 PM

Program 4

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Ransom Wilson, *Flutist*

Glinka Overture to Russlan and Ludmilla
Ravel Mother Goose Suite
Prokofieff "Classical" Symphony (#1)
Mozart Flute Concerto in G Major
Ransom Wilson

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Monday, July 3, 8:15 PM

Program 5

CHAMBER MUSIC CONCERT

The Artist-Faculty of the Music Center

Marais Couplets sur "Les Folies d'Espagne"
Mozart Quartet in C, for flute and strings
Locklair The Fancies Three, for oboe
Villa-Lobos Assobio a Jato, for flute and cello
Liszt Sonata in B Minor for Piano

STRAUS AUDITORIUM

Tuesday, July 4, 8:15 PM

Program 6

YOUTH ORCHESTRA

Thomas Joiner, *Conductor*

SYMPHONIC BAND

Jamie Hafner, *Conductor*

Sousa The Star and Stripes Forever
DelBorgo Concert Piece for Strings
Moussorgsky-Stone The Great Gate of Kiev
Palmer Celebration
Latham Three Chorale Preludes
Kistler-Barr Prelude for Act III, "Kunihild"
Goldman March, "The Foundation"

Wednesday, July 5, 4:30 PM

Program 7

RECITAL

THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced.)

STRAUS AUDITORIUM

Wednesday, July 5, 7:00 PM

Program 8

LECTURE

Dan Locklair, *Composer*

The first of three open lectures by the Music Center's distinguished composer-in-residence for the 1989 season. The event is open to the public.

STRAUS AUDITORIUM

Wednesday, July 5, 8:15 PM

Program 9

CHAMBER MUSIC CONCERT

The Artist-Faculty of the Music Center

Dvorak Terzetto for two violins and viola
Dvorak Sonatina for violin and piano
Locklair Pairing Round for trumpets and bassoons
Locklair Flutes

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For more information, contact: Charlotte Smith, chairman, Music Department, Furman University, Greenville, S.C. 29613, (803) 294-2086.

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Written at the request of Emperor Joseph II, the opera was first performed at Schonbrunn in 1786.

"I PAGLIACCI"

A modest troupe of strolling players arrives in a typical Italian village and **Canio**, "the prince of comedians," invites the villagers to attend the evening's performance.

Tonio, a hunchback clown of the company, makes an unsuccessful play for **Canio's** wife, **Nedda**, who is having a secret romance with **Silvio**, a young villager. **Tonio** betrays the affair to an enraged **Canio**, who demands that his wife reveal her lover's name; she refuses and a terrible quarrel ensues. **Beppe**, another troupe member, intervenes to remind them that the show begins shortly. There follows the famous outcry of despair; **Canio** must perform as Pagliaccio - the clown - even though his heart is breaking.

Act II. The play's theme parallels life, as a trusting husband is deceived by a faithless wife. **Tonio** plays a servant, Taddeo, who is scorned by **Columbine** (Nedda). **Beppe** plays her lover, Harlequin, whose identity she refuses to divulge to Pagliaccio. The similarities to his own tragic reality overcome **Canio**, and the play within a play climaxes when he kills both wife and real life lover on stage. The end comes with the murmur, "The comedy is ended!"

Thursday, July 6, 7:30 PM

Program 10

OPERA DRESS REHEARSAL

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

Friday, July 7, 8:15 PM

Program 11

OPERAS

THE IMPRESARIO

Music by Mozart Libretto by Stephanie

I PAGLIACCI

Music and Words by Leoncavallo

With

Maurice Stern as Canio

William McGraw as Tonio

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

PRODUCTION STAFF

General Manager Ross Magoulas
Director ("Impresario") Barbara Ferguson
Director ("Pagliacci") Ross Magoulas
Conductor Julian Dawson
Designer Paul Sweeney

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

Saturday, July 8, 8:15 PM

Program 12

POPS CONCERT "HOLIDAY!!"

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

BREVARD MUSIC CENTER CHAMBER CHOIR

Mary Nell Saunders, *Conductor*

The first of three pops concert for the season in a varied program, including a performance of Tchaikovsky's "1812 Overture."

Sunday, July 9, 3:00 PM

Program 13

TRANSYLVANIA SYMPHONY ORCHESTRA

David Becker, *Conductor*

Douglas Weeks, *Pianist*

Mozart Overture to "Don Giovanni"
Mozart Piano Concerto, F Major, K.459
Grieg Peer Gynt Suite, No. 1
Copland Four Dance Episodes, from "Rodeo"

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Lawrence Dillon, Basic Musicianship
Philip Dunigan, Flute
John Ellis, Oboe
Walter Gray, Assistant Dean,
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J. Massie Johnson, Percussion
Norman Johnson, Opera
Sarah Johnson, Violin
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Robert Marsh, Violoncello
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Monday, July 10, 8:15 PM

Program 14

WIND ENSEMBLE
Robert Palmer, *Conductor*

Williams	The Sinfonians
Gould	Ballad for Band
Wagner	Huldigungsmarsch
Schuman	Chester Overture
Persichetti	O God Unseen
Reed	Praise Jerusalem

Tuesday, July 11, 8:15 PM

Program 15

YOUTH ORCHESTRA
Thomas Joiner, *Conductor*

SYMPHONIC BAND
Jamie Hafner, *Conductor*

Dvorak-Isaac	Slavonic Dance No. 3
Handel-Ormandy	Concerto for Orchestra, D Major
Saint-Saens	Bacchanale, from "Samson and Delilah"
Williams	Symphonic Suite
Chaminade	Concertino, Op. 107

Eric Hoover, *Flutist*

Farrar	March, "Bombasto"
Persichetti	Psalm for Band

Wednesday, July 12, 4:30 PM

Program 16

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

Wednesday, July 12, 8:15 PM

Program 17

CHAMBER MUSIC CONCERT
The Artist-Faculty of the Music Center

Beethoven	Sonata in A Major for violin and piano
Beethoven	Trio for piano and strings, Op. 1, No. 3
Schumann	Adagio and Allegro for oboe and piano, Op. 7

STRAUS AUDITORIUM

Thursday, July 13, 7:30 PM

Program 18

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Denis de Coteau

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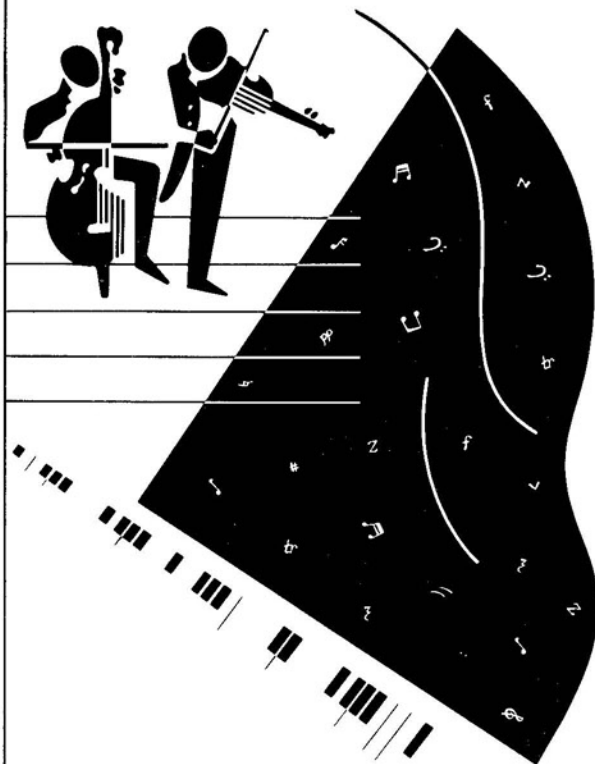
Sonja Neblett

Composition

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David Conte
Andrew Imbrie
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"LA TRAVIATA"

The story upon which "La Traviata" is based is that of the book and play "Camille." The four acts of the opera present the principal incidents of the play and book. A party is in progress in the house of **Violetta**, a Parisian courtesan. **Alfredo**, a young man of respectable Provençal family, who loves the woman, joins in the merry-making; his love is passionate and earnest, and is met by the love of **Violetta**, who at his solicitation agrees to abandon her dissolute life and live with him alone.

In Act **II** the pair are found housed in the suburbs of Paris. **Alfredo** learns that **Violetta** has sold her city property to maintain their country home, and goes to Paris to recover it; he returns to find his companion gone. In his absence **Ger-mont**, Alfredo's father, had visited her and persuaded her, by appeals to her love and sympathy for his son, to abandon him. She returns to her old life in the city.

Act **III**, at a ball given by one of her associates, **Alfredo** finds her again, overwhelms her with reproaches, and ends a scene of excitement by denouncing her publicly and throwing his gambling gains at her feet. In the last act **Violetta** dies in the arms of her lover, who had learned of her sacrifice for his family and hurried to her side to find her in the last stages of consumption.



Friday, July 14, 8:15 PM

Program 19

OPERA

LA TRAVIATA

Music by Verdi Libretto by Piave
With

William McDonald as Alfredo Germont
William McGraw as the elder Germont

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

General Manager Ross Magoulas
Director Val Patacchi
Conductor Henry Janiec
Designer Paul Sweeney

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

Saturday, July 15, 8:15 PM

Program 20

HINDA HONIGMAN MEMORIAL CONCERT

TRANSYLVANIA SYMPHONY ORCHESTRA

David Becker, *Conductor*
John Koch, *Baritone*

Wagner Prelude to "Die Meistersinger"
Handel Why Do The Nations, from "Messiah"
Mendelssohn It Is Enough, from "Elijah"
Faure Pelleas et Melisande Suite, Op. 80
Mozart Riolgete a lui, from "Cosi fan tutte"
Massenet Vision fugitive, from "Herodiade"
Schumann Symphony III, "Rhenish", Op. 97

Sunday, July 16, 3:00 PM

Program 21

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*
Angel Romero, *Guitarist*

Barber Overture to "The School for Scandal"
Rodrigo Concierto Aranjuez
Bizet Symphony in C Major

Monday, July 17, 8:15 PM

Program 22

CHAMBER MUSIC CONCERT

The Artist-Faculty of the Music Center

Feld Sonata for flute and piano
Danzi Quintet for piano and winds
Mozart Quintet in C for strings, K.515

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Tuesday, July 18, 8:15 PM

Program 23

SYMPHONIC BAND
Jamie Hafner, *Conductor*

WIND ENSEMBLE
Robert Palmer, *Conductor*

Stravinsky Circus Polka
Walton-O'Brien Suite from "Facade"
Barbara Ferguson, Narrator
King March, "Barnum and Bailey's Favorite"
Renee Suite, "Passion in Paint"
Alford Purple Carnival
Reed La Fiesta Mexicana
Prokofieff March, Op. 99
Wagner Elsa's Procession to the Cathedral
Sousa March, "The U.S. Field Artillery"

Wednesday, July 19, 4:30 PM

Program 24

RECITAL

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

STRAUS AUDITORIUM

Wednesday, July 19, 7:00 PM

Program 25

LECTURE
Dan Locklair, *Composer*

The second of three lectures by the Music Center's distinguished composer-in-residence for the 1989 season. The event is open to the public.

STRAUS AUDITORIUM

Wednesday, July 19, 8:15 PM

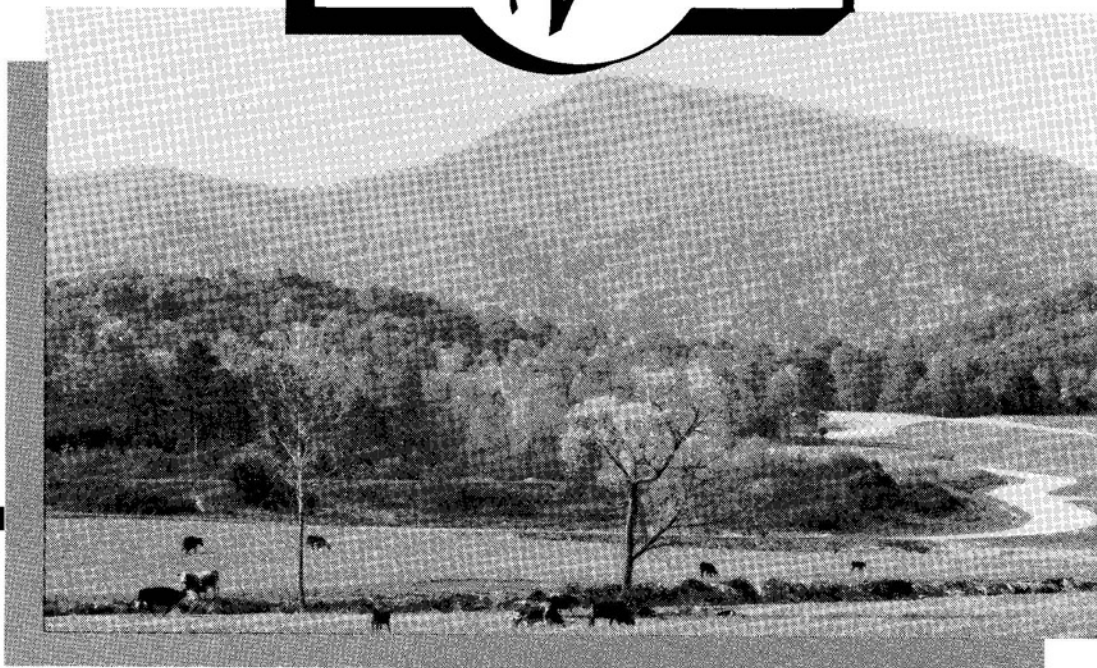
Program 26

CHAMBER MUSIC CONCERT

The Artist-Faculty of the Music Center

Spohr Sonata Concertante for harp and violin
Saint-Saens Fantasy for harp and violin
Dussek Sonate en Trio for harp, violin, cello
Locklair Trumpetings
Saint-Saens Caprice on Danish and Russian Airs, Op. 79

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Friday, July 21, 8:15 PM

Program 27

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Midori, *Violinist*

Matt Haimovitz, *Cellist*

Wagner Rienzi Overture
Locklair In the Autumn Days
Brahms Concerto for Violin and Cello, Op. 102

Saturday, July 22, 8:15 PM

Program 28

POPS CONCERT

POPS GOES TO THE MOVIES

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

The second of three pops concerts for the 1989 season will feature famous classics of movie music, plus new and yet-to-be-released scores. Guest conductors are Richard Kaufman and Lee Holdrige, two of Hollywood's leading movie music producers.

Sunday, July 23, 3:00 PM

Program 29

BREVARD MUSIC CENTER CHORUSES

and

THE REPERTORY ORCHESTRA

Mary Nell Saunders, *Conductor*

Locklair Changing Perceptions
Mozart Grand Mass in C Minor
(Soloists to be announced)

Monday, July 24, 8:15 PM

Program 30

YOUTH ORCHESTRA

Thomas Joiner, *Conductor*

Mozart Overture to "Don Giovanni"
Vivaldi Concerto for Two Trumpets, C Major
Charles Matthiessen, Trumpet
Robert Dorer, Trumpet
Wagner-Isaac Suite from "Tannhauser"
Haydn Symphony No. 101 "Clock"
Nelson Jubilee

Tuesday, July 25, 8:15 PM

Program 31

WIND ENSEMBLE

Robert Palmer, *Conductor*

Alford Army of the Nile
Chance Variations on a Korean Folk Song
Creston Concertino for Marimba and Band
Michael Williams, Marimba
Hanson Chorale and Alleluia
Whatley Symphonic Essay
Margolis Terpsichore



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Sunday, July 30, 3:00 PM

Program 37

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

Misha Dichter, *Pianist*

Locklair Creation's Seeing Order
Rachmaninoff Piano Concerto No. 2, Op. 18
Shostakovich Symphony No. 5

Monday, July 31, 8:15 PM

Program 38

SYMPHONIC BAND

Jamie Hafner, *Conductor*

Ward Prairie Overture
Nelson Medieval Suite
Foster March, "Santa Ana's Retreat from Buena Vista"
Chambers March, "Chicago Tribune"
Fauchet Symphony in B-Flat

Tuesday, August 1, 8:15 PM

Program 39

YOUTH ORCHESTRA

Thomas Joiner, *Conductor*

WIND ENSEMBLE

Robert Palmer, *Conductor*

Berlioz Hungarian March, from "Damnation of Faust"
Jamie Hafner, Guest Conductor
Fletcher Folk Tune and Fiddle Dance
Bizet Carmen Suite No. 1
Husa Music for Prague 1968
Grainger Colonial Song
Sousa Hands Across the Sea

Wednesday, August 2, 4:30 PM

Program 40

RECITAL

THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced.)

STRAUS AUDITORIUM

Wednesday, August 2, 7:00 PM

Program 41

LECTURE

Dan Locklair, *Composer*

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

STRAUS AUDITORIUM



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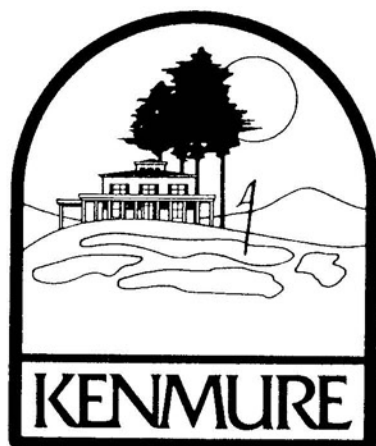
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Sunday, August 6, 3:00 PM

Program 47

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*
The Empire Brass

Elgar Concert Overture, "In The South," Op. 5
Ravel Mother Goose Suite
(Selections by The Empire Brass to be announced.)

Tuesday, August 8, 8:15 PM

Program 48

CONCERTO CONCERT

TRANSYLVANIA SYMPHONY ORCHESTRA

David Becker, *Conductor*

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

(Program to be announced.)

Wednesday, August 9, 4:30 PM

Program 49

RECITAL

THE STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced.)

STRAUS AUDITORIUM

Wednesday, August 9, 8:15 PM

Program 50

CHAMBER MUSIC CONCERT

The Students and Staff of the Music Center
(Program to be announced)

STRAUS AUDITORIUM

Thursday, August 10, 7:30 PM

Program 51

OPERETTA DRESS REHEARSAL

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Mezzo-soprano **Susan Fleming** received her bachelor's and Master's degrees in music from James Madison University and Ball State University, respectively. She recently earned the Doctor of Musical Arts degree from the University of Maryland, where she studied with Louise McClelland and George Shirley.

Dr. Fleming has performed with the Washington Opera, the Wolf Trap Opera Company, and the Prince Georges Civic Opera.



Karen Kaufmann White received the B.M. and M.M. degrees from the Eastman School of Music, where she was awarded a Performer's Certificate in Voice and Opera. As a Fulbright scholar, Ms. White studied in West Berlin for two years with Elizabeth Grümmer and Elsa Varena. She has performed with the Chautauqua Opera, Eastman Opera Theater, Indianapolis Symphony, Rochester Opera Under the Stars, and the St. Louis Municipal Opera.



Edward White, Professor of Music and Coordinator of the Voice Area, is Director of the University Opera Theatre. He received the B.M. with distinction and the M.M. from the Eastman School of Music with Performer's Certificates in Voice and Opera. Mr. White has an extensive performing career, having served as principal artist with opera companies both in the United States and Europe. He has given over 300 performances of 30 major operatic roles. He has been described by critics as a "serious and sensitive singer," with "the highest degrees of poise, stage presence, and confidence, reflective of years in professional opera."

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Stephen Cary received the B.M., M.M., and D.M.A. degrees from the University of Illinois. Dr. Cary has taught at Iowa State University, Union University in Jackson, Tennessee; Kent State University, Kent, Ohio; and University of Texas at Arlington.



Carlton McCreery, Director of Orchestras at Alabama, maintains an active career as cellist, conductor and clinician. His collegiate teaching experience includes positions at the Lawrence Conservatory of Music, Southwest Missouri State University and Pittsburgh State University. His conducting studies have included work with Elizabeth Green at the University of Michigan and Karl Melles at the Mozarteum in Salzburg, Austria.

"LA PERICHOLE"

In a public square in Lima the people are celebrating the birthday of their ruler, the **Viceroy Don Andres de Ribeira**. The city's governor, **Don Pedro de Hinoyosa**, carefully orchestrates the festivities, knowing that his ruler is prowling incognito. The **Viceroy's** disguise fools nobody, and he is duly impressed by their feigned loyalty. Two young lovers, **Paquillo** and **La Perichole**, appear and sing for the merry-makers. The pair has no money for food, much less a marriage license, and **Paquillo** leaves the girl in the town square while he tries to remedy the situation. **Don Andres** finds the lass, is thunderstruck with love, and takes her to the palace to be a lady-in-waiting. To make the living arrangements legal he must find a husband for her; through highly fortuitous circumstance his henchmen decide on a disconsolate newcomer... **Paquillo!**

Act II takes place at the palace, where the Lord Chamberlain, **Tarapote**, and some of the **Viceroy's** ladies-in-waiting are offended by the new mistress, she being a common street singer. **Paquillo** makes a well hung-over entry, discovers it is his lost love whom he has "married," flings her at the **Viceroy's** feet, and is immediately arrested and consigned to a dungeon reserved for recalcitrant husbands.

Act III. **La Perichole** and **Paquillo** are united in prison, escape and take refuge in the "Cafe of the Three Cousins." The **Viceroy** appears and, along with his dragoons, luncheons at the same cafe, where the two lovers, in the very teeth of their captors, sing of their love so convincingly that the generous **Don Andres** forgives them and confirms their new titles and estates. So the lovers depart, living proof of the power of music to soothe and the power of virtue to save.

Friday, August 11, 8:15 PM

Program 52

TRANSYLVANIA SYMPHONY ORCHESTRA

David Becker, *Conductor*

Ick-Choo Moon, *Pianist*

Mendelssohn Excerpts from "Midsummer Night's Dream"
Grieg Piano Concerto, A Minor, Op. 16
Locklair Phoenix and Again
Dvorak Symphony VIII, G Major, Op. 88

Saturday, August 12, 2:00 PM

Program 53

YOUTH ORCHESTRA

Thomas Joiner, *Conductor*

SYMPHONIC BAND

Jamie Hafner, *Conductor*

WIND ENSEMBLE

Robert Palmer, *Conductor*

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

Free admission to the public.

Saturday, August 12, 8:15 PM

Program 54

OPERETTA

LA PERICHOLE

Music by Offenbach

Libretto by Valency

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

PRODUCTION STAFF

General Manager Ross Magoulas
Director Val Patacchi
Conductor Julian Dawson
Designer Paul Sweeney

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

Sunday, August 13, 3:00 PM

Program 55

SEASON FINALE

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, *Conductor*

BREVARD MUSIC CENTER CHORUS

Mary Nell Saunders, *Conductor*

Brahms Symphony No. 1, Op. 68
Rachmaninoff The Bells, Op. 35
(Soloists to be announced)



DAVID BECKER, Conductor-Violist, is presently the Director of Orchestras, University of Wisconsin-Madison. In September, 1985, he was appointed Associate Conductor of the Madison Symphony. 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 Symphony.



THE EMPIRE BRASS has been called "The foremost of American brass ensembles." It was the first brass ensemble to win the prestigious Naumburg Chamber Music Award, the Brass has given a command performance for Queen Elizabeth II, appeared at a Presidential inaugural concert, played in the dedicatory concerts for newly-renovated Carnegie Hall, and toured the world with its impeccable brand of music. The Chicago Tribune said, "If there is a brass quintet that has more charisma, virtuosity and imagination than the Empire Brass, it hasn't yet played Chicago." Brevard welcomes this outstanding group of musicians on Sunday, August 6.



KATHERINE CIESINSKI is an accomplished American mezzo-soprano pursuing a finely integrated career, exploring the world of today's composers as well as the established classics of the lyric stage. The New York Times called her "a singer of rare communicative presence, and a musician of discrimination and intelligence." In her Metropolitan Opera debut she won critical praise for her singing of Nicklausse in Les Contes d'Hoffman. Miss Ciesinski performs with the BMC Orchestra during the Festival's opening weekend (July 2).



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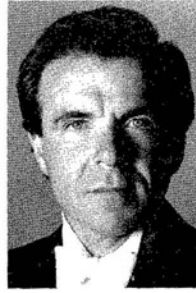


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JULIAN DAWSON was born and educated in Dublin, Ireland, where he began a brilliant piano career by winning all the major keyboard trophies in Dublin's Feis Ceoil competition festival. Recently he completed a recording of Violin and Harpsichord Sonatas by 18th century English composer Joseph Gibbs. As a conductor, Mr. Dawson serves as opera and orchestra director for Illinois State University, and is music director for the Bloomington-Normal Symphony Orchestra. At Brevard for his second season, he will be the conductor for The Impresario, I Pagliacci, and La Perichole productions.



MISHA DICHTER is now in the third decade of an international career that began with his triumph at the Tchaikovsky Competition in Moscow, he has established himself as one of the foremost pianists of our time. He was born in Shanghai in 1945, his Polish parents having fled Europe at the outbreak of the war. They later moved to the United States, where he studied piano with principal teachers Aube Tzerko, a student of Artur Schnabel, and Juilliard's Rosina Lhevinne. Mr. Dichter is Brevard's 1989 Gina Bachauer artist, performing on July 30.



BARBARA FERGUSON is well-known in the two Carolinas as a director, choreographer and dance instructor. Last season she made her dramatic debut at the Center, narrating Honnegar's King David. She continues this season as director for The Impresario and The Mikado, in addition to more dramatic narrations with orchestra. A BMC veteran, Miss Ferguson's work has won consistent critical acclaim both at Brevard and at Converse College, where she works with the Opera Workshop and teaches dance.



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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.



MATT HAIMOVITZ was twelve years old when his mentor Itzhak Perlman introduced him to Leonard Rose; that introduction started what has become a meteoric career. In 1984, Rose invited him to perform in a musical celebration of his 65th birthday. In 1985, Haimovitz joined Maestro Zubin Mehta and the Israel Philharmonic for a concert, film, and an American tour. Performances with professional music's top names, including Isaac Stern, Shlomo Mintz, Pinchas Zukerman, Mstislav Rostropovich, Jaime Laredo, and Yo-Yo Ma. The sky is the limit for this young cellist who appears with violinist Midori on July 21 to perform the Brahms double concerto.



ERIC HOOVER is principal flutist of the Brevard Music Center Orchestra, and is a veteran member of the Brevard artist-faculty. At Brevard he is a familiar face to both symphonic and chamber music audiences. Constantly busy serving as soloist and clinician across the United States, Mr. Hoover is presently Professor of Flute at the Arizona State University.

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JAMES HOULIK was called "the Andres Segovia of the tenor saxophone," by the Washington Post. That kind of rave review has followed this unusual concert artist around the world, winning him the title as the pre-eminent performer on his instrument. He has introduced the unexpected beauty of the saxophone wherever open ears seek a refreshing new voice. Mr. Houlik performs with the Transylvania Symphony on July 29.



THOMAS JOINER is a faculty member of the University of Georgia, and does extensive playing in concerts and recitals in many Southern states. A veteran member of the Brevard artist-faculty, he serves as Conductor of the Transylvania Youth Orchestra. He appeared at Carnegie Hall and the Kennedy Center as a principal player in the Indianapolis Symphony, and recorded with the Louisville orchestra in the First Edition label. He is Assistant Conductor of the University of Georgia Orchestra, and first violinist of the Franklin Quartet.



RICHARD KAUFMAN is Director of Music for MGM/United Artists Television Productions in Hollywood, California. He and composer Lee Holdridge will be guest conductors on the July 22 "Pops Goes to the Movies" program, performing a wide variety of film scores. On that program BMC will host a world premiere of the music to "The Old Gringo," a western starring Gregory Peck and Jane Fonda, which will be released this fall. Mr. Kaufman and Mr. Holdridge will also conduct a film music workshop for Brevard students.

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JOHN KOCH is the 1987 Artist Winner in the National Federation of Music Clubs competition. Currently working on his Doctor's degree from the University of Cincinnati, he also studies with Andrew B. White, teacher of the Met's Sherrill Milnes. He has already sung a number of major operatic roles, with high critical praise for both his singing and acting. Mr. Koch performs during NFMF Weekend at the Center, July 15.



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. In 1982, Mr. Magoulas was appointed Associate Professor of Voice and Opera at Converse College in Spartanburg, S.C. Mr. Magoulas is the general manager of the Music Center's Opera Workshop.



CHARLES MATTHIESSEN attended Brevard Music Center four summers as a high school and college student, winning the Concerto Contest and the Outstanding Male Musician award. He is now in his ninth season with the Jacksonville Symphony, and has been principal trumpet with the BMC Orchestras for five years.

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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.

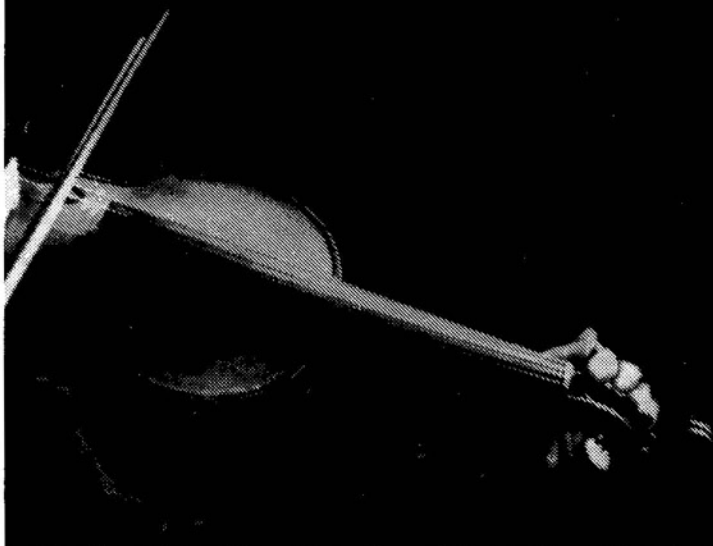


WILLIAM MCGRAW is a baritone of distinction, having performed leading roles in both opera and oratorio throughout the United States and abroad. A versatile singer, some of his major roles include *The Barber of Seville*, *Lucia Di Lammermoor*, *La Boheme*, and *La Traviata*. Mr. McGraw is in residence with the BMC Opera Workshop this summer, and can be seen as the elder Germont in *La Traviata*, July 14.



MIDORI was the youngest person ever to receive Japan's coveted Artist of the Year award: she was all of sixteen at the time. At age eighteen, this young violinist has already performed with New York Philharmonic, Chicago Symphony, Boston Symphony, Berlin Philharmonic, Cleveland Orchestra, Philadelphia Orchestra and a long list of others. The Cleveland Plain Dealer called her, "... astonishing and stunning." Midori is obviously "the" violin soloist of the future, and she performs the Brahms double concerto with Matt Haimovitz on Friday, July 21.

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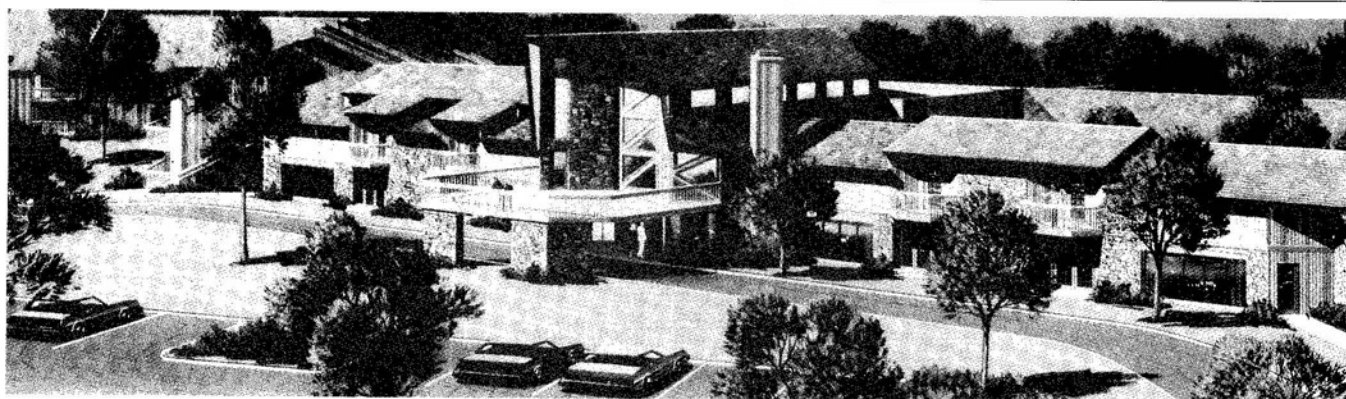
ICK-CHOO MOON rejoins the Brevard keyboard artist-faculty this year from UCLA, where he lectures in piano. His impressive list of recital appearances includes Royce Hall in Los Angeles, New York's WQXR Hall, Place des Arts in Montreal Ottawa's National Arts Centre, in addition to UCLA's chamber music series. Mr. Moon's prizes include the 1976 Canadian Music Competition and the 1981 Gina Bachauer Memorial Competition. He performs as guest artist with Transylvania Symphony on Friday, August 11.



MARILYN NEELEY has concertized extensively 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 soloed with more than hundred orchestras. She was chosen to premiere the Vaughan-Williams Piano Concerto at Carnegie Hall. In 1987 she was a guest artist on the Swarthout-Hayes Piano Series at Kennedy Center. Miss Neeley will be the featured Convention Artist for the Oregon Music Teachers Association in 1990.



ROBERT PALMER is a well-known conductor and composer/arranger for band, having studied with John Boda and Carlisle Floyd in his doctoral work. Since 1971 he has been Director of Bands at Brevard High School, where his ensembles have consistently won honors and awards in the Southeast. Dr. Palmer's bands are always rated among the best in North Carolina, and are in constant demand to perform for music educators conventions. Robert Palmer conducts the Transylvania Wind Ensemble.

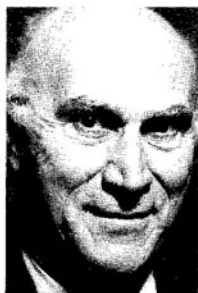


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VAL PATACCHI'S career as a singer has included many years of touring with various opera companies after his formal training at the Academy of Vocal Arts in his native Philadelphia. He has appeared throughout the country as guest artist with numerous 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.



ANGEL ROMERO is known throughout the world as the Spanish maestro of the guitar. Renowned for his recital appearances, he is also acclaimed as a virtuoso recording artist, having recorded with names such as Andre Previn and George Shearing, in addition to award-winning solo albums. Brevard welcomes this brilliant classical guitarist to the Whittington-Pfohl stage on Sunday, July 16.

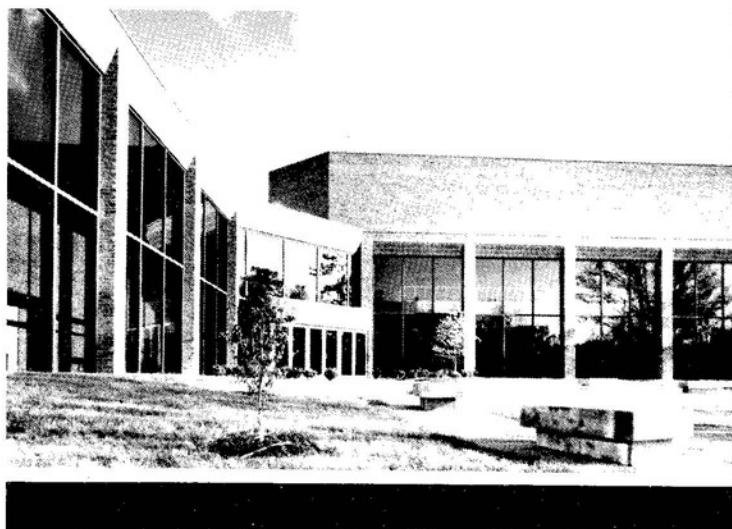


MARY NELL SAUNDERS, a native North Carolinian, holds her doctorate in Choral Conducting from Indiana University where she was a student of the late Julius Herford and the first woman to graduate from the program. Presently she is Music Director and Conductor of the Oratorio Singers of Charlotte, its Chamber Chorus and the Charlotte Youth Oratorio Singers. At Brevard, she serves as Director of Choral Activities.

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BRUCE SCHOONMAKER is now in his seventh season at Brevard. His wide range of dramatic vocal roles includes Gianni Schicchi, a remorseless Enrico in Lucia Di Lammermoor, and Mayor Shinn in The Music Man, and the Narrator in The Fantasticks! His vocalism and dramatic ability have endeared him to audiences of the Fayetteville Symphony, Charlotte Symphony, Chicago Opera Theatre, Columbia Lyric Opera, and Oratorio Singers of Charlotte. Mr. Schoonmaker serves on the music faculty of Furman University.



MAURICE STERN is a dramatic tenor who has steadily gained admiration from European and American critics for his stage work in the larger roles such as Otello, Cavalleria Rusticana, La Forza del Destino, Aida, and others. The Washington Post said, "Stern has such a well-produced, powerful voice and is so effective that he stole the show . . ." Mr. Stern sings the role of Canio in I Pagliacci at Brevard on Friday, July 7.



PAUL SWEENEY has been the scenic designer for the BMC Opera Workshop for two decades, and has been cited by the press each year for his outstanding and innovative work. He and his staff are the principal reason BMC can offer 6 different staged productions each season. Though he rarely takes a bow on stage, his behind-the-scenes labor is evident each week of the season in the form of sets that complement productions so well that they are literally taken for granted.

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VIRGINIA TILLOTSON is the music director and conductor of the Brevard Chamber Orchestra, in addition to serving BMC as teacher, clarinetist, and conductor. She teaches at Brevard college, in the Fine Arts Division, and is co-principal clarinetist with the Asheville Symphony.



DOUGLAS WEEKS is a member of the artist faculty at Converse College School of Music. He has performed at the Music Center many times, having been a staff member since 1981. Dr. Weeks was the recipient of the South Carolina Arts Commission's fellowship for music performance for 1985-86. He has competed widely: he was a finalist in the 1979 Robert Casadesu competition, and competed in the sixth International Tchaikovsky Competition in Moscow.



MICHAEL WILLIAMS is in his second season at the Brevard Music Center, serving as principal percussionist with the BMC Orchestra. A faculty member at Winthrop College in Rock Hill, S.C., Mr. Williams is a well-known soloist and clinician in the two Carolinas. In addition to symphony performances, BMC audiences have enjoyed his playing in many of BMC's Monday and Wednesday chamber music programs in Straus Auditorium.

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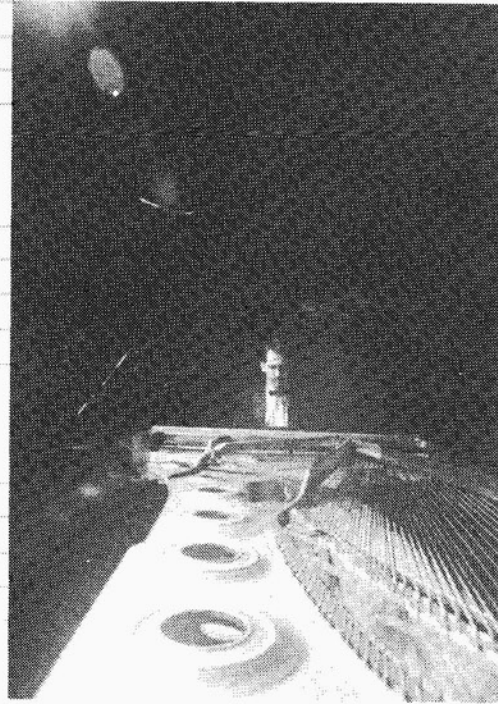
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