# OVERTURE

SUMMER INSTITUT

BREVARD MUSIC CENTER 2009

**Keith Lockhart**Artistic Advisor
& Principal Conductor

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iource: 2007 SRBI Asheville Market Study

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# INFORMATION AND PATRON SERVICES

### **BOX OFFICE**

June 26 – August 9 Monday – Wednesday:

10 am to 5 pm or through intermission
Thursday – Saturday: 10 am through intermission
Sunday: poon through intermission

Sunday: noon through intermission

Phone: (828) 862-2105; toll-free (888) 384-8682

Email: boxoffice@brevardmusic.org

Website: brevardmusic.org

### LATE ARRIVALS & SEATING

Latecomers will be asked to wait until an appropriate break in the performance before being seated.

# **PHOTOGRAPHY & RECORDING**

Photography and the use of recording devices are strictly prohibited in all concert venues.

### **RESTROOMS**

Restrooms are located in the lobby of Whittington-Pfohl Auditorium and the adjacent building behind the concession kiosks.

### **TELEPHONES**

Please turn off all cell phones, pagers and alarm watches during performances.

### **CHILDREN**

Children are welcome at concerts if they sit quietly through the performance. All patrons, including children, must have a ticket to attend, even for lawn seating.

# **LAWN ETIQUTTE**

We welcome our patrons to enjoy a picnic and listen to the concert from the lawn. Please remember that noise and excessive movement during the performance can be distracting to the performers and the other listeners.

### PETS

Pets are not permitted at BMC concerts.

### **SMOKING**

Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

### **CONCESSIONS**

Please enjoy your refreshments outside of the concert venue. No food or drink, except bottled water, is allowed in any performance facility.







Audition Dates for Fall 2010 December 5 January 29 & 31 February 12 & 13 **Undergraduate programs** in performance, music education, jazz studies, composition, music production and technology, music and performing arts management, music theory, music history, music theatre, actor training, and dance

**Graduate programs** in performance, music education, composition, music theory, music history, Suzuki pedagogy, and conducting



University of Hartford

E HARTT S(

Admissions | The Hartt School | University of Hartford | 200 Bloomfield Avenue | West Hartford, CT 06117 860.768.4465 | 860.768.5923 (fax) | harttadm@hartford.edu

www.hartford.edu/hartt

# DINING AND CONCESSIONS

# **On Campus**

# Picnics, Presto!

Have a spur-of-the-moment picnic at the Music Center through Picnics, Presto! Choose from a selection of picnic packages from Brevard's own Poppies Market. Select a simple fruit and cheese package or choose a more complete meal with sandwiches, sides, and desserts. Picnics, Presto! will be available at orchestra and opera performances held at Whittington-Pfohl Auditorium. You may pre-order online or visit the Picnics, Presto! kiosk at the Auditorium up to 2 hours prior to the performance. Call (828) 862-2123 for more information or visit our ticketing site at brevardmusic.org to see picnic choices online and place an order.

### **Fanfare Carts**

Located around the Whittington-Pfohl Auditorium, carts provide gourmet snacks and a selection of beer, wine and soda.

### **Kiwi Gelato**

Delicious desserts, including Cappuccino Latte Gelato and Mango Sorbetto, are offered as a refreshing finish to your Music Center experience.

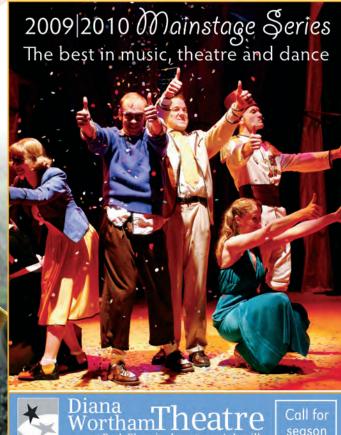
# **Quotations Coffee Café**

Providing gourmet and specialty coffees and light desserts before the concert and during intermission.

# **Off Campus**

The following local restaurants support the **Brevard Music Center:** 

Ed Boudreaux's:	(828) 883-5598
Hobnob:	(828) 966-4662
Jordan Street Cafe:	(828) 883-2558
Marco Trattoria:	(828) 883-4841
Poppies Market:	(828) 885-5494
Quotations:	(828) 883-8966
Rocky's Soda Shop & Grill:	(828) 877-5375
Sora Japanese Restaurant:	(828) 883-9809





brochure



# Bienen School of Music

NORTHWESTERN UNIVERSITY

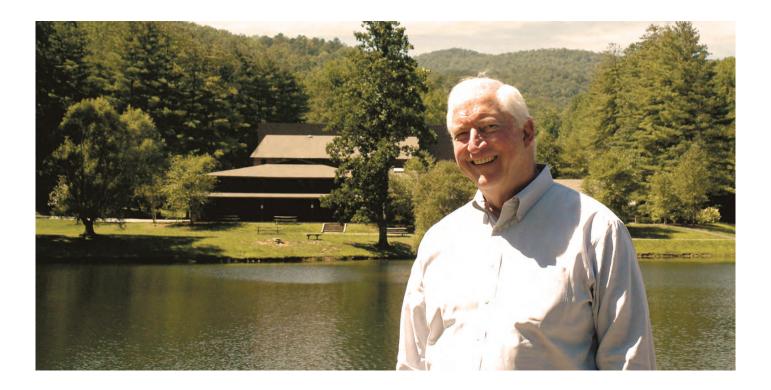
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# LETTER FROM THE PRESIDENT



In the autumn 2002 newsletter of our Brevard Music Center Association, I wrote, "We entered our 66th season with some anxiety and concerns about our ability to have a good year in the psychological wake of 9/11, a weak national economy, a budget crisis in North Carolina and the unfavorable local economic situation. Large unknowns included student recruitment, ticket sales, and fundraising in general." As Yogi Berra said, "It's déjà vu all over again."

As we prepared for our 73rd season last fall, we were well aware that 2009 would not be a business-as-usual year. We budgeted prudently, focusing our resources on achieving our mission of teaching gifted young musicians to prepare and perform great musical works at a high artistic level - and we will provide our students with yet another summer of unparalleled opportunity. They will study and rehearse and perform with our faculty of

gifted professionals. They will make life-changing decisions about their future. They will experience both musical and personal growth. They will begin lifetime friendships.

Giving our students this opportunity is worthy of the best that we all have to give. These bright young achievers are our future.

Thank you one and all for attending our concerts and so enthusiastically supporting our programs. You are a key part of our success. Enjoy a wonderful season with us.

John Candler, President and CEO

# BREVARD MUSIC CENTER STAFF

# John Candler

President

# **Keith Lockhart**

Artistic Advisor and Principal Conductor

# **Instruction and Performance**

Bruce Murray Artistic Administrator & Dean Jason Posnock Associate Artistic Administrator

Dorothy Knowles Admissions Coordinator Sean Manning System Administrator Supervisor of Recording\* Michael Schweppe Tom Stevens Orchestra Manager\* Rachel Bellairs Head Librarian\* Assistant Librarian\* Cassie Walck Lee Walck Assistant Librarian\* Graham Anderson Piano Technician\*

Harry Weinhofer Manager, Guest Artist Services\*
Carter Stevens Instruction & Performance Intern\*

# **Operations and Finance**

Claudia Hawkins Chief Financial and Administrative Officer

Frank McConnell Director of Operations

Barry Williams Physical Plant Superintendent

Eric Johnson Maintenance/Grounds
Nathan Kawa Maintenance/Grounds
William Selle Parking Supervisor\*
Lora Shumate Housekeeping Manager\*

Ken Ge Housekeeping\*

Sarah Warren Concessions Manager\*
Elliot Sweat Head Grounds Crew\*
Ben Hawkins Grounds Crew\*
Kellin Vellenoweth Grounds Crew\*

# **Office Services Staff**

Ann Wilkinson Office Services Supervisor
Jennie Glesener Office Services Associate
Penny Mann Office Services Associate
Nastassja Riley Office Services Assistant\*

# **Development and Marketing**

David Huskins Director of Development
Sarah Wallace Development Officer
Helene Herbert Development Intern\*

Virginia Carter Marketing Officer & Box Office Supervisor

Kristine Fink McCreery Communications Officer
Kelly Jones Marketing Intern\*
Emily Gertsch Box Office Manager\*

Zack Germain Box Office Assistant Manager\*

Wallace Easter Box Office Associate\*
Sarah Ann Huskey Box Office Associate\*



# **Student Life**

Jason Kistler Wil Hansen Matthew Lawing Sarah Lawing Dean of Students\* Assistant Dean\* Assistant Dean\* Assistant Dean\*

# **OVERTURE** 2009

Editor Advertising Creative Design Photograph Credits Kristine Fink McCreery Virginia Carter Sage Design House

John Allen

Adrianne Bonafede Peter Chechia Michael Lutch Tom Nebbia Stu Rosner

<sup>\*</sup>denotes summer staff

### Dear Friends:

Welcome to the Brevard Music Center's 2009 season! Here, in the inspirational setting of the western Carolina mountains, the air will be alive for more than six weeks with great music – great orchestral standards, intimate chamber music readings, spectacular opera productions, and exciting new music initiatives.

Brevard's primary focus is education and, as such, serves as a mecca for extraordinarily talented high school and college-aged musicians from around the world. Here, they are exposed to faculty performers, guest artists, and conductors of the highest international standard – learning from them, and from each other, directly and by observation of the thrilling process of creating art. As an alumnus of this institution, I can testify personally to the profound impact this place can have on a young musician. Life decisions are made here. Revelations occur on a daily basis. Fuller understanding of the world of music and one's place in it is gained. And great art is born.

The performance you have come to see is a product of the work that goes on in Brevard, individually and collectively, on a daily basis. I hope the experience will leave you inspired and fulfilled. I would also like to invite you to dig deeper into the rhythms of this place. Music rings out almost constantly here, and often a simple student recital or faculty masterclass can be as extraordinary an experience for the listener as the grandest orchestral spectacular.

The world needs more Brevards... places where the search for beauty and harmony is of primary importance, and where the "why?" of existence is given equal weight to the more commonly asked questions of "when?" and "how much?" We, in turn, need you... to give voice to your appreciation and to help us, through your attendance and financial support, continue to inspire future generations of young minds and hearts. Fall in love with Brevard! I did, over 40 years ago, and I feel tremendously fortunate to now be in a position of stewardship for an institution that has meant so much, to so many, for so many years.

Yours truly,

Keith Lockhart

Artistic Advisor and Principal Conductor

I hope the experience will leave you inspired and fulfilled.















# MUSIC SCHOOL of DISTINCTION

### **DEGREE PROGRAMS**

# **Undergraduate Degrees**

### **Bachelor of Arts**

- Music
- Music Business
- Church Music

### **Bachelor of Music**

- Music Performance
- Music Education

### **Summer Study**

- Graduate Music Courses
- Orff Schulwerk Level I, II, and III Certification July 13-24, 2009
- Orff Electives in Technology and Composition June 29-July 2, 2009
- Conversational Solfege, June 15-19, 2009
   John Feierabend
- Drumming, July 6-10, 2009
   Jim Solomon

# **Now offering**

# **Dance Majors!**

- Dance Performance
- Dance Business
- Complementary Major in Dance

### **Audition Dates**

- November 6, 2009
   School of Music Visit Day
- November 16, 2009
- January 18, 2010
- February 6, 2010
- February 12, 2010
- February 15, 2010
- February 19, 2010

For information about auditions, scholarships, or summer programs, call (800) 619-3047 or e-mail badoub@anderson.edu.

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# KEITH LOCKHART, Artistic Advisor and Principal Conductor

David Effron Principal Conductor Chair

Keith Lockhart returns for his second summer as Artistic Advisor and Principal Conductor at the Brevard Music Center. An alumnus of the Music Center, Lockhart attended as a teenager in 1974 and 1975, returning to BMC as guest conductor in 1996 and numerous times since.

Mr. Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his 15-year tenure he has conducted more than 1,000 Boston Pops concerts.

Under his leadership, the Boston Pops has commissioned several new works and dozens of new arrangements. Keith Lockhart is loved by audiences far and wide for his inimitable style, expressed

not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he is so passionately committed. Mr. Lockhart and the Boston Pops have released four self-produced recordings (available at bostonpops.org), including Sleigh Ride, America, Oscar & Tony, and this spring, the Red Sox Album, Keith Lockhart has made 66 television shows with the Boston Pops, most recently leading a concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was broadcast nationally on PBS in March 2009.

The annual Boston Pops Fireworks Spectacular is broadcast nationally on CBS Television. Mr. Lockhart has also led the Boston Pops in many Holiday Pops telecasts, as well as 38 new programs for Evening at Pops, the long-running PBS series. Under his direction, the Boston Pops has presented 32 national tours, performed at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. As Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Olympic Games; he will conclude his tenure there after the 2008-09 season, after which he will return as the orchestra's Laureate Conductor. As a guest conductor, Mr. Lockhart has appeared with virtually every major orchestra in North America, as well as orchestras in Europe and Asia. Next season, he will conduct Bizet's Carmen with the Boston Lyric Opera, make debut appearances with the NHK Symphony in Tokyo and the Melbourne Symphony Orchestra in Australia, and return to conduct the BBC Concert Orchestra.

Visit keithlockhart.com for further information.



# SEASON AT-A-GLANCE

# Whittington-Pfohl Auditorium Orchestra Concerts

Friday, June 26 at 7:30

# Opening Night with Stanford Olsen

Vocal Selections from Broadway and Opera

Bernstein Symphonic Dances from West Side Story

Steven Smith, conductor Stanford Olsen, tenor

Saturday, June 27 at 7:30 pm

### Rhythm & Brass

The six musicians in Rhythm & Brass perform an exciting and eclectic program incorporating all genres of music. Bernstein, The Beatles and Duke Ellington are among the composers woven into this musical presentation.

Sunday, June 28 at 3 pm

### The Firebird

Barber Overture to The School for Scandal

Rimsky-Korsakov Suite from Le Coq d'Or

Stravinsky The Firebird Steven Smith, conductor

Friday, July 3 at 7:30 pm

### ► Beethoven 7

Weber Overture to Der Freischütz Tchaikovsky Suite from Sleeping Beauty

Beethoven Symphony No. 7 Andrew Grams, conductor

Sunday, July 5 at 3 pm

### ► Brahms Piano Concerto No. 2

Hindemith Mathis der Maler
Brahms Piano Concerto No. 2

Andrew Grams, conductor Norman Krieger, piano

Friday, July 10 at 7:30 pm

### Lockhart Conducts Tchaikovsky 4

Tchaikovsky Symphony No. 4

Keith Lockhart, conductor

National Federation of Music Clubs Competition winner

Sunday, July 12 at 3 pm

### Lockhart Conducts Mahler

Puts Two Mountain Scenes Mahler Das Lied von der Erde

Keith Lockhart, conductor

Friday, July 17 at 7:30 pm

# ► Vaughn Williams

Vaughn Williams A London Symphony Larry Rachleff, conductor Saturday, July 18 at 7:30 pm

### Lockhart Conducts Tchaikovsky 5

Stravinsky Suite from Pulcinella Tchaikovsky Symphony No. 5

Keith Lockhart, conductor

Sunday, July 19 at 3 pm

### ▶ Berlioz, Barber and Ravel

Berlioz Le corsaire Overture
Barber Violin Concerto

Ravel La Valse

Ravel Suite No. 2 from Daphnis et Chloé

Larry Rachleff, conductor Elena Urioste, violin

Friday, July 24 at 7:30pm

### An American in Paris

Aldridge Violin Concerto
Barber Adagio for Strings
Copland Lincoln Portrait
Gershwin An American in Paris

Keith Lockhart, conductor J. Patrick Rafferty, violin

Sunday, July 26 at 3 pm

### Lockhart, Effron and Janiec: TOGETHER!

The most memorable BMC event of 2009 features Keith Lockhart, David Effron and Henry Janiec – together under one roof – sharing the podium for a very special program.

Friday, July 31 at 7:30 pm

### Soloists of Tomorrow

This concert showcases the winners of the annual Jan and Beattie Wood Concerto Competition. The best of BMC students perform as soloists with the BMCO.

Ken Lam, conductor

Saturday, August 1 at 7:30 pm

### Enigma Variations

Elgar Variations on an Original Theme, "Enigma"

Grant Llewellyn, conductor

Sunday, August 2 at 3 pm

### ▶ Beethoven 9

Beethoven Symphony No. 9

Grant Llewellyn, conductor

Friday, August 7 at 7:30

### Symphonie Fantastique

Rossini Overture to La Gazza Ladra
Respighi Ancient Airs and Dances
Berlioz Symphonie fantastique

André Raphel Smith, conductor

Sunday, August 9 at 3 pm

### Rachmaninoff Piano Concerto No. 3

Shostakovich Symphony No. 5
Rachmaninoff Piano Concerto No. 3

André Raphel Smith, conductor

Olga Kern, piano

Electronic Version by CJ Pletzke

# Why We Are Here

By Bruce Murray, Dean of the Brevard Music Center

James Christian Pfohl invented the Brevard Music Center in the 1930s, except that it wasn't in Brevard, and it wasn't called "Brevard Music Center." No matter. Pfohl moved his operation from Charlotte to Brevard in 1945. The name became "Brevard Music Center" in the early 1950s. At the outset Brevard's three themes were summer, music, young persons. In this respect the place has not changed one whit.

Brevard was conceived as "the Interlochen of the South": obviously, Brevard shares its main themes with its older Michigan cousin. But Interlochen has a year-round presence as one of America's most prestigious high schools for the arts. It turns out that other notable "summer music festivals" are less than completely summery. Aspen Music Festival offers concerts throughout the year (admittedly many more in the summer than in the winter), and Tanglewood is simply where the Boston Symphony Orchestra hangs its hat when it's nice outside. Brevard is different. It locks the doors in August and hibernates until the following June. The ebb and flow of momentum at Brevard can be extreme. Every summer is an arduous, wrenching resurrection—just ask the intrepid men who maintain the property.



Why does Brevard keep coming back? What is it about the enterprise that makes it worth doing?

It's not the money, because there is no money. Brevard is a non-profit institution; rest assured, dear patron, that all of the salaries are modest. Some year-round employees have taken pay cuts to work at Brevard.

It's not the hours. At certain times during the year the notion of "business hours" becomes a cruel joke. Work proceeds until the job is finished. During the season, 12- and even 14-hour days are common.

In season the setting is gorgeous, and the music is wonderful. There are some good restaurants around and some nice things to see and to do. None of this is enough, not close to enough. There has to be something stronger that instigates an annual rebirth, something that keeps the year-round staff vital and draws an artist faculty again and again to the humble dwellings on the campus.

It is the students. Or, rather, it is what happens to students.

If you are a young musician, Brevard lets you decide. Brevard is where you go to make up your mind. You can make up your mind here because Brevard extracts from you the potential that people have been talking about your whole life. It goes into the pan with everyone else's potential, and out comes a feast of great music. During the summer you learn whether music is more important to you than anything else in the world and whether you have the perseverance to give it a shot. You come to understand the profession as you come to understand yourself.

The Greek letter  $\Delta$  (Delta) is used in mathematics to denote change. The greater the  $\Delta$ , the greater the change. Given a proper diet of instruction, a young musician will reveal a positive  $\Delta$  over time. At Brevard, however,  $\Delta$  is simply huge, more huge than it can be anywhere else, so huge that the word "change" ceases to tell the story. "Change of state" is better, or perhaps the operative word is "transform." The butterfly sculpture outside the auditorium is no accident.

Yes, there is great music throughout the summer, and there is tremendous camaraderie. But Brevard's innate energy, the thing that powers its cycle of resurrection, is more personal and more profound.

It is the proper arrangement of priorities.

Intention.
Awakening.

# INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

Living Music

### STRING FACULTY

Federico Agostini, Violin Atar Arad, Viola Ik-Hwan Bae, Chamber Music, Violin Joshua Bell, Violin (part-time) Bruce Bransby, Double Bass Emilio Colon, Violoncello Alan De Veritch, Viola Mauricio Fuks, Violin Lawrence Hurst\*, Double Bass Mark Kaplan, Violin Alexander Kerr, Violin Eric Kim, Cello, Orchestral Studies Henryk Kowalski, Violin Jaime Laredo, Violin Peter Lloyd, Double Bass (part-time) Kevork Mardirossian, Violin Nokuthula Ngwenyama, Viola (visiting) Csaba Onczay, Cello (visiting) The Orion Quartet (in residence) Stanley Ritchie, Violin Sharon Robinson, Violoncello Janos Starker, Violoncello Mimi Zweig, Violin and Viola

### **VOICE FACULTY**

Gary Arvin, Song Literature Costanza Cuccaro, Soprano Mary Ann Hart\*, Mezzo-Soprano Robert Harrison, Tenor Patricia Havranek, Mezzo-Soprano Alice Hopper, Soprano Brian Horne, Tenor Paul Kiesgen, Bass Teresa Kubiak, Soprano Carlos Montané, Tenor Sylvia McNair, Soprano Dale Moore, Baritone Timothy Noble, Baritone Andreas Poulimenos, Baritone Marietta Simpson, Mezzo-Soprano Scharmal Schrock, Soprano Patricia Stiles, Mezzo-Soprano Carol Vaness, Soprano Patricia Wise, Soprano

# ORCHESTRAL CONDUCTING FACULTY

David Effron\* Cliff Colnot (visiting) Arthur Fagen Uriel Segal, Principal Guest Leonard Slatkin (part-time)

\* DENOTES DEPARTMENT CHAIR

# INFORMATION ON ADMISSION TO THE IU JACOBS SCHOOL OF MUSIC

Office of Music Admissions
IU Jacobs School of Music
1201 East Third Street
Bloomington, IN 47405
(812) 855-7998 | musicadm@indiana.edu
AUDITION DATES 2010: Jan 15 & 16 | Feb, Mar 5 & 6



David Effron conducts the

IU Philharmonic Orchestra.

JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY
Bloomington

For a complete list of Jacobs School faculty, please consult our Web site: music.indiana.edu

# FACULTY PERSPECTIVE: Eric Ohlsson



A perspective of my experiences at the Brevard Music Center begins and ends with the music, but at the same time I realize that we are all given, through our days here, many of our most wonderful life experiences, both musical and personal. When I first came here in 1994, I was tremendously impressed with the dedication and spirit of the faculty, students, administrators, audience members, and the community surrounding the Center. There was an aura around this place to which I was immediately drawn. I believe this attraction is the combined effect of the institution, its leaders, faculty, students, traditions, and history; the buildings and the land on which it is situated, and maybe something in the water. The spirit and essence of Brevard transcend any single element of the many parts of which it is made.

There are individuals without whom this special place of ours would not exist. They are the people who translate ideas into reality every season, year after year. Recognition of this core begins with its most visible leaders, and it has been my privilege to make music with

three of the music directors of the Brevard Music Center: Henry Janiec, David Effron, and Keith Lockhart. Each of these gentlemen has a unique musical gift and personal style and, at the same time, each one was, and is, perfect for the Music Center. You will be treated to an historic concert this summer in which all three of these men will conduct the BMC Orchestra on one program. Our other "translators," John Candler and Bruce Murray, other administrators, staff, and the trustees, are a less visible but equally vital part of our organization -- without them our doors would close.

The fact that Brevard has had only four music directors in its history -James Christian Pfohl, our founder and first director, joins the three previously mentioned - speaks to the continuity that is a key to the success of most fine organizations. Likewise, the artist faculty has had a very low turnover rate, with some principal chairs being held by a single player for 30 years. The greatest resources of the Music Center, its students, are continually new: they refresh us, energize us, teach us, inspire us, and remind us of why we are here.

Those of us who love Brevard and have spent significant parts of our lives here can measure the passing of years by the highlights of our Brevard summers - watching children grow, adding friends to our lives, and making music. As we continue the traditions of BMC in 2009, I am pleased to invite all of you to a summer filled with inspiration, memories, and the joy that music, family, and community can bring in this wonderful setting.

**Eric Ohlsson** is Professor of Oboe at Florida State University and in his 16th summer as a BMC artist faculty.

The greatest resources of the (Brevard) Music Center, its students



# CONVERSE



# 2009 STUDENT ROSTER

The Brevard Music Center welcomes over 400 students to its campus this summer from around the world, represented by 41 states and 11 foreign countries. The following presents a list of students enrolled as of May 15, 2009. Thanks to generous contributions from donors, Brevard Music Center continues to attract the most talented young musicians. To learn more about sponsoring a student or establishing an endowed scholarship fund, contact the Development Office at (828) 862-2121 or visit brevardmusic.org.

# **Violin**

Scotty Allen - Blythe, GA Erik Anderson - Shelby, NC Timothy Angel - Port Orchard, WA Kiley Arbo - Bradenton, FL Lindsey Baggett - Cambridge, MA Kristin Bakkegard - Ithaca, NY Hannah Barrow – Tallahassee, FL Annie Bender - Franklin, TN Susan Beresko – Haughton, LA Lars Berggren – Lindsborg, KS Melissa Burgess - Dallas, TX Courtney Burris - Jefferson City, MO Magee Capsouto - Greenville, SC Keuna Cho - Cleveland Heights, OH Alexander Corbett - Moorhead, MN Karen Dahl - Lakewood, OH Angelica D'Costa Lundberg – Oshkosh, WI Paulo Diaz - Miami, FL Elizabeth Ehrlich - Macon, GA Spencer Ekenes – Rexburg, ID Alicia Enstrom – Topeka, KS Julia Fanjoy-Labrenz – Hickory, NC Jia Rong Gan - Kuala Lumpur, Malaysia Brandon Garbot - Portland, OR Marissa Goodman - Lexington, KY Stephanie Greco – Tallahassee, FL Sarah Harmsworth - Corvallis, MT Chelsea Hill - Avon, NY Alexandra Hill – Oxford, OH Isaac Hinchman - Chattanooga, TN Marie Hollifield – Dallas, TX Avril Javel - Eugene, OR Carmen Johnson – Birmingham, AL Christopher Jones - Lumberton, NJ Anmol Joseph - Alpharetta, GA Jonathan Karp - Lexington, KY Sandro Ladu – Las Vegas, NV Michael Lambert - Louisville, KY Amelia Lant - Newburgh, IN Sean Larkin - College Park, MD Lianna Llewellyn - West Palm Beach, FL

Andrea Lockard - Annandale, VA Meghan Lyons - Memphis, TN Matthew Madonia - Mobile, AL Elizabeth Martin - Winston-Salem, NC Alexandra Matloff - Nashville, TN Amanda McLaren - Tacoma, WA Natalia McGee - Landover, MD Kaitlyn McLeod - Tucson, AZ Kristyn McLeod – Tucson, AZ Nicholas Montopoli – Washington, DC Sarah Jane Naillon - Winfield, KS Eri Park - Winter Park, FL Becky Pernicano – Winston-Salem, NC Caroline Plott – Annapolis, MD Kristin Presley - Richmond, VA Athri Ranganathan – Wilson, NC Melinda Rice – Pasadena, CA Tiffany Rogers - Tucker, GA Maria Romero – Denton, TX Job Salazar - Rexburg, ID Lena Seeger - Madison, WI Julia Shannon – Lubbock, TX Jennifer Sherman – Norman, OK Ryan Silvestri – Tallahassee, FL Meagan Slattery – Satellite Beach, FL Tamiko Terada – Appleton, WI Conrad Thomas – Beaufort, SC Jennifer Van Eenam - Cincinnati, OH Hope Vannucci – Pittsburgh, PA Emily Wait - Oxford, OH Sarah York - College Park, MD Grace Youn - University Place, WA

### Viola

Melissa Alberque – Morgantown, WV Joelle Arnhold – Macon, GA Sara Burley – Hollywood, FL Tonya Burton – Camas, WA Leigh Crivaro – Newtown, PA Yi Fei Deng – Shanghai, China Jessica Dunn – Cambridge, MA James Franco – Cincinnati, OH John Grigsby III - Lilburn, GA Anders Janson - Raleigh, NC Brianne Lugo – Pittsburgh, PA Sarah Lyle - Warren, PA Diana Mayne - Iowa City, IA Johnathan McNurlen - Lansing, MI Kathryn Middel – Greensboro, NC Jonathan Moore - Mobile, AL Jacob Parr - Athens, GA John Petrey – Lynchburg, VA Ingrid Popp – St. Louis, MO Erin Rafferty - Cincinnati, OH Aaron Rose – Dallas, TX Zachary Saunders - Fredericksburg, VA Lacie Savage – Oklahoma City, OK Arian Shaw – West Palm Beach, FL Andrew Stiefel - Waco, TX Vivian Torres - Miami, FL Trevor Wadleigh – Auburn, WA Yun Wang - Greensboro, NC

# Cello

Judith Benoit Crew - Amherst, MA Andrew Borkowski – Snyder, NY Mira Chang - Nashville, TN Sung Bin Choi – Amherst, NY Chelsea Crawford - Churchville, PA Olivia Culpo - Cranston, RI Logan Dailey - Burlington, NC April Dannelly - Raleigh, NC Jamie Davis – Madison, WI Michael DePasquale - Pittsburgh, PA Allison Drenkow - Loveland, CO Christopher Erickson – Greenville, SC Cody Green – Waco, TX Rachel Halverson - Marietta, GA Michael Harper - Nashville, TN Hannah Hoffman – Fleming Island, FL Lavena Johanson - Macon, GA Nicolas Johnson – Alexandria, VA Andrea Kleesattel - Lexington, KY Patrick Kole – Culiacan, Sinaloa, Mexico

# 2009 STUDENT ROSTER Continued

Eleanor Lee – Washington, PA
Jean Lin – Singapore
Julia Marshall – Salt Lake City, UT
Lauren Nickoloff – Valrico, FL
Maura O'Loughlin – Tuckahoe, NY
Sophia Potter – Lincoln, NE
Miguel Quijano – Leesburg, VA
Kelsey Smith – Scottsdale, AZ
Cole Tutino – Walnut Creek, CA
Erik Wheeler – Houston, TX

# **Double Bass**

Robin Abeles Pfeffer – Santa Fe, NM Adam Bernstein – Oberlin, OH Matthew Carson – Harrisonburg, VA Samuel Casseday – Jacksonville, FL Ian Edwards – Marietta, GA Esther Erbe – Pittsburgh, PA Kevin Kearney – Oberlin, OH Adriel Lyles – Denton, NC Tyson Martin – Jacksonville, FL Steve Metcalf – Bloomington, IN
Zachary Painter – Sneads Ferry, NC
Lauren Pierce – Columbia, SC
Christopher Pike – Oberlin, OH
Andrew Potter – East Lansing, MI
Sean Rafferty – Louisville, KY
Katherine Saalbach – Fairfax Station, VA
Lauren Taylor – East Lansing, MI
Nathan Varga – North Olmsted, OH
Alyson Walters – Belcamp, MD
Gabriella Watts – Atlanta, GA
Stefan Zavalin – Nashville, TN

# **Flute**

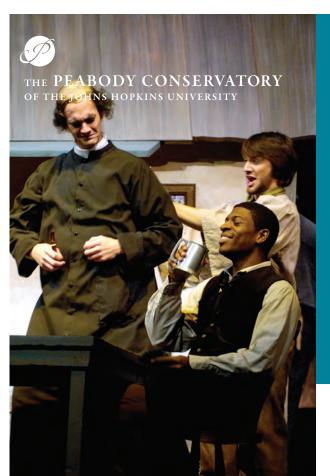
Cynthia Friedman – Kew Gardens, NY Paul Gardner – Bloomington, IN Chia-Jung Lee – Allston, MA Claire Mashburn – Zachary, LA Jenna Rice – Edgewater, MD Brendan Ryan – Needham, MA Mackenzie Slottow – Ann Arbor, MI Caroline Sonett – Ho-ho-kus, NJ Sarah Steranka – Harvard, MA Jenna Taylor – Jupiter, FL Emily Theobald – Reading, MA Teresa Villalobos – San Antonio, TX

# Oboe

Olivia Bona – Atlanta, GA
Laura Cressman – St. Petersburg, FL
Caroline Cross – Columbia, SC
Daniel Klaeren – Greenville, SC
Evan Ocheret – Scarsdale, NY
Jocelyn Plant – Pittsburgh, PA
Evelyn Sedlack – Chicago, IL
Briana Tarby – Bloomington, IN
Jessica Warren – Columbus, OH

# Clarinet

Ben Adler – Evanston, IL Elise Bond – Rochester, NY Alison Bradley – Evans, GA



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**Kevin Puts, Composition** 

MM candidate Peter Tomaszewski, GPD candidate Curtis Bannister (seated), and BM candidate Nathan Wyatt in Peabody Opera Theatre's Fall 2008 production of Janáček's The Adventures of Sharp-Ears the Vixen

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Morgan Kent – Metairie, LA
Sung Jun Kim – New York, NY
Holly Kortze – Chicago, IL
Lara Neuss – Wayne, NJ
Trevor Sparks – Springville, AL
Rebecca Tobin – Glen Ellyn, IL
Elisha Willinger – Lake Worth, FL

# **Bassoon**

Kian Andersen – Harvest, AL
Genevieve Beaulieu – Columbus, OH
Matthew Capone – Bloomington, IN
Adam Drake – Satellite Beach, FL
Vincent Karamanov – Cleveland, OH
Madelyn LaPrade – Charlottesville, VA
Dillon Meacham – Blacksburg, VA
Joseph Merchant – Pittsburgh, PA
Danielle Osbun – Sandusky, OH
Midori Samson – Portland, OR

# Horn

Brittany Cooper - Nashville, TN Megan DeRubeis - Kalamazoo, MI Julia Dombek - Charleston, WV Philip Emmons - Athens, GA Andrew Fierova – Moore, SC Ally Fion - Newnan, GA Stephanie Freeman - Tyrone, GA Jonathan Groszew - Denville, NJ Elizabeth Hartin – Greenville, SC Cyrus Henson – Lenoir, NC William Keene - Carrollton, GA James McCardel – Canton, GA Jordan Miller - Charlotte, NC Daniel Omer - Salt Lake City, UT Joshua Paulus - Dayton, OH Alex Seoh -- Dunwoddy, GA Derek Wright - Phoenix, AZ

# **Trumpet**

Shaun Branam – Columbus, GA Joseph Burleson – Alachua, FL Noah Dugan – Scottsdale, AZ Paul Ginsberg – Macomb, IL



# Saxophone

Joseph D'Aleo – West Hartford, CT Christin Garcia – East Lansing, MI Caitlin Riddle – Clemmons, NC Brandyn Taylor – Alpharetta, GA Andrew Harrison – Pittsburgh, PA Acadia Kocher – Columbia, MD Christopher Lane – Winter Park, FL Baldvin Oddsson – Reykjavik, Iceland Benjamin Pattison – Tallahassee, FL Kevin Paul – Manhattan, NY Alexander Samawicz – Richmond, VA Casey Tamanaha – Boston, MA

# **Trombone**

Jordan Christensen – Blackfoot, ID Scott Hartman – Orlando, FL Matthew Henderson – West Columbia, SC Alex Macdonald – Jupiter, FL Ian Maser – Tallahassee, FL Justin Moore – Baton Rouge, LA Nick Platoff – Woodbridge, CT Brett Tolcher – Chicago, IL

# **Bass Trombone**

David Hagee - Chicago, IL

# **Euphonium**

Caleb Cranton – Mobile, AL Timothy Gladding – Winston-Salem, NC

# Tuba

Spencer Brown – Oak Park, IL Wiley Greene – Austin, TX Robert Lufrano – Rochester, NY Rachel Matz – Tampa, FL

# Percussion

Jacob Cavell – Winston-Salem, NC
Michael Kemp – Pittsburgh, PA
Lucia Leon – Chicago, IL
Damon Martinez – Rochester, NY
Colin McCall – Knoxville, TN
Joel Panian – Pittsburgh, PA
Jacob Rodin – Tallahassee, FL
Marcelina Suchocka – Chicago, IL
John Sullivan – Pittsburgh, PA
Keith Williams – College Park, MD
Jason Yoder – Pittsburgh, PA

# Harp

Liann Cline – Muncie, IN Mason Morton – Houston, TX Kathryn Sloat – Potsdam, NY Ashley Wells – Houston, TX

# 2009 STUDENT ROSTER Continued

# **Piano**

Shanice Aaron – Sherman Oaks, CA Lydia Aluri – Greenville, SC Elizabeth Armistead - Chesapeake, VA Diana Bai - Jericho, NY Thomas Ballew - Opelika, AL Matthew Barnhill - Raleigh, NC Jacob Berntsen - Pittsburgh, PA Molly Berntsen - Pittsburgh, PA George Bowerman - Carlisle, PA Sondra Boyle - Catonsville, MD Valerie Brankovic - Palm Beach Gardens, FL Claire Brown - Raleigh, NC Nicholas Cain – Tucson, AZ Paul Caracciolo - Harrisonburg, VA Wei-Chien Chen – Columbia, MO Rudy Chen - Phoenix, AZ Stephanie Chiu - Greer, SC Christina Chiu - Greer, SC

Paul Dab - Nashville, TN

Luisa Violetta Donini - New York, NY Rebecca Dudley - Gloucester, VA Rebecca Ehren - Ottawa, ON, Canada Kenneth Ekman - Camden, SC Michael Eleby - Atlanta, GA Kelly Estes - Norman, OK Emilee-Mae Feely - Brantford, ON, Canada Yiwen Fei - Tryon, NC Ben Fiedler - Biltmore Lake, NC Richard Foo - Somerville, MA Sami Froncek – Waco, TX Jessica Fuguay - West Palm Beach, FL Esteban Gavilanes - Quito, Ecuador Sergio Godinez - Brownsville, TX Andrew Goldman - San Diego, CA Joshua Grayson - Los Angeles, CA Mariam Hassan ElMamlouk - Cairo, Egypt Benjamin Heifetz - Newberg, OR Benjamin Hopkins - Los Angeles, CA Caleb Houck - Greenville, SC

Martin Jacobs - New York, NY Maryam Kheirbek - Bethesda, MD Hyunjung Kim - Ann Arbor, MI Katherine Kim - Sicklerville, NJ Heyne Kim - Chapel Hill, NC Ryan Krause - Marengo, IL Joana Kung - Somerville, MA Kunal Lahiry -- Flowery Branch, GA Hedy Lee - Huntington Beach, CA Yoolim Lee - Cincinnati, OH Joshua Levitin – West Orange, NJ Luis Levy - Tucson, AZ Zhong Bei Lin – Mesa, AZ Ann Lin - Brevard, NC Markus Ling - West Nyack, NY Lauren Mann - Boulder, CO Aaron Mathews - Atlanta, GA Jeannette Mathieu - Winchester, VA John Metz – Edwardsville, IL Elizabeth Monroe - Eugene, OR



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# Composition

Julia Alford-Fowler – Philadelphia, PA Thomas Brennan – Winston-Salem, NC David Carpenter – Philadelphia, PA Molly Joyce – Pittsburgh, PA Benjamin Krause – Eugene, OR
Thomas Linger – Waynesville, NC
Thomas McCarley – Greenville, SC
Stephen Mitton – Saratoga Springs, UT
Ryan Olivier – Merion Station, PA
David Roberts – Eugene, OR
Greg Simon – Boulder, CO
Daniel Temkin – E. Brunswick, NJ
Jason Thorpe Buchanan – Las Vegas, NV
Patrick Valentino – Roslindale, MA
Alex Weston – Pittsburgh, PA

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Katie Abraham – Chicago, IL Nicholas Allen – Montreal, QC, Canada Antony Bitar – Little Falls, NJ Brooke Bovard – Coventry, RI Anthony Bucci – Ann Arbor, MI Jeremy Carver-James

- Montreal, QC, Canada Andrew Coniglio - Ann Arbor, MI Kathryn Crabb – Evanston, IL Denise Crawfort - Plantsville, CT Abbey Curzon – Houston, TX Kevin Delaney - Rochester, NY Claire De Sevigne – Hudson, QC, Canada Chance Eakin – Waco, TX Hunter Enoch – Bellevue, KY Emily Ford - Montreal, QC, Canada Harrison Fulop – Walla Walla, WA Calvin Griffin - Columbus, OH Jasmine Habersham - Rome, GA Rebecca Henry – Houston, TX Christine Jarquio – Independence, MO Laura Kachurek - Chicago, IL Will Liverman – Wheaton, IL Andrew Miller - Arkadelphia, AR Matt Moeller - Baton Rouge, LA David Moote - Montreal, QC, Canada

Christopher Oliveira

– Montreal, QC, Canada
Eric Olsen – Gibsons, BC, Canada
Nathaniel Olson – Wheaton, IL
Lori Paradoski – New York, NY
Geoffrey Penar – Rochester, NY
Liliana Piazza – Montreal, Quebec, Canada
Kelly Price – Los Angeles, CA
Rishi Rane – Coral Gables, FL
Carrie Reid-Knox – Ann Arbor, MI
Nicole Rodin – Boston, MA
Margaret Rood – Montreal, QC, Canada
Jonathan Rose – College Park, MD
Courtney Ross – Fort Worth, TX
Hillary Schranze – Lawrenceville, NJ
Emily Wells – Syracuse, NY

# **High School Voice**

Molly Abbott - Simpsonville, SC Micaela Aldridge - Montclair, NJ Justine Berger - Raleigh, NC Bethany Coffey – Andrews, NC Kristine Eckmann - Charlotte, NC Katharine Ferdman – Jacksonville, FL Elizabeth Freeman - Whiteville, NC Kyle Gee – Oldsmar, FL Ann Hill – Mt. Pleasant, SC Caroline Jansen – Rogersville, MO Haley King - Mt. Airy, GA Taylor Malajati – Asheville, NC Jennie Moser – Pisgah Forest, NC Kellie Motter - Johns Creek, GA Danielle Naber – Jacksonville, FL Margaret Salley - Augusta, GA Laura Snyderman – Dunwoody, GA Virginia Weant – Salisbury, NC Becca White - Marietta, GA

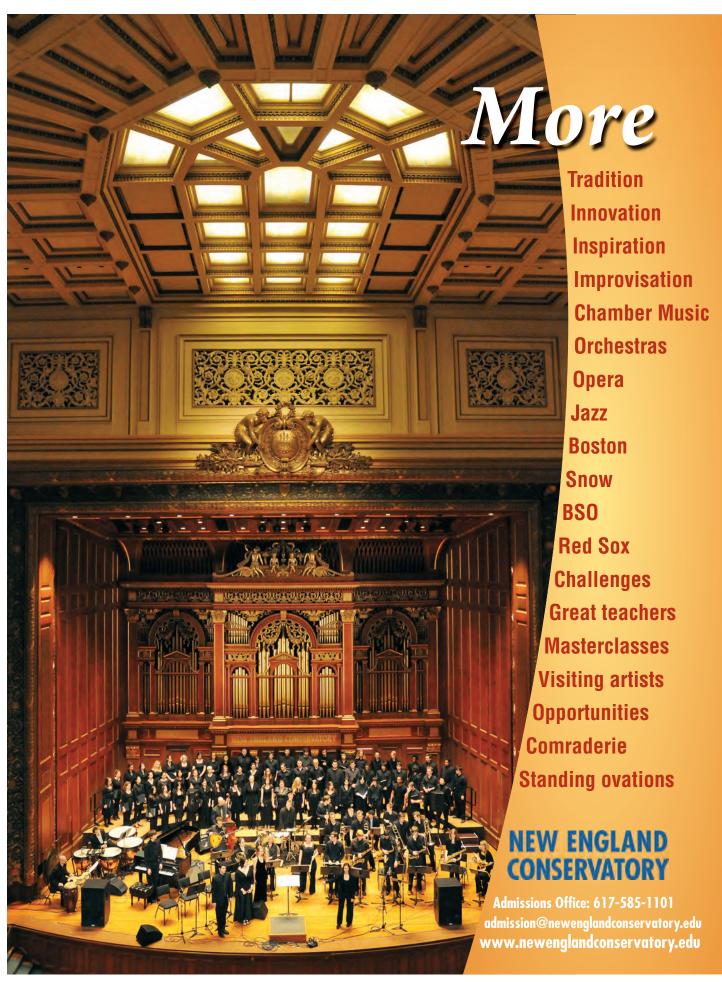
STUDENT FACTS RECORD ENROLLMENT IN 2009!

Applicants: 2226
Enrolled students: 421
States represented: 41
Countries represented: 11
Percentage of students who receive financial aid: 91%

High School Division: 176
College Division: 245

Male: 198 Female: 223

**Hours Practiced: countless!** 



# **BREVARD MUSIC CENTER ENSEMBLES**

The **Brevard Music Center Orchestra** is BMC's flagship ensemble, led by Keith Lockhart, Artistic Advisor and Principal Conductor, and by special guest conductors throughout the season. The majority of the Music Center's instrumental faculty performs in the ensemble, leading sections of college students. The BMCO is also the central ensemble for opera productions.

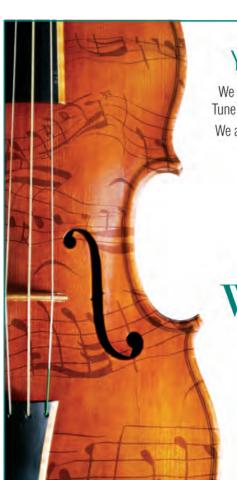
Students in the Music Center's College Division comprise the **Brevard Sinfonia**. The second summer of this ensemble, the Sinfonia will present three concerts under the batons of Keith Lockhart, Andrew Grams, and Grant Llewellyn.

The Transylvania Symphony Orchestra features the talented high school students at the Music Center. String students participate in the TSO for the entire summer, and wind, brass and percussion players rotate between TSO and the band. This season the orchestra will be conducted by Keith Lockhart, Larry Rachleff, and André Raphel Smith.

I Solisti di Brevard, founded in 2004, is the Music Center's string chamber orchestra. Members are drawn from the High School Division and selected by audition. They present a concert of baroque and classical music with a focus on the works of J.S. Bach. I Solisti performs at the Porter Center during the final week of the season.

Wind and percussion high school students make up the **Transylvania Symphonic Band** which is lead by Kraig Williams. The TSB performs throughout the summer, including the annual Patriotic Pops Concert on July 4th.

*itch*, founded in 2004, is the Music Center's ensemble for new music. Students from the College Division form this group, which performs the music of the BMC composition students. This season itch presents two ensemble concerts and a recital of "New Songs."



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# **ENSEMBLES**

# **Brevard Music Center Orchestra**

The following artist faculty and students comprise the Brevard Music Center Orchestra. The personnel for each concert vary, depending on the requirements of the repertoire. Principal players are listed first, followed (alphabetically) by artist faculty and students.

# Violin

Thomas Joiner \*‡ William Preucil \*‡ J. Patrick Rafferty \*‡ Dr. and Mrs. William J. Pendergrast Concertmaster Chair Timothy Christie \*+ Margaret Karp \* Jason Posnock \* Tina Raimondi \* Wendy Rawls \* Maria Sampen \* Corinne Stillwell \* Byron Tauchi \* Lindsey Baggett Kristin Bakkegard Hannah Barrow Melissa Burgess **Courtney Burris** Magee Capsouto Keuna Cho Alexander Corbett Karen Dahl Angelica D'Costa Lundberg Paulo Diaz Elizabeth Ehrlich Spencer Ekenes Alicia Enstrom Jia Rong Gan Stephanie Greco Chelsea Hill Alexandra Hill Avril Javel **Christopher Jones** Sandro Ladu Michael Lambert Amelia Lant Sean Larkin Meghan Lyons Matthew Madonia Flizabeth Martin Alexandra Matloff Amanda McLaren Nicholas Montopoli Eri Park

Kristin Presley
Melinda Rice
Maria Romero
Job Salazar
Lena Seeger
Jennifer Sherman
Ryan Silvestri
Tamiko Terada
Conrad Thomas
Jennifer Van Eenam
Emily Wait
Sarah York

### Viola

Scott Rawls \*+ Susan Culpo \* Jennifer Snyder Kozoroz \* Maggie Snyder \* Melissa Alberque Joelle Arnhold Leigh Crivaro Jessica Dunn James Franco Brianne Lugo Diana Mayne Johnathan McNurlen Kathryn Middel Ingrid Popp **Erin Rafferty** Aaron Rose **Zachary Saunders** Lacie Savage Andrew Stiefel Vivian Torres Trevor Wadleigh Yun Wang

# Cello

David Premo \*+
Brinton Averil Smith \*+
Felix Wang \*+
Andre Gaskins \*
Benjamin Karp \*
Judith Benoit Crew
Andrew Borkowski
Mira Chang
Sung Bin Choi

Chelsea Crawford
April Dannelly
Jamie Davis
Michael DePasquale
Christopher Erickson
Cody Green
Michael Harper
Lavena Johanson
Andrea Kleesattel
Patrick Kole
Jean Lin
Maura O'Loughlin
Sophia Potter
Cole Tutino

# **Double Bass**

Craig Brown \*+ Walter Linwood Pendergrast Double Bass Chair Kevin Casseday \* Robin Abeles Pfeffer Adam Bernstein Matthew Carson Esther Erbe Kevin Kearney Steve Metcalf Zachary Painter Lauren Pierce Christopher Pike **Andrew Potter** Lauren Taylor Nathan Varga

### Flute

Marianne Gedigian \*+
Renee Krimsier \*+
Martha Pendergrast
Coursey Flute Chair
Dilshad Posnock \*
Cynthia Friedman
Paul Gardner
Chia-Jung Lee
Claire Mashburn
Brendan Ryan
Mackenzie Slottow

### Oboe

Eric Ohlsson \*+
Paige Morgan \*
Evan Ocheret
Jocelyn Plant
Evelyn Sedlack
Briana Tarby
Jessica Warren

# Clarinet

Steve Cohen \*+
Eric Ginsberg \*
Ben Adler
Elise Bond
Brad Cherwin
Jonathan Cohen
Rebecca Graham
Sung Jun Kim
Holly Kortze

# Bassoon

William Ludwig \*+ Susan Barber \* Genevieve Beaulieu Matthew Capone Vincent Karamanov Danielle Osbun

# Saxophone

Joseph Lulloff \*+ Joseph D'Aleo Christin Garcia Brandyn Taylor

### Horn

Richard Deane \*+
Jeff Garza \*+
Jean Martin-Williams \*
Robert Rydel \*
Brittany Cooper
Megan DeRubeis
Philip Emmons
Jonathan Groszew
Elizabeth Hartin
Daniel Omer
Joshua Paulus
Derek Wright

**Becky Pernicano** 

# **Trumpet**

Neal Berntsen \*+
Mark Hughes \*+
Mark Schubert \*+
Joe R. Utley Trumpet Chair
Shaun Branam
Andrew Harrison
Kevin Paul
Alexander Samawicz
Casey Tamanaha

# **Trombone**

William Zehfuss \*+ Dan Satterwhite \* Matthew Henderson Justin Moore Brett Tolcher

# **Bass Trombone**

Dan Satterwhite \*
David Hagee

# **Tuba**

Craig Sutherland\*+ Charles Villarrubia\*+ Robert Lufrano Rachel Matz

# **Timpani**

Charles Ross \*+
William Jefferson Pendergrast, Jr.
Percussion Chair

# Percussion

Conrad Alexander \*+ Michael Kemp Damon Martinez Joel Panian John Sullivan Keith Williams

# Harp

Anastasia Jellison \*+ Liann Cline Mason Morton Kathryn Sloat Ashley Wells

‡ Concertmaster

+ Principal

\* Artist Faculty

# **Brevard Sinfonia**

# **Violin**

Lindsey Baggett Kristin Bakkegard Hannah Barrow Melissa Burgess **Courtney Burris** Magee Capsouto Keuna Cho Alexander Corbett Karen Dahl Angelica D'Costa Lundberg Paulo Diaz Elizabeth Ehrlich Spencer Ekenes Alicia Enstrom Jia Rong Gan Stephanie Greco Chelsea Hill Alexandra Hill Avril Javel **Christopher Jones** Sandro Ladu Michael Lambert Amelia Lant Sean Larkin Meghan Lyons Matthew Madonia Elizabeth Martin Alexandra Matloff Amanda McLaren Nicholas Montopoli Eri Park **Becky Pernicano** Kristin Presley Melinda Rice Maria Romero

# Viola

Melissa Alberque Joelle Arnhold Leigh Crivaro Jessica Dunn James Franco Brianne Lugo Diana Mayne Johnathan McNurlen Kathryn Middel Ingrid Popp Erin Rafferty Aaron Rose **Zachary Saunders** Lacie Savage Andrew Stiefel Vivian Torres Trevor Wadleigh Yun Wang

The following student ensemble lists are

alphabetical. The personnel for each concert vary, depending on the requirements of the repertoire.

# Cello

Judith Benoit Crew Andrew Borkowski Mira Chang Sung Bin Choi Chelsea Crawford **April Dannelly** Jamie Davis Michael DePasquale Christopher Erickson Cody Green Michael Harper Lavena Johanson Andrea Kleesattel Patrick Kole Jean Lin Maura O'Loughlin Sophia Potter Cole Tutino

### **Double Bass**

Robin Abeles Pfeffer Adam Bernstein Matthew Carson Esther Erbe Kevin Kearney Steve Metcalf Zachary Painter Lauren Pierce

Job Salazar

Lena Seeger

Ryan Silvestri

**Emily Wait** 

Sarah York

Tamiko Terada

**Conrad Thomas** 

Jennifer Van Eenam

Jennifer Sherman

# **Brevard Sinfonia** Continued

Christopher Pike **Andrew Potter** Lauren Taylor Nathan Varga

# Flute

Cynthia Friedman Paul Gardner Chia-Jung Lee Claire Mashburn Brendan Ryan Mackenzie Slottow

# Oboe

**Evan Ocheret** Jocelyn Plant Evelyn Sedlack Briana Tarby Jessica Warren

# Clarinet

Ben Adler Elise Bond **Brad Cherwin** Jonathan Cohen Rebecca Graham Sung Jun Kim Holly Kortze

### Bassoon

Genevieve Beaulieu Matthew Capone Vincent Karamanov Danielle Osbun



# Horn

**Brittany Cooper** Megan DeRubeis Philip Emmons Jonathan Groszew Elizabeth Hartin Daniel Omer Joshua Paulus Derek Wright

# **Trumpet**

Shaun Branam Andrew Harrison Kevin Paul Alexander Samawicz Casey Tamanaha

# **Trombone**

Matthew Henderson Justin Moore **Brett Tolcher** 

# **Bass Trombone**

David Hagee

### Tuba

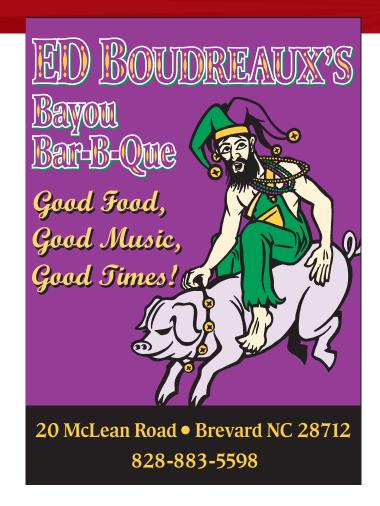
Robert Lufrano Rachel Matz

### Percussion

Michael Kemp Damon Martinez Joel Panian John Sullivan Keith Williams

# Harp

Liann Cline Mason Morton Kathrvn Sloat Ashley Wells







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# Transylvania Symphony Orchestra

# **Violin**

Scotty Allen Erik Anderson Timothy Angel Kiley Arbo Annie Bender Susan Beresko Lars Berggren Julia Fanjoy-Labrenz **Brandon Garbot** Marissa Goodman Sarah Harmsworth Isaac Hinchman Marie Hollifield Carmen Johnson Anmol Joseph Aaron Karp Jonathan Karp Lianna Llewellyn Andrea Lockard Natalia McGee Kaitlyn McLeod Kristyn McLeod Sarah Jane Naillon Caroline Plott Athri Ranganathan **Tiffany Rogers** Julia Shannon Meagan Slattery Hope Vannucci Grace Youn

# **Viola**

Sara Burley
Tonya Burton
Yi Fei Deng
John Grigsby III
Anders Janson
Sarah Lyle
Jonathan Moore
Jacob Parr
John Petrey
Arian Shaw

# Cello

Olivia Culpo Logan Dailey Allison Drenkow Rachel Halverson Hannah Hoffman Nicolas Johnson Eleanor Lee Julia Marshall Lauren Nickoloff Miguel Quijano Kelsey Smith Erik Wheeler

# **Double Bass**

Samuel Casseday Ian Edwards Adriel Lyles Tyson Martin Sean Rafferty Katherine Saalbach Alyson Walters Gabriella Watts Stefan Zavalin

# **Flute**

Jenna Rice Caroline Sonett Sarah Steranka Emily Theobald Jenna Taylor Teresa Villalobos

# Oboe

Olivia Bona Laura Cressman Caroline Cross Daniel Klaeren

# Clarinet

Alison Bradley Louis Coy Jarrett Hoffman Morgan Kent Lara Neuss Trevor Sparks Rebecca Tobin Elisha Willinger

# Bassoon

Adam Drake Madelyn LaPrade Dillon Meacham Joseph Merchant Midori Samson

# Saxophone

Caitlin Riddle

# Horn

Julia Dombek
Ally Fion
Stephanie Freeman
Cyrus Henson
William Keene
James McCardel
Jordan Miller
Alex Seoh

# **Trumpet**

Joseph Burleson Noah Dugan Paul Ginsberg Acadia Kocher Christopher Lane Baldvin Oddsson Benjamin Pattison

# **Trombone**

Jordan Christensen Scott Hartman Alex Macdonald Ian Maser Nick Platoff

# Tuba

Spencer Brown Wiley Greene

# Percussion

Jacob Cavell Lucia Leon Colin McCall Jacob Rodin Marcelina Suchocka Jason Yoder

# Transylvania Symphonic Band

# **Flute**

Jenna Rice Caroline Sonett Sarah Steranka Emily Theobald Jenna Taylor Teresa Villalobos

# Oboe

Olivia Bona Laura Cressman Caroline Cross Daniel Klaeren

# **Clarinet**

Alison Bradley Louis Coy Jarrett Hoffman Morgan Kent Lara Neuss Trevor Sparks Rebecca Tobin Elisha Willinger

# Bassoon

Adam Drake Madelyn LaPrade Dillon Meacham Joseph Merchant Midori Samson

# Saxophone

Joseph D'Aleo Christin Garcia Caitlin Riddle Brandyn Taylor

# Horn

Julia Dombek Ally Fion Stephanie Freeman Cyrus Henson William Keene James McCardel Jordan Miller Alex Seoh

# **Trumpet**

Joseph Burleson Noah Dugan Paul Ginsberg Acadia Kocher Christopher Lane Baldvin Oddsson Benjamin Pattison

# **Trombone**

Jordan Christensen Scott Hartman Alex Macdonald Ian Maser Nick Platoff

# Euphonium

Caleb Cranton Timothy Gladding

# Tuba

Spencer Brown Wiley Greene

# Percussion

Jacob Cavell Lucia Leon Colin McCall Jacob Rodin Marcelina Suchocka Jason Yoder









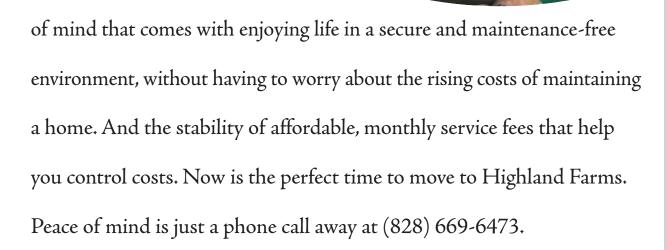
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# DISTINGUISHED ALUMNI AWARD

Included in our strategic plan is "The faculty, accomplished professional musicians, devotes their entire summer to teaching and performing. They are joined by other professional artists and teachers who come to Brevard Music Center to work for shorter periods, to inspire students through private teaching, master classes and performance."

The faculty is the very heart of an educational institution. The recipients of the 2009 Distinguished Alumni Award are twelve artist faculty members with fifteen or more years of service. Collectively, they have taught at BMC for 245 years, guiding, mentoring and positively influencing the lives of thousands of students. We salute, honor and thank them for their dedication and commitment.

- Steve Cohen, Associate Professor of Clarinet, Northwestern University
- Eric Ginsberg, Professor of Clarinet, Western Illinois University
- Anna Barbrey Joiner, Professor of Viola and String Education, Furman University
- Thomas Joiner, Professor of Violin and Orchestral Activities, Furman University
- Bruce Murray, Artistic Administrator and Dean, Brevard Music Center
- Eric Ohlsson, Professor of Oboe, Florida State University
- Robert Glenn Palmer, Faculty, Composition, Brevard College
- J. Patrick Rafferty, Professor of Violin, University of Louisville
- Mark Schubert, Associate Principal Trumpet, Honolulu Symphony
- Byron Tauchi, Principal Second Violin, Louisiana Philharmonic Orchestra
- Douglas Weeks, Babcock Professor of Piano, Converse College
- William Zehfuss, Principal Trombone, Charleston Symphony

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The Distinguished Alumni Award is presented each year to selected alumni whose achievement in the arts reflects positively on BMC. Recipients may be artists or arts supporters. Criteria will include special contributions to BMC of time, talent or treasure, or the achievement of significant professional recognition.

Past recipients since the award's creation in 1997:

2008 Christopher Martin

2007 Carol Wincenc

2006 Roberto Diaz

2005 Robert McDuffie

2004 Samuel Pilafian

2003 John Mack

2002 David Effron

2001 Raymond Hughes

2000 David Daniels

1999 Charles Vernon

1998 Keith Lockhart

1997 Joseph Robinson



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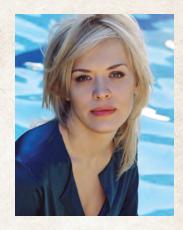


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# GINA BACHAUER ARTIST CHAIR

# Olga Kern

For the past 29 years, the Brevard Music Center has annually featured one guest artist in a concert given in memory of Gina Bachauer, a celebrated Greek pianist who appeared frequently



at the Music Center. Bachauer understood the importance of nurturing young talent and often gave generously of her time to students. In 1980 a memorial fund was established through the generosity of Mr. and Mrs. Carlo Renzulli, long-time friends of Bachauer. The fund enables the Music Center to invite internationally renowned artists such as Olga Kern to Brevard.

Olga Kern, the striking young Russian Gold Medal winner of the 2001 Van Cliburn International Piano Competition - whose performance of the Rachmaninoff Piano Concerto No. 3 made her the first woman to achieve this distinction in over 30 years - made her New York City debut in Carnegie's Zankel Hall in May, 2004. Eleven days later she returned to New York to play at Carnegie again, this time on the stage of the Isaac Stern Auditorium at the invitation of Carnegie Hall.

She is a magnetic performer with one of the most prodigious piano techniques of any young pianist. She has a burgeoning American career of 60-plus performances per season. Her 2007 coast-to-coast tour with Vladimir Spivakov and the National Philharmonic of Russia earned rave reviews in all 36 cities. Ms. Kern records exclusively with Harmonia Mundi. Her most recent recording of Brahms Variations was released in September 2007. In 2009, Harmonia Mundi will release an all Chopin Sonatas disc.

Kern will perform the Rachmaninoff Piano Concerto No. 3 with the Brevard Music Center Orchestra on the Season Finale, August 9 at 3 pm.

# JANIEC OPERA COMPANY, DAVID GATELY, Director

Lucile Parrish Ward Opera Chair

David Gately returns for a second season as the Director of the Janiec Opera Company at the Brevard Music Center. Gately has been a frequent contributor to the Music Center, having delighted Brevard audiences with productions of The Magic Flute, Little Women, Rigoletto, Madama Butterfly, Ariadne auf Naxos, Orpheus in the Underworld, Kiss Me Kate and Sweeney Todd. From his "ebullient skill in comic works", to his ability to stage scenes ... "imaginatively and deftly" and ... "tell the dramatic story with remarkable clarity", David has been hailed from coast to coast as a consummate artist who brings opera to life with a kinetic, sensitive and meticulous style.

In demand across the continent, recent productions of note include his direction of L'Elisir d'Amore with Dallas Opera, Madama Butterfly with Seattle Opera, La Boheme with Florida Grand Opera, Carmen in New Orleans, Les Contes D'Hoffman in Edmonton, Die Zauberflote with the Cincinnati and Vancouver

Operas, A Midsummer Night's Dream with both the Florentine Opera and Glimmerglass Opera, Falstaff with Opera Omaha, and Rigoletto with Utah Opera. The 2008 - 2009 season for the director included productions of Rigoletto with Arizona Opera, La Cenerentola with Atlanta Opera, Carmen with Vancouver Opera, Le Nozze di Figaro with the Utah Opera, and Luca di Lammermoor with L'Opera de Montreal.

His hugely successful "wild west" production of Don Pasquale which was most recently hailed as a "contemporary classic" by the Denver Post has been mounted by the opera companies of San Diego, Kentucky, Calgary, Chautauqua, Virginia, Dayton, Fort Worth, Omaha, Edmonton and the Canadian Opera Company. Gately is known for his vivid story telling and lively and clever productions. Opera News has commended him for his "stylish direction [which] put the



cast through well-timed paces and coaxed telling characterizations," and the Vancouver Sun recently wrote that his "conception was always theatrically effective, and his approach to the long wordy libretto was briskly entertaining."

# **Opera 2009**

# Tales of Hoffmann by Jacques Offenbach

Thursday, July 9 at 7:30 dress rehearsal Saturday, July 11 at 7:30 performance

Sworn to never love again, Hoffmann tells a trio of tales involving an automaton, a death song, and a reflection. This comic opera is filled with twists and turns and a multitude of interesting characters and familiar music.

# Hello, Dolly! by Jerry Herman

Wednesday, July 22 at 7:30 dress rehearsal Thursday, July 23 at 7:30 1st performance Saturday, July 25 at 7:30 2nd performance

**Saturday, July 25 at 7:30** 2nd performance Made famous by Carol Channing and Barbara Streisand, this light-hearted musical follows Dolly Gallagher Levi as she works her magic on six "love seekers," only to find love herself.

# **Opera Scenes at the Porter Center**

Wednesday, July 29 at 7:30

The Janiec Opera Company presents a delightful evening of favorite arias and staged opera scenes.

# Suor Angelica and Gianni Schicchi

by Giacomo Puccini

Thursday, August 6 at 7:30 dress rehearsal Saturday, August, 8 at 7:30 performance
Join us for two of Puccini's famous one-act operas.
Sister Angelica, her life in the convent and a subsequent life-changing decision, and Gianni Schicchi's tale of wealth and greed, including the famous aria "O mio babbino caro."

# Opera Faculty and Staff

David Gately Director Lucile Parrish Ward Opera Chair

Patrick Hansen **Associate Director** Dorothy Danner Visiting Director Sandra Rovetta Choreographer Dean Anthony **Assistant Director** 

of the Janiec Opera Company

Elizabeth Koch Vocal Coach David Richardson Vocal Coach

Jordan DeSouza Chorus Master/ Staff Assistant Conductor Michael Shannon Rehearsal Pianist/ Apprentice Coach

# **Production Staff**

Andrea Boccanfuso **Production Manager** 

Leah McVeigh Assistant Production Manager/

Company Manager

Assistant Company Manager/ Ralph Carhart

Master Electrician

Adam Schwartz **Production Stage Manager** 

Kyle Urquart Stage Manager

Derek Waffel Assistant Stage Manager

Tara Foster House Manager Stage Crew Supervisor Kara Teolis

Orchestral Information Coordinator Erika Binninger Maciula Allison Youngblood Assistant Stage Crew Supervisor

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Alexandra Marsh Costume Intern/Production Assistant

Sarah Redding Wig and Make-up Designer Ashley Callahan Wig and Make-Up Intern

Jessie Combest Prop Master Prop Intern **Evelyn Pearson** Scott Aronow Scenic Designer Adam Koch Scenic Designer **Technical Director** Jack Brady

Assistant Technical Director **Rob Sturgess** 

Eric Brooks Master Carpenter Julie Allen Lead Stage Carpenter

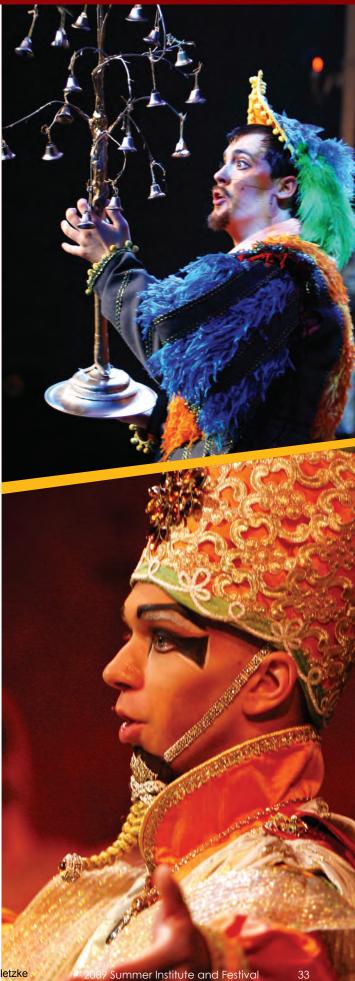
Carpenter Nate Fessler Carpenter Rion Mora Eugene Kuzmin Carpentry Intern Kate Stephens Scenic Charge Katie Springmann Scenic Painter Anna Peterson Lighting Designer Joe Saint Lighting Designer Garrett Kesler Electrician

Jason Korczynski **Electrics Intern** Brady Hislop Sound Engineer Devon Farris A-2/Props Artisan Peter Botzenmayer A-2/Electrician

Production Management Intern/ Francia DeFrancisco

**Production Assistant** 

Phillip Perez **Production Assistant** 



# DISTINGUISHED SERVICE AWARD

Over the years, the Brevard Music Center has been blessed by the involvement and commitment of families who have served as trustees on our board. Fathers and sons, husbands and wives, cousins and in-laws all have been represented.

The Dalton Family, Bob and Gwin, and Mary Helen and Jim, are one such family. While Bob and sister-in-law Mary Helen were the trustees, spouses Gwin and Jim were also deeply involved in the life of BMC. Their commitment and support continues unabated.

Together, Bob and Mary Helen served as trustees for 36 years. They actively participated on several standing committees and Bob chaired the board during the successful Capital Campaign 2004.

Family membership in the Lifetime Giving and Encore Societies is a testament to the Daltons' generosity, giving spirit and foresight.

Upon retiring from the board in November 2007, Bob and Mary Helen were elected by their peers to Trustee Emeritus status, an honor bestowed only on trustees who served BMC with great distinction.

It is with thanks and gratitude that the Brevard Music Center recognizes the many contributions made to the furtherance of our educational mission by these special people – the Daltons.





Created in 1997, The Brevard Music Center Distinguished Service Award may go to individuals (trustees, employees, faculty, educators, legislators or volunteers) as well as foundations, corporations or clubs. Alumni are also eligible for this award. Sharing of time, talent and treasure in any combination is considered.

### Past Recipients:

2008 William G. Boggs, Jr.

2007 Citizens Telephone Company

2005 The JD Sykes Family

2004 The Brevard Music Center Association

2003 National Federation of Music Clubs

2002 Henry Janiec

2001 Emily Searcy

2000 Converse College

1999 Paul Thomas

1998 Nan Burt

1997 James Christian Pfohl

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# **CHAMBER MUSIC**

A great many of the students and faculty artists who bring to life the Brevard Music Center each summer participate in some form of chamber music activity. For an aspiring young artist, chamber music can be an important part of the overall learning experience. It teaches group collaboration, and with only one instrument per part, the musician is far more exposed than in a section of a 100-piece orchestra.

The Brevard Music Center endeavors to provide as many students as possible with a chamber music experience. Students may be assigned to a chamber ensemble for the summer, receive coaching from a faculty artist and then perform on a student concert. Each year, more than 50 groups are formed – many of them trios, quartets, and quintets. On any given evening, it is not unusual to see friends get together, a stack of music in hand, for a few hours of reading – just for fun.

Chamber music is an intimate experience for all those involved, from the musicians to the listener, and at Brevard Music Center, there are numerous chamber outlets for students, faculty and patrons to enjoy. One can attend such free events as the Transylvania County Library series, afternoon student recitals at Straus Auditorium and faculty chamber concerts at the Porter Center.



# 2009 Chamber Music Series

This season's eleven-concert Chamber Music Series, held at the acoustically acclaimed 700-seat Porter Center for Performing Arts at Brevard College, includes many wonderful performances by BMC artist faculty playing works of Beethoven, Brahms, Schumann and others. Returning to the Music Center are world-class guest artists, including violinist William Preucil, violist Roberto Díaz and cellist Andrés Díaz, and new this summer -- two performances by the acclaimed Biava Quartet, BMC's 2009 Quartet-in-Residence.



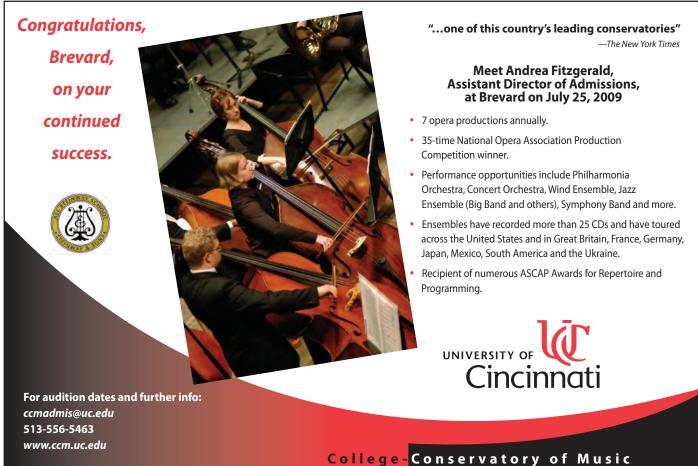
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1 banquet hall
1 dining hall

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1 health center
1 library
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storage buildings
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#### LETTER FROM THE CHAIRMAN

#### H. Mitchell Watson, Chairman of the Board of Trustees

It is my pleasure to welcome you to the 73rd season of the Brevard Music Center.

Education at Brevard continues to excel despite a tough economy, and we have a full student enrollment from across the country and the world. They come to live and learn with our excellent dedicated faculty and conductors. This year's repertory is the most challenging yet for these talented young people, and we hope that their performances will bring you joy and excitement.

The Brevard Music Center is a learning community designed for musicians. My personal thanks to all of you who support our students by giving to the Brevard Music Center Scholarship Fund. Please know that you are making an investment in future artistic leaders.

Doug Booth has retired from our board after 38 years of service.

He served as our chair and led the finance committee for many years. We thank Doug for his commitment, dedication and countless contributions. We will miss his wisdom and his leadership.

On the weekend of July 25th and 26th, we will honor the life and many gifts of BMC President John Candler's late wife, Linda. Join Keith Lockhart, David Effron and Henry Janiec as we pay tribute to this great lady.

Over 400 students from high schools and colleges across the world are here for seven weeks of study, practice and performances. We all benefit from the vibrant synergy of their efforts and the collegial atmosphere that is the heart and soul of this special learning community. We have planned a very special season and this beautiful valley will be alive with great music.



Thanks for sharing your summer with us.

H. Mitchell Watson

Chairman of the Board of Trustees

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## IN MEMORIAM Our Friend Linda Candler

One of Linda Candler's many talents, and one that became apparent only over time, was her ability to live well. "Living well" does not mean "living extravagantly"; on the contrary, it implies almost the opposite. For Linda, living well was a process of altering the environment subtly and gradually. Over time, each piece became a object of delight, capable of being enjoyed and appreciated for its own sake. Living well for Linda Candler was essentially a creative act. She did not think about it; it was a necessary part of her.

Linda created several homes. Her home at Brevard may be her magnum opus, a superb manifestation of her creative gift. The space is defined in ways that seem somehow universal, perfect. Each item of furniture, each photograph and painting, each ornamental piece is integrated into seamless



forms. Do not misunderstand; the home is a home, not a mere showplace. Purely decorous objects are rare; everything has a meaning in the lives of Linda and her family. Yet the sheer aesthetic effect is unmistakable. Linda would create a meal or a garden or an event from exactly the same perspective, and the result was something wondrous and unforgettable.

Linda, ever the creator, looked out at the Brevard Music Center and had an idea. She took all of the persons who work here, pulled them together, and created a new, large, very unwieldy family. The family persists today, demonstrating that she did her job exceedingly well.

For Linda the family had open enrollment. Persons who came to work or perform or teach at Brevard were signed up automatically. Students were signed up when possible, not easy with hundreds of new faces each summer. There was no expiration date for membership, and somehow Linda could keep track of persons years and years after their time at Brevard.

Anyone who met Linda, even the most curmudgeonly souls, felt an instant connection. Sometimes they became part of the Brevard family in spite of themselves. Connection to Linda meant connection, through her, to everyone else in the family. Many enduring friendships have been formed in that seemingly infinite web of connections.

Somehow Linda was able to infuse the idea of living well into the whole campus. She made the Brevard Music Center a welcoming, hospitable place for all of the artists and teachers and others who have come here. In a real sense she made the institution non-institutional. For those who work here in summer it does not feel like a workplace. It feels like a second home.

For Linda Candler, then, living well meant improving the lives of others. It was, in truth, an act of love.

**Bruce Murray** 

## Named Concerts and Sponsorship Opportunities

The Brevard Music Center is pleased to partner with individuals, corporations and foundations that support our educational mission of teaching talented young musicians while providing the Southeast with the finest in cultural entertainment. Public recognition can be provided on a one-time basis, for a time specific period or in perpetuity. For more information about how you can name a concert, please contact David Huskins, Director of Development, at (828) 862-2121 or dhuskins@brevardmusic.org.

#### **BMC Piano Competition**

The annual piano competition is sponsored by The Zimmerli Foundation. BMC trustee emeritus Kurt Zimmerli and his wife, Nelly, have been supportive of the organization over many years, building facilities, establishing endowments and making generous contributions. The piano competition is open to all full-session pianists. Students compete with a solo program of their choice, lasting 30 to 40 minutes in length containing repertoire chosen from at least three style periods. Finalists compete publicly on July 26. The winners are announced at the end of the public concert and five cash prizes are awarded totaling \$7,000 and full scholarships to Brevard for the following summer.

#### Jan and Beattie Wood Concerto Competition

In 2001, second generation BMC trustee Beattie Wood and his wife, Jan, were recognized for their continued support of the Music Center with the naming of the annual concerto competition and concert. Any full-session instrumental student is eligible to compete by selecting a concerto movement from an approved repertoire list and performing it from memory with piano accompaniment before a panel of judges. The final round on July 19 is free and open to the public. Winners will receive scholarships to the 2010 Institute and Festival, as well as the opportunity to perform with the Brevard Music Center Orchestra on July 31.

#### **Pendergrast Family Patriotic Pops**

The Pendergrast Family Patriotic Pops Concert was named in honor of a magnanimous gift to the BMC's endowment fund by Dr. William Pendergrast and his late wife Martha. The couple's contribution to the Music Center also included the establishment of four family-named faculty chairs, as well as a chair honoring Henry Janiec, Artistic Director Emeritus. The Pendergrast children and grandchildren have been students at BMC. The annual Patriotic Pops concert celebrates America's Independence Day with a rousing program of live band music. This year's concert will be held on July 4 at a special time of 2pm to allow audience members

plenty of time to celebrate on our lawn with picnics and music, and then head to town and watch the fireworks. The program will feature Tchaikovsky's 1812 Overture, complete with real cannons!

#### The Zimmerli Family Opera Endowment

The Zimmerli Family Opera Endowment was established in 2008 through a generous donation by Kurt and Nelly Zimmerli of Spartanburg, S.C. This season, the performance of Offenbach's *Tales of Hoffmann* is made possible in part the by the Zimmerli Family Opera Endowment. The Brevard Music Center would like to express its sincere appreciation to the Zimmerli family for creating this lasting endowment, one that will provide educational opportunities and resources for exceptional young musicians for many years to come.

#### FOUNDATION SUPPORT

#### Audrey Love Charitable Foundation

Audrey Love Charitable Foundation has supported the Brevard Music Center for the past several years. The foundation was established by and named for Audrey B. Love, the daughter of Edythe Guggenheim and Admiral Louis Josephthal, and is active nationally in supporting arts and culture programs, protection and humane treatment of animals, medical research and other charitable programs. This year the foundation is the exclusive concert sponsor of the performances of Hello, Dolly! on July 23 and 25, Beethoven's 9th Symphony on August 2, the operas Suor Angelica and Gianni Schicchi on August 8, and partial support of the Season Finale: Rachmaninoff Piano Concerto No. 3 on August 9.

## The Cannon Foundation

The Cannon Foundation recently made a generous grant to support the purchase and installation of Blackbaud integrated software at the Music Center. This major software upgrade has provided significant customer service and efficiency improvements to the Box Office, Business and Finance Office, and the Development Office. The Brevard Music Center is truly grateful to the Cannon Foundation for providing major funding for this project as well as a number of other critical capital improvement grants during the past decade.

The Cannon Foundation is an independent foundation that gives primarily to organizations across North Carolina. The foundation began in 1943 and has given historically to local healthcare, as well as education, especially

independent liberal arts colleges in the Piedmont and Western regions of the state. In recent years, there has been an increase in grants to human and social service programs and organizations. A limited number of grants are made in the fields of arts and culture, historic preservation and environmental concerns. The Foundation makes grants for capital purposes such as new construction, renovation and expansion projects and programs.

#### **Rauch Foundation**

The Rauch Foundation's main funding areas are in helping children and families, improving the environment, and developing leadership skills for the nonprofit sector. Louis J. Rauch started the foundation in 1961 with his brother Phillip. Louis' wife Ruth has been a long-term scholarship donor to BMC in honor of her friend and former trustee of the Brevard Music Center George Betsill. This year the foundation has generously underwritten the Young Artist Voice Program, a program for high school students who plan to pursue serious vocal study at the college level.

## Rogow Greenberg Foundation

Jacquelyn and Bruce Rogow are residents of Cedar Mountain and Fort Lauderdale. Through the Rogow Greenberg Foundation, they have been supportive of projects throughout the country including here in Transylvania County. They generously supported the construction of the Transylvania County Library and during the summer season Brevard Music Center students perform free concerts at 12:30 pm on Tuesday and Friday in the Rogow Room at the new library. This year the

foundation is the exclusive concert sponsor Brahms' Piano Concerto No. 2 by Norman Kreiger on July 5, Keith Lockhart conducting Tchaikovsky Symphony No. 5 on July 18, and the An American in Paris concert on July 24.

#### **Surdna Foundation**

The Surdna Foundation of New York is a family foundation established in 1917 by John Emory Andrus. In 2008, the Surdna Foundation made a three-year commitment to the Brevard Music Center to provide support for education programming in the high school division, believing that "high-impact, long-term experiences creating art, in all disciplines, with accomplished professional artists, contribute to teens' ability to explore their own identities and relationships to the world." The Foundation makes grants in the areas of environment, community revitalization, effective citizenry, the arts and the nonprofit sector, with annual grant making of approximately \$37 million. The Surdna Foundation has also made generous contributions

to BMC's

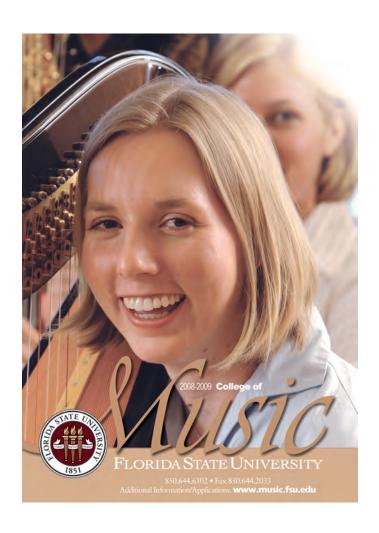
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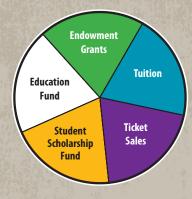
The Brevard Music Center is grateful for the continued financial support of individuals, foundations, and businesses who believe in inspiring and encouraging young people through music. About half the revenue needed to operate a successful institute comes from charitable donations from patrons, alumni, and friends.

BMC relies heavily on charitable giving, and asks you to invest in the future of these students by making donations to the annual fund. The annual fund specifically supports scholarship and general educational needs. To learn more about ways that you can help the Brevard Music Center through planned giving, creating an endowment, or assisting in capital improvements, contact David Huskins, Director of Development, at (828) 862-2121 or dhuskins@brevardmsuic.org.

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Giuseppe Verdi

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Gaetano Donizetti "Una furtiva lagrima" from L'elisir d'amore

(1797 - 1848)

Verdi "De' miei bollenti spiriti" from La Traviata

Mr. Olsen

Pietro Mascagni Intermezzo from Cavalleria rusticana

(1863 - 1945)

Ruggiero Leoncavallo Mattinata

(1857 - 1919)

Eduardo di Capua O Sole Mio

(1865 - 1917)

Rossini La danza

Mr. Olsen

#### **Intermission**

Leonard Bernstein Symphonic Dances from West Side Story

(1918 - 1990)

George Gershwin By Strauss

> (1898 - 1937)I Got Rhythm

> > "Summertime" from Porgy and Bess

Love Is Here To Stay

Mr. Olsen

Sponsored by

Jaquelyn and Bruce Rogow and the Rogow Greenberg Foundation



#### **Rhythm & Brass**

Tonight's program will be announced from the stage.

"Beyond Category" was a term the great Duke Ellington used as the highest form of praise for those artists who transcended normal boundaries. Since their inaugural season in 1993, Rhythm & Brass has lived up to the ideal of a musical presentation that is not bound by time, geography or culture. With the unique ability to incorporate influences as divergent as Josquin Des Prez, Pink Floyd, John Coltrane, Johann Sebastian Bach, and, of course, Duke Ellington, Rhythm & Brass searches for the commonality in these influences and fearlessly weaves them all into a single concert experience.

While maintaining an active touring schedule, Rhythm & Brass has also performed at numerous special events including a 1994 New York concert debut at Carnegie Recital Hall with celebrated jazz trumpeter Randy Brecker. Commissions have been premiered at Chicago's Mid-West International Band and Orchestra Clinic and the national convention of the Music Educators National Conference. R&B has also been featured at the New York Brass Conference, the International Trumpet Guild Conference, the Raphael Mendez Brass Institute, Kentucky's Great American Brass Band Festival, the National Trumpet Competition and the National Association of Music Merchants Convention in Los Angeles. Internationally, Rhythm & Brass has concertized in Canada, Saudi Arabia, the United Arab Emirates, Japan, the Virgin Islands and Thailand.

Song & Dance (1994), the group's first CD on d'Note Records, is an immensely versatile program of works from the 17th century composer Samuel Scheidt to the World Premiere recording of "Dance Suite" by Leonard Bernstein, his last composed work. Their second album, Time in September (1995), includes original jazz compositions by R&B members and features award-winning guitarist Gene Bertoncini as well as a commissioned work by the Grammy-nominated composer Maria Schneider. Christmas Time is Here (1996) was hailed by the national press as one of the most creative recordings for the holiday season. R&B's recording More Money Jungle. . . Ellington Explorations (1998), on the KochJazz label, celebrates the centenary (1999) of one of America's most significant composers and musical ambassadors, Duke Ellington. The album was described by Entertainment Weekly as "...smart and deliciously off-centered..." and was named by the New York Times

as "Album of the Week" (May 7, 1999). Rhythm & Brass has been featured on "BET on Jazz" (Black Entertainment Television) performing several segments of the Ellington album. Sitting in an English Garden Waiting for the Sun, is an outrageous salute to the British invasion and includes music by The Beatles, Pink Floyd, and Led Zeppelin. Rhythm & Brass just released "Inside the Blue Suitcase" featuring original compositions from within the group.



The members of Rhythm & Brass maintain an active involvement in music education. The group is often found at major educators conferences and in residence at universities throughout the nation as well as summer music camps and festivals such as Bands of America and the Brevard Music Center. After several years of full-time touring together, the members of Rhythm & Brass have each found a home in various university music programs: Charles Villarrubia (tuba): Senior Lecturer in chamber music at the University of Texas—Austin; David Gluck (percussion): Chair of Studio Composition, State University of New York-Purchase; Alex Shuhan: Associate Professor of Horn, Ithaca College (NY); Rex Richardson: Assistant Professor of Trumpet and Jazz Trumpet, Virginia Commonwealth University; Tom Brantley: Assistant Professor of Trombone, University of South Florida; Wiff Rudd: Professor of Trumpet/Brass Area Coordinator, Baylor University (TX).

Rhythm & Brass is a Yamaha Performing Ensemble.



#### **Brevard Music Center Orchestra**

Steven Smith, conductor

**Samuel Barber** Overture to *The School for Scandal*, Op. 5 (1910 - 1981)

Nikolai Rimsky-Korsakov

(1844 - 1908) Suite from *Le Coq d'Or* Tsar Dodon in his Palace Tsar Dodon on the March

Tsar Dodon with the Queen of Shemakha
The Wedding and Lamentable End of Dodon

#### Intermission

**Igor Stravinsky** The Firebird (1882 - 1971)

#### Sponsored in part by the Audrey Love Charitable Foundation

#### Samuel Barber (1910-1981): Overture to *The School for Scandal*

Samuel Barber's Overture to *The School for Scandal* holds the same place in his career as the Overture to *A Midsummer Night's Dream* held in the career of Felix Mendelssohn a century earlier. Both were astonishing efforts from precocious youngsters, breakthroughs that established their respective composers as important new voices. Barber was twenty-one when he composed his piece, so he was not quite the prodigy that the seventeen-year-old Mendelssohn had been. (However, Barber in subsequent years learned to compose better; it can be argued that Mendelssohn did not.)

By the time Barber composed the Overture in 1931, he had been enrolled at the Curtis Institute in Philadelphia for seven years. He studied not only composition but also piano and voice (Barber himself sang the premiere of his *Dover Beach* for baritone and string quartet). The Overture was not performed immediately. In 1933, probably through the influence of the moguls at Curtis, it was given its premiere by

the Philadelphia Orchestra; not a bad outcome for a student piece. The Overture won for its composer the Joseph H. Bearns Prize from Columbia University, awarded "for outstanding musical compositions by Americans 25 years old or younger." Beyond its general high spirits, the Overture to *The School for Scandal* seems to bear no connection to its namesake, Richard Sheridan's 1777 comedy—one presumes that Barber liked the play.

The format could hardly be more conventional. It is a traditional sonata movement in D minor, scored for a standard orchestral group. The greatness of the work rests precisely in those qualities that have endeared Barber's music to us all: color, flawless harmonic timing, and, above all, a unique, profound gift for melody. As in Mendelssohn's Overture, we find the optimism of youth, as we would expect, but also an irresistible joy in the sheer act of creation. At twenty-one, the possibilities were endless. Barber was America's first and greatest neo-Romantic, or, perhaps, as another American composer said to me once, "there was nothing 'neo-' about it."

#### Nikolai Rimsky-Korsakov (1844-1908): Suite from *Le Coq d'Or* ("The Golden Cockerel")

Rimsky-Korsakov composed fifteen operas, but even opera fans would be hard-pressed to name more than a few. *The Golden Cockerel*, the last, was a political statement, an anti-Tsarist rant that brought the composer trouble from the government. The work, completed in 1907, was banned instantly. Rimsky died the following year without ever hearing the piece. Perhaps his death softened the climate, and the opera was premiered in 1909. Within a few years the opera traveled around the world, but it soon fell completely off the radar, as did most of Rimsky's other operas.

There is little doubt that the point of *The Golden Cockerel* was to rail against Tsar Nicholas II, whose administration had caused the Russo-Japanese War and provoked the infamous events of 1905—"Bloody Sunday," the massacre on the Odessa steps, the Potemkin affair. However, the tone of the opera is not tragic but satirical. Had it been otherwise, one suspects that a different punishment would have been meted out against the composer, something more severe than mere silence.

The suite performed today was compiled after the composer's death by two of his former students, Alexander Glazunov and Maximilian Steinberg. The four short movements are orchestrated with Rimsky's mastery and suggest the ambiance of the opera, but they go hardly any further. The last movement may seem familiar, as it has cropped up in soundtracks for film and television.

#### Igor Stravinsky (1882-1971): The Firebird

In 1906 the Russian impresario Serge Diaghilev made his first trip to Paris. Over the next few years he would present to Parisians demonstrations of Russian artworks in various media: concerts, opera, ballet, art exhibitions. In 1909 he invented the Ballet Russes, featuring extraordinary Russian dancers (including Nijinsky and Pavlova) and choreographers, using music by Russian composers. Diaghilev pushed all the boundaries of production, Orson Welles-like, to create something new; the result was a sensation.

For his 1910 season, Diaghilev imagined a new ballet based on a Russian folk tale about the magical Firebird. He decided to commission an original score, and he turned to the venerable composer Anatol Lyadov. That didn't work out, so he went down the list to see who was available. Nikolay Sokolov: no. Alexander Glazunov: no. Having no luck, Diaghilev decided to go younger. He approached the up-and-coming Igor Stravinsky, who had studied with Diaghilev's own teacher Rimsky-Korsakov. If Diaghilev is remembered for nothing else, he will always be remembered for hiring Stravinsky. The pair wrote history.

The Firebird made Stravinsky an international music celebrity, but a 45-minute ballet score would not travel well. On three separate occasions (1911, 1919, 1945) Stravinsky reworked the full score into shorter orchestral suites. With the 1919 suite, Stravinsky created what may be the most popular orchestral work composed in the twentieth century. (In America the honor might fall to Rhapsody in Blue, but likely the Firebird Suite would be in second place.) The Suite has been performed often at the Brevard Music Center, but today's performance of the original 1910 score is a Brevard premiere. The Firebird was first heard in this world exactly ninety-nine years and three days ago.

Hearing *Firebird* on the same program with a work by Rimsky-Korsakov is instructive. In his handling of the orchestra Stravinsky almost out-Rimsky'ed Rimsky, employing a massive force that included exotic instruments like the "Wagner tuba." However, on the purely musical side Stravinsky was in another world. It has been said that practically any single bar of *Firebird* could be dropped into a Rimsky work, and no one would be the wiser. Yes, but as Eric Clapton sang, "It's in the way that you use it." In pieces like *Scheherazade* Rimsky-Korsakov perfected a type of programmatic technique in which full musical themes are mapped precisely to characters or plot elements of a story. This creates a rudimentary musical narrative at best but phenomenal use of the orchestral always saves the day.

Stravinsky's concept of narrative could hardly have been more different. A small group of motives (or cells, or sets) generates an elaborate, organic structure, highly detailed and sometimes mosaic-like on the surface, but utterly organic. This process drew him close to the main trunk of European musical thought, it provided a foundation for all of his subsequent evolution.

The plot of *The Firebird* is Diaghilev's conflation of items from Alexander Afanasyev's story collection *Russion Folk Tales*, published in the middle of the nineteenth century. Very generally, Prince Ivan is messing about in the garden of the hideous Koschei the Deathless. Ivan catches the Firebird but releases it when the Firebird promises to help out. Ivan discovers an enchanted princess, falls in love, fights with Koschei, somehow kills Koschei the Deathless. All ends well. The story dances better than it reads.

Regardless of the plot or any of the externals, regardless of how many times you've heard it, *Firebird* remains an inspired and inspiring work. If one were to list the signal moments of sheer beauty in Western music, a few items from the twentieth century would have to be included: the closing phrases of *Appalachian Spring*, the Adagietto from Mahler's Fifth Symphony and, indeed, the magical horn solo near the end of *The Firebird*.



#### **Chamber Music**

Samuel Barber Summer Music, Op.31

(1910 - 1981)

Dilshad Posnock, flute Paige Morgan, oboe Eric Ginsberg, clarinet Susan Barber, bassoon Robert Rydel, horn

Sergei Prokofiev

Sonata for Flute and Piano in D major, Op. 94

(1891 - 1953)

Andantino Allegro Andante Allegro con brio

> Marianne Gedigian, flute Craig Nies, piano

#### Intermission

**Gabriel Fauré** 

Piano Quartet No. 2 in G Minor, Op. 45

(1845 - 1924)

Allegro molto moderato Allegro molto Adagio non troppo Allegro molto

> Carolyn Huebl, violin Scott Rawls, viola Alistair MacRae, cello Reiko Uchida, piano



#### **Chamber Music**

Ludwig van Beethoven

(1770 - 1827)

Septet in E-flat major, Op. 20
Adagio; Allegro con brio
Adagio cantabile
Tempo di minuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia – Presto

Byron Tauchi, violin Maggie Snyder, viola Alistair MacRae, cello Craig Brown, bass Steve Cohen, clarinet William Ludwig, bassoon Jeff Garza, horn

#### Intermission

Robert Schumann

(1810 - 1856)

Piano Trio No.1 in D minor, Op.63 Mit Energie und Leidenschaft Lebhaft, doch nicht zu rasch Langsam, mit inniger Empfindung Mit Feuer

> Corinne Stillwell, violin Benjamin Karp, cello Bruce Murray, piano



#### **Brevard Sinfonia**

Andrew Grams, conductor

Carl Maria von Weber Overture to Der Freischütz

(1786 - 1826)

Peter llyich Tchaikovsky Suite from Sleeping Beauty

(1840 - 1893)

I. Introduction: La fée des lilas II. Adagio -- Pas d'action

III. Pas de caractère IV. Panorama

V. Valse

#### **Intermission**

Ludwig van Beethoven

Symphony No. 7 in A major, Op. 92

(1770 - 1827)

Poco sostenuto — Vivace

Allegretto

Presto: Assai meno presto

Allegro con brio

#### Carl Maria von Weber (1786-1826): Overture to *Der Freischütz* (1820)

First Performed: Berlin, 1821

Weber's tale of a young huntsman, Max, who nearly loses his soul to Satan has long been viewed as a seminal work of German Romantic opera, paving the way for Richard Wagner's later music dramas. The story, quintessentially German, is drawn from folklore; Weber cast it as a Singspiel, similar structurally to Mozart's Abduction from the Seraglio and Magic Flute. He retained the use of spoken dialogue but also infused a realistic treatment of nature as both picturesque and violent derived from French opera. Among his important achievements are shaping extended, unified scenes through the use of musical themes, harmonic relationships, and instrumental colors. His particular strength is for orchestration—the way he treats individual instrumental colors and the striking hues and blends he creates through combining instruments.

The Freischütz of the title is a "freeshooter," a huntsman who always hits his target. In order to become one, the hunter receives seven bullets cast by means of the dark arts. Six of the bullets are infallible, but the seventh belongs to Satan's emissary, Samiel, who controls its target. The cost for the bullets is the huntsman's immortal soul. More specifically, the opera tells the story of Max, a young forest warden whose shooting ability has left him. Fearful that he will lose the upcoming contest that will win him the hand of his beloved Agathe, he makes a bargain for the unerring bullets with Samiel, an emissary of Satan (his willpower having been weakened by a magic elixir added to his wine). Agathe's goodness, help provided by the "white" magic of an old hermit, and the intervention of a generous prince redeem Max in the end. At the crux of the drama, however, is the knowledge that evil is always lurking beneath the surface of things that appear peaceful and innocent.

In the Overture, Weber draws on several themes from the opera to describe the nature of the struggle between good and evil to follow. The music begins at an adagio tempo with a stark introduction-strings playing in octaves. The beautiful horn quartet that follows represents the forest and hunting. (It is ironic that the tune was later taken up in Protestant hymnals to accompany a text about submitting to the will of Jesus.) Sustained pitches in the clarinet sound over string tremolos in diminished seventh chords, chords which are associated with Samiel throughout the opera. The diminished seventh chord has a foreboding sound and creates harmonic instability through its two tritones, musical intervals referred to since medieval times as "the devil in music." Thus, a shadow is cast over the forest. The tempo changes to molto vivace and the key from major to C minor for a theme from Max's first-act aria where he sings: "But powers of darkness are weaving about me. Despair clutches, mockery

torments me!" After the full orchestra plays a passage of powerful chords that transition to a major key (E-flat), the horns make an emphatic return that leads to the second main theme from the opera, Agathe's joyful reaction upon seeing Max in Act 2 ("And my heart pants wildly, full of sweet enchantment at his approach!"). This joyful theme also reappears at the opera's conclusion. From here on out, the elements of good and evil contend, with Samiel and evil appearing to have the upper hand. Eventually the tremolos begin to be punctuated with pauses, signaling the return of Agathe's theme in a brilliant C major to bring the Overture to a triumphant ending.

#### Peter Ilyich Tchaikovsky (1840-1893): Suite from *The Sleeping Beauty*

Tchaikovsky described this classic ballet, which premiered in January, 1890, as a "dancing symphony." From the time the project was first proposed to him by Ivan Vsevolozhsky, director of the Imperial Theater in St. Petersburg, he was attracted to the poetic subject. The new ballet was to be based on Charles Perrault's well-loved tale, La belle au bois dormant (The Sleeping Beauty), about a princess who pricks her finger and falls into a hundred-year sleep but can then be awakened by the kiss of a handsome prince. Upon requesting that the choreographer, Marius Petipa, provide him with a detailed scenario and the specific types of music required to accompany it, he received a meticulously prepared blueprint. In it the fairy tale is expanded by a concluding wedding celebration (the length of an entire act) and allows the opportunity for the arrival of a whole host of fairy tale characters as guests, among them Cinderella, Little Red Riding Hood, and Puss-in-Boots. Perrault's unnamed princess and her rescuer prince were given the names Aurora and Desire. Tchaikovsky set to work composing at once and wrote to his benefactor Nadezhda von Meck that his music for The Sleeping Beauty was among his best.

Soon after the ballet's premiere, Tchaikovsky decided to make an arrangement of some of the music into a suite for concert performance. Because he liked all the music so well, however, he found making selections difficult; no suite was completed by the time of the composer's death. Tchaikovsky's publisher finally asked pianist and conductor Alexander Siloti, whom the composer had earlier consulted, to select and organize the movements for the suite. He did so, and the work was published as Tchaikovsky's Op. 66A in 1899. Movements may vary in orchestral performance but typically include the "Introduction: The Lilac Fairy," where her tender theme from the ballet's prologue is juxtaposed with the threatening music of the evil fairy, Carabosse; the "Rose Adagio," when Aurora dances with four suitors, each of whom presents her with a rose; the "Pas de caractère (Pussin-Boots & the White Cat)" portraying the tom's

pursuit of the White Cat and her eventual escape from his amorous clutches; "Panorama," a gentle andantino depicting Prince Desire's journey through the rivers of the enchanted forest to the castle where Aurora sleeps. The familiar "Waltz" with its supple melody ends most versions of the Suite.

As you listen to Tchaikovsky's enchanting music and imagine the dancers, keep in mind that *The Sleeping Beauty* is the ballet that inspired both Anna Pavlova and Georges Balanchine to devote their lives to the genre and sparked Stravinsky's great love of dance—a remarkable legacy.

Ludwig van Beethoven (1770-1827): *Symphony No. 7 in A Major*, Op. 92 (1812) First Performed: Vienna with the composer conducting, December 8, 1813

The Seventh Symphony, described by Beethoven as "one of the happiest products of my poor talents," is a work of striking originality. Its extraordinary vitality lies in the composer's use of rhythm. Melodies, while discernable, are clearly subservient to rhythm and constructed so as to propel the motion forward. Each movement, as you will hear, is characterized by an obsessive rhythm. Berlioz, Wagner, and others have commented on how these rhythms reflect the strong influence of dance-Wagner going so far as to call this symphony the "apotheosis of the dance." It had its premiere on a concert organized by Johann Nepomuk Maelzel (inventor of the metronome) to benefit soldiers wounded in a battle of the Napoleonic wars at Hanau. A report in the press noted that the applause at the end of the performance "rose to the point of ecstasy."

The first movement begins with the longest and most complex of Beethoven's slow introductions (62 bars). Through two distinctive themes, the composer telegraphs the principal harmonic journeys of the whole, creating a new level of harmonic integration. The first theme, a half-note melody passed from oboes to clarinets to horns, is separated from the second theme by a series of ascending scales in the strings. The oboes, supported by clarinets and bassoons, also introduce the graceful melody that functions as the second theme. After a final statement of this theme in the flutes. Beethoven makes his transition to the Vivace through octave repetitions of a single pitch which is transformed into a mesmerizing dotted rhythm. This rhythm defines the rest of the movement—an exuberant dance led by the flutes and cast in sonata form.

Wildly popular with audiences throughout the 19<sup>th</sup> century, the *Allegretto* still has the power to inspire musicians of our own time. The jazz pianist Jacques

Loussier, who claimed to have been long haunted by this movement, recorded an arrangement with his trio. The same year, 2003, the gifted classical pianist Hélène Grimaud recorded John Corigliano's meditation on the Allegretto entitled "Fantasia on an Ostinato." What imbues this movement with such extraordinary power? Perhaps its economy and transparency. The timbres are dark and mellow; the dynamics, understated. An arch form, it is framed by an unstable woodwind chord that Hector Berlioz described as a "profound sigh." A single, omnipresent rhythm (long-short-short-longlong) drives the movement. There are five clearly defined sections: (A) the refrain—a theme with countermelody that becomes increasingly fuller and louder through three variations; (B) a more tuneful pastoral episode that retains the rhythmic ostinato as an underpinning; (A) the refrain with a greater level of surface activity, a second variation that builds to a fugato (the highest point of the arch), and a third, climactic variation; (B) the pastoral episode; (A) the refrain in fragments concluding with the woodwind chord.

The scherzo is an expanded form with two trios (ABABA). The refrains are presto, ebullient, and, of course, dance-like. Beethoven organizes the music in regular four-bar phrases, but throws in an extra two bars every now and again just to keep us on our toes. His little rhythmic joke. The trios have a different character. They focus on wind-band sonorities and shift to a tempo that Beethoven has marked ambiguously as "very much less fast." (Perhaps Beethoven was testing the conductors of his day.) He seems to suspend time by beginning with a single high, sustained pitch in the violins which is given only the slightest bit of ornamentation and to which trumpets and timpani are eventually added. The winds provide the melodic interest.

By now it won't surprise you to learn that the finale, *Allegro con brio*, begins with a repeated rhythm and has been described as a work of "controlled rhythmic frenzy." The form is a sonata-rondo synthesis that moves at breakneck speed. The main theme continues the obsessive rhythm (long-short-shortlong), while the second theme is more a syncopated gallop than a tune of any kind. The coda can best be described as breathless and loud. It is peppered with *sforzandi* and reaches a dynamic of *fff* twice. Sir Donald Francis Tovey's words serve as an apt summation: "The finale remains unapproached in music as a triumph of Bacchic fury. I can attempt nothing here by way of description."

S. Kay Hoke



## Transylvania Symphonic Band Kraig Alan Williams, conductor

#### Pendergrast Family Patriotic Pops!

Meredith Willson 76 Trombones

arr. Ricketts

John Philip Sousa National Emblem March

J.S. Smith and F.S. Key The Star Spangled Banner

John Philip Sousa The Thunderer

Jack Stamp Pastime

S. Ward and K. Lee Bates America the Beautiful

arr. Carmen Dragon

**David Reeves** Yankee Doodle Fantasy, Humoresque

**William Steffe** Battle Hymn of the Republic

arr. Zaninneli

arr. Bob Lowden Armed Forces Salute

John Philip Sousa Fairest of the Fair

Irving Berlin South Pacific Selections

arr. Leidzen

#### **Intermission**

Joe Garland In the Miller Mood

arr. Barker

Pytor llyich Tchaikovsky 1812 Overture

arr.Godfrey

John Philip Sousa Stars and Stripes Forever



#### **Brevard Sinfonia**

Andrew Grams, conductor Norman Krieger, piano

**Paul Hindemith** Symphony, Mathis der Maler

(1895 - 1963)

Engelkonzert (Angelic Concert) Grablegung (Entombment)

Versuchung des heiligen Antonius (The Temptation of St. Anthony)

#### Intermission

Johannes Brahms Piano Concerto No. 2 in B-flat major, Op. 83

> (1833 - 1897) Allegro non troppo

> > Allegro appassionato

Andante

Allegretto grazioso

Mr. Krieger

Sponsored by Jacquelyn and Bruce Rogow and the Rogow Greenberg Foundation

#### Paul Hindemith (1895-1963): Symphony, *Mathis der Maler*

The German composer Paul Hindemith began life as a late Romantic, morphed into an expressionist and then into a "neo-classicist" (not really), and ended up as a bulwark of musical conservatism. Along the way he developed an elaborate, not altogether revered system of music theory. He spent the years 1940 to 1953 in America. Through his teaching at Yale University he altered the course of serious music in this country. Among his students were the composers Lukas Foss and Norman Dello Joio.

Another student was the film director George Roy Hill; would we have had *Butch Cassidy and the Sundance Kid* (or "Raindrops Keep Fallin' on My Head") without Paul Hindemith?

In 1934 Hindemith—busy, connected, influential was a central figure in the German music scene. At times he was a thorn in the side of the Nazi arbiters of culture. (Hindemith also had a Jewish wife, so he never really stood a chance.) As he worked on his opera Mathis der Maler (or "Mathias the Painter"); he considered ways to secure a performance. If he could get public opinion on his side in advance, how could the authorities say no? Hindemith adapted three large orchestra pieces from the unfinished opera and assembled the "Symphony, Mathis der Maler." Conductor Wilhelm Furtwängler and the Berlin Philharmonic gave the premiere on November 25. Audience reaction was positive; official reaction was not. No less than Joseph Goebbels condemned Hindemith and his music; in hindsight, Hindemith should not have been surprised. A production of the full opera in Germany was impossible. Hindemith finished the opera the following year, and the premiere came in Zurich in 1938.

In the opera the protagonist *Mathis* is a metaphorical version of the Reformation-era painter Matthias Grünewald, renowned for creating the Isenheim Altarpiece in Alsace and considered the last of the great Gothic artists in Germany. The historical backdrop of the plot is the Peasants' War of 1523-24; Grünewald's connection to historical events were Hindemith's own invention. Mathis der Maler is connected thematically to at least two earlier German operas, Ferruccio Busoni's Doktor Faustus (1924) and Hans Pfitzner's Palestrina (1917). In each work the title character is an artist-hero who recognizes the supremacy of the creative act. Art outranks politics, social concerns, and even (in Doktor Faustus) morality. Richard Strauss stuck his toe in these waters as well, in a few of his lesser-known operas; there must

have been something in the air. None of these philosophical operas are performed very often (audiences seem to prefer storylines with romance or some blood and guts).

Each movement in the symphony corresponds to a panel in the Iselheim Altarpiece. In the music Hindemith refers to medieval hymns and to Lutheran chorales to create a sense of time, or timelessness, and place. No doubt these gestures make the music more accessible for some listeners. They also impart a unique tonal quality to the proceedings which carries the listener into a spiritual world that Hindemith never inhabited otherwise. It is hard to escape the notion that Matthias's journey of the soul was akin to the composer's own. The opera is Hindemith's magnum opus. The symphony is one of the most satisfying orchestral works of the twentieth century, the work that makes Paul Hindemith a great composer.

#### Johannes Brahms (1833-1897): Piano Concerto No. 2 in B flat, Op. 83

Brahms's Piano Concerto No. 1 in D minor, completed when the composer was twenty-six, revealed a structure modeled closely after Beethoven's Third Piano Concerto but an *affekt* closer to the turbulent concertos in D minor of both Mozart and Bach. In its early performances the D minor Concerto failed with audiences; it was perceived as too long, too serious, and too complicated. These particular criticisms have not stood the test of time. A more technical criticism, that the young Brahms made tactical errors in his handling of the orchestra, holds up. However, a good conductor and a good orchestra will deal with the difficulties to the point where they are all but unnoticeable.

Brahms grew dissatisfied with the First Concerto early on. He expressed that someday he'd do another piano concerto and that it would be "different," but some years passed before he delved in. Work commenced in 1878 and concluded in 1881. After a private run-through with conductor Hans von Bülow and his superb orchestra in Meiningen, the public premiere was in Budapest, with Brahms at the piano. The Budapest audience received the work with enthusiasm, as did audiences all over Europe; Brahms toured widely with the piece. The concerto entered the standard repertoire almost before it was printed.

The standard observation about the Second Concerto is that it does not adhere to the traditional concerto

format. (Neither do Liszt's two piano concertos, but Liszt was always messing around.) Specifically, Brahms wrote a concerto in four movements instead of the usual three, adding a scherzo as the second movement. Symphonies had scherzos, concertos did not.

Scherzo (skěr'tsō), noun. From the Italian scherzo, "joke." A quick movement in triple time, commonly falling as the third movement of four in a symphony or other work with multiple movements.

Or sometimes the second movement of four, as in Beethoven's Ninth Symphony or some works by Mendelssohn, for example.

The corollary to the standard observation about the Second Concerto is that although Brahms added a scherzo, the work as a whole is typical of the mature Brahms, the bastion of musical conservatism. In fact, the corollary is wrong. The Second Concerto is so packed with ironic, even subversive elements that it is, at some level, a sort of anti-concerto. A concerto and an anti-concerto all at once. Of course, if listeners choose to hear only the "concerto" part, that would have been fine with Brahms—that was his intention, after all. The "anti-" part he reserved for his musical intimates. One clue: none of the movements is a concerto movement in the usual sense.

The first movement opens with the first theme stated as a horn call. The pianist interrupts a couple of times, then sits back as the orchestra provides an exposition so extended as to make one forget that there is a soloist. The piano writing, although hugely difficult, reveals not a hint of facile virtuosity. Not to downplay the importance of the piano, but there is nothing concerto-like here; it is in the orchestra where the action takes place. The piano part is less a solo than a very, very elaborate piano *obligato*.

The title "scherzo" for the second movement is obviously ironic, since there is nothing remotely "joking" here. The movement is in D minor, the same key as the First Concerto. This is not coincidental; Brahms is re-imagining, in effect rewriting the First Concerto here. Perhaps the real irony is not that Brahms used the title "scherzo," but that Brahms took the ethos of the most passionate work of his youth, the First Concerto, and crammed it into a single movement, a "scherzo" at that. Brahms is saying either "this is how it should have gone the first time" or "pay no attention to all that noise I made as a child."

The exquisite, expansive third movement is one of the slowest pieces in the repertoire and one of Brahms's greatest slow movements. Brahms created the song *Immer leiser wird mein Schlummer* ("My slumber grows ever more peaceful") out of the famous cello solo. The dialog between piano and cello is pure chamber music. Chamber music would seem to be the opposite of concerto music.

So far we have a first movement that's really a symphony, a scherzo that shouldn't be here at all, and a slow movement that is really chamber music. By now we don't know what to expect for the finale, yet Brahms manages to confound us still with something light, playful, domestic. It doesn't really end so much as it fizzles out.

But where is the heaven-storming Johannes? Where is the creator who brought home the First Symphony on such a triumphal note? Shouldn't we get something like that here, considering all that has gone before? Perhaps, but the notion of "triumph" in a concerto generally means that the soloist plays louder and faster than the orchestra. Brahms would have none of that. Instead, he turns for inspiration to Bach, Bach who ended his sublime Goldberg Variations with a "quodlibet," just a mishmash of popular tunes (albeit one constructed with the most profound contrapuntal skill). Here is Brahms's "quodlibet": a taste of the beer hall, a little Hungarian, some scales on the piano, pretty much his daily routine. A gesture of victory would have been insincere; the personal touch is right as rain. Brahms winks.

- Bruce Murray



#### **Musical Ventures**

Franz Schubert Fantasie in F minor, D.940

(1797 - 1828)

(1856 - 1909)

Sandra Wright Shen, piano Douglas Weeks, piano

Giuseppe Martucci La canzone dei Ricordi

No, svaniti non sono i sogni

Cantava'l ruscello la gaia canzone

Fior di ginestra

Sul mar la navicella

Un vago mormorio mi giunge Al folto bosco, placida ombria

No, svaniti non sono i sogni

Margaret Cusack, soprano Bruce Murray, piano

#### Intermission (10 minutes)

**Igor Stravinsky** 

L'histoire du soldat (The Soldier's Tale)

(1882 - 1971)

Marche du soldat (The Soldier's March)

Petits airs au bord du ruisseau (Airs by a Stream)

Pastorale

Marche royale (The Royal March)

Petit concert (The Little Concert)

Trois danses (Three Dances)

Danse du Diable (The Devil's Dance)

Grand choral (Great Chorale)

Marche triomphale du Diable (Triumphal March of the Devil)

Maria Sampen, violin

Kevin Casseday, bass

Eric Ginsberg, clarinet

Susan Barber, bassoon

Neal Berntsen, trumpet

William Zehfuss, trombone

Conrad Alexander, percussion



#### **Chamber Music**

(1841 - 1904)

Antonín Dvořák Serenade in D minor, Op.44 Moderato, quasi marcia Minuetto and Trio (Presto) Andante con moto Finale (Allegro molto)

> Eric Ohlsson, oboe I - Evelyn Sedlack, oboe II Steve Cohen, clarinet I - Jonathan Cohen, clarinet II William Ludwig, bassoon I - Genevieve Beaulieu, bassoon II Robert Rydel, horn I - Phillip Emmons, assistant horn Joshua Paulus, horn II - Daniel Omer, horn III April Dannelly, cello Craig Brown, bass

#### Intermission

**Johannes Brahms** 

Sextet No. 1 in B-flat major, Op. 18

(1882 - 1971)Allegro ma non troppo

Andante ma moderato Scherzo: Allegro molto

Rondo: Poco allegretto e grazioso

J. Patrick Rafferty and Timothy Christie, violins Jennifer Kozoroz and Susan Culpo, violas Alistair MacRae and David Premo, cellos



## Chamber Music William Preucil and Friends

Ludwig van Beethoven

(1770 - 1827)

Sonata in A major no. 9, op. 47 "Kreutzer" Adagio sostenuto - Presto Andante con variazioni Finale – Presto

> William Preucil, violin Bruce Murray, piano

#### Intermission

Felix Mendelssohn

(1809 - 1847)

String Quintet No.2 in B-flat major, Op.87 Allegro vivace Andante scherzando Adagio e lento Allegro molto vivace

> William Preucil, violin Thomas Joiner, violin Scott Rawls, viola Maggie Snyder, viola Felix Wang, cello



#### Transylvania Symphony Orchestra

Keith Lockhart, conductor Angela Park, cello

W.A. Mozart Symphony No. 29 in A major, K. 201

(1756 - 1791) Allegro moderato

Andante Menuetto Allegro con spirito

Camille Saint-Saëns Cello Concerto No. 1 in A minor, Op. 33

(1835 - 1921)

Ms. Park

#### Intermission

Peter llyich Tchaikovsky

(1840 - 1893)

Symphony No. 4 in F minor, Op. 36

Andante sostenuto; Moderato con anima

Andantino in modo di canzona Scherzo - Pizzicato ostinato: Allegro Finale - Allegro con fuoco

#### **Hinda Honigman Memorial Concert**

Angela Park is the 2009 National Federation of Music Clubs Young Artist Winner

Sponsored by United Community Bank

## Peter Ilyich Tchaikovsky (1840-1893): *Symphony No. 4 in F Minor* (1877) First Performed: St. Petersburg, 1878

The Fourth Symphony was written during a time when Tchaikovsky was, in his words, "terribly depressed." The primary source of his distress was a persistent former student, Antonina Milyukova, who had declared her love for him. A few years before he met her, he had determined to marry in an effort to quell the (accurate) rumors that he was homosexual. Tchaikovsky was rightly concerned about maintaining a respectable reputation in Russian society and entered into a disastrous marriage with Milyukova which lasted a mere three months and drove him to a suicide attempt.

Tchaikovsky's marital crisis surely affected his work on the Fourth Symphony. Fortunately, there was a countervailing positive influence of Nadezhda von Meck, who entered his life in 1876 and to whom the symphony is dedicated. The unusual, extraordinary relationship between the wealthy middle-aged widow and the composer was carried out entirely through a correspondence of more than a thousand letters over fourteen years. A condition of her patronage, however, was that they never meet in person. Von Meck commissioned works, provided him with loans, and later on, with an allowance. In the aftermath of his suicide attempt, she also provided the funds for a recovery trip to the Swiss Alps and Italy where he completed the final three movements of the Fourth Symphony. Tchaikovsky states in an often-quoted letter to her that the work "serves as a true echo of what I went through then. But it is no more than an echo."

It shouldn't come as a surprise that the Fourth Symphony speaks through emotion and begins with a "fate" motive, a recurring motto in polonaise rhythm (a dance associated with the Russian aristocracy), described by Tchaikovsky as "the *seed* of the whole symphony" and that "force which prevents the impulse to happiness from attaining its goal...." He looked to Beethoven's Fifth Symphony with its famous opening depicting "fate knocking at the door" as a model.

Although Tchaikovsky supplied a program for the Fourth Symphony, he also noted its "vagueness and inadequacy." The program makes for interesting reading, but the magnitude of his achievement—his ability as a symphonist—speaks more loudly than an autobiographical interpretation of the music.

The first movement, *Andante sostenuto. Moderato con anima* (*in movimento di Valse*), opens boldly, ominously with octave unisons in horns and bassoons, a polonaise rhythm repeated as a fanfare in brass instruments and acting as a "fate" motive. It interrupts at each

section of the form to remind us that fate can always intervene. The polonaise creates rhythmic conflict with the turbulent first theme, a waltz in 9/8 meter played by the strings. The second theme, a plaintive tune in the clarinets, takes up a dialogue with other woodwinds. The sinuous lines in the winds combine with a lyrical countermelody in the cellos. Then strings take up the second theme over an insistent timpani beat. The fanfare tops the movement's climax and marks the beginning of the recapitulation and, later on, the coda. Although the overall mood of the movement is dark and brooding, Tchaikovsky provides a lovely moment of respite near the end with the return of the second theme played by bassoon and complemented by woodwind flourishes.

The second movement, marked *Andantino in modo id canzone*, begins with a sad, beautiful tune in the oboe that is simplicity itself. The tune moves to cellos with wind commentary and then grows in passion as violins take it over. The B section, in major, offers contrast with a more stolid theme in a stately rhythm. When A returns in the strings, the edge of melancholy is at first softened by whimsical flourishes in the woodwinds Eventually the tune reverts to its initial sadness, particularly when sung by bassoon.

The famous *Scherzo* demonstrates Tchaikovsky's gift for creating musical structures from instrumental colors and techniques. Here he has three groups: pizzicato strings, woodwind groupings that feature brilliant flourishes in piccolo, and military sounding brass. There are virtuosic passages at either end of the sound-color spectrum and a general mood of capriciousness. The form is typical: A (scherzo), B (trio), A (scherzo), with pizzicato strings leading the way and the other two groups creating contrast in the Trio. With the return of A, however, the composer also incorporates ideas and colors from the trio.

The brilliant, rousing first theme of the *Finale*: *Allegro con fuoco* takes off immediately and is filled with Tchaikovsky's signature cascading scales. The movement may also take the record for the number of cymbal crashes in a movement. The second theme, based on a famous Russian folk song entitled "In the Field a Little Birch Tree Stood," makes this the least "western" (i.e., most nationalistic) of the four movements. The overall mood is so joyful that even the intervention of the "fate" motto, a gestural connection to the opening movement, cannot dampen the atmosphere. As Tchaikovsky notes in his program, "Rejoice in others' rejoicing. To live is still possible!"

S. Kay Hoke

Thursday
July 9, 2009 7:30 PM
(Dress Rehearsal)
Whittington-Pfohl Auditorium

Saturday
July 11, 2009
7:30 PM
Whittington-Pfohl Auditorium

#### The Tales of Hoffmann

Janiec Opera Company Brevard Festival Orchestra **Dorothy Danner, director Christopher Larkin, conductor** 

> Music by Jacques Offenbach (1819 - 1880)

> > Prologue Act I

#### Intermission

Act II

#### **Intermission**

Act III Epilogue

Scott Aronow, scenic designer Andrea Boccanfuso, lighting designer Glenn Avery Breed, costume designer Sarah Redding, wig and makeup designer Brady Hislop, sound designer and engineer

#### Sponsored by the

#### Zimmerli Family Opera Endowment

The Tales of Hoffmann

Music by Jacques Offenbach
Libretto by Jules Barbier and Michel Carré and based on the stories of E.T.A. Hoffmann

Premiere: Paris, Opéra-Comique, 1881

Jacques Offenbach (1819-1880) did not live to see the premiere of his final and most ambitious opera, *The Tales of Hoffmann*. This was to be the work that would gain Offenbach recognition as a serious composer, and it presents a striking contrast to the light, humorous works for which he is justly famous,

among them *La belle Hélène, Orphée aux enfers, La Périchole,* and *La Vie Parisienne*. The libretto by Jules Barbier and Michel Carré is based on their play from 1851, *Fantastiques d'Hoffmann*, which skillfully conflates several stories by E.T.A. Hoffmann. The author himself is depicted as the principal character, a man who seeks eternal love with a series of quite different women, all unattainable. The central acts are framed by a prologue and epilogue set in a tavern where Hoffmann waits for his current lover, the famous operatic soprano Stella. She beguilingly blends aspects of all the women he has loved. Fascinating, too, is the

continued

notion that the actual prima donna, Stella, never sings, yet Hoffman's Antonia, a reminiscence of a potential prima donna and idealized love, literally sings herself to death. Antonia's purity remains intact; her reputation is never sullied from having gone onstage.

The real Hoffmann was a key figure in the German Romantic movement, a famous writer, composer, painter, director and scenic designer, and music critic—a man who was always able to support his artistic ambitions by virtue of his training as a lawyer. His passion for the music of Mozart led him to drop his middle name of Wilhelm for Amadeus, and thus become known as E.T.A. Hoffmann. The Mozart connection and references to his favorite opera, Don Giovanni, are woven throughout The Tales. Like the character Don Giovanni, Hoffmann is involved with three women and his own version of a Leporello, in Nicklausse. There is even a direct musical reference that connects companion to companion when Nicklausse sings a slight modification (in Italian!) of the opening line to Leporello's aria Notte e giorno faticar (as Notte e giorno mal dormire). Most tellingly, Stella's current role, the one she is singing while Hoffman's tales of past loves unfold, is that of Donna Anna.

Offenbach died while the opera was in rehearsal with piano-vocal score. The music is presumed to have been wholly imagined with orchestration with some specific details of the Giulietta act and the epilogue to be completed. Ernest Guiraud, who had earlier composed the recitatives for the first German production of Carmen, was hired to produce a finished performance version. Some decisions made for opening night—omission of the Giuletta act and dispersal of some of its music to other acts-set in motion a confusion that musicologists and directors are still attempting to resolve. When the first score of Hoffmann was published, the intended order of acts was changed; Giulietta and Antonia were switched. (You will see them in their intended order tonight.) For a 1905 production in Berlin, the director wanted to fatten the Giulietta act with new passages by Pierre Barbier, the original librettist's son, and music from other works by Offenbach. A new aria, Scintille, diamante, taking music from Le voyage dans la lune (1875), was fashioned for the character of Dapertutto, and the septet Hélas, mon Coeur s'égare encore was built on the theme of the "Barcarolle," which had first appeared in Die Rheinnixen (1864). Is there any wonder that despite scholars' best attempts to restore the composer's original intentions there is still no definitive performing edition?

Another issue in producing this opera is how to cast it. Should the roles of Olympia, Antonia, Giulietta, and Stella be performed by a single soprano in keeping with the idea that all are personifications of a single ideal love, or should opportunity be taken to have

multiple sopranos as principals? A similar question can be posed for the baritone villain(s)—Lindor and his three sinister guises of Coppélius, Dr. Miracle, and Dapertutto. Both options are valid choices given the "fantastic" elements of the story.

Four months after the composer's death, *The Tales of Hoffmann* was performed to popular and critical success and was staged a hundred times in the first year alone. Even after 129 years, audiences still delight to its music. Offenbach's wish to be recognized as a composer of serious opera has been fulfilled.

Synopsis of The Tales of Hoffmann

#### Prologue: Luther's Tavern near the opera house in Nuremberg

The Muse of Poetry, lamenting Hoffmann's wanton behavior, has come to Luther's tavern to confront Stella, his vain mistress, for the ownership of his soul. There she transforms herself into the young student Nicklausse to be at the melancholy Hoffmann's side as a friend and protector. At the opera house next door, a performance of *Don Giovanni* is in progress. The prima donna playing Anna is the beautiful Stella, who is in love with Hoffmann but also pursued by his rival, the local politician Lindorf. He has intercepted a letter with the key to Stella's dressing room intended for Hoffman and enters the tavern bragging that he has the power of the devil in getting what he wants. A group of boisterous students and opera patrons toast Stella's singing and then coax Hoffmann to tell the legend of the dwarf Kleinzach (Il était une fois à la cour d'Eisenach). But his thoughts wander, and instead he tells them tales about three women he has loved.

#### Act I. The house of the inventor Spalanzani

The poet Hoffmann's first love was Olympia, Spalanzani's extraordinarily beautiful "daughter." Hoffmann, his student, arrives at the inventor's house for a party and spies what he believes to be the sleeping Olympia through a window. He is entranced by her and sings a romantic aria (Ah! Vivre à deux), though Nicklausse warns him there is something strange and lifeless about the girl (Une poupée aux yeux d'émail). The oculist, Coppelius (this act's personification of the evil genius), arrives with a pair of magic glasses, which he sells to Hoffmann. These spectacles have the power to make anything viewed through them desirable. When Coppelius argues with Spalanzani over his claim to joint ownership in their newest invention, a mechanical doll, Spalanzani buys him off with a check. After the guests have arrived, Olympia impresses them by singing a florid aria (Les oiseaux dans la charmille, known popularly as "The Doll's Song"). The odd thing about her performance is that she periodically winds down and must be unobtrusively rewound by Coppelius to continue singing. Although Hoffmann, wearing his magic

glasses, is none the wiser, the other guests are aware of Olympia's odd behavior. Hoffmann tries to express his love to Olympia, but she runs away from him. He follows and begins to waltz gracefully with her until she begins to spin about madly out of control. She knocks Hoffmann to the floor as Coppelius returns, furious that Spalanzani's check was worthless. With revenge in his eyes, he follows Olympia out of the room and smashes her to bits. As Coppelius flings Olympia's arms and legs around the room, Hoffmann realizes that his beloved girl was nothing but a mechanical doll. The other guests mock him, as Nicklausse tries to offer consolation.

#### Act II. Crespel's house in Munich

Now a composer, Hoffmann has fallen in love with Antonia, a frail girl with a beautiful voice. She yearns to be a great singer like her mother who died some time ago. Hearing her mournful song (Elle a fui, la tourterelle), her father, Crespel, reminds Antonia that singing will worsen her already weak heart. Although she has been forbidden visitors, Hoffmann and Nicklausse visit Antonia while her father is out. Hoffmann and Antonia sing a love duet that Hoffmann has composed (C'est une chanson d'amour), and it exhausts Antonia. When Crespel returns, Hoffmann hides. Soon the strange Dr. Miracle arrives to examine Antonia, and Hoffmann overhears an argument in which Crespel accuses Dr. Miracle of bringing on his wife's death. He further contends that the doctor also seeks to bring about his daughter's end. Miracle, however, claims he can cure the girl and wants Antonia to sing. Crespel drives him away. Hoffmann now understands that if Antonia sings she will die. He asks Antonia to marry him and persuades her never to sing again. Antonia agrees but is saddened. Alone, she is torn between love and a singing career. Miracle reappears, whispering into her ear and conjuring her mother's portrait to life. The portrait begins to glow and her mother's voice speaks to her (Chère enfant!). Taking up a violin, the phantom Miracle plays a frenetic accompaniment to Antonia's passionate singing. At the end of their trio (Tu ne chanteras plus?), Antonia falls to the floor exhausted. Crespel and Hoffmann rush in, but too late. Antonia dies in her father's arms, and Dr. Miracle returns to pronounce her dead.

#### Act III. A sumptuous Venetian palace overlooking the Grand Canal

This act begins with the most famous music associated with the opera, the languorous "Barcarolle" (Belle nuit, ó nuit d'amour), sung as a duet by Giulietta, a courtesan, and Nicklausse. (Offenbach took the melody from an earlier opera, Les fée du Rhin.) Hoffmann, now disillusioned with romantic love, is interested only in a heedless life of women and wine. At an orgy in Giulietta's palace he claims to scorn love, but is aroused by jealousy when he meets Giulietta's lover, Schlemil. Faithful Nicklausse warns Hoffmann against falling for the courtesan's charms, and he declares the devil would first have to win his soul. The magician Dappertutto (this act's evil emissary) emerges from the shadows and tempts Giulietta with a magic diamond (Scintille, diamant). (This, another famous aria from an earlier work, Offenbach's Le voyage dans la lune from 1875, wasn't added to this opera until 1907.) Hypnotized by the jewel, she agrees to his command to seduce Hoffmann and capture his reflection in a mirror. Hoffmann is won over by her and seems to lose his soul. His love song (O Dieu! De quelle ivresse) precedes a passionate lovers' duet during which he gives up his reflection. The act builds to a dramatic climax in the Septet (Hélas, mon Coeur s'égare encore) based on the tune of the "Barcarolle" (another addition made several decades after Offenbach's death). Finding Hoffmann and Giulietta together, Schlemil challenges the poet to a duel and is killed. Hoffmann finds, however, that Giulietta has already left him for another. She laughs mockingly at him as she and Dappertutto retreat to their world of darkness. Hoffmann and Niklausse escape to the Grand Canal over the strains of the "Barcarolle."

#### Epilogue: Luther's tavern in Nuremberg

His melancholy stories over, Hoffmann continues to drink at the tavern. Nicklausse declares that all three dramas are one—different aspects of Stella. Hearing Stella's name, Hoffmann rages and downs more drink. Nicklausse is transformed back into the Muse and declares her eternal love for the poet. Hoffmann awakens and responds that her voice has pierced him like celestial music. He gives himself up to his Muse completely (*Muse aimée, je suis à toi!*). Buoyed by her success in the opera, Stella enters the tavern and approaches Hoffmann. He is in a drunken stupor, and Nicklausse encourages the diva to leave with Lindorf. The opera ends with a drinking chorus.

S. Kay Hoke

## **Brevard** Music Center

SUMMER INSTITUTE & FESTIVAL

Thursday, July 9, 2009 • 7:30 p.m. Saturday, July 11, 2009 • 7:30 p.m. Whittington-Pfohl Auditorium

Janiec Opera Company and the Brevard Festival Orchestra present

> The Tales of Hoffmann Music by Jacques Offenbach

> > Prologue Act I Intermission Act II Intermission Act III Epilogue

Sponsored by the Zimmerli Family Opera Endowment

Keith Lockhart Artistic Advisor & Principal Conductor

Dorothy Danner, director Christopher Larkin, conductor

Scott Aronow, scenic designer Andrea Boccanfuso, lighting designer Glenn Avery Breed, costume designer Sarah Redding, wig and makeup designer Brady Hislop, sound designer and engineer

# Cast

Olympia Mary Martin Antonia Courtney Ross Giulietta Carrie Reid-Knox Stella Margaret Meyer Nicklausse Nicole Rodin Antonia's Mother Hillary Schranze Hoffmann Eric Olsen Lindorf Matt Moeller Coppélius Calvin Griffin Dr. Miracle Calvin Griffin Dapertutto Matt Moeller Crespel Andrew Miller Schlémil Andrew Miller Spalanzani Antony Bitar Frantz Chris Oliveira Andrès Andrew Coniglio Cochenille Andrew Coniglio Pitichinaccio Andrew Coniglio Luther Jeremy Carver-James

#### Chorus

Lori Paradoski Abbey Curzon Claire de Sévigné Denise Crawfort Kathrvn Crabb Katie Abraham Christine Iarquio Rebecca Henry Kelly Price David Moote Kevin Delanev Antony Bitar Nicholas Allen Chance Eakin Nathaniel Olsen Hunter Enoch

Margaret Rood **Jasmine Habersham** Laura Kachurek Margaret Meyer **Emily Ford** Brooke Boyard Emily Wells Lilianna Piazza Anthony Bucci Rishi Rane Yoni Rose Chris Oliveira Will Liverman **Jeremy Carver-James** Geoffrey Penar



#### Mary Martin

Chance Eakin

Hometown: Plymouth, MI Education: University of Michigan Teacher: Melody Racine Notable roles: Cissie

Susanna (Le Nozze di Figaro) (upcoming)

Nathanaël Rishi Rane

Hermann



#### Margaret Meyer Education: McGill University, Princeton University Notable roles: L'enfant (L'enfant et les sortilèges),

Ruggiero (Alcina), Cléone (Thesée), Calisto (Calisto), Climene (Egisto), Mother (Amahl and the Night Visitors)



#### Courtney Ross

Education: San Diego State University, Cincinnati College Conservatory of Music, Shenandoah Conservatory Notable roles: Giulietta (I

Capuleti e i Montecchi), Valencienne (The Merry Widow)



#### Nicole Rodin

Hometown: Chicago, IL Education: New England Conservatory, Rice University Notable roles: Cherubino (Le Nozze di Figaro), Dinah

(Trouble in Tahiti), Meg (Little Women), Second Lady (Die Zauberflöte)



#### Carrie Reid-Knox

Education: University of Michigan, University of Houston Notable roles: Maman and La Libellule (L'Enfant et les Sortileges), Pitti-Sing (The



#### Eric Olsen

Education: Victoria Conservatory of Music, Vancouver Academy of Music Notable roles: Triquet

(Eugene Onegin), Edmondo (Manon Lescaut), Goro (Madama Butterfly)

Mikado)



Matt Moeller Hometown: Austin, TX Education: Louisiana State University Notable roles: Junius (The Rape of Lucretia), The Commissioner (La Traviata)

2nd Priest (The Magic Flute), Gideon (Little Women)



**Antony Bitar** Education: Montclair State University Teacher: Stephen Oosting Notable roles: High Priest (Saul), Keeley Family Tenor (Eimer Gantry), Samuel (We

Are Three Sisters Who Are Not Sisters), Ramiro (La Finta Giardiniera)



Calvin Griffin Education: Ohio State University Teacher: Patrick Woliver Notable roles: Bartolo (Marriage of Figaro) Scenes Performed:

Truffldino (Ariadne auf Naxos), Dr. Sloper (Washington Square



Chris Oliveira Education: McGill University Notable roles: Bacchus (Thesée), Oronte (Alcina), Ferrando (Cosi fan Tutti), The Duke (Rigoletto quartet)



Andrew Miller Education: Ouachtia Baptist University Notable roles: Wizard (Once Upon a Mattress), Duchess (Alice in Wonderland), Noah/Storyteller (Children of Eden), Sarastro (The Magic Flute)

Andrew Coniglio Education: University of Michigan Notable roles: Monostatos (Die Zauberflöte), Teapot and Arithmetic (L'enfant et les sortilèges)



#### Dorothy Danner, Guest Director

Dorothy Danner is returning for her second season at the Brevard Music Center. Ms. Danner has directed nearly 200 productions of operas, operettas, musicals and plays throughout the United States, Canada and Belgium. She has staged operas for many companies including Glimmerglass, Houston, Minnesota, Cleveland, Philadelphia, San Francisco and Portland.

Recent productions include Hansel and Gretel for the Opera Company of Philadelphia, Lucia di Lammermoor and Susannah for Virginia Opera, Die Fledermaus for Orlando, Barber of Seville for Portland, La Fille de Régiment for Cincinnati, Tartuffe for Skylight Opera, La Bohème for San Antonio, Three Penny Opera for Opera Omaha, Audition, starring Plácido Domingo and Kristin Chenoweth, for Washington Opera and the premiere of Thea Musgrave's Voices of Power and Protest at the United Nations.

Prior to launching her directing career, Dorothy Danner performed in a variety Broadway shows, from Once Upon a Matttress to Michael Bennett's Ballroom. Ms. Danner was co-founder of the Glimmerglass Young Artist program, has served on the faculties of the Juilliard School and the Curtis Institute of Music and has been a guest director at New York, Boston, Carnegie-Mellon and Indiana Universities.

#### Janiec Opera Company Faculty



#### David Gately, Director, Janiec Opera Company

Lucile Parrish Ward Opera Chair

Now in his second year as Director of the Janiec Opera Company, David Gately is known for his vivid storytelling and lively and clever productions. Opera News has commended him for his "stylish direction [which] put the cast through well-timed paces and coaxed telling characterizations," and the Vancouver Sun recently wrote that

his "conception was always theatrically effective." In demand across the continent, Mr. Gately has recently directed productions with Dallas Opera, Seattle Opera, Florida Grand Opera, Cincinnati Opera, Vancouver Opera, Florentine Opera, Glimmerglass Opera, Opera Omaha, and Utah Opera. His hugely successful "wild west" production of *Don Pasquale* which was most recently hailed as a "contemporary classic" by the Denver Post has been mounted by opera companies across the country.



#### Patrick Hansen, Associate Director, Janiec Opera Company

Formerly Director of Artistic Administration for Florida Grand Opera. He has been on the musical staffs of Lyric Opera of Chicago, The Juilliard Opera Center, Tulsa Opera, Opera Memphis, and Des Moines Metro Opera, and for six seasons served as Director of the Young American Artists Program at Glimmerglass Opera. During that time, he served as Music Director of Opera / Musical Theater at Ithaca College. In addition,

he has stage directed productions such as *The Impressario*, *Dido and Aeneas*, *The Magic Flute*, *Dialogues of the Carmelites*, and *Cosi fan tutte*.

#### Janiec Opera Company Faculty

David Gately Director/Lucile Parrish Ward Opera Chair

Patrick Hansen Associate Director

Dorothy Danner Visiting Director Sandra Rovetta Choreographer

Dean Anthony Assistant Director

Elizabeth Koch Vocal Coach
David Richardson Vocal Coach

Jordan DeSouza Chorus Master/Staff Assistant Conductor

Michael Shannon Rehearsal Pianist/Apprentice Coach

The Janiec Opera Company was founded in 1965 by BMC's then artistic director Henry Janiec. Originally called the Opera Workshop, it was renamed in 1996 to honor Janiec upon his retirement. Offering repertory experience, JOC is an important middle step between college training and the professional world. Each year, 40 talented young singers are selected from more than 200 applicants. Over the course of eight weeks, they prepare and perform full-scale productions each summer.

The JOC has served hundreds of singers now employed by prominent companies throughout the world. Each season, the Company's productions are staged, conducted and choreographed by recognized professionals. An important goal of the Company is to have every role in every production performed by students.

### Janiec Opera Company Production Staff

Andrea Boccanfuso Production Manager Leah McVeigh Assistant Production Manager/Company Manager Ralph Carhart Assistant Company Manager/Master Electrician Adam Schwartz Production Stage Manager Kyle Urquart Stage Manager Derek Waffel Assistant Stage Manager Tara Foster House Manager Kara Teolis Stage Crew Supervisor Orchestral Information Coordinator Erika Binninger Maciula Allison Youngblood Assistant Stage Crew Supervisor Kara Berardi Stage Crew Charlene Lennon Stage Crew Stage Crew Melissa Hermes Casey Malone Stage Crew **James Adams** Stage Crew Glenn Breed Costume Designer Costume Shop Manager/Cutter Tony Sirk Caitlin Beacham Wardrobe Supervisor Alexandra Marsh Costume Intern/Production Assistant Wig and Makeup Designer Sarah Redding Wig and Makeup Intern Ashley Callahan **Iessie Combest** Prop Master Evelyn Pearson Prop Intern Scott Aronow Scenic Designer Adam Koch Scenic Designer Technical Director Jack Brady Rob Sturgess Assistant Technical Director Eric Brooks Master Carpenter Iulie Allen Lead Stage Carpenter Nate Fessler Carpenter Rion Mora Carpenter Carpentry Intern Eugene Kuzmin Scenic Charge Kate Stephens Katie Springmann Scenic Painter Anna Peterson Lighting Designer Joe Saint Lighting Designer Electrician Garrett Kesler Jason Korczynski Electrics Intern Brady Hislop Sound Engineer Devon Farris A-2/Props Artisan Peter Botzenmayer A-2/Electrician

Production Assistant

Production Management Intern/Production Assistant

Francia DeFrancisco

Phillip Perez

# **Program Notes**

The Tales of Hoffmann Music by Jacques Offenbach Libretto by Jules Barbier and Michel Carré and based on the stories of E.T.A. Hoffmann Premiere: Paris, Opéra-Comique, 1881

Jacques Offenbach (1819-1880) did not live to see the premiere of his final and most ambitious opera, The Tales of Hoffmann. This was to be the work that would gain Offenbach recognition as a serious composer, and it presents a striking contrast to the light, humorous works for which he is justly famous, among them La belle Hélène, Orphée aux enfers, La Périchole, and La Vie Parisienne. The libretto by Jules Barbier and Michel Carré is based on their play from 1851, Fantastiques d'Hoffmann, which skillfully conflates several stories by E.T.A. Hoffmann. The author himself is depicted as the principal character, a man who seeks eternal love with a series of quite different women, all unattainable. The central acts are framed by a prologue and epilogue set in a tavern where Hoffmann waits for his current lover, the famous operatic soprano Stella. She beguilingly blends aspects of all the women he has loved. Fascinating, too, is the notion that the actual prima donna, Stella, never sings, yet Hoffman's Antonia, a reminiscence of a potential prima donna and idealized love, literally sings herself to death. Antonia's purity remains intact; her reputation is never sullied from having gone onstage.

The real Hoffmann was a key figure in the German Romantic movement, a famous writer, composer, painter, director and scenic designer, and music critic—a man who was always able to support his artistic ambitions by virtue of his training as a lawyer. His passion for the music of Mozart led him to drop his middle name of Wilhelm for Amadeus, and thus become known as E.T.A. Hoffmann. The Mozart connection and references to his favorite opera, Don Giovanni, are woven throughout The Tales. Like the character Don Giovanni, Hoffmann is involved with three women and his own version of a Leporello, in Nicklausse. There is even a direct musical reference that connects companion to companion when Nicklausse sings a slight modification (in Italian!) of the opening line to Leporello's aria Notte e giorno faticar (as Notte e giorno mal dormire). Most tellingly, Stella's current role, the one she is singing while Hoffman's tales of past loves unfold, is that of Donna Anna.

Offenbach died while the opera was in rehearsal with pianovocal score. The music is presumed to have been wholly imagined with orchestration with some specific details of the Giulietta act and the epilogue to be completed. Ernest Guiraud, who had earlier composed the recitatives for the first German production of Carmen, was hired to produce a finished performance version. Some decisions made for opening night—omission of the Giuletta act and dispersal of some of its music to other acts—set in motion a confusion that musicologists and directors are still attempting to resolve. When the first score of Hoffmann was published, the intended order of acts was changed; Giulietta and Antonia were switched. (You will see them in their intended order tonight.) For a 1905 production in Berlin, the director wanted to fatten the Giulietta act with new passages by Pierre Barbier, the original librettist's son, and music from other works by Offenbach. A new aria, Scintille, diamante, taking music from Le voyage dans la lune (1875), was fashioned for the character of Dapertutto, and the septet Hélas, mon Coeur s'égare encore was built on the theme of the "Barcarolle," which had first appeared in Die Rheinnixen (1864). Is there any wonder that despite scholars' best attempts to restore the composer's original intentions there is still no definitive performing edition?

Another issue in producing this opera is how to cast it. Should the roles of Olympia, Antonia, Giulietta, and Stella be performed by a single soprano in keeping with the idea that all are personifications of a single ideal love, or should opportunity be taken to have multiple sopranos as principals? A similar question can be posed for the baritone villain(s)—Lindor and his three sinister guises of Coppélius, Dr. Miracle, and Dapertutto. Both options are valid choices given the "fantastic" elements of the story.

Four months after the composer's death, The Tales of Hoffmann was performed to popular and critical success and was staged a hundred times in the first year alone. Even after 129 years, audiences still delight to its music. Offenbach's wish to be recognized as a composer of serious opera has been fulfilled.

# Synopsis of The Tales of Hoffmann

#### Prologue: Luther's Tavern near the opera house in Nuremberg

The Muse of Poetry, lamenting Hoffmann's wanton behavior, has come to Luther's tavern to confront Stella, his vain mistress, for the ownership of his soul. There she transforms herself into the young student Nicklausse to be at the melancholy Hoffmann's side as a friend and protector. At the opera house next door, a performance of Don Giovanni is in progress. The prima donna playing Anna is the beautiful Stella, who is in love with Hoffmann but also pursued by his rival, the local politician Lindorf. He has intercepted a letter with the key to Stella's dressing room intended for Hoffman and enters the tavern bragging that he has the power of the devil in getting what he wants. A group of boisterous students and opera patrons toast Stella's singing and then coax Hoffmann to tell the legend of the dwarf Kleinzach (Il était une fois à la cour d'Eisenach). But his thoughts wander, and instead he tells them tales about three women he has loved.

#### Act I. The house of the inventor Spalanzani

The poet Hoffmann's first love was Olympia, Spalanzani's extraordinarily beautiful "daughter." Hoffmann, his student, arrives at the inventor's house for a party and spies what he believes to be the sleeping Olympia from through a window. He is entranced by her and sings a romantic aria (Ah! Vivre à deux), though Nicklausse warns him there is something strange and lifeless about the girl (Une poupée aux yeux d'émail). The oculist, Coppelius (this act's personification of the evil genius), arrives with a pair of magic glasses, which he sells to Hoffmann. These spectacles have the power to make anything viewed through them desirable. When Coppelius argues with Spalanzani over his claim to joint ownership in their newest invention, a mechanical doll, Spalanzani buys him off with a check. After the guests have arrived, Olympia impresses them by singing a florid aria (Les oiseaux dans la charmille, known popularly as "The Doll's Song"). The odd thing about her performance is that she periodically winds down and must be unobtrusively rewound by Coppelius to continue singing. Although Hoffmann, wearing his magic glasses, is none the wiser, the other guests are aware of Olympia's odd behavior. Hoffmann tries to express his love to Olympia, but she runs away from him. He follows and begins to waltz gracefully with her until she begins to spin about madly out of control. She knocks Hoffmann to the floor as Coppelius returns, furious that Spalanzani's check was worthless. With revenge in his eyes, he follows Olympia out of the room and smashes her to bits. As Coppelius flings Olympia's arms and legs around the room, Hoffmann realizes that his beloved girl was nothing but a mechanical doll. The other guests mock him, as Nicklausse tries to offer consolation.

## Act II. Crespel's house in Munich

Now a composer, Hoffmann has fallen in love with Antonia, a frail girl with a beautiful voice. She yearns to be a great singer like her mother who died some time ago. Hearing her mournful song (Elle a fuí, la tourterelle), her father, Crespel, reminds Antonia that singing will worsen her already weak heart. Although she has been forbidden visitors, Hoffmann and Nicklausse visit Antonia while her father is out. Hoffmann and Antonia sing a love duet that Hoffmann has. composed (C'est une chanson d'amour), and it exhausts Antonia. When Crespel

returns, Hoffmann hides. Soon the strange Dr. Miracle arrives to examine Antonia, and Hoffmann overhears an argument in which Crespel accuses Dr Miracle of bringing on his wife's death. He further contends that the doctor also seeks to bring about his daughter's end. Miracle, however, claims he can cure the girl and wants Antonia to sing. Crespel drives him away. Hoffmann now understands that if Antonia sings she will die. He asks Antonia to marry him and persuades her never to sing again. Antonia agrees but is saddened. Alone, she is torn between love and a singing career. Miracle reappears, whispering into her ear and conjuring her mother's portrait to life. The portrait begins to glow and her mother's voice speaks to her (Chère enfant!). Taking up a violin, the phantom Miracle plays a frenetic accompaniment to Antonia's passionate singing. At the end of their trio (Tu ne chanteras plus?), Antonia falls to the floor exhausted. Crespel and Hoffmann rush in, but too late. Antonia dies in her father's arms, and Dr. Miracle returns to pronounce her dead.

#### Act III. A sumptuous Venetian palace overlooking the Grand Canal

This act begins with the most famous music associated with the opera, the languorous "Barcarolle" (Belle nuit, ó nuit d'amour), sung as a duet by Giulietta, a courtesan, and Nicklausse. (Offenbach took the melody from an earlier opera, Les fée du Rhin.) Hoffmann, now disillusioned with romantic love, is interested only in a heedless life of women and wine. At an orgy in Giulietta's palace he claims to scorn love, but is aroused by jealousy when he meets Giulietta's lover, Schlemil. Faithful Nicklausse warns Hoffmann against falling for the courtesan's charms, and he declares the devil would first have to win his soul. The magician Dappertutto (this act's evil emissary) emerges from the shadows and tempts Giulietta with a magic diamond (Scintille, diamant). (This, another famous aria from an earlier work, Offenbach's Le voyage dans la lune from 1875, wasn't added to this opera until 1907.) Hypnotized by the jewel, she agrees to his command to seduce Hoffmann and capture his reflection in a mirror. Hoffmann is won over by her and seems to lose his soul. His love song (O Dieu! De quelle ivresse) precedes a passionate lovers' duet during which he gives up his reflection. The act builds to a dramatic climax in the Septet (Hélas, mon Coeur s'égare encore) based on the tune of the "Barcarolle" (another addition made several decades after Offenbach's death). Finding Hoffmann and Giulietta together, Schlemil challenges the poet to a duel and is killed. Hoffmann finds, however, that Giulietta has already left him for another. She laughs mockingly at him as she and Dappertutto retreat to their world of darkness. Hoffmann and Nicklausse escape to the Grand Canal over the strains of the "Barcarolle."

# Epilogue: Luther's tavern in Nuremberg

His melancholy stories over, Hoffmann continues to drink at the tavern. Nicklausse declares that all three dramas are one—different aspects of Stella. Hearing Stella's name, Hoffmann rages and downs more drink. Nicklausse is transformed back into the Muse and declares her eternal love for the poet. Hoffmann awakens and responds that her voice has pierced him like celestial music. He gives himself up to his Muse completely (Muse aimée, je suis à toi!). Buoyed by her success in the opera, Stella enters the tavern and approaches Hoffmann. He is in a drunken stupor, and Nicklausse encourages the diva to leave with Lindorf. The opera ends with a drinking chorus.

# 2009 Festival Highlights



Only 1200 tickets will be sold at \$100 each. This is a fundraising event and all proceeds benefit the educational programs of the Brevard Music Center. The drawing will occur at the BMC concert on Sunday, August 9, 2009. Participants need not be present to win.

The BMW Z4 3.0i Roadster, X3 3.0si SAV and 328i Sedan will be on display in front of Whittington-Pfohl Auditorium during weekend concerts. Entry forms are available at the car raffle tent and at the BMC Box Office. Use your Visa, Mastercard, Discover, or American Express to order by phone (828) 862-2120 or follow the 2009 BMW Raffle link online at www.brevardmusic.org.

## Picnics, Presto!

Have a spur-of-the-moment picnic at the Music Center throught Picnics, *Presto!* Choose from a selection of a la carte menu items from Brevard's own Poppies Market. Select a simple antipasti package with your favorite beverage, or choose sandwiches, sides, and desserts. Picnics, *Presto!* will be available at orchestra and opera performances held at Whittington-Pfohl Auditorium. You may pre-order online when purchasing tickets or visit the Picnics, *Presto!* kiosk at the Auditorium up to two hours prior to the performance. Call (828) 862-2123 to order yours!

# **Upcoming Events**

Lockhart Conducts Tchaikovsky 5 Sat. July 18 • 7:30 p.m. • Whittington-Pfohl Auditorium • \$25-35

An American in Paris
Fri. July 24 • 7:30 p.m. • Whittington-Pfohl Auditorium • \$25-35, \$15 Lawn

Hello, Dolly!

Thu. July 23 & Sat. July 25 • 7:30 p.m. • Whittington-Pfohl Auditorium • \$30-40

Beethoven 9

Sun. August 2 • 3:00 p.m. • Whittington-Pfohl Auditorium • \$30-40

Suor Angelica & Gianni Schicchi Sat. August 8 •7:30 p.m. • Whittington-Pfohl Auditorium • \$20-30

# Brevard Festival Orchestra Christopher Larkin, conductor

#### VIOLIN I

Thomas Joiner, Concertmaster\* Eri Park Tina Raimondi\* Conrad Thomas Maria Romero Lindsay Baggett Karen Dahl Jennifer Van Eenam Elizabeth Martin Hannah Barrow Amelia Lant VIOLIN II Maria Sampen, Principal\* Alexandra Matloff Tamiko Terada Matthew Madonia Alexandra Hill Sandro Ladu Spencer Ekenes Emily Wait Job Salazar VIOLA Maggie Snyder, Principal\* Kate Middel Erin Rafferty Brianne Lugo

#### CELLO

CLARINET

Brad Cherwin

Daniel Osbun

BASSOON

Eric Ginsberg, Principal\*

Susan Barber, Principal\*

Felix Wang, Principal\* Lavena Johanson Patrick Kole Cody Green Christopher Erickson Maura O'Loughlin Michael Harper Mira Chang BASS Kevin Casseday, Principal\* Nathan Varga Lauren Taylor Robin Abeles FLUTE Dilshad Posnock, Principal\* Brencan Ryan OBOE Paige Morgan, Principal\* Briana Tarby

#### HORN

Jean-Martin Williams, Principal\* Brittany Cooper Megan DeRubeis Elizabeth Hartin TRUMPET Mark Schubert, Principal\* Shaun Branam TROMBONE Justin Moore, Principal Matthew Henderson BASS TROMBONE Dan Satterwhite, Principal\* TIMPANI Conrad Alexander, Principal\* PERCUSSION Keith Williams Damon Martinez HARP Liann Cline, Principal\*

## Backstage:

2nd FLUTE Brendan Ryan 2nd CLARINET Brad Cherwin HARP

HARP Kate Sloat

\*Denotes Faculty Artist



Leigh Crivaro

Melissa Alberque Emily Wang

Trevor Wadleigh

## Christopher Larkin, Director of Orchestral Activities

Christopher Larkin is a regular guest of companies throughout North America. He has appeared on the podiums of Santa Fe Opera, Washington Opera, New York City Opera, Houston Grand Opera, Portland Opera, Opera Pacific, Florentine Opera, Carolina Opera, Fort Worth Opera, Boston Lyric Opera, Nashville Opera, Utah Opera, Lake George Opera, Kentucky Opera, Music

Academy of the West, and the Wexford Festival.

As Music Director of the New York City Opera National Company, he led national tours of *Madama Butterfly* and *Il Barbiere di Siviglia*. Prior to coming to New York, he held the position of Associate Conductor with Houston Grand Opera. While in Houston, he led the world premieres of *Little Women* and Michael Daugherty's *Jackie O* with the Houston Opera Studio, and also conducted the highly acclaimed multi-media productions of *Carmen*, *Madama Butterfly*, and *I Pagliacci*.

Maestro Larkin has worked as an Assistant Conductor and vocal coach with several major opera companies in North America, including the Metropolitan Opera, San Francisco Opera, Opera Company of Philadelphia, Vancouver Opera, and the Canadian Opera Company.



# **Brevard Music Center Orchestra**

Keith Lockhart, conductor Mary Phillips, mezzo-soprano Michael Hendrick, tenor

**Kevin Puts** Two Mountain Scenes

(1972 -)

#### **Intermission**

#### **Gustav Mahler** Das Lied von der Erde

(1860 - 1911)

Das Trinklied vom Jammer der Erde Der Einsame im Herbst Von der Jugend Von der Schönheit

Der Trunkene im Frühling

Der Abschied

Ms. Phillips, Mr. Hendrick

#### Das Lied von der Erde

nach Hans Bethge's "Die chinesische Flöte"

# 1. Das Trinklied vom Jammer der Erde

Schon winkt der Wein im goldnen Pokale, Doch trinkt noch nicht, erst sing ich euch ein Lied! Das Lied vom Kummer soll auflachend in die Seele euch klingen. Wenn der Kummer naht, liegen wüst die Gärten der Seele, Welkt hin und stirbt die Freude, der Gesang. Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses! Dein Keller birgt die Fülle des goldenen Weins! Hier, diese Laute nenn' ich mein! Die Laute schlagen und die Gläser leeren, Das sind die Dinge, die zusammen passen. Ein voller Becher Weins zur rechten Zeit Ist mehr wert, ist mehr wert, ist mehr wert als alle Reiche dieser Erde! Dunkel is das Leben, ist der Tod

Das Firmament blaut ewig und die Erde Wird lange fest stehen und aufblühn im Lenz. Du aber, Mensch, wie lang lebst denn du? Nicht hundert Jahre darfst du dich ergötzen An all dem morschen Tande dieser Erde!

Seht dort hinab! Im Mondschein auf den Gräbern hockt eine wildgespenstische Gestalt-Ein Aff ist's! Hört ihr, wie sein Heulen hinausgellt in den süßen Duft des Lebens! Jetzt nehm den Wein! Jetzt ist es Zeit, Genossen! Leert eure goldnen Becher zu Grund! Dunkel ist das Leben, ist der Tod!

#### Song of the Earth

after Hans Bethge's "The Chinese Flute"

#### 1. Drinking Song of Earth's Misery

Already the wine is calling in golden goblets, but do not drink until I sing you a song. The song of misery shall laugh within your soul. If grief approaches, then the gardens of the soul become a desert. Withered, dying are joy itself, and song. Dark is life, dark is death.

Lord of this house. your cellar may be full of golden wine, but this lute is my own. Strumming the lute and draining the glasses-these are things that are right together. A glass of wine at the right time is better, better than all the riches of this earth.

Dark is life, dark is death.

The sky is forever blue, and the earth will hold fast for a long while, and bloom in spring. But you, Man, how long will you live? Not for a hundred years can you enjoy the wretched trinkets of this earth

Look there; in the moonlight, on the graves crouches a wild, ghostly shape a monkey! Hear how his howling pierces the sweet air of life. Now take the wine. Now is the time, friends Empty your golden cup! Dark is life, dark is death.

#### 2. Der Einsame im Herbst

Tschang-Tsi

Herbstnebel wallen bläulich überm See; Vom Reif bezogen stehen alle Gräser; Man meint', ein Künstler habe Staub vom Jade Über die feinen Blüten ausgestreut.

Der süße Duft der Blumen is verflogen; Ein kalter Wind beugt ihre Stengel nieder. Bald werden die verwelkten, goldnen Blätter Der Lotosblüten auf dem Wasser ziehn.

Mein Herz ist müde. Meine kleine Lampe Erlosch mit Knistern; es gemahnt mich an den Schlaf. Ich komm zu dir, traute Ruhestätte! Ja, gib mir Ruh, ich hab Erquickung not!

Ich weine viel in meinen Einsamkeiten. Der Herbst in meinem Herzen währt zu lange. Sonne der Liebe, willst du nie mehr scheinen, Um meine bittern Tränen mild aufzutrocknen?

## 3. Von der Jugend

Li-Tai-Po

Mitten in dem kleinen Teiche Steht ein Pavillon aus grünem Und aus weißem Porzellan.

Wie der Rücken eines Tigers Wölbt die Brücke sich aus Jade Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde, Schön gekleidet, trinken, plaudern, Manche schreiben Verse nieder.

Ihre seidnen Ärmel gleiten Rückwärts, ihre seidnen Mützen Hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller Wasserfläche zeigt sich alles Wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend In dem Pavillon aus grünem Und aus weißem Porzellan;

Wie ein Halbmond steht die Brücke, Umgekehrt der Bogen. Freunde, Schön gekleidet, trinken, plaudern.

#### 2. The Lonely One in Autumn

Blue autumn mists drift across the lake, the grass is stiff with frost. One thinks: an artist has sprinked jade dust over all the delicate blossoms.

The sweet fragrance of the flowers is leaving; a cold wind has wilted their stems.

Soon the wilted golden leaves of lotus blossoms will float upon the water.

My heart is tired. My little lamp has gone out, sputtering. Time to sleep, then. I come to you, trusted resting place. Yes, let me rest--I must be refreshed.

I cry much in my loneliness. The autumn in my heart is much too long. Sun of love, will you not shine again and gently dry my bitter tears?

#### 3. Of Youth

In the middle of the pond stands a pavilion of green and white porcelain.

Arched like a tiger's back, the jade bridge crosses to the pavilion.

In the cottage sit some friends, well dressed, drinking, chatting; some are writing verses.

Their silk sleeves slide back, their silk caps slip down on the backs of their necks.

On the pond's quiet surface everything is reflected perfectly in mirror image.

Everything is standing on its head in the pavilion of green and white porcelain.

The bridge stands like a half moon, its arch upside-down. Friends, well dressed, drinking, chatting.

#### 4. Von der Schönheit

Li-Tai-Po

Junge Mädchen, pflücken Blumen Pflücken Lotosblumen an dem Uferrande. Zwischen Büschen und Blättern sitzen sie, ..... Sammeln Blüten in den Schoß und rufen Sich einander Neckereien zu.

Goldne Sonne webt um die Gestalten, Spiegelt sie im blanken Wasser wider.

Sonne spiegelt ihre schlanken Glieder, Ihre süßen Augen wider Und der Zephir hebt mit Schmeichelkosen Das Gewebe ihrer Ärmel auf, Führt den Zauber Ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben Dort an dem Uferrand auf mut'gen Rossen, Weithin glänzend wie die Sonnenstrahlen; Schon zwischen dem Geäst der grünen Weiden Trabt das jungfrische Volk einher! Das Roß des einen wiehert fröhlich auf Und scheut und saust dahin; Über Blumen, Gräser, wanken hin die Hufe, Sie zerstampfen jäh im Sturm die hingesunknen Blüten. Hei! Wie flattern im Taumel seine Mähnen, Dampfen heiß die Nüstern!

Goldne Sonne webt um die Gestalten, Spiegelt sie im blanken Wasser wider.

Und die schönste von den Jungfraun sendet Lange Blicke ihm der Sehnsucht nach. Ihre stolze Haltung ist nur Verstellung. In dem Funkeln ihrer großen Augen, In dem Dunkel ihres heißen Blicks Schwingt klagend noch die Erregung ihres Herzens nach.

#### 4. Of Beauty

Young women pick flowers, lotus flowers at the edge of the water. Sitting among piles of leaves they gather flowers in their laps and call to each other playfully.

Golden sunlight weaves through the figures, reflecting them on the shiny water.

Sunlight shines on their slender limbs, on their sweet eyes, and a breeze flutters the soft fabric of their sleeves, sending the magic of their fragrance through the air.

See the handsome young men galloping along the shore on playful horses, gleaming like the sun's rays.

Through the boughs of the green willows the young men are approaching now.

One of the horses neighs happily and then, afraid, rushes away.

Its hooves tramp through the flowers and the grass, raising a storm from the wilted blossoms.

Its mane flutters wildly, and there is steam from its flaring nostrils.

Golden sunlight weaves through the figures, Reflecting them on the shiny water.

And the prettiest of the maidens sends a longing glance after him. Her haughtiness is just a pretense. The fire in her wide eyes, the intensity of her gaze, her trembling heart betray her arousal.

#### 5.Der Trunkene im Frühling

Li-Tai-Po

Wenn nur ein Traum das Leben ist, Warum denn Müh und Plag? Ich trinke, bis ich nicht mehr kann, Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann, Weil Kehl' und Seele voll, So tauml' ich bis zu meiner Tür Und schlafe wundervoll!

Was hör ich beim Erwachen? Horch! Ein Vogel singt im Baum. Ich frag ihn, ob schon Frühling sei, Mir ist, mir ist als wie im Traum.

Der Vogel zwitschert: "Ja! Der Lenz, der Lenz ist da, sei kommen über Nacht!" Aus tiefstem Schauen lauscht' ich auf, Der Vogel singt und lacht!

Ich fülle mir den Becher neu Und leer ihn bis zum Grund Und singe, bis der Mond erglänzt Am schwarzen Himmelsrund!

Und wenn ich nicht mehr singen kann, So schlaf ich wieder ein, Was geht mich denn der Frühling an! Laßt mich betrunken sein!

#### 5. The Drunkard in Spring

If life is just a dream, why the tears and torments? I drink as long as I can the whole blessed day!

And when I can no longer drink because my belly and my soul are full, I stagger back to my door and sleep wonderfully!

What's that I hear when I wake up? Hark, a bird sings in the tree.
I ask him if spring has come.
It's as if I'm dreaming.

The bird chirps, "Yes! Spring is here, it came during the night." I listen intently.
The bird sings and laughs.

I fill my cup again and drink to the last drop and sing until the moonlight shines through the dark night sky.

And when I can't sing any more I sleep again.
What do I care about spring?
Let me be drunk!

#### 6. Dre Abschied

Mong-Kao-Jen and Wang-Wei

Die Sonne scheidet hinter dem Gebirge. In allen Tälern steigt der Abend nieder Mit seinen Schatten, die voll Kühlung sind. O sieh! Wie eine Silberbarke schwebt Der Mond am blauen Himmelssee herauf. Ich spüre eines feinen Windes Wehn Hinter den dunklen Fichten!

Der Bach singt voller Wohllaut durch das Dunkel. Die Blumen blassen im Dämmerschein. Die Erde atmet voll von Ruh und Schlaf, Alle Sehnsucht will nun träumen. Die müden Menschen gehn heimwärts, Um im Schlaf vergeßnes Glück Und Jugend neu zu lernen! Die Vögel hocken still in ihren Zweigen. Die Welt schläft ein!

Es wehet kühl im Schatten meiner Fichten. Ich stehe hier und harre meines Freundes; Ich harre sein zum letzten Lebewohl.

Ich sehne mich, o Freund, an deiner Seite Die Schönheit dieses Abends zu genießen. Wo bleibst du ...? Du läßt mich lang allein! Ich wandle auf und nieder mit meiner Laute Auf Wegen, die vom weichen Grase schwellen. O Schönheit! O ewigen Liebens - Lebenstrunkne Welt!

Er stieg vom Pferd und reichte ihm den Trunk Des Abschieds dar. Er fragte ihn, wohin Er führe und auch warum es müßte sein. Er sprach, seine Stimme war umflort: Du, mein Freund, Mir war auf dieser Welt das Glück nicht hold! Wohin ich geh? Ich geh, ich wandre in die Berge. Ich suche Ruhe für mein einsam Herz. Ich wandle nach der Heimat, meiner Stätte. Ich werde niemals in die Ferne schweifen. Still ist mein Herz und harret seiner Stunde!

Die liebe Erde allüberall Blüht auf im Lenz und grünt aufs neu! Allüberall und ewig Blauen licht die Fernen! Ewig... ewig...

#### 6. The Farewell

The sun leaves behind the mountains. In all of the valleys evening arrives with its cool shadows.
Look! Like a silver boat the moon floats upon the blue sea in the sky. I feel a gentle breeze blowing behind the dark spruce trees.

The brook sings with full voice through the darkness. The flowers pale in the dim twilight. The earth breathes peacefully in sleep, and all yearning turns to dreaming. Tired men head home, and in sleep they recall the happiness of their youth. The birds crouch silently on their branches. The world sleeps.

The breeze is cool in the shadow of the spruce. I stand here waiting for my friend, waiting for his final farewell.

I long, my friend, to enjoy the beauty of this evening with you. Where are you? You make me wait alone. With my lute I walk up and down on the paths swelling with soft grass. O beauty! O eternal love—love-drunk world!

He dismounted the horse and handed him the drink of farewell. He asked where he was going and why he must go. He said, in a pained voice: My friend, in this world fortune has not been kind to me. Where am I going? I go to wander in the mountains. My lonely heart needs rest. I head homeward, to my own place. I will never roam again in distant lands. My heart is still, waiting for its final hour.

All around me the beloved earth blossoms in spring and turns green again. Everywhere and forever the blue horizon. Forever... forever...

-English translation by Bruce Murray

#### Kevin Puts (1972-): Two Mountain Scenes

Kevin Puts is Composer-in-Residence at the Brevard Music Center. He writes:

Two Mountain Scenes was commissioned by Bravo! Vail Valley Music Festival and the New York Philharmonic in celebration of the Festival's 20th anniversary. It was premiered by the Philharmonic conducted by Bramwell Tovey at New York's Avery Fisher Hall on July 3, 2007 and performed again at the Gerald R. Ford Amphitheater, Vail Valley, Colorado on July 25, 2007.

With the impressive backdrop of the Rocky Mountains in mind, I set out to create a true showpiece for the stellar musicians of the New York Philharmonic. The first movement, marked maestoso, begins with a quartet of virtuoso trumpets combined to create the sonic illusion of a single trumpet reverberating across the valley. The strings answer with lyrical melodies which rise and fall in long-breathed arches, suggesting the silhouettes of mountain peaks.

The second movement (*Furioso*) begins in the swirl of a mountain storm, with torrents of arpeggios played by the strings. Distant bells ring out in the valley far below; the woodwinds adopt their rhythms and press forward insistently, gaining momentum as the music builds to a climactic finish.

# Gustav Mahler (1869-1911): *Das Lied von der Erde* ("The Song of the Earth")

Looking back through three hundred years of Western music, three works stand out as transcendent expressions of the exigencies of their respective times. In each case the composer found it necessary to go beyond pure music and employ voice and text, for the sake of making the message plain.

Bach's *St. Matthew Passion* explores man's relationship with God. Beethoven's Ninth Symphony explains how human beings should relate to one another. *Das Lied von der Erde* ("The Song of the Earth") describes one person's relationship with the world, with life, and with death.

The story of the genesis of *Das Lied* may be familiar by now. In 1907 Mahler suffered three catastrophes. He was compelled to the leave his post at the Vienna Opera, probably the most important music job in the world. He was diagnosed with a heart condition that would force him to curtail physical activity for the remainder of his life (only four more years). Most tragically, his four-year-old daughter died of diphtheria. Mahler could not help but find release in the creative act. *Das Lied*, begun in 1908 and completed the following year, was the proximate response to the awful events of 1907, but those events echo in the Ninth Symphony that came later.

Das Lied is a group of six songs alternating between alto and tenor voice. The contribution of the orchestra is so vast that the work is as much symphony as song cycle, a perfect amalgam and the seemingly inevitable result of all of Mahler's work before. Texts came from the recently published Die Chinesische Flöte ("The Chinese Flute"), a collection of old Chinese poems rendered into German by Hans Bethge. Mahler altered Bethge's texts as it suited him, to clarify things, and even combined two poems in the final song, Der Abschied.

The usual observations about *Das Lied*: it is Mahler's most personal work (and he said so); the final song is about as long as the other five together; although scored for a huge orchestra, Mahler deploys instruments as if writing chamber music.

At the very end the alto whispers <code>ewig</code> ("forever") as the orchestra dissipates into mere wisps of C major harmony. It is elemental, unforgettable, necessary. Only when the moment has passed do you realize that you have just listened to the most beautiful work of music ever written.

# **Guest Artist** Biographies



Dorothy Danner director

Dorothy Danner returns for her second season at the Brevard Music Center. Ms. Danner has directed nearly 200 productions of operas, operettas, musicals and plays throughout the United States, Canada and Belgium. She has staged operas

for many companies including Glimmerglass, Houston, Minnesota, Cleveland, Philadelphia, San Francisco and Portland. Ms. Danner garnered wide critical acclaim for *A Midsummer Night's Dream* at Juilliard, as well as PBS' showing of *Ballymore* and the Boston Pops' "A Tribute to Gilbert and Sullivan."

Recent productions include Hansel and Gretel for the Opera Company of Philadelphia, Lucia di Lammermoor and Susannah for Virginia Opera, Die Fledermaus for Orlando, Barber of Seville for Portland, La Fille de Régiment for Cincinnati, Tartuffe for Skylight Opera, La Bohème for San Antonio, Three Penny Opera for Opera Omaha, Audition, starring Plácido Domingo and Kristin Chenoweth, for Washington Opera and the premiere of Thea Musgrave's Voices of Power and Protest at the United Nations.

Prior to launching her directing career, Dorothy (Frank) Danner performed in a variety Broadway shows, from *Once Upon a Matttress* to Michael Bennett's *Ballroom*. Ms. Danner was co-founder of the Glimmerglass Young Artist program, has served on the faculties of the Juilliard School and the Curtis Institute of Music and has been a guest director at New York, Boston, Carnegie-Mellon and Indiana Universities.



Andrew Grams conductor

Young American conductor Andrew Grams has served as the Resident Conductor of the Florida Orchestra and completed his three-year term as Assistant Conductor of The Cleveland Orchestra in 2007.

He was appointed to that post by Franz Welser-Möst in June, 2004.

As one of America's most promising and talented young conductors, Mr. Grams has already made

debut appearances with many of the great orchestras of the world including the Philadelphia Orchestra, the Chicago Symphony, the St. Louis Symphony, the National Symphony Orchestra, the Orchestra of Santa Cecilia Rome and the orchestras of Baltimore, Dallas, Houston and others.

Mr. Grams made his first subscription series appearance with the The Cleveland Orchestra in May, 2006 conducting Schoenberg's Second Chamber Symphony and conducted his first series of full-length subscription concerts with the Cleveland Orchestra in November, 2006. He led programs with the orchestra at the Blossom Music Center in 2006 and 2007 as well as at the new Miami Performing Arts Center in the winter of 2006/07.

This season will bring debuts for Mr. Grams with the New Jersey Symphony Orchestra, the Utah Symphony, the National Arts Centre Orchestra Ottawa, the Edmonton Symphony, the Melbourne Symphony, and the Hamburg Symphony among others and he will return to conduct the Cleveland Orchestra as well in a performance of Balanchine masterpieces with the Miami City Ballet.

In 2002, Grams was appointed the assistant conductor of the Reading Symphony Orchestra in Pennsylvania and returned to conduct that orchestra again in 2005. He was selected to spend the summer of 2003 studying with David Zinman, Murry Sidlin and Michael Stern at the American Academy of Conducting at the Aspen Music Festival, and returned to that program again in 2004.

A Maryland native raised in Severn, Andrew Grams began conducting at the age of 17, when he directed the World Youth Symphony Orchestra at Interlochen Arts Camp in Michigan. In 1999 he received a bachelor of music degree in violin performance from the Juilliard School, where he was a student of Stephen Clapp, and in 2003 he received a conducting degree from the Curtis Institute of Music, where he worked with Otto-Werner Mueller. Also an accomplished violinist, Mr. Grams was a member of the New York City Ballet Orchestra at Lincoln Center from 1998 to 2004, serving as acting associate principal second violin in 2002 and 2004. In addition, he has performed with ensembles including the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, the Brooklyn Philharmonic, and the New Jersey Symphony.

# **Guest Artist Biographies**



# Michael Hendrick

Michael Hendrick has performed with leading opera companies and orchestras both in Europe and in North America. He has earned critical praise for his appearances as Don José in *Carmen*, with LIV Festival Ópera de a Coruña

(Galicia, Spain), Palacio de Festivales in Santander (Cantabria, Spain), New York City Opera and Opera Pacific (U.S.); as Bacchus in Ariadne auf Naxos with Pittsburgh Opera, L'Opera de Montréal and Seattle Opera; as the title role in *Parsifal*, with Lyric Opera of Chicago; as Lennie Small in Carlisle Floyd's Of Mice and Men with Washington National Opera; and as Don Jose and Male Chorus in The Rape of Lucretia with New York City Opera. Mr. Hendrick has appeared at Amsterdam's Concertgebouw as Midas in Strauss' Die Liebe der Danae with Radio Filharmonisch Orkest Holland, and at Washington's Kennedy Center as the title role in La clemenza di Tito with the National Symphony Orchestra; His Czech repertoire includes appearances as Laca in Janacek's Jenufa with Asociacion Bilbaina de Amigos de la Opera (Bizkaia, Spain) and as Zivny in Janacek's Osud, with Bard Summerscape Festival (U.S.) In Russian opera, he has appeared as Count Vodémon in Tchaikovsky's Iolanta in New York, as Levko in Rimsky-Korsakov's May Night with Sarasota Opera, and Shuisky in Boris Godunov with Milwaukee Symphony. His Hungarian repertoire includes Dvorak's Psalmus Hungaricus with Detroit Symphony.

Recent engagements include Verdi's Messa di Requiem with National Philharmonic; Mahler's Das Klagende Lied with the Rotterdam Philharmonic Orchestra (Vladimir Jurowski, conductor), Sergei in excerpts from Lady Macbeth of Mtsensk with the Los Angeles Philharmonic (Esa-Pekka Salonen, conductor) and as Menelaus in Strauss' Die Aegyptische Helena (Fabio Luisi, conductor) for his debut at New York's Metropolitan Opera.

Last season, he appeared with the London Philharmonic as tenor soloist in Mahler's *Das Klagende Lied* and as the Stranger (der Fremde) in Korngold's *Das Wunder der Heliane*, both conducted by Vladimir Jurowski, in Malaga, Spain as La\_a in *Jenufa*, in Bilbao, Spain in the title role of Verdi's *Aroldo*, Palm Beach as Florestan in *Fidelio*, the Festival Amazonas in Manaus, Brazil as Bacchus, tenor soloist in Mahler's *Das Lied von der Erde* and the Verdi Requiem.

This season, he will debut with the Philadelphia Orchestra as tenor soloist in Mahler's *Das Klagende Lied*, return to Bilbao to sing the title role in *Aroldo*, Malaga, Spain as Laca in *Jenufa*, and the title role in *Samson et* 

Dalila in Manaus, and appearance at the Brevard Music Festival as tenor soloist in Mahler's Das Lied von der Erde.

Next season includes debuts at the Bavarian State Opera in Munich as Bacchus and at the Opera National de Lorraine as Paul in *Die Tote Stadt*, and a return to the Metropolitan Opera as Bacchus.



# Norman Krieger

Norman Krieger returns to the Brevard Music Center for the 2009 season as a soloist and member of the piano faculty. He will perform the dramatic Brahms' Piano Concerto No. 2 on July 5. A native of Los

Angeles, Mr. Krieger is one of the most acclaimed pianists of his generation, highly regarded as an artist of depth, sensitivity and virtuosic flair.

Norman Krieger regularly appears with the major orchestras of North America, among them the New York, Los Angeles, Buffalo, Dayton and Hamilton Philharmonics, the Minnesota Orchestra, the Boston Pops Orchestra and the Baltimore, California, Chicago, Cincinnati, Florida, Hartford, Honolulu, Kansas City, Milwaukee, National, New Mexico, North Carolina, Oregon, Pittsburgh, Richmond, Saint Louis, San Antonio, San Diego and Syracuse Symphony Orchestras. He has also been heard as guest soloist with the Hong Kong Philharmonic, Prague's Czech National Symphony Orchestra, Turkey's Presidential Symphony Orchestra, New Zealand's Auckland Philharmonia Orchestra and Taiwan's National Symphony Orchestra. In the summer of 1994, Mr. Krieger made his debut at New York City's prestigious Mostly Mozart Festival, earning an immediate invitation to Lincoln Center for the Performing Arts' 1995-96 "Great Performers Series."

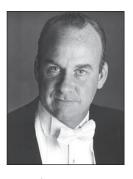
Norman Krieger's current season is highlighted by his debuts with Germany's Philharmonisches Orchster Augsburg, Holland's Orkest van het Oostenaand a return to Mexico's Orquesta Sinfónica de Xalapa. In the United States, he appears as guest soloist with the symphony orchestras of California, Canton, Grand Rapids, Jacksonville, North Carolina, Richmond, San Juan, Santa Fe and Southeast Texas. He is performing this summer at the Grand Teton Music Festival and the Aloha Festival. He has recently recorded the Brahms Piano Concerto No 2 with JoAnn Falletta and the Virginia Symphony.

Norman Krieger's training began in Los Angeles under the tutelage of Esther Lipton. At the age of 15, he became a full scholarship student of Adele Marcus at the famed Juilliard School, from which he received both Bachelor's and Master's degrees. Subsequently, he studied with Alfred Brendel and Maria Curcio in London, and was awarded an Artists Diploma from the New England Conservatory, where he worked with Russell Sherman.

A champion of contemporary music, Norman Krieger features the music of John Adams, Leonard Bernstein, John Corigliano, Daniel Brewbaker, Judith St. Croix, Lukas Foss and Lowell Liebermann among his active repertoire.

Norman Krieger has recorded extensively and can be heard on Artisie 4, Beaufour, and Stradivari Classics labels.

Norman Krieger is the founding Artistic Director of The Prince Albert Music Festival in Hawaii. In the spring of 1997, he was appointed Associate Professor of the distinguished faculty of the University of Southern California.



# Christopher Larkin

conductor

Christopher Larkin is a regular guest of companies throughout North America. He has appeared on the podiums of the Santa Fe Opera (*La Traviata*), Washington Opera (*Samson et Dalila, I Puritani*), New York City Opera (*Don Giovanni, La* 

Bohème), Houston Grand Opera (Tosca, Romeo et Juliette, Le Nozze di Figaro), Portland Opera (La Cenerentola, Il Viaggio a Reims and Die Entführung aus dem Serail), Opera Pacific (Little Women), Florentine Opera and Utah Opera (Il Barbiere di Siviglia), Opera Carolina (La Cenerentola), Fort Worth Opera (Falstaff, Little Women, Dialogues of the Carmelites, and Angels in America), Boston Lyric Opera (East Coast premiere of Resurrection), Nashville Opera (La Bohème), Utah Opera (Il Barbiere di Siviglia) Lake George Opera (L'Italiana in Algeri), Kentucky Opera (Dialogues of the Carmelites), Music Academy of the West (Il Viaggio a Reims and La Bohème). He has also conducted Susannah at the Wexford Festival.

As Music Director of the New York City Opera National Company, he led national tours of *Madama Butterfly* and *Il Barbiere di Siviglia*. Prior to coming to New York, he held the position of Associate Conductor with Houston Grand Opera. While in Houston, he led the world

premieres of *Little Women* and Michael Daugherty's *Jackie* O with the Houston Opera Studio, and also conducted the highly acclaimed multi-media productions of *Carmen, Madama Butterfly*, and *I Pagliacci*.



# Stanford Olsen

tenor

The American tenor, Stanford Olsen, received the Bachelor of Music degree from the University of Utah and the Artists Diploma in Opera from the University of Cincinnati College-Conservatory of Music,

who named him Alumnus of the Year in 1992. In addition to the Naumburg award, Stanford Olsen was the winner of the Metropolitan Opera National Council Auditions in 1986, and has received awards from the Richard Tucker Foundation and the Eleanor Steber Foundation

Since his debut in 1986 opposite Joan Sutherland, Stanford Olsen has performed over 150 times with New York's Metropolitan Opera, and has been heard in such major venues as La Scala, Australian Opera, Deutsche Oper Berlin, San Francisco Opera, and most other significant opera companies in the USA and Europe.

One of this generation's most versatile concert performers, Stanford Olsen regularly performs with the world's top orchestras and conductors in repertory from Bach to Béla Bartók. A frequent collaborator with Kurt Masur and the New York Philharmonic, he has performed with such notables as Pierre Boulez and the Ensemble Intercontemporain, Seiji Ozawa, the Saito Kinen Festival Orchestra, James Levine and the Berlin Philharmonic, John Elliot Gardner and the English Baroque Soloists, and Helmuth Rilling and the International BachAkademie. He has performed at the festivals of Ravinia, Tanglewood and Salzburg, and is a regular guest with the orchestras of Philadelphia, San Francisco, Houston, St. Louis, Montreal, and Atlanta. Winner of the 1989 Walter W. Naumburg Award for recitalists, he debuted in Alice Tully Hall in 1989 singing Schubert's Die Schöne Müllerin, a piece he repeated in 1997 in the 92<sup>nd</sup> St. Y's final "Schubertiade" recitals, stepping in for an ailing Hermann Prey with James Levine accompanying. He continues to be a soughtafter recitalist in the USA and Europe, and one of the world's leading light lyric tenors.

Stanford Olsen is now Professor of Voice and Shelfer Eminent Scholar at Florida State University. A long-time

continued

# **Guest Artist Biographies**

coach for members of the Metropolitan Opera's Young Artist Development Program, he has taught young singers in masterclasses at Santa Fe Opera, St. Louis Opera Theatre, The Eastman School, Tanglewood, New England Conservatory, and The Manhattan School of Music.

Stanford Olsen's recordings of Bach, Mozart and Rossini have received critical praise, including a 1995 nomination for a Grammy Award for Rossini's *Tancredi* with Alberto Zedda on the Naxos label. His 1999 Telarc recording of Dvorak's *Stabat Mater*, with the Atlanta Symphony Orchestra under the baton of Robert Shaw, also received a Grammy nomination.



# William Preucil

William Preucil was appointed concertmaster of the Cleveland Orchestra in 1994. Previously, he performed for seven seasons as first violinist of the Grammy Award-winning Cleveland Quartet. As a member of

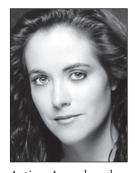
the quartet, he performed more than 100 concerts each year in the world's major music capitals and recorded for Telarc International the complete cycle of Beethoven's 17 string quartets, as well as a variety of chamber works by Haydn, Mozart, Schubert, and Brahms. Mr. Preucil also served for seven years as concertmaster of the Atlanta Symphony, and earlier held the same position with the Utah and Nashville orchestras.

During his tenure in Atlanta, Mr. Preucil appeared with the orchestra as soloist in 70 performances of 15 different concertos. Composer Stephen Paulus' Violin Concerto was written for, and dedicated to, Mr. Preucil, who premiered it and then recorded it for New World Records with the Atlanta Symphony and conductor Robert Shaw. He has also made solo appearances with the symphony orchestras of Minnesota, Detroit, Rochester, Hong Kong, and Taipei.

Mr. Preucil regularly performs at the most prestigious North American chamber music festivals, including those in Seattle, Sitka, Sarasota, and Santa Fe, as well as at international festivals in Switzerland, France, and Germany. He also serves as concertmaster and violin soloist of the Mainly Mozart Festival Orchestra in San Diego and continues to perform as a member of the Lanier Trio, whose recording of the complete Dvorak piano trios was honored as one of *TIME* magazine's top 10 compact discs for 1993. The Lanier Trio has also recorded the trios of Mendelssohn and Paulus for Gasparo Records.

Actively involved as an educator, Mr. Preucil is Distinguished Professor of Violin at the Cleveland Institute of Music and Artist-in-Residence at the University of Maryland School of Music. Also a member of the artistic advisory board for the Interlochen Center for the Arts in Michigan, he previously was a professor of music at the Eastman School of Music and a distinguished lecturer in music at the University of Georgia.

Mr. Preucil began studying violin at the age of 5 with his mother, Doris Preucil, a pioneer in Suzuki violin instruction in the United States. At the age of 16, he graduated with honors from the Interlochen Arts Academy and entered Indiana University to study with Josef Gingold. He was awarded a prestigious performer's certificate at Indiana University and also studied with Zino Francescatti and Gyorgy Sebok.



Mary Phillips
mezzo-soprano

The American mezzo-soprano, Mary Phillips, holds degrees in music and theater from Rhode Island College and a master's degree in music from Yale University. She is a recipient of the Kennedy Center National

Acting Award and was the Eastern Regional Winner of the 1994 Metropolitan Opera Auditions. She was selected as an apprentice in the Santa Fe Opera and has performed at the Marlboro Festival and the Ravinia Steans Institute for Young Artists.

Mary Phillips has garnered praise for her compelling stage presence in a wide range of repertoire. She made her international opera debut in Tenerife (Canary Islands) in concert performances of *Die Walküre* (Rossweise), and she has since repeated the role at the Dallas Opera, in her Seattle Opera debut, and with the Metropolitan Opera. She made her debut at the Gran Teatre Del Liceu in Barcelona the Sarasota Opera as the Composer in *Ariadne auf Naxos* in 2003-2004.

Mary Phillips' recent concert engagements include a Carnegie Hall concert performance of *Ernani* with the Opera Orchestra of New York. She made her debut at the Gottingen Handel Festival last spring as Irene in *Atalanta*, a role she will repeat with Philharmonia Baroque Orchestra in fall 2005. She also appeared at Lincoln Center's Avery Fisher Hall with the American Symphony Orchestra led by Leon Botstein for a concert performance of the rarely performed Zemlinsky opera *Eine florentinische Trägodie* in the role of Bianca.

Mary Phillips made her New York Philharmonic Orchestra debut in the world premiere of Michael Torke's Four Seasons and Aaron Jay Kernis's Garden of Light under the leadership of Music Director Kurt Masur. Other concert appearances include Gustav Mahler's Symphony No. 2 with the Los Angeles Philharmonic Orchestra and the Hong Kong Philharmonic; a Dallas Symphony debut in Szymanowski's Stabat Mater and the Mozart Requiem; her Pittsburgh Symphony debut in Tchaikovsky's rarely-heard Ophelia Songs; and Beethoven's Symphony No. 9 with the Boston Symphony Orchestra in performances conducted by Hans Graf at Tanglewood.



Kevin Puts

Hailed by the press as "one of the best young composers in America," Kevin Puts has had works commissioned and performed by leading orchestras, ensembles and soloists throughout North America, Europe and the Far

East. Known for his distinctive and richly colored musical voice, Mr. Puts has received many of today's most prestigious honors and awards for composition.

In October 2007 the Miro Quartet premiered *Credo*, commissioned by Chamber Music Monterey Bay, and the Eroica Trio premiered a new work, commissioned by Music Accord, at the Krannert Center for the Performing Arts (IL). In April 2008 Jeffrey Kahane and the Los Angeles Chamber Orchestra give the premiere of a piano concerto commissioned through the LACO's Sound Investment program. Other orchestral performances this season include Symphony No. 1 by the Houston Symphony, *Vespertine Elegy* by Marin Alsop and the Tonhalle Orchestra in Zurich (where *And Legions Will Rise* will also be heard in a preview chamber concert), and the premiere of a new work for horn and orchestra by the Mobile Symphony, where Mr. Puts holds a Music Alive residency.

As the Composer-in-Residence for the Fort Worth Symphony, Mr. Puts wrote a violin concerto for concertmaster Michael Shih, which was given its premiere in April 2007. He was selected as the 2007 American Composer-in-Residence for the Bravo! Vail Valley Music Festival, where his Two Mountain Scenes was premiered by the New York Philharmonic. In the fall of 2006, The Chamber Music Society of Lincoln Center gave the New York premiere of *And Legions Will Rise*, and the Atlanta and Baltimore symphonies performed *River's Rush*.

Mr. Puts' 2005-2006 season included the premieres of three major orchestral works: a percussion concerto for Orange County's Pacific Symphony and the Utah Symphony, premiered by Evelyn Glennie and performed again at the Cabrillo Festival of Contemporary Music; Sinfonia Concertante for five solo instruments and orchestra for the Minnesota Orchestra; and a cello concerto, *Vision*, commissioned by the Aspen Music Festival and performed by Yo-Yo Ma in honor of David Zinman's 70th birthday. The New York Philharmonic performed *Network* in November 2005, marking Mr. Puts' debut with that orchestra.

Mr. Puts' honors include the 2003 Benjamin H. Danks Award for Excellence in Orchestral Composition of the American Academy of Arts and Letters, a 2001 John Simon Guggenheim Memorial Foundation Fellowship, a 2001-2002 Rome Prize from the American Academy in Rome, and the 1999 Barlow International Prize for Orchestral Music.

A native of St. Louis, Missouri, Mr. Puts received his Bachelor's Degree from the Eastman School of Music, his Master's Degree from Yale University, and a Doctor of Musical Arts at the Eastman School of Music.



Steven Smith conductor

Steven Smith has served as Music Director of Santa Fe Symphony & Chorus since 1999, a period during which the orchestra has achieved numerous goals: recognized artistic growth, financial stability

and enthusiastic community support. He also serves as Music Director of the Grammy Award-winning Cleveland Chamber Symphony, an ensemble devoted to the performance of contemporary music. Since summer 2004 he has conducted numerous orchestral and opera performances at the Brevard Music Festival, where he held the position of Director of Orchestral Activities for the 2008 season.

From 1997 to 2003, Steven Smith served as the Assistant Conductor of the Cleveland Orchestra, conducting subscription concerts, summer concerts at the Blossom Music Festival and holiday programs. Particularly interested in the role of orchestras in arts education, he assisted in the planning and conducting of the Cleveland Orchestra's educational and family concerts and hosted the orchestra's annual broadcast videoconference, which won an Emmy Award in 2001.

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# **Guest Artist Biographies**

For five seasons he also served as Music Director of the Cleveland Orchestra Youth Orchestra. During his tenure they were invited by Carnegie Hall to perform in that institution's famed Isaac Stern Auditorium, an appearance that took place in March, 2000. During 2002-05, he also served on the faculty of the Oberlin Conservatory, leading both orchestral and operatic performances.

Steven Smith's recent guest-conducting activities include appearances with the San Francisco Symphony, Richmond Symphony, Puerto Rico Symphony, Kalamazoo Symphony, Milwaukee Symphony and Akron Symphony and a return to Mexico's Orquesta Sinfónica de Xalapa. In addition, he has conducted the Carnegie-Mellon Philharmonic and several programs at Indiana University, including their production of Carlisle Floyd's "Susannah." Orchestral guest conducting has included several seasons with New Zealand's Auckland Philharmonia, the Detroit Symphony, Houston Symphony, New Mexico Symphony, Taiwan's National Symphony Orchestra and the Hong Kong Philharmonic. During summers he has performed at the Aspen Music Festival, and with the National Repertory Orchestra, Summer Music at Harkness, Chicago's Grant Park Symphony and New York's Chautauqua Symphony.

Smith is also an active ASCAP award-winning composer. He was named 2008 Ohio Composer of the Year and with that honor received a commission for a new string quartet to be premiered in November, 2008. The Cleveland Orchestra has performed his *La Chasse* at the Blossom Festival under the direction of Jahja Ling, and his *One to One A Round* for educational concerts at Severance Hall. His work, *Tane Mahuta*, was commissioned to celebrate the 20<sup>th</sup> anniversary of the Cleveland Orchestra Youth Orchestra and was premiered in April, 2006. He has also received commissions from the Cleveland Orchestra, Grand Rapids Symphony, Eugene Youth Symphony and solo artists.

In December, 1995, *Shake, Rattle and Roar*, an interactive work for young audience and orchestra, was performed by the Los Angeles Philharmonic; and previously by the National Symphony on the Kennedy Center's Educational Concerts.

A native of Toledo, Ohio, Steven Smith earned masters degrees from the Eastman School of Music and the Cleveland Institute of Music. Mr. Smith is the recipient of the CIM Alumni Association 1999 Alumni Achievement Award.



Kraig Alan Williams

conductor

Dr. Williams is Director of Bands and Associate Professor of Conducting and coordinator of the Wind Studies Division at the University of Memphis. His duties include the artistic guidance of the University

Wind Ensemble and administration of all aspects of a dynamic and comprehensive university band program. Other responsibilities include teaching graduate and undergraduate conducting and the mentoring of Masters and Doctoral students. Maintaining an active schedule as a guest conductor, clinician and lecturer, he has appeared in those capacities with such prominent ensembles as the Dallas Wind Symphony and The United States Air Force Band. Dr. Williams has led highly acclaimed concerts before the College Band Director's National Association Southern Regional Conference (2006), Tennessee All-West Concert Band Festival (2005), the and Mid-South Low Brass and Mid-South Horn Conferences (2007, 2009). Prior to Memphis, Williams was on the faculty at Duke University serving as conductor of the Duke Wind Symphony and director of the Duke in Vienna program. He has conducted performances in Graz, Budapest, Malta, Marktoberdorf and Prague. He has performed in Carnegie Hall, conducted live radio broadcasts on NPR, and has recorded for Albany Records, Mark Records and ADK in Prague, Czeck Republic. Dr. Williams joined the conducting faculty at Brevard in 2000 and was named Director of Bands in 2008.



# **Musical Ventures**

**Ludwig van Beethoven** Sonata for Cello and Piano No. 5 in D major, Op. 102/2

(1770 - 1827) Allegro con brio

Adagio con molto sentimento d'affetto

Allegro fugato

David Premo, cello Craig Nies, piano

Felix Mendelssohn String Quartet in F minor, Op. 80

(1809 - 1847) Allegro vivace assai

Allegro assai

Adagio

Finale: Allegro molto

# The Biava String Quartet

Austin Hartman, violin Hyunsu Ko, violin Mary Persin, viola Jason Calloway, cello



# **Chamber Music at Porter Center**

Andrés Díaz and Friends

Andrés Díaz, cello Bruce Murray, piano Jason Posnock, violin Lavena Johanson, cello

Gian Carlo Menotti

Suite for Two Cellos and Piano

(1911 - 2007)

Introduction

Scherzo

Arioso

Finale

Zoltán Kodály

Sonata for Solo Cello, Op. 8

(1882 - 1967)

Allegro maestoso ma appassionato Adagio con grand espressione

Allegro molto vivace

# Intermission

Felix Mendelssohn

Piano Trio No. 1 in D minor, Op. 49

(1809 - 1847)

Molto allegro e agitato Andante con moto tranquillo

Scherzo - Leggiero e vivace

Finale - Allegro assai appassionato



# Transylvania Symphonic Band

Kraig Alan Williams, conductor

**Jean Sibelius/arr. Cailliet** Finlandia (1865 - 1957)

**Percy Grainger** Lincolnshire Posy (1882 - 1961)

**Ney Rosauro/arr. McCutchen** Concerto for Marimba and Wind Ensemble (1952 - )

# Intermission

**Donald Grantham** Southern Harmony (1947 - )



# **Chamber Music at Porter Center**

Roberto Díaz and Friends

Roberto Díaz, viola Andrew Tyson, piano

# The Biava String Quartet

Austin Hartman, violin Hyunsu Ko, violin Mary Persin, viola Jason Calloway, cello

Manuel de Falla

Suite Populaire Espagnole

(1876 - 1946)

El Paño Moruno

Nana

Canción

Polo

Asturiana

Jota

**Johannes Brahms** 

Sonata for Viola and Piano in D major, Op. 78 (arr. Csaba Eredélyi)

(1833 - 1897)

Vivace ma non troppo

Adagio

Allegro molto moderato

## Intermission

Wolfgang Amadeus Mozart String Quintet in G minor, K. 516

(1809 - 1847) Allegr

Menuetto (Allegretto)

Adagio ma non troppo

Adagio: Allegro



# Transylvania Symphony Orchestra

Larry Rachleff, conductor

# **Brevard Brass Symphony**

Ken Lam, conductor

Michael Tippett Fanfare for Brass

(1905 - 1998)

George Friedrich Handel

Music for the Royal Fireworks

/arr. Marlett

Maestoso - Allegro

(1685 - 1759)

Bourrée Largo alla Siciliano

Allegro con spirito Allegro moderato

Maestoso

**Steven Sherrill** A Festival of the British Isles

(1955 - )

Brevard Brass Symphony

# **Intermission**

Ralph Vaughan Williams

A London Symphony (Symphony No. 2)

(1872 - 1958)

I. Lento-Allegro risoluto

II. Lento

III. Scherzo (Nocturne): Allegro vivace; Andantino IV. Finale: Andante con moto-Maestoso alla marcia-

Allegro-Lento-Epilogue

## Ralph Vaughan Williams (1872-1958): A London Symphony

Ralph Vaughan Williams was a son of the Victorian upper middle-class and quite well connected. His mother was a member of the Wedgwood family, and Charles Darwin, who had married into that prosperous family, was his great-uncle. Rather than following the usual path for a young man of his class and moving directly into university, Vaughan Williams entered the Royal College of Music where he studied with the great Victorian composer Sir Hubert Parry. After a few years of work at the conservatory, he read history at Cambridge and counted Bertrand Russell and the respected historian G. M. Trevelyan among his close friends there.

Among the noted musicians who helped to shape his path as a composer as either his teachers or important stylistic influences were Charles Villers Stanford, Edward Elgar, Gustav Holst, a fellow composition student, Max Bruch, Maurice Ravel, with whom he studied orchestration, Claude Debussy, and Henry Purcell, a celebrated English baroque composer whose complete works Vaughan Williams helped to edit. He felt a strong sense of continuity with his 19th-century predecessors, which included an affinity for the music of Richard Wagner, and wished to "reinvent rather than reject" the past.

continued

Like Cecil Sharp in England and Bela Bartók and Zoltan Kodály in Hungary, Vaughan Williams conducted field work in the English countryside collecting some 800 folk songs and adaptations. It should come as no surprise that a distinctive element of his compositional style is the assimilation of folksong. He also edited music for a new hymnal for the Church of Englandanother activity that served to shape his identity as a composer.

The London Symphony, a loving and poetic portrait of the city prior to the First World War by a true Londoner, is his first large-scale work for orchestra. Were it not for his friend George Butterworth, who suggested in 1911 that Vaughan Williams write a symphony, he might never have composed the piece. Writing a symphony was, as he said, "a thing I had always declared I would never attempt." He had made some sketches for a symphonic poem about London inspired in part by a splendid view of the Thames from the window of his study, an admiration for Monet's impressionistic paintings of the Waterloo Bridge and Houses of Parliament, and the final chapter of H. G. Wells's book Tono-Bungay (Night and the Open Sea) in which the Thames appears as "the symbol of England." Vaughan Williams adamantly insisted that even though his symphony contained programmatic elements, such as the chimes of Westminster Abbey and the street cries of flower sellers, it must "stand or fall as absolute music."

Writing in the New Grove Dictionary, Hugh Ottaway and Alain Frogley note that during the pre-war period it was A London Symphony that "finally confirmed [Vaughan Williams] as the leading English composer of his generation" and go on to say that the element of nationalism in his music was a significant reason the work was so well received. Soon after the first performance in 1914, the full score was lost in transit to Germany and never recovered. Assisted by Butterworth, Geoffrey Toye, who had conducted the premiere, and the critic and music historian Edward J. Dent, Vaughan Williams was able to reconstruct the score from parts, but the composer made revisions and cuts before its publication in 1920. He also made subsequent revisions, the last completed in 1933. This version was published in 1936 and has come down as the standard performance edition. Some years later in a reference to his symphonies as a "family," he admitted to the conductor Sir John Barbirolli that the London was "beyond mending" and that he loved it despite its faults. It remains the most popular of Vaughan Williams's symphonies both in numbers of live performances and recordings.

Of the four movements, the first, *Lento-Allegro risoluto*, was the only one untouched by revision. It begins quietly with a rising fourth idea that will recur throughout. Articulations of silence space the phrases, giving the listener an opportunity to reflect on the composer's

use of instrumental color to visualize dawn in London. Then the harp chimes from Westminster Abbey. There is another pause before the allegro section, where the city begins to awaken in a series of busy musical ideas, some of which are quite loud and robust. A theme in woodwinds and brass (brightened with cornets) evokes, in the composer's description, "Hampstead Heath on an August Bank Holiday." There are quiet moments as well, the most beautiful of which is an interlude for string sextet and harp offering respite before more assertive themes from earlier in the movement return.

George Butterworth described the slow movement as "remote and mystical." Vaughan Williams said the music was intended to evoke "Bloomsbury Square on a November afternoon." The prominent ideas are an English horn solo against muted strings (that will also be heard in combination with trombones and harps and in French horn) and a passage of dialogue begun by viola and taken up by various solo woodwinds. Here the composer is mimicking the street cries of lavender sellers. The rising fourth idea introduced in the first movement returns before the music ends with a lone viola.

The Scherzo (Nocturne) asks the listener to imagine "standing on Westminster Embankment at night, surrounded by the distant sounds of The Strand, with its great hotels on one side and the 'New Cut' on the other, with its crowded street and flaring lights." The principal ideas in this colorful movement are fragments of themes that move playfully from instrument to instrument. The trio section is meant to picture a Cockney scene with the orchestra imitating the sound of a mouth organ and accordion.

The Finale-Epilogue begins with an expression of unease about change from an old, comfortable societal order to an unknown future, a mood Michael Kennedy aptly describes as "wintry." A tragic opening gesture precedes a serious march theme in the cellos. Although this solemnity is relieved by a lighter, more animated section, the dominating theme throughout is a grim melody in strings and horns, said to represent some of the darker aspects of London life. After a tremendous (fff ) climax, topped by a stroke of the tam-tam, the Westminster chimes strike. The quiet epilogue that brings the symphony to a close is influenced by a passage from H. G. Wells that reads: "Light after light goes down, England and the Kingdom Britain and the Empire, the old prides and the old devotion, glide abeam, astern, sink down upon the horizon, pass-pass. The river passes-London passes-England passes...."

S. Kay Hoke



# **Brevard Sinfonia**

Keith Lockhart, conductor

**Igor Stravinsky** Suite from *Pulcinella* 

(1882 - 1971) I. Sinfonia

II. SerenataIIIa. ScherzinoIIIb. AllegrettoIIIc. AndantinoIV. TarantellaV. Toccata

VI. Gavotta con due variazioni

VII. Vivo VIIIa. Minuetto VIIIb. Finale

## **Intermission**

**Peter Ilyich Tchaikovsky** Symphony No. 5 in E minor, Op. 64

(1840 - 1893) Andante; Allegro con anima

Andante cantabile, con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso; Allegro vivace

Sponsored by

Jacquelyn and Bruce Rogow and the Rogow Greenberg Foundation

#### Igor Stravinsky (1882-1971): Suite from *Pulcinella*

Audiences have the remarkable Russian impresario Serge Diaghilev to thank for enticing Stravinsky to compose for the ballet. Their earthshaking trio of collaborations from 1910-1913-*The Firebird, Petrushka,* and *The Rite of Spring*-indelibly altered the landscape of dance in the 20<sup>th</sup> century. For nearly a century, the music from these ballets has also popularly survived in concert version. So too has tonight's piece, a suite compiled from the ballet that commentators agree marked a turning point in the composer's style to neoclassicism. Stravinsky wrote that *Pulcinella* was his "discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course-the first of many love affairs in that direction-but it was a look in the mirror, too."

Diaghilev first presented the idea for *Pulcinella* as he and Stravinsky were taking a stroll in Paris. The proposal was a package deal. The music was to be based on works by the early 18th-century composer Giovanni Pergolesi (musicological research has since shown that a number of the pieces were actually written by others from Pergolesi's era, including Domenico Gallo and Carlo Ignazio Monza), and the story was to derive from the comic episodes in the life of Pulcinella, the traditional hero of the *Commedia dell'arte*. Leonid Massine had been tapped as choreographer and Pablo Picasso had agreed to design the costumes and sets. Stravinsky at first showed no interest but soon "fell in love" with the idea

The ballet, which was first performed in 1920, was scored for chamber orchestra with three singers. The concert suite, compiled two years later, uses eleven of the original eighteen movements but rewrites the vocal solos as instrumental lines. The instrumentation was unchanged: a small string orchestra divided into groupings of tutti and a concertino quintet, woodwinds without clarinets, solo trumpet and trombone as sometime walk-ons, and no percussion.

In his two-volume study of Stravinsky, Richard Taruskin reminds us that what we are listening to tonight is "far less an original composition-even a 'recomposition'-than a freewheeling and imaginative arrangement." Stravinsky once commented that the remarkable thing about the piece was in "not how much but how little has been added or changed." Yet he marked the music as his own. *Pulcinella* is a witty, charming, sophisticated transformation of its models through the addition of astringent inner harmonies, repetitions of patterns to create extended ostinatos, displacement of beats, the occasional use of irregular phrasing or folding an upbeat into a downbeat, and brilliant orchestration. Reflecting on the piece in his

old age, Stravinsky quipped that *Pulcinella* was "the only work of Pergolesi's that he really liked."

# Peter Ilyich Tchaikovsky (1840-93): Symphony No. 5

During the eleven years between Tchaikovsky's Fourth and Fifth symphonies, his reputation spread through significant works, among them the opera *Eugene Onegin*, the Violin Concerto, the 1812 Overture, the *Serenade for Strings*, and *Capriccio italien*. He was also one of the first Russian composers to conduct his works outside the country. Tchaikovsky's travels took him to Berlin, Leipzig, Hamburg, Prague, Paris, and London. Along the way he met a number of the most important composers of the day: Johannes Brahms, Edvard Grieg, Jules Massenet, Charles Gounod, Antonin Dvorak, and the young Richard Strauss. Work on the Fifth began in May of 1888, after his return from touring.

As he began to gather material for the new symphony, Tchaikovsky wrote to his brother Modeste that he was apprehensive about having either the necessary reserve of inspiration or the drive to create music. A letter to his benefactor, Nadezhda von Meck, some weeks later expresses anxiety about proving that he is still a credible composer. Despite his misgivings, Tchaikovsky pressed on with the work. It helped that he was living on his own in a summer house in the country and was able to establish the habit of sketching music in the mornings and taking long, restorative walks later in the day.

The extreme mood shifts he experienced in life reflect themselves musically in the Fifth through an alternation of strong emotions ranging from utter despair to passionate lyricism to ebullient triumph, from minor to major, from dark to bright. Like Tchaikovsky's Fourth, this symphony has been compared to Beethoven's Fifth Symphony. There is a motto theme representing Fate that appears in all four movements (a motto is a concise, recognizable musical idea which recurs at various points throughout a composition). This one derives from Mikhail Glinka's opera A Life for the Tsar and accompanies the words "turn not into sorrow." An apt choice for a composition that gives the listener a sense, when all is said and done, that a nearly insurmountable obstacle has at last been conquered.

In the slow introduction to the first movement, a pair of clarinets playing in their lowest register introduces the motto. The somber atmosphere is sustained into the *Allegro* where the first theme is a somber march in clarinet and bassoon over a spare string accompaniment. The gloom lifts when the tune moves to the strings. Listen for the energetic dialogues between winds and strings, strong interruptions from the brass, lovely sighing passages

in the strings and an elegant waltz theme that could easily be at home in one of Tchaikovsky's ballets. The music surges to eloquent climaxes then subsides, and, at the end, descends broodingly into the cellar of the orchestra.

The Andante cantabile begins with a solemn wall of strings that soon become the backdrop for a poignant, caressing solo for horn, one of the most famous melodies in the whole of the orchestral literature. A throaty clarinet sings a counterpoint to the tune as it progresses, but the full passion of the theme is unleashed only when the strings take it up. Another prominent theme, introduced by the clarinet and answered by the bassoon leads to a climactic return of the motto, a kind of clearing of the air before the principal theme returns in the cellos with woodwind elaboration. The music ebbs and flows until trumpets explode with the motto as if in a surprise attack. The sound then begins to recede as Tchaikovsky takes the music into the lowest register of the orchestra and ends the movement with a solitary clarinet.

What could possibly follow but a delicately orchestrated balletic waltz cast in ABA form? The first melody in strings is followed by a theme in the bassoon, an inspired choice. The middle section is lively with flurrying strings and colorful side conversations in the winds. The waltz returns, first in oboe and then in lush strings. Near the end the motto returns, this time sounding perfectly benign in low clarinets and bassoons.

The long, slow introduction to the finale, *Andante maestoso: Allegro vivace*, opens with a fully harmonized rendering of the motto. It sounds quite stately in major mode and becomes ever more insistent through successive repetitions. A timpani roll marks the transition to the *Allegro vivace*. The dramatic change in tempo gives a sense of urgency to the strident first theme. Returns of the motto tend to complement rather than interrupt themes. Much of the movement captures the spirit of a grand march. The composer's emphasis on "band" instruments of the orchestra and stirring moments for trumpets and horns underscore the effect. The coda is bright and cheerful. You must judge for yourselves whether it is an almost too happy ending to the symphony.

Although audience reception to Tchaikovsky's Fifth was consistently enthusiastic, critics in Russia and abroad were frequently severe in their response. One particularly hostile example comes from an article in the Boston *Evening Transcript* following a premiere in 1892, where the reviewer noted that the finale possessed "all of the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker." Fortunately, 121 years of well-received performances have dulled such invective.

S. Kay Hoke



# **Brevard Music Center Orchestra**

Larry Rachleff, conductor Elena Urioste, violin

Hector Berlioz Overture, Le Corsaire

(1803 - 1869)

Samuel Barber

Violin Concerto, Op.14

(1910 - 1981)Allegro

Andante

Presto in moto perpetuo

Ms. Urioste

## **Intermission**

Maurice Ravel La Valse

(1875 - 1937)

Maurice Ravel

Suite No. 2 from Daphnis et Chloé

(1875 - 1937)Lever du jour

Pantomime Danse générale

#### Hector Berlioz (1803-1869): Overture, Le Corsaire

Berlioz's Le Corsaire began life as an orchestra piece in search of a title. It was dished up while the composer vacationed in Nice in 1844 and premiered the following year. However, the title on the program was not Le Corsaire but La tour de Nice ("The Tower of Nice"). Later Berlioz tried Le corsaire rouge, purportedly after Fenimore Cooper's sea novel The Red Rover. Finally it became the Le Corsaire that we know and love, in honor of Byron's poem The Corsair.

A "corsair" is, of course, a pirate, but a pirate of the genuine Barbary Coast variety, not the Somali variety, and certainly not the ersatz Depp variety. Trying to match up Berlioz's music to anything in the Cooper's Red Rover or in the Byron poem is an exercise in futility. Suffice to say that Berlioz's pirates are happy and athletic, and they are prone to dramatic outbursts. It is a visceral test of an orchestra's (and a conductor's) ability, packed with complicated rhythms and highflying licks. Fun.

#### Samuel Barber (1910-1981): Violin Concerto, Op. 14

Samuel Barber was graduated from the Curtis Institute of Music in 1934, the same year as the Odessa-born violinist Iso Briselli. Briselli spent the next few years trying to develop his career, and by 1939 he had decided to commission a new work. The obvious choice for composer was Sam Barber Not only was Barber his old schoolmate, but by 1939 Barber was recognized as perhaps the most important younger voice in American music. Toscanini had already performed Barber's Adagio for Strings with the NBC Symphony. Barber and Briselli agreed on a \$1000 fee. Samuel Fels, Philadelphia businessman and Briselli's patron, put up the money. (Briselli had lived in Fels's house since his arrival in America in 1924.)

Barber worked on the piece in Switzerland. After a few months he dispatched the first and second movements to Briselli, who received them with enthusiasm. It took Barber a year to come up with a finale, and this movement did not please Briselli at all. He complained that it didn't fit with the other movements, it wasn't as good, it wasn't big enough,

etc. The oft-told tale that Briselli found the finale too difficult to play seems to be an urban myth.

There were hard feelings on both sides, and Briselli never played the Concerto in public. Instead, the premiere was given in 1940 by a Curtis student, Herbert Baumel, with Fritz Reiner conducting the Curtis Orchestra. (Baumel later made quite a career in the pit orchestras of Broadway.) Albert Spalding gave the professional premiere in 1941 with Eugene Ormandy and the Philadelphia Orchestra.

Despite this glamorous introduction, the Concerto did not catch on right away. It was finally recorded in 1951, to little notice, by violinist Louis Kaufman, who had been the concertmaster on the soundtrack for Gone with the Wind. The crack in the dam seems to have come in 1964 when Robert Gerle made the first stereo recording. Even forty-five years later Gerle's reading remains stunningly effective, and it must have done much to change minds about the piece. (Robert Gerle spent several summers teaching and conducting at the Brevard Music Center with his wife, the pianist Marilyn Neeley.) A year after Gerle's recording came one from Isaac Stern and Leonard Bernstein. With these two heavyweights involved, Barber's Violin Concerto took off. Today it is a staple of the violin repertoire. Certainly no American violinist can ignore it.

The model for the work would seem to be Beethoven's Fourth Piano Concerto, in which an incongruously lyrical opening movement is followed by a slow movement that is even more songful but also deeply sorrowful. Barber does exactly these things in his Concerto but deviates from Beethoven's model in the finale. Beethoven's finale is a vast tonal journey that evinces a sort of giddy, joyous virtuosity throughout. Perhaps this is what Iso Briselli had wanted from Barber way back when. However, in the year 1940 this route was utterly closed to Barber and, indeed, to any composer; Barber's finale, aphoristic and a little mysterious, was the only one he could have written. In 1940 there could be hardly anything except doubt.

# Maurice Ravel (1875-1937): *La Valse*

La Valse, un poème choréographique is Ravel's homage to Vienna and to the waltz, but an homage viewed through a dark glass. Here the waltz is no longer just a dance or a ritual of courtship or the symbol of a city. Now it represents an entire culture, battered and ultimately disintegrated by the First World War. As early as 1906 Ravel had imagined an orchestral riff on Johann Strauss to be titled Wien. By 1911 he'd composed and orchestrated something else in this vein, Valses nobles et sentimentales (the title comes from two separate piano sets of Franz Schubert, the Valses nobles and the Valses sentimentales). Valses nobles et sentimentales was essentially a straight take on Viennese waltz rhythms and waltz form, albeit recast in Ravel's distinctive harmonic language. It did not satisfy his desire to make something like La valse.

The proximate cause for *La valse* was the impresario Sergei Diaghilev, he of the Stravinsky ballets, one of the most important arts presenters in history. Diaghilev asked Ravel for a Viennese ballet; Ravel was only too happy to work on his longstanding idea, and he produced *La valse*. But Diaghilev rejected the score on the grounds that it was too much a concert work, not enough a ballet for dancing. Ravel did not take kindly to rejection, and he refused to deal with Diaghilev any more except to challenge him to a duel (mercifully aborted). Ravel need not have worried; *La valse* went on to become one of his most successful concert works. He provided a preface to the printed score:

"Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees at letter A an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth at the fortissimo letter B. Set in an imperial court, about 1855."

## Maurice Ravel: Suite No. 2 from Daphnis et Chloé

By the time of the *La valse* debacle, Ravel and Diaghilev had already enjoyed a mutually profitable relationship creating *Daphnis et Chloé* from 1909 until 1912. Diaghilev commissioned *Daphnis* for his Ballets Russes, and the premiere in Paris in June 1912 was packed with luminaries: Pierre Monteux conducted the orchestra, Michel Fokine was the choreographer, and Vaslav Nijinsky was Daphis.

The source material was a second-century Greek novel by Longus. Daphnis and Chloe: childhood sweethearts, separated (Daphis captured by corsairs), reunited. Enough said. The occasion allowed Ravel to compose his longest, most ambitious work, the work generally regarded as his masterpiece. In 1911, even before the ballet was completed, Ravel extracted some pieces for a concert suite, now known as Suite No. 1. Suite No. 2, compiled in 1913, has become Ravel's most popular orchestral work save for the ubiquitous *Bolero*. The two suites share no material.

Ravel claimed that the full ballet was structured upon elaborate tonal relationships to which no excerpts could do justice. Perhaps, but the sixteen-minute Suite No. 2 could hardly be more effective as a showpiece for orchestra. The first movement, *Lever du jour*, is Ravel's pastoral mode perfected; this describes the breaking of the day, with Daphis and Chloe among the shepherds in the meadow. In the *Pantomime* the lovers recreate the legend of Pan and Syrinx. The bacchanalic *Danse generale* is the close of the entire ballet, as the entire population revels in the reunion of the lovers.

- Bruce Murray



# **Musical Ventures**

Johannes Brahms

Sonata for Cello and Piano in E minor, Op. 38

(1833 - 1897)

Allegro non troppo Allegretto quasi Menuetto

Allegro

Alistair MacRae, cello Deloise Lima, piano

Astor Piazzolla

Selections from Tango Etudes

(1921 - 1992)

Joseph Lulloff, saxophone

# Intermission

**Charles Gounod** 

Petite Symphonie for 9 Winds in B-flat major

(1818 - 1893)

Adagio; Allegretto Andante cantabile

Scherzo: Allegro moderato

Finale: Allegretto



# **Chamber Music at Porter Center**

The Biava String Quartet

Austin Hartman, violin Hyunsu Ko, violin Mary Persin, viola Jason Calloway, cello

Franz Joseph Haydn Quartet in E flat, Op. 33, No. 2, "Joke"

(1732 - 1809) Allegro moderato

Scherzo: Allegro

Largo Presto

Alberto Ginastera Quartet No. 1, Op. 20

(1916 - 1983) Allegro violento e agitato

Vivacissimo Calmo e poetico Allegramente rustico

# Intermission

**Edvard Grieg** Quartet in G minor, Op. 27

(1843 - 1907) Un poco andante; Allegro molto ed agitato

Romanze: Andantino

Intermezzo: Allegro molto marcato Finale: Lento; Presto al Saltarello



# Hello, Dolly!

Janiec Opera Company Brevard Festival Orchestra **David Gately, director Ken Lam, conductor** 

> Music by Jerry Herman

Book by Michael Stewart

Act I

# Intermission

Act II

Adam Koch, scenic designer Joe Saint, lighting designer Glenn Avery Breed, costume designer Sarah Redding, wig and makeup designer Brady Hislop, sound designer and engineer

# Sponsored by the Audrey Love Charitable Foundation

Hello, Dolly! begins in New York City in the 1890s, where Dolly Gallagher Levi, a well-known widowed matchmaker, is boarding a train to Yonkers, New York to attend to one of her clients, Mr. Horace Vandergelder, a successful but miserable half-a-millionaire in the hay and feed business (*Call On Dolly*). While there, Dolly meets Ambrose Kemper, an artist who is in love with Horace's niece, Ermengarde, but does not fit Horace's requirements. Dolly tells Ambrose why she loves her business (*I Put My Hand In*) and promises to help Ambrose earn Horace's blessing. Alone, Dolly confides to her late husband Ephraim that she has her own plans to marry Horace and escape the solitude she has lived in since her husband died.

At the hay and feed store, Horace reveals that while he marches in the Fourteenth Street Parade and goes to court Irene Malloy, he wants Dolly to take weepy Ermengarde to the city to make her forget about Ambrose. He leaves his two clerks, Cornelius Hackl and Barnaby Tucker, to attend the shop while he's gone and confides in them that he hopes Irene will accept his proposal (It Takes a Woman). When Dolly learns of Horace's intentions, she tries every trick to discourage him. Dolly then meets Ermengarde and Ambrose and tells them if they win the cash prize at the Harmonia Gardens polka contest, they will convince Horace that they should marry. Dolly slyly informs Cornelius and Barnaby that she could set them up with Irene and her shop assistant, Minnie Fay. Excited by the adventure, the clerks close the store and join Dolly, Ermengarde, and Ambrose on the train to New York City (Put On Your Sunday Clothes).

Meanwhile, as Irene awaits Horace's call at the hat store, Minnie asks her why she wants to marry Horace, to which Irene says that although she doesn't love him, she wants to escape the millinery business. She dreams about her perfect match and how she would attract his attention (Ribbons Down My Back). Minnie alerts her that two men, who turn out to be Cornelius and Barnaby, are approaching the shop. The men try to impress Irene and Minnie with lies about a fabulous lifestyle, but when they find out that Horace is about to come to the millinery, they run and hide. Minnie gives away that there are two men hiding in the store, Horace becomes furious. Dolly reprimands Horace for his behavior while Irene tries to find a better hiding place for Cornelius and Barnaby (Motherhood March). Disgusted, Horace leaves the millinery for the Fourteenth Street Parade. Irene is furious at the two clerks, but Dolly insists the proper way to handle such trespassers is to "settle it over dinner" at the Harmonia Gardens. Trying to get out of the date because they have no money, Cornelius and Barnaby let Dolly know that they can't dance, to which Dolly replies by instructing them on dancing to prepare them for the evening's festivities (Dancing).

Later, Dolly runs into Mrs. Rose, an old acquaintance, who causes her to realize that she must stop wasting precious moments after her husband's death. She speaks to Ephraim again about letting her go off to marry Horace, promising him that she will enjoy every minute of her life (*Before the Parade Passes By*). She joins the crowd at the Fourteenth Street Parade, where she sees Horace who discharges Dolly as his matchmaker. Nevertheless she smiles, says, "Ephraim-he's as good as mine!", and sings a reprise of *Before the Parade Passes By* to end Act 1.

#### Act 2

Act 2 opens with Cornelius and Barnaby heading to the Harmonia Gardens with their dates. Realizing their shortage of money, they suggest walking to Harmonia Gardens instead of taking a limo or a taxi, convincing Irene and Minnie that walking is more "elegant" than taking a limo (*Elegance*).

In anticipation of Dolly's arrival that night, Rudolph, the head waiter at Harmonia Gardens, orders his waiters to perform their best service. In the *Waiter's Galop*, the waiters quickly prepare to set the tables and serve the meals. As the patrons are seated and have their meal, Cornelius and Barnaby panic over how they will pay for the extravagant meals Irene and Minnie are ordering. At the other end of the restaurant, Horace is embarrassed by his poorlybehaved date Ernestina. A crew of elated waiters escort Dolly into the restaurant (*Hello, Dolly*), ecstatic that their favorite patron has returned for the first time since her husband's death. Horace tells Dolly how

awful his evening with the heiress was, after which Dolly tries to convince Horace that he asked her to marry him already but that she is not interested. As the evening progresses, Horace and Barnaby accidentally switch wallets, causing Cornelius and Barnaby to have more than enough money to pay for dinner, while Horace finds that he does not have enough money to pay for his dinner with Dolly. The polka contest then begins—with Ambrose and Ermengarde as contestants! Dolly is asked to be a guest judge for the contest, during which Horace spots Ermengarde, Ambrose, Cornelius, and Barnaby. They try to escape from Horace, causing pandemonium at the Harmonia Gardens restaurant.

The police round up all patrons and staff at the restaurant and have them brought to court, where Dolly acts as their defense attorney, blaming the whole event on Horace. Cornelius testifies that he has fallen in love with Irene Malloy and, despite the chaos, he would treasure the experience forever (*It Only Takes a Moment*). Deeply affected by his testimony, the judge declares Horace guilty and everyone else innocent. Horace lashes out at Dolly that he knew this whole day was a big plot to get him to propose to her and that he would never ask her to marry him. Dolly convinces him that he was wrong and that she plans to walk out of his life (*So Long, Dearie*).

The next day, Horace receives some unpleasant news: his former store clerks plan to open a competing store with Irene and Minnie across the street from him and demand their back-salaries. Also, Ermengarde wants her money so she can elope with Ambrose. As they head for the safe, Dolly speaks privately with Ephraim about how she's waiting for his approval on marrying Horace. Fortunately, the sign comes through. Horace apologizes for his behavior and proposes to Dolly. They agree to make Cornelius and Barnaby partners in the hay and feed business and to let Ermengarde marry Ambrose. Dolly grows excited thinking about her new life at the wedding as the company sings the *Finale Ultimo*.

# Brevard Music Center 2009 SUMMER INSTITUTE & FESTIVAL

Wednesday, July 22, 2009 7:30 p.m. Thursday, July 23, 2009 7:30 p.m. Saturday, July 25, 2009 7:30 p.m. Whittington-Pfohl Auditorium

# Hello, Dolly!

Janiec Opera Company Brevard Festival Orchestra David Gately, director Ken Lam, conductor

Music and Lyrics by Jerry Herman Book by Michael Stewart

**INTERMISSION** 

Act II

Adam Koch, scenic designer Joe Saint, lighting designer Glenn Avery Breed, costume designer Sarah Redding, wig and make-up designer Brady Hislop, sound designer and engineer

Sponsored by the Audrey Love Charitable Foundation



Keith Lockhart Artistic Advisor & Principal Conductor

# Cast | Janiec Opera Company David Gately, director Lucile Parrish Ward Opera Chair

Lilianna Piazza Dolly Gallagher Levi Horace Vandergelder Hunter Enoch Irene Mollov Nicole Rodin Cornelius Hackl Nicholas Allen Minnie Fav Margaret Rood Barnaby Tucker Geoffrey Penar Ermengarde **Emily Ford** Ambrose Kemper David Michael Moote Rudolph Anthony Bucci Ernestina Mary Martin Mrs. Rose Rebecca Henry Stanley Andrew Miller Rishi Rane 1st Cook 2nd Cook Matt Moeller Judge Eric Olsen Policeman Jeremy Carver-James Court Clerk Chance Eakin

Chorus: Katie Abraham Antony Bitar Brooke Boyard **Ieremy Carver-James** Andrew Coniglio Kathryn Crabb Denise Crawfort Abbey Curzon Claire de Sévigné Kevin Delaney Chance Eakin Calvin Griffin **Jasmine Habersham** Rebecca Henry Christine Jarquio Laura Kachurek Will E. Liverman Mary Martin Margaret Mever Andrew Miller Matt Moeller Chris Oliveira Eric Olsen Nathaniel Olson Lori Paradoski Kelly Linder Price Rishi Rane Carrie Reid-Knox Yoni Rose Courtney Ross Hillary Schranze Emily F. Wells

Sandra Roveta, Choreographer: Sandy Roveta is pleased to return to Brevard following last seasons successful production of the Mikado. Sandy directed and choreographed "And Then She Wrote," a concert with Peter Marshall, Christine Andreas and Mime Hines. She is privileged to have choreographed the "Katie Couric Benefit For Colin Cancer" with Whoopi Goldberg, Danny DeVito, and the cast of The Sopranos. She was assistant director to Joel Grey on the National company tour of "Zorba the Greek." Sandy has assisted many other luminary choreographers including Peter Genero, Kevin Carlyle and Joe Layton on numerous television specials and cabaret concerts.

## **About the Performers** | Cast

Nicholas Allen, tenor Home: Hampton Falls, NH Education: McGill University Notable Roles: Enjolras (Les Miserables), Cadmus (Semele), Nicholas (Vanessa)





Anthony Bucci, counter tenor Hometown: Greenville, SC Education: University of Michigan Notable Roles: Radamisto (Radamisto)

Hunter Enoch, baritone
Hometown: Paris, TN
Education: Cincinnati
College
Notable Roles: Mars
(Orepheus in the
Underworld), Giuseppe (The
Gondoliers), Fred Graham
(Kiss Me, Kate)





Emily Ford, soprano
Hometown: Calgary,
Alberta
Education: McGill University
Notable Roles: Liesl (*The*Sound of Music), Lolette
(La Rondire), Clara (*The*Nutcracker)

David Michael Moote, tenor Hometown: London, Ontario Education: McGill University Notable Roles: Monastatos (The Magic Flute), Ravenal (Showboat), Pang (Turandot)





Geoffrey Penar, baritone Hometown: Shelburne, VT Education: Eastman School of Music Notable Roles: Jean Valjean (Les Mis), Ben (The Secret Garden)

Lilianna Piazza, mezzo Hometown: Ottawa, Canada Education: McGill University Notable Roles: Lucretia (*The* Rape of Lucretia), Bradamante (Alcina), Katisha (*The Mikado*)





Nicole Rodin, mezzo
Hometown: Glencoc, IL
Education: Rice University
Notable Roles: Cherubino
(Le Nozze di Figaro),
Dinah (Trouble in Tahiti),
Nicklausse (The Tales of
Hoffmann)

Margaret Rood, soprano Hometown: St. Clair, MI Education: McGill Univ. Notable Roles: Lucia (*The* Rape of Lucretia), Yum Yum (*The Mikado*), Red Riding Hood (*Into the Woods*)





Mary Martin, soprano Hometown: Plymouth, MI Education: Univ. of Michigan Notable Roles: Olympia (The Tales of Hoffmann), Susanna (Le Nozze di Figaro)

# **About the Company** | Faculty



## David Gately, Director, Janiec Opera Company

Lucile Parrish Ward Opera Chair

Now in his second year as Director of the Janiec Opera Company, David Gately is known for his vivid storytelling and lively and clever productions. Opera News has commended him for his "stylish direction [which] put the cast through well-timed paces and coaxed telling characterizations," and the Vancouver Sun recently wrote that

his "conception was always theatrically effective." In demand across the continent, Mr. Gately has recently directed productions with Dallas Opera, Seattle Opera, Florida Grand, Opera, Cincinnati Opera, Vancouver Opera, Florentine Opera, Glimmerglass Opera, Opera Omaha, and Utah opera. His hugely successful "wild west" production of Don Pasquale which was most recently hailed as a "contemporary classic" by the Denver Post has been mounted by opera companies across the county.



#### Patrick Hansen, Associate Director, Janiec Opera Company

Patrick Hansen is currently the Director of Opera Studies at the Schulich School of Music. A versatile artist, Mr. Hansen is a stage director, conductor, vocal coach, and acting teacher. For Opera McGill he has directed Thésée, The Rape of Lucretia, Dialogues des Carmélites, Albert Herring, Così fan tutte, and Alcina. In June of 2009, he will direct Camelot at the Ash Lawn Summer Festival, in

November will direct an Evening of Puccini at the Kennedy Center, and in January of 2010 will stage Gluck's Orfeo ed Euridice for Opera Memphis. Formerly the Artistic Administrator for Florida Grand Opera, Mr. Hansen was the Director of the Young American Artist Program at Glimmerglass Opera and the former Music Director of Opera Festival of New Jersey where he conducted Dallapiccola's Il Prigioniero, Bartok's A Kékszakállú Herceg Vára, and Die Zauberflöte. Mr. Hansen has been on the music staffs of The Juilliard Opera Center, Lyric Opera of Chicago, Tulsa Opera, Pittsburgh Opera, Des Moines Metro Opera, and was the resident conductor at Ash Lawn Summer Festival. He has served on the judging panel for the prestigious Richard Tucker Award and is the assistant editor of G. Schirmer's "Operatic Anthology" series.

# Janiec Opera Company Faculty

David Gately Director/Lucile Parrish Ward Opera Chair

Patrick Hansen
Dorothy Danner
Sandra Roveta
Dean Anthony
Elizabeth Koch
Associate Director
Visiting Director
Choreographer
Assistant Director
Vocal Coach

David Richardson Vocal Coach

Jordan de Souza Chorus Master/Staff Assistant Conductor Michael Shannon Rehearsal Pianist/Apprentice Coach The Janiec Opera Company was founded in 1965 by BMC's then artistic director Henry Janiec. Originally called the Opera Workshop, it was renamed in 1996 to honor Janiec upon his retirement. Offering repertory experience, JOC is an important middle step between college training and the professional world. Each year, 40 talented young singers are selected from more than 200 applicants. Over the course of eight weeks, they prepare and perform full-scale productions each summer.

The JOC has served literally hundreds of singers now employed by prominent companies throughout the world. Each season, the Company's productions are staged, conducted and choreographed by recognized professionals. An important goal of the Company is to have every role in every production performed by students.

#### 2009 Festival Highlights



#### BMW Raffle

Only 1200 tickets will be sold at \$100 each. This is a fundraising event and all proceeds benefit the educational programs of the Brevard Music Center. The drawing will occur at the BMC concert on Sunday, August 9, 2009. Participants need not be present to win.

The BMW Z4 3.0i Roadster, X3 3.0si SAV and 328i Sedan will be on display in front of Whittington-Pfohl Auditorium during weekend concerts. Entry forms are available at the car raffle tent and at the BMC Box Office. Use your Visa, Mastercard, Discover, or American Express to order by phone (828) 862-2120 or follow the 2009 BMW Raffle link online at www.brevardmusic.org.

#### Picnics, Presto!

Have a spur-of-the-moment picnic at the Music Center through Picnics, *Presto!* Choose from a selection of a la carte menu items from Brevard's own Poppies Market. Select a simple antipasti package with your favorite beverage, or choose sandwiches, sides, and desserts. Picnics, *Presto!* will be available at orchestra and opera performances held at Whittington-Pfohl Auditorium. You may pre-order online when purchasing tickets or visit the Picnics, *Presto!* kiosk at the Auditorium up to two hours prior to the performance. Call (828) 862-2123 to order yours!

#### **Upcoming Events**

Opera Scenes Wed. July 29 • 7:30pm • Porter Center • \$15

Beethoven 9 Sun. August 2 • 3:00pm • Whittington-Pfohl Auditorium • \$30-40

Suor Angelica and Gianni Schicchi Thu. Aug 6 & Sat. Aug 8 • 7:30pm • Whittington-Pfohl Auditorium • \$20-30

#### About the Company | Production Staff

Andrea Boccanfuso Production Manager Company Manager Leah McVeigh Asst. PM/Master Electrician Ralph Carhart Adam Schwartz Production Stage Manager Kyle Urguart Stage Manager Derek Waffel Assistant Stage Manager Tara Foster House Manager Kara Teolis Stage Crew Supervisor Erika B. Maciula Orchestral Coordinator Allison Youngblood Asst. Stage Crew Supervisor Kara Berardi Stage Crew Charlene Lennon Stage Crew Melissa Hermes Stage Crew Casey Malone Stage Crew Stage Crew James Adams Glenn Breed Costume Designer Tony Sirk Costume Shop Manager Caitlin Beacham Wardrobe Supervisor Alexandra Marsh Costume Intern Wig and Make-up Designer Sarah Redding Wig and Make-Up Intern Ashley Callahan Victoria Schilling Prop Master Jessie Combest Prop Artisan Evelyn Pearson Prop Intern Scott Aronow Scenic Designer Adam Koch Scenic Designer Jack Brady Technical Director Assistant Technical Director Rob Sturgess Eric Brooks Master Carpenter Julie Allen Lead Stage Carpenter Nate Fessler Carpenter Rion Mora Carpenter Eugene Kuzmin Carpentry Intern Kate Stephens Scenic Charge Katie Springmann Scenic Painter Anna Peterson Lighting Designer **Joe Saint** Lighting Designer Garrett Kesler Electrician Jason Korczynski Electrics Intern Sound Engineer Brady Hislop A-2/Props Artisan Devon Farris Peter Botzenmayer A-2/Electrician Francia DeFrancisco Production Mng. Intern Phillip Perez Production Assistant

Adam Koch (Scenic Designer): OFFBROADWAY: 'Rooms: A Rock Romance' (New World Stages), 'Looking for the Pony' (Vital). REGIONAL: 'Rooms' (MetroStage and Geva), 'The Million Dollar Quartet' (Goodman Theatre), 'Kiss of the Spiderwoman' (Helen Hayes nom.), 'See What I Wanna See' (Signature), 'Sweeney Todd' (Geva), 'Godspell' (Syracuse), 'The Colored Museum' (Crossroads), and 'A Tuna Christmas' (Human Race). Education: Carnegie Mellon University. Member of United Scenic Artists U.S.A. 829.

Joe Saint (Lighting Designer): Joe returns to BMC after having been the LD for the 1995-2000 seasons. Favorite designs from that time include Carmen, West Side Story, La Boheme, and Midsummer Night's Dream. Joe is now the President of IMCD Lighting, Inc., (www. imcdlighting.com) a lighting design company providing lighting design and production services to the private and corporate event markets. Since incorporating in 2006, IMCD has provided the lighting for over 200 events for such clients as IMG Fashion (Mercedes-Benz New York Fashion Week), Hugo Boss, Prada, Calvin Klein, MLB.com, Nokia, American, Project Runway, the Guggenheim, and many more.

Glenn Avery Breed (Costume Designer): Glenn returns to Brevard, NC for a second season as costume designer for the Janiec Opera Company, where he has designed The Magic Flute, Little Women, and The Mikado. Glenn serves as an Assistant Professor of Theatre at the University of West Florida in Pensacola, Florida, where he teaches Costume Design and Technology. Recently Glenn has designed and constructed The Pensacola Opera's productions of The Magic Flute and Cosi Fan Tutte. Glenn holds an M.F.A in Costume Design/Technology from the University of Cincinnati College- Conservatory of Music.

Sarah Redding (Wig and Makeup Designer): Sarah is a MFA Wig and Makeup Design candidate at UNCSA School of Design and Production. Sarah has spent the past two years working as a faculty designer at Saint Mary's Hall Theater in San Antonio, Texas. While at UNCSA she has worked on several productions including Ah! Wilderness, Sunday in the Park with George and most recently was the assistant wig and makeup designer for II Mondodella Luna.

Brady Hislop (Sound Designer and Engineer): Brady has been working in professional audio and sound design for 13 years. Past theatre and opera sound design credits include: Suburbia, Boxes, Magic Flute, Mikado, and Little Women. Artists include: Burt Bacharach, Annie Lennox, Martina McBride, Bacon Brothers, Wynonna Judd, Steep Canyon Rangers, Chuch, Lotus and Mavis Staples. Brady would like to thank his family, Andee and Eliza, for their support, as well as the 2009 BMC audio department for their hard work. Thanks Devon, and Peter.

#### Brevard Festival Orchestra | Roster Ken Lam, conductor

#### Violin I

Keuna Cho, Concertmaster Becky Pernicano Christopher Jones Sean Larkin Stephanie Greco Jia Rong Gan Jennifer Sherman Amanda McLaren Melinda Rice Avril Javel

#### Violin II

Michael Lambert
Melissa Burgess
Sarah York
Magee Capsuoto
Courtney Burris
Chelsea Hill
Alexander Corbett
Kristin Presley
Angelica D'Costa Lundberg

Ryan Silvestri, Principal

#### Viola

Johnathan McNurlen, Principal Lacie Savage Joelle Arnhold Aaron Rose Diana Mayne Jordan Wheaton Andrew Stiefel James Franco

#### Cello

April Dannelly, *Principal*Judith Benoit-Crew
Cole Tutino
Jean Lin
Chelsea Crawford

#### Bass

Andrew Potter, Principal Lauren Pierce Zach Painter

#### Flute

Cynthia Friedman, Principal

# Clarinet Ian Copeland Becky Graham Elise Bond

#### Bass Clarinet Sarah Lawing

Saxophone Brandyn Taylor Caitlin Riddel Joe D'Aleo Christin Garcia

#### Trumpet

Alex Samawicz, Principal Casey Tamanaha Kevin Paul

#### Trombone

Brett Tolcher, Principal

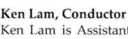
#### **Bass Trombone**

David Hagee, Principal

#### Percussion Mike Kemp John Sullivan

Piano/Celeste Michael Shannon

Guitar/Banjo David Shearin



Ken Lam is Assistant Conductor of the Cincinnati Symphony Orchestra and conductor of the Cincinnati Symphony Youth Orchestra. In addition to assisting Music Director Paavo Jarvi, he has served as assistant/cover conductor for Sir Roger Norrington, Raphael Frubeck de Burgos, Gilbert Kaplan, Leonard Grin, Lorin Maazel (in two productions of Britten operas), Gunther Herbig

(Baltimore Symphony Orchestra) and Christohper Seaman (St. Louis Symphony Orchestra). He also works regularly with Concert: Nova, a chamber ensemble based in Cincinnati.

Ken made his professional debut with the National Symphony Orchestra at the Kennedy Center in June 2008 at the concluding concert of the National Conducting Institute as one of four conductors selected by Leonard Slatkin. He studied with David Zinman and Murry Sidlin at the American Academy of Conducting at Aspen for three summers (2006-2008) and was nominated for the Aspen/Glimmerglass Opera Prize.



#### Transylvania Symphony Orchestra

Keith Lockhart, conductor J. Patrick Rafferty, violin

**Robert Aldridge** Concerto for Violin and Orchestra

(1954 - ) Allegro

Adagio Presto

Mr. Rafferty

#### Intermission

Aaron Copland Lincoln Portrait

(1900 - 1990)

Samuel Barber Adagio for Strings, Op. 11

(1910 - 1981)

George Gershwin An American in Paris

(1898 - 1937)

Sponsored by

Jacquelyn and Bruce Rogow and the Rogow Greenberg Foundation

#### Robert Aldridge (1954 -): Concerto for Violin and Orchestra

Concerto for Violin and Orchestra was composed in 1997. It is dedicated to violinists Sharan Leventhal and Boris Kucharsky, who presented the American and European premieres of the work in 1998 and 1999 (Topeka Symphony, Dortmund Musikverein). The work is in standard concerto form, three movements, fast: slow: faster and features a good deal of virtuosic writing for the violin.

I'd like to thank Maestro Lockhart and Pat Rafferty for their great artistry and commitment to the music of our time. I'd also like to thank the Transylvania Symphony Orchestra players. When I composed this piece, I could not have imagined that this concerto would be played so well by high school students. But then again, the TSO is not your normal group of high school students! Bravi!

-Robert Aldridge

# Aaron Copland (1900-1990): *A Lincoln Portrait*

The entry of the United States into World War II aroused a call for patriotism to which many musicians responded with their art. Conductor Andre Kostelanetz responded by commissioning three important composers to create a "gallery of musical portraits of figures whose qualities of "courage, dignity, strength, simplicity and humor" would truly represent what was most admirable about America. Jerome Kern chose Mark Twain; Virgil Thomson selected two colorful personalities: Mayor Fiorello H. La Guardia of New York City and the witty writer and raconteur Dorothy Parker. Aaron Copland thought first of depicting a writer and considered Walt Whitman. When Kostelanetz suggested he turn to a statesman instead, Copland was drawn to Abraham Lincoln, an eloquent wartime president who had already become a touchstone for the Roosevelt administration. Copland insisted that his piece be for orchestra and narrator so that Lincoln himself might speak through his portrait. When asked why this was important, he answered: "No composer could possibly hope to match in purely musical terms the stature of so eminent a figure...in my opinion among the best this nation has ever heard to express patriotism and humanity."

The composition falls into three sections. For a Boston Symphony performance in 1943, Copland explained that the opening is meant to suggest "something of the mysterious sense of fatality that surrounds Lincoln's personality" as well as his "gentleness and simplicity of spirit." The second section, which draws on two popular tunes from Lincoln's era, "Springfield Mountain" and "Camptown Races," is a lively evocation of the time in which he lived. Then the narrator enters, roughly halfway through the piece,

and the purpose of the orchestra changes to that of supporting cast member. Copland describes the music of this section as forming "a simple but impressive frame about the words of Lincoln himself."

A Lincoln Portrait received its premiere by the Cincinnati Symphony with Kostelanetz on the podium and William Adams, a professional actor, as narrator on May 14, 1942. Copland's direct style with its expansive textures and open harmonies were the right match for Lincoln's simple yet eloquent words. A Lincoln Portrait was an immediate success and has become a popular classic. It remains a fitting tribute to Lincoln, particularly so during this yearlong commemoration of the bicentennial of his birth. Among the scores of luminaries who have performed as the speaker are Carl Sandburg, Henry Fonda, Marian Anderson, Adlai Stevenson, Paul Newman, Al Gore, Walter Cronkite, Margaret Thatcher, Charlton Heston, Gregory Peck, William Warfield, James Taylor, Coretta Scott King, James Earl Jones, and the then junior senator from Illinois Barack Obama.

#### Samuel Barber (1910-1981) *Adagio for Strings*

Sometimes referred to as an "Ode to Grief," Barber's *Adagio for Strings* is a work that Americans have come to associate with tragedy, loss, mourning, and catharsis. We expect to hear it played when our presidents die or in the wake of overwhelming events such as the tragedy of 9/11, and we are comforted by its sad beauty. The piece has also made its way into popular culture through its use in films such as Oliver Stone's searing account of the Viet Nam conflict, *Platoon*, and David Lynch's wrenching story about the life of John Merrick in *The Elephant Man*.

The *Adagio for Strings* became an overnight sensation in a time when classical music was broadcast as a form of popular entertainment in America. At the urging of conductor Arturo Toscanini, the composer had adapted the slow movement from his String Quartet, Op. 11 (1936) for string orchestra. Millions of Americans heard the premiere by the NBC Symphony in a live radio performance on November 5, 1938. For Barber, still in his twenties at the time, this performance marked his recognition as a composer of international stature.

Barber indicates that the movement is to be played *Molto adagio espressivo cantando* (very slowly, with songlike expressiveness). The power of the *Adagio* lies in its simplicity, elegance, and economy. An unembellished, elegiac melody arcs gracefully to an emotional climax and then subsides.

The composer drew his inspiration from a passage from Virgil's *Georgics*, a long, affectionate poem in praise of rural life but rich with political overtones and

continued

classical allusions. As translated by Herbert Gardner Burghclere, it reads:

As when a wave
In open ocean roars its snony head,
Draws from the deep coil of quicking tide,
Far out at first—then, rolling to the land,
Roars, like some monstrous thing, among the rocks,
And, shattered, falls a mountain mass of foam,
The eddying pools beneath seethe from their depths
And hurl the murky sand far up the shore.

## George Gershwin (1898-1937): *An American in Paris*

After the success of his *Rhapsody in Blue* both at home and in Europe, George Gershwin gained stature as an important composer of American classical music. He made the first of several trips to Paris after *Rhapsody's* premiere, and on one of these conceived the idea of creating an orchestral work depicting his impressions of the City of Lights. On another visit in 1928, he met with some of the major composers of the era—Maurice Ravel, Francis Poulenc, Igor Stravinsky, Sergei Prokofiev, and Darius Milhaud. While there, he also purchased the last of the authentic Parisian taxi horns that appear in the score of *An American in Paris*.

Written as a commission from the conductor Walter Damrosch for the New York Philharmonic, *An American in Paris* is a tone poem, a piece for orchestra for which the music has a literary or autobiographical narrative. In this case we can assume the colorful evocations may be those of the 30-year-old Brooklyn-born Gershwin drinking in the delicious atmosphere of Paris.

In an interview from August of 1928, with the periodical Musical America and later in great detail in a set of notes for the premiere, these written in collaboration with Deems Taylor, Gershwin describes the piece as a "rhapsodic ballet" portraying "the impression of an American visitor in Paris, as he strolls about the city and listens to various street noises and absorbs the French atmosphere." He continues: "The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such as his imagination pictures for him." Paris is brought to life in a series of themes, some serving as walking music and others developed to evoke the various moods of the American visitor as he moves about the city.

The energetic opening is brash, filled with movement but then trumpets wail a blues theme underpinned by a strong new rhythm. The music becomes more emotionally intense as our American visitor goes to a café, has a few of drinks, and succumbs to a "spasm of homesickness." After the blues section reaches a climax, the mood lifts; we hear a vivacious Charleston. Gershwin suggests that our hero's homesickness is dispelled once he returns to the bustling streets of Paris. "At the conclusion, the street noises and French atmosphere are triumphant."

S. Kay Hoke



#### **Brevard Music Center Orchestra**

Henry Janiec, conductor David Effron, conductor Keith Lockhart, conductor

Richard Strauss

Don Juan, Op. 20

(1864 - 1949)

Mr. Janiec

**Dmitri Shostakovich** 

Symphony No. 6 in B minor, Op. 54

(1906 - 1975)

Largo Allegro Presto

Mr. Effron

#### Intermission

Peter Ilyich Tchaikovsky

Symphony No. 6 in B minor, Op. 74, "Pathétique"

(1840 - 1893)

Adagio; Allegro non troppo Allegro con grazia Allegro molto vivace Finale: Adagio lamentoso

Mr. Lockhart

Today's concert celebrates the life of a very special woman, Linda Candler. Just as she gave so much to so many, we lovingly honor her memory with this gift of music. See *In Memoriam* page 41.

# Richard Strauss (1864-1949): *Don Juan*, Op. 20

Don Juan was the twenty-four-year-old Richard Strauss's second endeavor in the field of the symphonic poem, following the little-known Aus Italien. (Macbeth was started before Don Juan but was finalized later.) In hindsight Don Juan fairly represents the culmination of Strauss's shift from the "Brahms" camp to the "Wagner" camp in the German musical firmament. The camps were never as discrete and as segregated as people think; there was vast crosspollination with respect to intention, technique, and personnel. Apparently, Brahms was not particularly anti-Wagner, although apparently Wagner was antijust about everybody except Wagner.

Strauss's musical persona emerges full-blown in *Don Juan*. From the young composer we already find flawless dramatic pacing, acute control of chromatic harmony and counterpoint, and striking mastery of the orchestra (partly from his experience as a conductor, no doubt). This is very much a young person's piece, imbued with an élan and an audacity that can scarcely be found in any other music, even in other Strauss works. The challenges for the players are substantial; in the muscularity of the writing this is truly a virtuoso piece for all the sections of the orchestra.

Strauss seems to have been inspired by Nikolaus Lenau's treatment of the Don Juan story. (Lenau is

continued

mostly forgotten today, but it was his version of Faust, not Goethe's, that inspired Liszt's Mephisto Waltz.) The music would not seem to reflect a plot so much as it suggests the ethos of the source material. Perhaps plot creeps in at the end, as the work concludes in utter resignation.

#### Dmitri Shostakovich (1906-1975): Symphony No. 6, Op. 54

Hot on the heels of the success of his Fifth Symphony in 1937, Shostakovich announced his plan to write a major "Lenin" Symphony involving soloists, chorus and orchestra. This was supposed to be Symphony No. 6. However, Shostakovich's muse took a different turn, and the Lenin project was scrapped. The Sixth Symphony appeared in 1939, without reference to Lenin or to any other program.

The work has three movements, one slow, two fast. The opening Largo, longer than the other two movements combined, is lyric, foreshadowing some of the works of the composer's final years, albeit without the abject pessimism that is a hallmark of the late style. In fact, Shostakovich suggested that the whole of the symphony was meant to suggest "spring, joy, youth."

Perhaps the "spring, joy, youth" are expressed in the progress of the piece. We move from the extended Largo to a brief scherzo with some treacherous writing for clarinet and other woodwinds. The finale is a gallop that becomes a blur of manic energy as the orchestra rushes headlong to a brilliant conclusion.

#### Pyotr Ilyich Tchaikovsky (1840-1893): Symphony No. 6 in B minor, Op. 74, *Pathétique*

It was Tchaikovsky who applied the Russian word "Патетическая" to his Sixth Symphony. Outside of countries that use the Cyrillic alphabet, "Патетическая" is usually supplanted by the familiar French translation "Pathétique." Unfortunately for speakers of English, "pathétique" conjures association with the English word "pathetic," which is more often employed to mean "inferior" or "worthy of pity" than it is employed to mean "provoking emotion," as in "pathos." Tchaikovsky's Sixth, then, might be better designated in English as the "Emotional" Symphony. Despite the number it is the last of seven symphonies, since Tchaikovsky wrote the unnumbered, programmatic Manfred Symphony after the Fourth.

The numbered symphonies form a more-or-less ascending line with respect to aspiration and achievement, although it can be argued that the Third, the "Polish," is vaguely less successful than the Second, the "Little Russian" Symphony. Symphonies Four, Five, and Six are among the best loved of orchestral works, and they are the only nineteenth-century Russian works designated "symphony" that sit securely in the standard repertoire. The Sixth is the most revered of all, with 157 recordings of the work currently in print in the United States. Tchaikovsky himself proclaimed that he was "more proud of it than any of my other works."

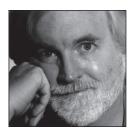
In February, 1893, Tchaikovsky told a friend that he had destroyed sketches for a symphony upon which he had been working since the previous fall. Now he had begun work on a new symphony. It was finished by the end of August. There seems to have been a private read-through in mid-October by students at the Moscow Conservatory. The composer conducted the public premiere on October 28. On November 6 Tchaikovsky died, a victim of the cholera epidemic that swept Russia. It has been asserted that Tchaikovsky deliberately contracted cholera to commit suicide, but this cannot be proved, yet.

In many respects the Sixth Symphony adheres to a traditional European symphonic model. The first movement is a sonata form with a slow introduction. Much of the music is familiar through its frequent use in television and motion picture soundtracks. The second movement would be a waltz except that is in 5/4 time. A concise, energetic scherzo follows.

The glory of the work, the reason that the Sixth Symphony is more important than the Fourth or Fifth, is the finale. Marked "Adagio lamentoso." it is a twelve-minute slow movement that accounts for the "Pathétique" designation. The conductor Herbert von Karajan said that the work ended in "catastrophe." Whether it is catastrophe or profound sorrow or something else, the near-silent conclusion stands as metaphor for the end of Tchaikovsky's creative, and physical, existence.

- Bruce Murray

# **Guest Artist Biographies**



Robert Aldridge composer

Robert Aldridge (born:1954) has written over sixty works for orchestra, opera, music-theater, dance, string quartet, solo and chamber ensembles. His music has been performed

throughout the United States, Europe and Japan. He has received numerous fellowships and awards for his music from the Guggenheim Foundation (2002), the American Academy of Arts and Letters (2000), National Endowment for the Arts, the New York Foundation for the Arts, the Pennsylvania Council on the Arts, the Massachusetts Artist's Foundation, the Lila Wallace Reader's Digest Fund, Meet the Composer, The American Symphony Orchestra League, the New Jersey Council on the Arts and the Dodge Foundation. His opera, Elmer Gantry, based on the novel by Sinclair Lewis, with a libretto by Herschel Garfein, was given its fully-staged world premiere by Nashville Opera in November, 2007, and was given rave reviews in the New York Times ('Behold! An Operatic Miracle'), The Wall St. Journal and Opera News.

He was commissioned by Orpheus Chamber Orchestra and the Los Angeles Chamber Orchestra to compose a clarinet concerto for David Singer, which was premiered in April and May, 2005. His tone poem, *Leda and the Swan*, a commission from the New Jersey Symphony Orchestra, The Nashville Symphony Orchestra, and the Louisiana Philharmonic Orchestra, was premiered in January, 2003 at the New Jersey Performing Center for the Arts (NJPAC).

Aldridge has been Composer-in-Residence at the Brevard Music Center since 2006. Aldridge received a Doctorate in Composition from the Yale School of Music, a Master's Degree in Composition from the New England Conservatory of Music, and a Bachelor's Degree in English Literature from the University of Wisconsin at Madison. Currently, he is Director of the John J. Cali School of Music at Montclair State University, where he is also an Associate Professor of Music Composition.



Andrés Díaz cello

Since winning the First Prize in the 1986 Naumburg International Cello Competition, Mr. Díaz has exhilarated both critics and audiences with his intense and charismatic performances. He was awarded the prestigious Avery Fisher Career Grant as well as a generous grant from the Susan W. Rose Fund for Music in 1998.

Andrés Díaz's numerous orchestral appearances have included the Atlanta Symphony under the late conductor Robert Shaw; American Symphony at Carnegie Hall, the symphony orchestras of Milwaukee, Seattle, Rochester, the Boston Pops and Esplanade Orchestras, the Chicago Symphony at the Ravinia Festival, and the National Symphony Orchestra.

Among the highlights of Mr. Díaz's recent seasons are tours of Taiwan, Hong Kong, Korea, Japan, Hawaii, and Canada performing in recital and with orchestra; appearances in Chile, Venezuela, Argentina, the Dominican Republic; a series of concerts in the Soviet Union; and a tour of New Zealand with the New Zealand Chamber Orchestra.

Andrés Díaz frequently performed with the late pianist Samuel Sanders. The Díaz/Sanders Duo performed at Carnegie Hall's Weill Recital Hall, Merkin Hall in New York, the Philadelphia Arts Museum, Atlanta's Spivey Hall and other venues across the U.S. and abroad.

During the summer of 2001, Mr. Díaz gave the world premiere of Gunther Schuller's Concerto for Cello and Orchestra at the Brevard Music Center.

Mr. Díaz's summer festival appearances include the Santa Fe, La Jolla, Marlboro, Ravinia, Bravo! Colorado, Spoleto, Saratoga and Tanglewood festivals. He has toured nationally with the Santa Fe and Spoleto festivals.

Andrés Díaz is very active with the Díaz String Trio, with violinist Andrés Cardenes and violist Roberto Díaz. The trio has performed in the cities of Pittsburgh, Washington, Boston, Los Angeles, Miami; at the Kuhmo Festival in Finland and the International Festival of St. Cypriene in France; and they have toured extensively in South America, Mexico and Canada. The trio was invited by Isaac Stern to play at Carnegie Hall's Centennial Celebration.

Andrés Díaz was born in Santiago, Chile in 1964, and began studying the cello at the age of five. He graduated from the New England Conservatory where he worked with Laurence Lesser and Colin Carr. He served for five years as Associate Professor of Cello at the Boston University and Co-Director of the Boston University Tanglewood Institute Quartet Program. Mr. Díaz is Associate Professor at Southern Methodist University and plays a 1698 Matteo Goffriller Cello and a bow made by his father, Manuel Díaz.

# **Guest Artist** Biographies



Roberto Díaz viola

A violist of international reputation, Curtis President Roberto Díaz follows in the footsteps of renowned artist/directors Gary Graffman, Efrem Zimbalist, Rudolf Serkin, and Josef Hofmann. As a

viola teacher at Curtis and as principal viola of the Philadelphia Orchestra from 1996 to 2006, Mr. Díaz has already had a significant impact on American musical life and continues to do so in his dual roles as performer and educator.

Some of Mr. Díaz's recent performances include the Fort Worth Symphony with Miguel Harth-Bedoya, Orquesta Sinfónica del Principado de Asturias with Krzysztof Penderecki, Kansas City Symphony with Michael Stern, and Orquesta Sinfónica Nacional (Mexico City) with Carlos Miguel Prieto.

During the 2007-08 season, he was a member of the first-ever Curtis On Tour ensemble, playing alongside a quartet of Curtis students and cellist Margo Tatgenhorst Drakos ('99). The previous season, Mr. Díaz performed Krzysztof Penderecki's Concerto for Viola and Orchestra in Carnegie Hall with the Curtis Symphony Orchestra and Christoph Eschenbach.

In 2006 Naxos released a recording by Mr. Díaz of viola transcriptions by William Primrose, which was nominated for a Grammy Award. Mr. Primrose served on the Curtis faculty from 1942 to 1951 and owned the 1595 Amati viola on which Mr. Díaz performs. Mr. Díaz's other releases include a live recording of Jacob Druckman's Viola Concerto with the Philadelphia Orchestra conducted by Wolfgang Sawallisch (New World Records, 2001) and works by Henri Vieuxtemps for viola and piano (Naxos, 2004).

An active chamber musician, Mr. Díaz has performed with artists such as the Emerson String Quartet, Emanuel Ax, Yefim Bronfman, Christoph Eschenbach, Yo-Yo Ma, Mr. Sawallisch, and Isaac Stern. His festival appearances include Marlboro, Mostly Mozart at Lincoln Center, Spoleto, Kuhmo, and Verbier, among many others. As a member of the Díaz Trio, with violinist Andrés Cárdenes and cellist Andrés Díaz, he has performed throughout the United States, Canada, Europe, Mexico, and Chile. The Díaz Trio has been ensemble-in-residence at the Brevard Music Center for several seasons.

Mr. Díaz was principal viola of the National Symphony under Mstislav Rostropovich, a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Neville Marriner. While in the Philadelphia Orchestra, he served as a board member for three years, including two years on the executive committee.

Mr. Díaz joined the faculty of The Curtis Institute of Music in 2000 and holds the James and Betty Matarese Chair in Viola Studies. He has served on the faculty at the Peabody Institute and Rice University and has taught master classes at conservatories around the United States and abroad.



Ken Lam conductor

Ken Lam is Assistant Conductor of the Cincinnati Symphony Orchestra and conductor of the Cincinnati Symphony Youth Orchestra.

In addition to assisting Music Director Paavo Jarvi, he has

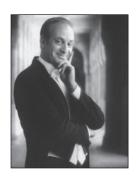
served as assistant/cover conductor for Sir Roger Norrington, Raphael Frubeck de Burgos, Gilbert Kaplan, Leonard Grin, Lorin Maazel, Gunther Herbig and Christohper Seaman. He also works regularly with Concert:Nova, a chamber ensemble based in Cincinnati.

Ken made his professional debut with the National Symphony Orchestra at the Kennedy Center in June 2008 at the concluding concert of the National Conducting Institute as one of four conductors selected by Leonard Slatkin. He studied with David Zinman and Murry Sidlin at the American Academy of Conducting at Aspen for three summers (2006-2008) and was nominated for the Aspen/Glimmerglass Opera Prize.

In his native Hong Kong, he has been Artistic Director of the chamber choir Hong Kong Voices since 2001. He has also been Principal Conductor of the Hong Kong Chamber Orchestra and was Director of the Choral Program at the University of Hong Kong for three years before leaving Hong Kong to study in the US in 2005. He was also the founding Principal Conductor of the Hong Kong Melody Makers, a youth choir organized and funded by the Hong Kong Federation of Youth Groups.

He graduated from Peabody Conservatory with a master degree and graduate diploma in conducting in 2008. His teachers were Gustav Meier, Markand Thakar and Marin Alsop and he was the choral graduate assistant to Edward Polochick. He holds an MA in economics from Cambridge University and was a practicing solicitor for ten years specializing in asset finance.

Ken will be a featured conductor in the 2009 Bruno Walter National Conductors Preview in Nashville.



Larry Rachleff conductor

"A TAKE-CHARGE MAESTRO WHO INVESTS EVERYTHING HE CONDUCTS WITH DEEP MUSICAL UNDERSTANDING . . ." is a recent review by the Chicago Tribune of Music Director Larry Rachleff. Now celebrating his twelfth season

with the Rhode Island Philharmonic, Mr. Rachleff is also Director of Orchestras and the Walter Kris Hubert chair at Rice University's Shepherd School of Music in Houston, and served as Music Director of the San Antonio Symphony.

Mr. Rachleff has appeared as guest conductor with such prestigious orchestras as the Los Angeles Philharmonic, the Houston, Seattle, Indianapolis, Utah and Kansas City Symphony Orchestras and the Los Angeles Chamber Orchestra. In 1993, he was selected as one of four American conductors to lead the Cleveland Orchestra at Carnegie Hall under the mentorship of Maestro Pierre Boulez.

A former faculty member of Oberlin Conservatory, where he served as Music Director of Orchestras and Conductor of the Contemporary Ensemble, he also served as Conductor of the Opera Theatre at the University of Southern California. In 1988, Mr. Rachleff served as Music Director of the highly acclaimed American-Soviet Youth Orchestra tour. He has conducted and presented master classes at the Chopin Academy in Warsaw, the Zurich Hochschule and the Sydney and Queensland, Australia conservatories.

He has spent his summers conducting at the Grand Teton Music Festival, Aspen, Tanglewood, Interlochen, Music Academy of the West, Opera Theatre of Lucca, Italy and the National Repertory Orchestra in Breckenridge.

As an enthusiastic advocate of public school music education, Mr. Rachleff has conducted All-State orchestras and festivals in virtually every state in the United States as well as throughout Europe and Canada. He has served as principal conducting teacher for the American Symphony Orchestra League, the Conductors' Guild and the International Workshop for Conductors in the Czech Republic. As a dedicated advocate of contemporary music, Mr. Rachleff has collaborated with leading composers including Samuel Adler, the late Luciano Berio, George Crumb, Michael Daugherty and John Harbison, to name a few.



J. Patrick Rafferty *violin* 

Concertmaster, Brevard Music Center Orchestra. First Violinist, Louisville String Quartet. Professor of Vioin, University of Louisville. Formerly Concertmaster, Milwaukee Symphony, Cincinnati

Chamber Orchestra, and Dallas Bach Orchestra; Acting Concertmaster, Seattle and San Diego Symphonies; Associate Concertmaster, Dallas Symphony; member, Cleveland Orchestra, St. Louis Symphony, and Cincinnati Symphony. Audition winner for 15 major US orchestras. Solo performances with Symphonies of St. Louis, Seattle, Cincinnati, Dallas, Milwaukee, and many others, with over 40 works performed. Recitals in New York, Chicago, Boston, Washington, D.C., Atlanta, Miami, Nashville, Orlando, and many others. Students have been placed in many major US and European orchestras, and in many respected teaching positions.



Kraig Alan Williams conductor

Dr. Williams is Director of Bands and Associate Professor of Conducting and coordinator of the Wind Studies Division at the University of Memphis. His duties include the artistic guidance of the University

Wind Ensemble and administration of all aspects of a dynamic and comprehensive university band program. Other responsibilities include teaching graduate and undergraduate conducting and the mentoring of Masters and Doctoral students. Maintaining an active schedule as a guest conductor, clinician and lecturer, he has appeared in those capacities with such prominent ensembles as the Dallas Wind Symphony and The United States Air Force Band. Dr. Williams has led highly acclaimed concerts before the College Band Director's National Association Southern Regional Conference (2006), Tennessee All-West Concert Band Festival (2005), the and Mid-South Low Brass and Mid-South Horn Conferences (2007, 2009). Prior to Memphis, Williams was on the faculty at Duke University serving as conductor of the Duke Wind Symphony and director of the Duke in Vienna program. He has conducted performances in Graz, Budapest, Malta, Marktoberdorf and Prague. He has performed in Carnegie Hall, conducted live radio broadcasts on NPR, and has recorded for Albany Records, Mark Records and ADK in Prague, Czeck Republic. Dr. Williams joined the conducting faculty at the Brevard Music Center in 2000 and was named Director of Bands in 2008.

# **Guest Artist** Biographies



Elena Urioste violin

Elena Urioste, recently selected by *Symphony* magazine as an emerging artist to watch, has been hailed by critics and audiences alike for her rich tone, the nuanced lyricism of

her playing, and her commanding stage presence. Since making her debut with the Philadelphia Orchestra at age thirteen as winner of the Greenfield Competition, she has appeared as soloist with major orchestras throughout the United States including the Cleveland Orchestra, Boston Pops, National Symphony Orchestra, Atlanta, Detroit, Pittsburgh, Baltimore, and Hartford Symphonies, as well as Hungary's Orchestra Dohnanyi Budafok.

First-place laureate in both the Junior and Senior divisions of the Sphinx Competition, Miss Urioste made her Carnegie Hall debut in 2004 as a featured soloist in the inaugural Sphinx Gala Concert. Urioste has returned annually to that esteemed venue's Stern Auditorium as soloist, and has also performed in recital at Carnegie's Weill Recital Hall. In 2009, she will make her debut at Lincoln Center's Alice Tully Hall with award-winning conductor Alondra de la Parra and the Philharmonic Orchestra of the Americas. She has collaborated with acclaimed pianists Christopher O'Riley and Ignat Solzhenitsyn; conductors Robert Spano, Keith Lockhart, and Michael Stern; and violinists Shlomo Mintz, Cho-Liang Lin, and David Kim, among others.

Miss Urioste's media appearances include multiple performances on the popular radio programs *From the Top* and *Performance Today*, as well as on Telemundo. She has been featured in the Emmy award winning documentary *Breaking the Sound Barrier*, and in numerous magazines, including *Symphony*, *Strings*, *Careers and Colleges*, and *Philadelphia Music Makers*. Miss Urioste's first CD was recently released on the White Pine label.

Miss Urioste is a graduate of the Curtis Institute of Music where she studied with Joseph Silverstein, Pamela Frank and Ida Kavafian, and is currently pursuing graduate studies at The Juilliard School with Joel Smirnoff. Other notable teachers include David Cerone and the late Rafael Druian. She is the past recipient of a Starling Foundation Scholarship at Temple University Music Preparatory Center for Gifted Young Musicians in Philadelphia, where she was a student of Choong-Jin Chang and Soovin Kim.

The outstanding violin being used by Miss Urioste is a Michelangelo Bergonzi, Cremona, circa 1750, on extended loan through the generous efforts of Society for Strings, Inc., Meadowmount School of Music, from the private collection of Dr. Charles E. King.



#### The Biava Quartet

The Biava Quartet is recognized as one of today's most exciting young American string quartets. Winner of the Naumburg Chamber Music Award and top prizes at the Premio Borciani and London International Competitions, the Quartet has established an enthusiastic following in the United States and abroad, impressing audiences with its sensitive artistry and communicative powers. Formed in 1998 at the Cleveland Institute of Music, the Quartet takes its name from Maestro Luis Biava, a mentor since its inception.

The members of the Biava Quartet, violinists Austin Hartman and Hyunsu Ko, violist Mary Persin, and cellist Jason Calloway, hold the Lisa Arnhold Quartet Residency at the Juilliard School, serving as graduate quartet in residence and teaching assistants to the Juilliard Quartet. The Quartet previously held the same position with the Tokyo Quartet at Yale University and was the first ensemble to complete the Training Program in the Art of the String Quartet at the New England Conservatory under the direction of Paul Katz.

The Biava Quartet has performed to acclaim in important venues throughout North America, Europe, and Asia, including Alice Tully Hall, Carnegie Hall, the Library of Congress, the Kennedy Center, Wigmore Hall, and the Baroque Art Hall in Seoul. Other highlights from recent seasons include appearances at the Mostly Mozart and Aspen Music Festivals, Chautauqua Institution, and Pacific Music Festival in Japan. The Biava Quartet has recorded for the Naxos and Cedille labels and has been heard on London's BBC Radio 3 and NPR as well as in frequent national broadcasts. The Quartet has been featured in Strings and Strad magazines and is the subject of an upcoming PBS documentary film.

The members of the Biava Quartet hold advanced degrees from the New England Conservatory, University of Southern California, Yale University, and the Juilliard School.

# **Guest Artist** Biographies A SPECIAL WELCOME BACK TO BMC



#### David Effron, Artistic Director Laureate

David Effron was the Brevard Music Center's Artistic Director from 1997 to 2007, the third to hold this position. He is an alumnus of BMC and spent his first summer here studying piano when he was fourteen years old.

After receiving degrees in piano from the University of Michigan and Indiana University, Effron was awarded a Fulbright Scholarship and a Rockefeller Grant, working as assistant to Wolfgang Sawallisch at the Cologne Opera. He served as head of the Merola Program in San Francisco and artistic director of the Central City Opera in Colorado and was on the conducting staff of the New York City Opera for eighteen years.

Effron has conducted major orchestras in Canada, Taiwan, Korea, Europe, Israel, Mexico, and the United States. He is a former faculty member of the Curtis Institute of Music (1970-1977), and the former head of the orchestra program at the Eastman School of Music (1977-1998). In 1998, Effron joined the conducting faculty at Indiana University and is currently Professor of Music and Chair of Instrumental Conducting.



#### Henry Janiec, Artistic Director Emeritus

Henry Janiec served as the second Artistic Director of the Brevard Music Center from 1964 to 1996. In addition to his administrative responsibilities, he served as principal conductor of the BMC Orchestra and Opera Workshop. Prior to 1964, he had served as principal opera conductor at the Chautauqua Institution and, for two years, conducted at Tanglewood.

A graduate of the Oberlin Conservatory, Janiec joined the faculty of the School of Music at Converse College in 1952 and, for forty-two years, conducted the Spartanburg Symphony Orchestra. He also served as musical director of the Charlotte Symphony and the Charlotte Opera for many years. Upon his retirement from Converse as Dean of the School of Music and Vice President of the College, he was appointed Daniel Distinguished Professor of Music, from which he retired in 1995.



Will Peebles, Director, School of Music Western Carolina University College of Fine and Performing Arts

For providing special instruments needed for this summer's performances.

# You're Invited

Wednesday, July 22, 2009 8:00 pm Cocktails and dessert - Concert will follow

Join us for a

# Salon Concert featuring Corinne Stillwell, violin

The Renzulli House on the Brevard Music Center Campus

The Performance is limited to 60 guests Cost is \$75 per person and \$50 is tax deductible. All proceeds go to the 2009 educational programs of the Brevard Music Center

The selections on the program will appear on a new CD to be recorded in August, 2009.

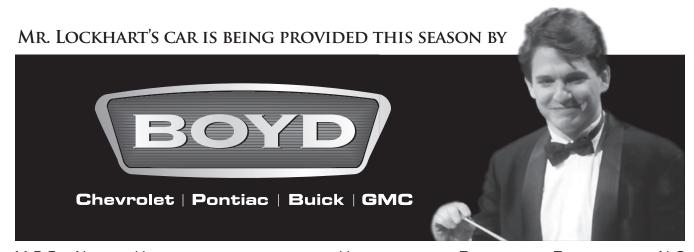
#### **Corrine Stillwell**

Brevard Music Center is pleased to welcome violinist Corinne Stillwell to its artist faculty in 2009. Trained at The Juilliard School, Corinne has had a multifaceted career as a soloist, chamber musician, and orchestra player. She was formerly a member of the Harrington String Quartet and was Assistant Concertmaster of the Rochester Philharmonic. In 2007 she joined the faculty of the Florida State University, where she is building an impressive violin studio.

#### The Renzulli House

Gifted in 2008 by the family of Josephine Renzulli, this is the first performance in the house since its donation. The property includes a lovely home and 40 acres of woodlands along the western edge of the Center.

To reserve your space, contact Sarah Wallace at 828-862-2122



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Take advantage of these **free events** offered by the Brevard Music Center.

Musical Ventures PC
Members of the BMC artist
faculty perform and discuss

chamber and solo works. Mondays at 12:30 pm July 6, 13, 20, 27; Aug 3

Musical Insights | TH

Ticket holders to Sunday afternoon concerts are invited to pre-concert lectures. Sundays at 2 pm June 28; July 5, 12, 19, 26; Aug 2, 9

Opera Insights | TH

Pre-show informative talks held one hour prior to select performances.
July 11, 23, 25; Aug 8 at 6:30 pm

BMC@TCL TCL

BMC students perform chamber music at the library. Tuesdays and Fridays at 12:30 pm July 7, 10, 14, 17, 21, 24, 28, 31; Aug 4, 7

**Transylvania Symphonic Band** | WPA
July 14, 28 at 7:30 pm
Aug 8 at 2 pm

**Student Recitals** | SA Thursdays at 4:30 pm July 9, 16, 23, 30

Student Piano
Recitals | PC
Wednesdays at 12:30 pm
July 1, 8, 15, 22, 29; Aug 5

Composers'
Concerts | SA

BMC composition students premier their new works. July 12 at 7:30 pm ("New Songs"); July 16 at 7:30 pm; Aug 6 at 4:00 pm

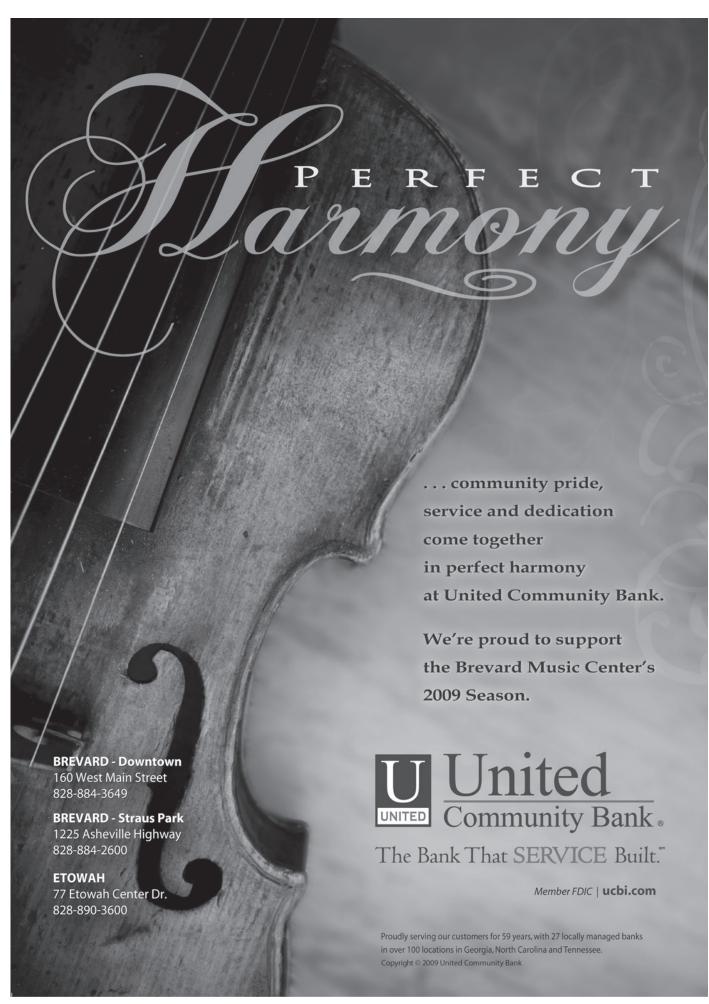
**Program of Song** SA *High school voice students in recital.*July 10 at 4:30 pm; July 30

**Piccolo Opera** | SA High school voice students present opera scenes. July 17, Aug 7 at 2 pm

at 12:30 pm

Jan and Beattie Wood Concerto Competition Finals | WPA July 19 at 7 pm

**BMC Piano Competition Finals** | WPA
July 26 at 7 pm





#### **Musical Ventures**

Claude Debussy Sonata for Violin and Piano

(1862 - 1918) Allegro vivo

Intermede Finale

> Tim Christie, violin Reiko Uchida, piano

Richard Strauss Sonata for Violin and Piano in E flat major, Op. 18

(1864 - 1949) Allegro ma non troppo

Improvisation: Andante cantabile

Finale: Andante; Allegro

Carolyn Huebl, violin Bruce Murray, piano



#### **Chamber Music at Porter Center**

#### The Biava String Quartet

Austin Hartman, violin Hyunsu Ko, violin Mary Persin, viola Jason Calloway, cello

**Franz Schubert** Quartettsatz in C minor, D. 703 (1797 - 1828)

Felix Mendelssohn Quartet in A minor, Op. 13

(1809 - 1847)

uartet in A minor, Op. 13 Allegro vivace assai Allegro assai Adagio Finale: Allegro molto

#### **Intermission**

Antonín Dvořák

(1841 - 1904)

Quartet No. 12 in F, Op. 96, "American"

Allegro ma non troppo

Lento Molto vivace

Finale: Vivace ma non troppo



### Transylvania Symphonic Band

Kraig Alan Williams, conductor Conrad Alexander, timpani

"Raise the Roof!"

John Mackey Undertow

**Michael Daugherty** Raise the Roof Concerto for Timpani and Wind Ensemble

Conrad Alexander, timpani

#### Intermission

Michael Gandolfi Vientos y Tangos

Philip Sparke Dance Movements



#### **Chamber Music at Porter Center**

#### **Opera Scenes**

Janiec Opera Company

The Janiec Opera Company will present an evening of opera scenes at the Porter Center. In "Strawberry Fields" creator/director Patrick Hansen presents the audience with an old woman pondering her life and loves while sitting on a warm bench in Central Park. Act Two, directed by David Gately and Dean Anthony, features a collection of scenes from your favorite operas including Turandot, Cosi fan tutte, Le Nozze di Figaro, and Die Walküre.



#### **Soloists of Tomorrow**

Jan and Beattie Wood Concerto Concert

#### Brevard Music Center Orchestra Ken Lam, conductor

This concert showcases the winners of the annual Jan and Beattie Wood Concerto Competition. The best of Brevard Music Center students will solo with the Brevard Music Center Orchestra in this special concert.



#### **Brevard Sinfonia** Grant Llewellyn, conductor

Ralph Vaughan Williams Overture to The Wasps

(1872 - 1958)

Frederick Delius In a Summer Garden

(1862 - 1934)

George Butterworth A Shropshire Lad

(1885 - 1916)

#### Intermission

**Edward Elgar** Variations on an Original Theme, Op. 36, "Enigma"

(1857 - 1934)

Theme Andante I. (C.A.E.) L'istesso tempo II. (H.D.S-P.) Allegro

III. (R.B.T.) Allegretto

IV. (W.M.B.) Allegro di molto

V. (R.P.A.) Moderato VI. (Ysobel) Andantino VII. (Troyte) Presto VIII. (W.N.) Allegretto IX. (Nimrod) Adagio

X. (Dorabella) Intermezzo. Allegretto

XI. (G.R.S.) Allegro di molto

XII. (B.G.N.) Andante

XIII. (\*\*\*) Romanza. Moderato XIV. (E.D.U.) Finale. Allegro; Presto

Sponsored by

Mr. Pete's Market

#### Ralph Vaughan Williams (1872 - 1958): Overture to *The Wasps*

In 1909, Ralph Vaughan Williams was asked to provide incidental music for a performance at Cambridge of Aristophanes' *The Wasps*, a biting satire on ancient Athenians' love of litigation. In the play the protagonist cannot stay away from the proceedings of the court, especially jury duty to which he is addicted. The playwright depicts the court as a corrupt business where hordes of men (up to 500 on a jury) are principally on the take and enjoy the flattering attentions of the powerful men who try to sway the verdict. In the play these jurors are costumed, appropriately, as wasps.

The complete score is seldom performed and was originally written for baritone solo, a chorus of tenors and baritones, and orchestra. The composer later arranged the piece as an orchestral suite in five movements, but only the Overture appears with any regularity on concert programs. In the months before he wrote the music, Vaughan Williams spent several months in Paris studying the technique of orchestration with Maurice Ravel. Keen ears may detect some of the French composer's influence here.

The Overture is bright and witty, a nod to Aristophanes. It begins, as one might expect, with the annoying buzzing of wasps. The central theme is a broad melody in the woodwinds redolent of folk music—pure Vaughan Williams. Overall, it is a rollicking bit of fun with which to begin a concert of works by British composers.

# Frederick Delius (1862 - 1934): *In a Summer Garden*

Frederick Delius, born in England to German parents, was an interesting fellow who worked for two years as an orange grower in Florida before returning to Europe to study at the Leipzig Conservatory. He later moved to Paris to live the life of a bohemian artist, counting Gaugin, Munch, and Strindberg as friends. Despite his wanderings, the British claim him as their own, and the work on tonight's program affirms the composer's strong ties to his island home.

In a Summer Garden, an orchestral fantasy evoking the delights of an English summer, is dedicated to his wife. Delius builds the piece around a succession of themes like so many flowers and butterflies—one in woodwinds and strings, another introduced by English horn, a third in the violas with woodwind and lower string figuration. The score is inscribed with two quotations, which give us some idea of the composer's visual and musical inspiration for the piece.

The first comes from the Pre-Raphaelite poet and painter Dante Gabriel Rosetti:

All are my blooms; and all sweet blooms of love.

To thee I gave while Spring and Summer sang.

The second, unattributed, reads:

Roses, lilies, and a thousand scented flowers.

Bright butterflies flitting from petal to petal.

Beneath the shade of ancient trees, a quiet river with water lilies.

In a boat, almost hidden, two people.

A thrush is singing in the distance.

In an interesting note accompanying a garden painting by John Singer Sargent, the annotator says that upon looking at "Carnation, Lily, Lily, Rose" one can easily imagine Delius' *In a Summer Garden* as an accompaniment to so charming a painting.

# George Butterworth (1885 - 1916): *A Shropshire Lad*

Butterworth is the first of several English composers to set poems from Housman's cycle *A Shropshire Lad.* These poems, first published in 1896, are noted for their simplicity and depth of emotion. Their subject, young men being sent off to war and often failing to return, spoke strongly to those living during the years of World War I. The topic is all the more poignant because Butterworth himself became one of those young men, dying at the age of 31 from a sniper's bullet during the Battle of the Somme. The finely-crafted rhapsody you will hear tonight is sometimes thought of as an orchestral epilogue to

sometimes thought of as an orchestral epilogue to the composer's earlier song cycles from the same collection of poems. The main theme, developed in violas and clarinets, is a poignant meditation on Housman's poem, "The Loveliest of Tress, the Cherry." As Kenneth Loveland aptly comments, this intimate masterpiece captures "the pastoral environment and regretful sadness of Housman's poems."

#### Edward Elgar (1857 - 1934): Variations on an Original Theme, Opus 36 "Enigma Variations"

Elgar wrote, "I have just completed a set of Symphonic Variations (theme original) for orchestra—thirteen in number (but I call the finale the fourteenth, because of the ill fate attaching to the number). I have in the Variations sketched portraits of my friends—a new idea, I think...." Each one is identified with initials or a nickname. When the composition was new, the composer refused to divulge who the friends were—one enigma. Later, after all the mystery, he and his friends identified themselves after all. Elgar also titled the theme "Enigma," and there is speculation (fueled by the composer) that there is another theme known only to the composer that could fit in perfect counterpoint with the original. Among the secret tunes proposed by scholars and others are "Auld

Lang Syne," "God Save the Queen," "Pop Goes the Weasel," and "Now the Day is Over." Michael Kennedy, his biographer, also suggests that the opening four notes of the theme could be construed as a setting of the composer's name "Ed-ward El-gar."

Effective sets of variations must achieve an appropriate balance between repetition, so that listeners can retain the sound of the theme, and variety. Because this theme doesn't have the usual hook of a memorable tune, it sounds open-ended and invites imaginative permutations. What the listener can grab hold to instead is the pairing of measures that are rhythmic mirrors of each other in the first phrase, the movement from minor to a cadence in major, and the rising central sequence that subsides into a modified repetition of the first phrase.

Several variations will serve to illustrate Elgar's musical portraiture. The first (C.A.E.) is a lyrical, affectionate tribute to Elgar's wife, Alice. R.B.T. (Variation 3) mimics Richard Baxter Townshend. An old friend with eccentric habits, he was an amateur actor who liked to break out into a falsetto voice and play buffoonish roles (listen for the bassoon). In Ysobel (Variation 6), Isabel Fitton, an amateur violist, is depicted with a viola solo that contains a difficult string crossing. The most famous and beloved of

the variations is number 8, Nimrod, which portrays a long evening talk with Elgar's close friend August Jaeger about the emotional power of Beethoven's slow movements. The opening bars, an allusion to the Andante cantabile movement of the Pathétique Sonata, establish a solemn religious mood that continues throughout. The moniker is a play on Jaeger (German for hunter); Nimrod is a fabled hunter from the Old Testament. The beautiful cello solo in B.G.N. (Variation 12) is in honor of Basil G. Nevison, a friend with whom Elgar played chamber music. Variation 13, \*\*\* (Romanza) is dedicated to Lady Mary Lygon, who was on a voyage to Australia when the piece was written and so unable to be asked for consent to use her initials. To the sounds of the engines and pistons of the ship, Elgar adds a poetic quotation on clarinet from Mendelssohn's Calm Sea and Prosperous Voyage.

The finale of this inventive masterwork bears the initials E.D.U. ("Edoo," Alice's pet name for Elgar) and is based on the composer himself. It is quite an impressive self-portrait, quoting passages from C.A.E. and Nimrod, and summing up the whole with a broad presentation of the "Enigma" theme in major. In a touch appropriately English, a pipe organ is added to the orchestra at the climax.

S. Kay Hoke

#### Grant Llewellyn, conductor

Music Director of the North Carolina Symphony and Principal Conductor of the Handel and Haydn Society, Grant Llewellyn is renowned for his exceptional charisma, energy and easy authority in music of all styles and periods. Born in Tenby, South Wales, Llewellyn won a Conducting Fellowship to the Tanglewood Music Center in Massachusetts in 1985 where he worked with Bernstein, Ozawa, Masur and Previn. As Assistant Conductor of the Boston Symphony Orchestra in the early



1990s he conducted concerts at the Tanglewood Festival, the Boston Subscription Series and in the "Boston Pops".

To date, Grant Llewellyn's career has led him to hold positions with three European orchestras: Principal Conductor of the Royal Flanders Philharmonic, Principal Guest Conductor of the Stavanger Symphony Orchestra and Associate Guest Conductor with the BBC National Orchestra of Wales. Notable recent European guest engagements have included the Frankfurt Radio Symphony Orchestra, the BBC Philharmonic, the Helsinki Philharmonic and BBC Symphony.

Grant Llewellyn has conducted many orchestras in North America, most notably the symphonies of Boston, Houston, Montreal, Milwaukee, St. Louis, Calgary and Toronto. As Music Director of the Handel and Haydn Society, America's leading period orchestra, Llewellyn gained a reputation as a formidable interpreter of music of the Baroque and classical periods. Among the highlights of his work with the Society have been staged performances of Purcell's Dido and Aeneas in collaboration with director Chen Shi-Zheng, and Bach's St. Matthew Passion.

An accomplished opera conductor, Grant Llewellyn has appeared at the opera companies of English National Opera (The Magic Flute) and the Opera Theatre of Saint Louis, where his repertoire has ranged from Alexander Goehr's Arianna to The Magic Flute and Handel Radamisto. In 2001 he embarked on a collaboration with acclaimed Chinese director Chen Shi-Zheng in a production of Dido and Aeneas at Spoleto Festival, USA. In 2003 Llewellyn made his debut with Opera North in a new production of Massenet's Manon whilst in June 2005 he conducted the final of the BBC Cardiff Singer of the World, one of the world's most prestigious singing competitions. His most recent opera project was a semistaged production of Mozart's Marriage of Figaro in 2007, with the North Carolina Symphony.

Notable highlights in the 2008/09 season include the completion of a major recording project of American music for the Swedish label BIS, and performances of Verdi's Requiem with the North Carolina Symphony. With the Handel and Haydn Society he conducts an outdoor performance of The Creation as part of a worldwide celebration in honour of Haydn's 200th anniversary.

Grant Llewellyn lives in Cardiff with his wife Charlotte and their four children.

Mr. Llewellyn appears by arrangement with Hazard Chase Ltd.



#### Brevard Music Center Orchestra Grant Llewellyn, conductor

Barbara Shirvis, soprano Liliana Piazza, mezzo-soprano Richard Clement, tenor Stephen Powell, baritone

#### **Brevard Festival Chorus**

Ken Lam, director

**Aaron Copland** 

(1900 - 1990)

Inscape

**Intermission** 

Ludwig van Beethoven

Symphony No. 9 in D minor, Op. 125

(1770 - 1827)

Allegro ma non troppo, un poco maestoso

Scherzo: Molto vivace; Presto Adagio molto e cantabile Finale. "Ode an die Freude" Finale: Allegro molto

Sponsored by the

#### **Audrey Love Charitable Foundation**

# Aaron Copland (1900-1990): Inscape

Grant Llewellyn describes Copland's *Inscape* as "a late masterpiece exploring inner soul and spirit." Completed in 1967, it was Copland's final work for orchestra. Lyric and meditative, it is a far remove from the exuberance of the ballet scores that had made Copland America's preeminent composer in the 1940s.

Inscape is also, famously, a serial composition, meaning that it utilizes techniques developed by the so-called Second Viennese School of composers that included Schoenberg and Webern. However, Copland's sound-world is not Schoenberg's or Webern's but is Copland's alone. Doubtless Inscape will never attain the familiarity of Appalachian Spring, but neither is it designed to do so.

Since Copland's death, scholarship has revealed some tantalizing connections between Copland's late serial works, including *Inscape*, and his earliest post-student works from the late 1920s and early '30s, works composed before the famous ballets. Amazingly, some of the early works evince strong intimations of serial technique, albeit not of the twelve-tone variety. At some level, then, the serial processes in *Inscape* do not reflect a sea-change in approach but, rather, something of a return to the thinking of Copland's youth.

The word "inscape" was invented by the poet Gerard Manley Hopkins, for whom it was "that deeper pattern, order, and unity which gives meaning to external forms." (Copland cites Hopkins explicitly in his preface to the score.) *Inscape* was commissioned by

continued

the New York Philharmonic for its 125th anniversary, and it was premiered by that orchestra and conductor Leonard Bernstein in 1967.

#### Ludwig van Beethoven (1770-1827): Symphony No. 9 in D Minor, Op. 125

"Of all the works of this grandiose composer, this 10th Symphony, which nobody knows, is one the most sumptuous. Its proportions are on a palatial scale; its ideas are fresh and plentiful; the developments are exact and appropriate."

- Erik Satie, from Memoirs of an Amnesiac

Of course, the "Beethoven Tenth Symphony" never advanced beyond the prospective. Indeed, Beethoven made sketches for another symphony as he worked on the Ninth. His friend Karl Holz claimed that Beethoven played sections of a "tenth symphony" for him on the piano. The musicologist Barry Cooper concocted a work based on the extent fragments; it was recorded twice, each time trumpeted, fraudulently, as "Beethoven's Tenth."

All this is to say that Beethoven did not intend his Ninth Symphony to be his last. That it was the last symphony, however, is fitting. No Beethoven work has been more loved, more hated, or more examined than the Ninth. It is the only single musical work to make a blip on the screen of Western civilization. Any calculation of its influence, musical or otherwise, will fall short by miles.

(It is appropriate to speak of the "Ninth"; one does not have to say "Ninth Symphony." Like Cher, like Tiger, like John, Paul, George, and Ringo, the Ninth has ascended into single-name territory.)

Parts of the Ninth are so familiar that the work's sheerly musical characteristics may be neglected. In fact, the work's premise is a veritable recipe for disaster; Beethoven set for himself a task so audacious as to be impossible. Right? That Beethoven succeeded in his aims, through means

that were stunningly innovative and absolutely unexpected, placed the crown on his reputation as one of the signal creative artists in European history.

The Ninth is manifestly a public utterance, yet much of its power relies upon procedures that Beethoven developed in the very intimate medium of the sonata, for solo piano (Opp. 101 and beyond) and for piano and cello (the two works of Op. 102). Use of fugue, recitative, and analepsis ("flashback" or reminiscence) might have seemed speculative or experimental in the sonatas. In the Ninth these procedures were fully realized and, moreover, intrinsic to the structure of the work.

What would the Ninth have been with an instrumental finale, without the chorus? One hesitates to say that this could never have happened; it's Beethoven, after all. However, despite the perfection of the first three movements, it is the choral finale that propels the work into the realm of cultural touchstone. The finale is a sonata movement, a theme and variations, a symphony within a symphony (cf. Charles Rosen), a hymn, an anthem. It is dauntingly complex at the compositional level, yet it is psychologically accessible, convincing, and, ultimately, inevitable. The Beethoven scholar Scott G. Burnham noted that "Beethoven's music successfully models human self-consciousness." This may appear to be an outlandish claim until one listens to the Ninth, after which one says, "well, sure." This is why, in Burnham's words, Beethoven "continues to inform our musical thought at a fundamental level."

The premiere of the Ninth occurred on May 7, 1824. Deaf, aging Beethoven insisted on leading the performance, even though the official conductor was the theater's Kapellmeister, Michael Umlauf. Whether the orchestra followed Beethoven or Umlauf is not clear. However, it appears that Beethoven was some measures off at the end and was still conducting even as the audience erupted in applause. One of the singers, Caroline Unger, turned Beethoven around so that he could receive the gratitude and affection of the Viennese public. The stuff of legend.

- Bruce Murray

From *An die Freude* (Schiller, modified by Beethoven)

O Freunde, nicht diese Töne! Sondern laßt uns angenehmere anstimmen, und freudenvollere. Freude! Freude!

Freude, schöner Götterfunken Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum! Deine Zauber binden wieder Was die Mode streng geteilt; Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen, Eines Freundes Freund zu sein; Wer ein holdes Weib errungen, Mische seinen Jubel ein! Ja, wer auch nur eine Seele Sein nennt auf dem Erdenrund! Und wer's nie gekonnt, der stehle Weinend sich aus diesem Bund!

Freude trinken alle Wesen An den Brüsten der Natur; Alle Guten, alle Bösen Folgen ihrer Rosenspur. Küße gab sie uns und Reben, Einen Freund, geprüft im Tod; Wollust ward dem Wurm gegeben, Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen Durch des Himmels prächt'gen Plan, Laufet, Brüder, eure Bahn, Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen! Diesen Kuß der ganzen Welt! Brüder, über'm Sternenzelt Muss ein lieber Vater wohnen. Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt? Such' ihn über'm Sternenzelt! Über Sternen muss er wohnen. From *Ode to Joy* (Schiller, modified by Beethoven)

Oh friends, not these tones! Rather, let us raise our voices in more pleasing And more joyful sounds! Joy! Joy!

Joy, beautiful spark of gods Daughter of Elysium, We enter drunk with fire, Heavenly one, your sanctuary! Your magic binds again What custom strictly divided. All men become brothers, Where your gentle wing rests.

Whoever has had the great fortune
To be a friend's friend,
Whoever has won a devoted wife,
Join in our jubilation!
Indeed, whoever can call even one soul,
His own on this earth!
And whoever was never able to, must creep
Tearfully away from this band!

Joy all creatures drink
At the breasts of nature;
All good, all bad
Follow her trail of roses.
Kisses she gave us, and wine,
A friend, proven in death;
Pleasure was to the worm given,
And the cherub stands before God.

Glad, as His suns fly Through the Heaven's glorious design, Run, brothers, your race, Joyful, as a hero to victory.

Be embraced, millions!
This kiss for the whole world!
Brothers, above the starry canopy
Must a loving Father dwell.
Do you bow down, millions?
Do you sense the Creator, world?
Seek Him beyond the starry canopy!
Beyond the stars must He dwell.



#### **Musical Ventures**

W.A. Mozart Flute Quartet No. 1 in D major, K. 285

(1756 - 1791)

Allegro Adagio Rondo

> Renée Krimsier, flute Maria Sampen, violin Susan Culpo, viola Benjamin Karp, cello

Ludwig van Beethoven

Sonata for Cello and Piano No. 4 in C major, Op. 102/1

(1770 - 1827)

Andante; Allegro vivace Adagio; Tempo d'Andante; Allegro vivace

Brinton Averil Smith, cello Evelyn Chen, piano

#### Intermission

Maurice Ravel Piano Trio in A minor

(1875 - 1937) Modéré

Pantoum (Assez vif) Passacaille (Très large) Final (Animé)

> Byron Tauchi, violin Alistair MacRae, cello Elisabeth Pridonoff, piano



#### **Chamber Music at Porter Center**

## I Solisti di Brevard

Selected high school division students present a concert featuring works of Bach and Mozart. This concert is an annual favorite of the BMC Chamber Music Series.

# Brevard Music Center 2009 SUMMER INSTITUTE & FESTIVAL



# I Solisti di Brevard

Monday, August 3, 2009 7:30 pm

Porter Center for the Performing Arts

**Keith Lockhart**Artistic Advisor
& Principal Conductor

Giles Farnaby (c. 1563 - 1640)

Fancies, Toyes and Dreames

Kevin Paul, trumpet
Alex Samawicz, trumpet
Andrew Fierova, horn
Justin Moore, trombone
Rachel Matz, tuba

Henry Purcell

(1659 - 1695)

Sonata for Trumpet and Strings in D major Allegro Adagio Allegro

Mark Hughes, trumpet

Johann Sebastian Bach

(1685 - 1750)

Concerto in D minor for two violins, strings, and continuo, BWV 1043

Largo ma non tanto

Brandon Garbot, violin Annie Bender, violin

#### Intermission

Vivace

Allegro

Georg Philipp Telemann (1681 - 1767) Concerto for trumpet, two oboes, strings, and continuo in D major

Allegro Adagio

Aria

Allegro

Mark Hughes, piccolo trumpet Mark Schubert, piccolo trumpet Alex Samawicz, piccolo trumpet

Wolfgang Amadeus Mozart (1756 - 1791)

Serenade for strings in G major, K. 525 "Eine kleine Nachtmusik"

Allegro

Romanze. Andante

Menuetto. Allegretto Rondo. Allegro

#### I Solisti di Brevard

**Violins Violas** Annie Bender Yifei Deng Marin Fanjoy-Labrenz Ionathan Moore John Petrev Kilev Arbo Jonathan Karp Cellos Erik Wheeler Lars Berggren Kristyn McLeod Eleanor Lee Sarah Harmsworth Bass

Grace Youn Ian Edwards

I Solisti di Brevard, founded in 2004, is the Music Center's string chamber orchestra. Members are drawn from the High School Division and selected by audition. They present a concert of baroque and classical music with a focus on the works of J. S. Bach. I Solisti performs at the Porter Center during the final week of the season.

The Brevard Music Center wishes to thank the Beulah McMinn Zachary Organ Foundation and the First United Methodist Church of Brevard for the use of the harpsichord being used in tonight's program.

#### **Upcoming Events**

BMC@TCL

Transylvania County Library Tuesday, August 4 • 12:30 p.m. • Free

Student Piano Recital
Porter Center for the Performing Arts
Wednesday, August 5 • 12:30 p.m. • Free

Symphonie Fantastique Whittington-Pfohl Auditorium Friday, August 7 • 7:30 p.m. • \$20-30, \$15 Lawn

Rachmaninoff Piano Concerto No. 3 Whittington-Pfohl Auditorium Sunday, August 9 • 3:00 p.m. • \$30-40, \$15 Lawn



#### **Chamber Music at Porter Center**

**Claude Debussy** 

(1862 - 1918)

(1770 - 1827)

Chansons de Bilitis La flûte de Pan La Chevelure Le Tombeau des Naïades

> Jennifer Trost, soprano Douglas Weeks, piano

Ludwig van Beethoven

Quintet for Piano & Winds in E-flat major, Op. 16

Grave; Allegro ma non troppo

Andante cantabile

Rondo: Allegro ma non troppo

Eric Ohlsson, oboe Steven Cohen, clarinet William Ludwig, bassoon Richard Deane, horn Norman Krieger, piano

#### **Intermission**

Johannes Brahms Sonata for Violin and Piano in A Major, Op. 100

(1833 - 1897) Allegro amabile

Andante tranquillo

Allegretto grazioso (quasi andante)

Maria Sampen, violin Elisabeth Pridonoff, piano

Georges Enescu Roumanian Rhapsody No.1

(1881 - 1955)

Jason Posnock, violin Margaret Karp, violin Jennifer Kozoroz, viola Brinton Averil Smith, cello Kevin Casseday, bass Bruce Murray, piano Janiec Opera Company
Brevard Festival Orchestra

#### **Suor Angelica**

Scott Bergeson, conductor Dean Anthony, director

Music by Giacomo Puccini

Thursday
August 6, 2009 7:30 PM
(Dress Rehearsal)
Whittington-Pfohl Auditorium

Saturday
August 8, 2009
7:30 PM
Whittington-Pfohl Auditorium

#### Intermission

#### Gianni Schicchi

Scott Bergeson, conductor David Gatley, director

#### Music by Giacomo Puccini

Adam Koch, set designer
Anna Peterson, lighting designer
Glenn Breed, costume designer
Brady Hislop, sound designer
Adam Schwartz, stage manager - Suor Angelica
Kyle Urquhart, stage manager - Gianni Schicchi

#### Sponsored by the

#### **Audrey Love Charitable Foundation**

This evening's double bill of one-act operas by Puccini represents two panels from a grouping of three, known as Il trittico (The Triptych). The composer had long been intrigued by the idea of composing two or three short operas for performance in a single evening when it was suggested by friends in 1912 that he consider such a project. After seeing a performance of Didier Gold's play La Houppelande (The Cloak) and in due time adapting it as *Il tabarro*, he sought ideas for companion works. In January of 1917, Puccini received a sketch drafted by Giovacchino Forzano of a one-act play with an allfemale cast set in a convent. Immediately attracted to Suor Angelica's (Sister Angelica) operatic possibilities, he asked that Forzano prepare a libretto. While at work on what Puccini affectionately referred to as the "nun

opera," the idea for a third opera, a comedy with its plot teased out of several lines from Dante's *Inferno* about a Florentine scoundrel named Gianni Schicchi, was born.

The three—Il taharro, Suor Angelica, and Gianni Schicchi—were completed in 1917-18, and Puccini hoped for a premiere in Rome. When this proved impossible because of the war, the Metropolitan Opera in New York offered to stage the works and did so on December 14, 1918, a month before the Armistice to World War I was signed. Audience appreciation and critical response in New York and for subsequent performances in Europe were enthusiastic for Gianni Schicchi and politely respectful for the other two operas. No one seemed eager to

continue

produce the triple bill, and the popular *Gianni Schicchi* began to be paired with other one-acts (perhaps the most outrageous of these couplings was with Richard Strauss's *Salome*). Over time, appreciation for the subtle power and polished artistry of *Suor Angelica* has grown. The mating of its tragedy with the comic antics of *Gianni Schicchi* makes for an appealing evening's entertainment.

### Suor Angelica

The garden of a cloister in the 17th century.

Evening bells evoke the otherworldly atmosphere of the convent on a beautiful spring evening. Birdsong fills the air, a counterpoint to the sisters' Ave Maria. Out of their communal chant, the voice of Sister Angelica emerges at the words "pray for us sinners, now and at the hour of our death." Puccini's use of hollow parallelisms and chamber scoring create a sense of stasis and an archaic, serene sound. In a series of short, masterfully drawn portraits, Puccini introduces us to several members of the order. First we encounter the Sister Monitor who metes out punishments to Sister Lucilla for being disrespectful during the service and to Sister Osmina for hiding roses in the folds of her habit. Sister Genovieffa remarks that the setting sun's rays are gilding the fountain—"the lovely smile of Our Lady," the sisters reply. Remembering the recently deceased Sister Bianca Rosa, Genovieffa suggests they give her grave a libation of golden water. Angelica declares in an arietta ("I desideri sono I fiori dei vivi") that desires are the flowers of the living; the needs of the dead are anticipated and granted by the Virgin Mother. "Death is life more beautiful!" Her long musical lines enriched by a countermelody in the orchestra set her apart as an aristocrat, and the flower metaphor highlights her role as the gardener of the convent. At her assertion that death is actually a life more beautiful, Puccini unleashes the full orchestra in an ecstatic outburst that overpowers the vocal line. A reminder from the Monitress that desires are forbidden to the sisters prompts Sister Genovieffa, brought up as a shepherdess, to disagree. She yearns in a wistful little song, accompanied by a soft bleating in the woodwinds, to once again hold a lamb in her arms. Another sister, Dolcina, is interested in some tasty food, and the composer writes a mocking little figure to tease her. What of Sister Angelica? Surely she, too, must long for something, for news of her family. Angelica's denial sets off chatter in parallel sevenths between two groups of nuns, who recount what they know of her past as a noblewoman forced to take the veil as a punishment. The reason for her punishment remains a mystery.

The nursing sister rushes in to report that Sister Chiara has been stung by wasps while working in the garden. Music imitates the wasp's sting through pizzicato strings and staccato woodwinds and harp. Angelica, the Brother Cadfael of the convent, provides an herbal remedy. Sister Nurse comments on her

unfailing ability to come up with an herbal cure for every ailment.

In another light moment, two Alms Sisters arrive with a donkey-cart filled with provisions. (The orchestra hee-haws as the nuns unload the cart.) As the sisters happily unload the cart, the harmonic movement comes almost to a standstill for twenty measures until we hear a tart, widely spaced dissonance. The sense of expectation in the music is at odds with the casual chatter of the sisters. Then we learn that the Alms Sisters spied a magnificent coach arriving at the convent. At this revelation, the orchestra plays a broad cantilena, and we witness Angelica's growing agitation. The Abbess comes out and calls to Angelica, whose aunt, the Princess, awaits her in the visiting room. She greets her niece with a glacial severity. Puccini reflects this in the music by a snaking unison line in the winds that climbs higher with each repetition before coming to rest on an unrelated harmony in muted horns.

The Princess has come to require that Angelica sign away her inheritance in favor of her younger sister, who is about to marry a man who can overlook the stain of dishonor on the family's white crest. Angelica, replying over a dignified passage in cellos and harp, cannot believe that after seven long years her aunt has no pity or sense of mercy. Indeed she has none and describes mystical graveside conversations with Angelica's dead mother, who laments and weeps over her daughter's sin. She orders her niece to atone. Humble and submissive, Angelica protests she has sacrificed all but the memory of her son and begs for news of him. Whole-tone harmony highlights her near hysteria. The brutal response is that the child died of a fever two years ago. Sobbing, she collapses before recovering enough to sign the document. After her aunt leaves, the grieving Angelica sings to the baby who died without a mother's comfort. This short aria expresses pain and then consolation at the thought her child is now in heaven. She longs to die and join him there.

The sisters enter while Angelica is still praying, trancelike. She tells the nuns she is on fire with grace and can see her goal. The evening bell calls the sisters back to their cells. Later, when it is dark, Angelica goes into the cloister garden. Lighting a small fire, she begins to gather herbs in an earthenware jar, adds water, and then puts the jar over the flames to boil. In a gesture of tender farewell, she kisses the cross and turns towards the cells where the sisters are sleeping. Then she drinks the poison. At once she is overcome with horror at having committed a mortal sin, which will separate her from her son for all eternity. She prays despairingly to the Virgin for salvation. And then, a miracle. The chapel fills with light, and its doors open to reveal a host of angels. The Virgin Mary stands among them leading Angelica's child towards his dying mother. The music climaxes. Angelica falls dead as the orchestra fades to a sustained plagal ("Amen") cadence.

### Gianni Schicchi

Florence, 1299. Buoso Donati lies dead in his bedchamber. His relatives kneel in simulated grief around his bed.

The opera commences with a cheerful flourish that settles into a minor-key lamentation aided by a funereal drum tattoo. The air is alive with the sighs, sobs, and groans of Buoso Donati's family members until Betto relates a disturbing rumor that Buoso has left everything to a nearby monastery—"manna for the monks." In shocked silence they turn to Simone, the family elder, for counsel. Given his esteemed position as a former mayor, he pompously advises them to search the house for the will. If it is in the hands of a lawyer, there's no hope, but if it isn't.... Luck is with them. Rinuccio locates the document and waves it above his head to a theme that will later signify his love for Lauretta, the daughter of Gianni Schicchi. Before handing the will over to his aunt Zita, he asks for a reward—consent to marry Luaretta. If the terms of the will are favorable, she replies, you can marry anyone you choose. Rinuccio sends the young Gherardino to fetch Schicchi and his daughter. Meanwhile, to a thematic flourish in the orchestra followed by measure after measure of tremolando strings (to create suspense), the relatives gather around Zita for the reading of the will. Their expressions change from optimistic anticipation to disbelief to fury upon discovering that the rumor about the bequest was true. The worldly belongings of Buoso are to go to the monks! Rinuccio's suggestion that the family seek advice from Gianni Schicchi is considered outrageous. He's a nobody, a backwoods peasant. When Rinuccio springs to his intended father-in-law's defense in the aria "Avete torto" ("You're mistaken"), Puccini introduces a musical idea that represents Schicchi's cunning and will appear again in the opera.

Schicchi arrives with Lauretta, sees the griefstricken family, and assumes Buoso must be recovering from his illness. Then seeing the burning candles, he realizes that Buoso is dead and learns the reason the relatives are in mourning. The angry Zita exclaims that Schicchi and his daughter should leave. There will be no marriage between her nephew and Lauretta unless she brings a dowry. A quarrel commences between Schicchi and Zita, and the young couple sees their hopes of marriage fade. Rinuccio's pleas are dismissed. Only Lauretta's sincere plea in the opera's most famous number, "O mio babbino caro" ("Oh, my dear daddy"), melts the heart of her adoring father. He gives in, asking to be handed the will. At first he paces and declares there is no way out, but soon he has an idea. Sending his daughter out to the terrace, Schicchi orders for the corpse and candles to be moved into another room. He then slips into the dead man's bed and draws the curtains just as the doctor Spinelloccio arrives to ask about his patient. The family says Buoso is much improved, and Schicchi in a perfect imitation of Buoso's voice confirms the fact. Insisting that all he needs now is to sleep, he asks that the doctor call in again that evening.

The family are greatly impressed by Schicchi's faultless performance (we hear triumphant music in the orchestra). Then in the aria "Ah, che zucconi!" ("Oh, what blockheads!"), he lays out his plan. Rinuccio is to find a lawyer and two witnesses; Schicchi will dress in Buoso's nightshirt and hat and dictate a new will in the family's favor. The delighted relatives begin to divide the property, and all is harmonious until they come to the most valuable items—the villa in Florence, the mills in Signa, and the mule. As the oldest and the exalted former mayor of Fucecchio, Simone assumes they will go to him. So much for family harmony. As the relatives argue, a death knell tolls, and they fear news of Buoso's death has spread. Relieved to learn that the bells were ringing for someone else, they decide to leave the disputed property to Schicchi. Then each files past him offering bribes should he decide in their favor. The wily Schicchi pretends to accept the bribes. In a lyrical trio, Zita, Nella, and Ciesca fawn over him and help him into Buoso's bedclothes. Before taking his place in the bed, however, Schicchi reminds them of the penalty for falsifying a will (amputation of their hands and banishment) and makes them repeat it.

Rinuccio returns with the notary and witnesses. Before they begin to draw up the will, the notary inquires as to the funeral arrangements. Schicchi insists that it be modest and then commences to allocate the property, starting with the monks. At this the relatives rise up in fear, but breathe a collective sigh of relief at the bequest of a mere five lire to the friars. He then divides the gold equally and the minor properties according to the pre-arranged agreement. Tremolando strings create an atmosphere of anticipation as Schicchi comes to the mule, the villa, and the mills. The mule goes to "my devoted friend, Gianni Schicchi!" The gasp of the relatives takes the form of a downward plunge in the orchestra. Now to the villa, which he bequeaths to Gianni Schicchi. There is an explosion of anger. Lastly, he leaves the mills to his "dear, affectionate friend," Gianni Schicchi. The enraged family turns on him, crying that he is a thief, a traitor, a scoundrel. Leaping from the bed, he defends himself with Buoso's stick and chases them out of his house as they grab as much loot as possible.

The view shifts to the terrace where the city of Florence forms the backdrop for the embracing young lovers. Lauretta and Rinuccio sing a sweet duet about their love and the beauty of golden Florence. Seeing them, Gianni Schicchi smiles and speaks to the audience:

Tell me, ladies and gentlemen, if Buoso's wealth could have had a better end than this? For this prank, I have been condemned to Hell, and so be it; but with all due respect to the great old man Dante, if you have been amused this evening, grant me (He claps his hands.) extenuating circumstances.

S. Kay Hoke

# Brevard Music Center 2009 SUMMER INSTITUTE & FESTIVAL

Thursday, August 6, 2009 7:30 p.m. Saturday, August 8, 2009 7:30 p.m. Whittington-Pfohl Auditorium

### Suor Angelica and Gianni Schicchi

Janiec Opera Company Brevard Festival Orchestra Patrick Hansen, *conductor* 

Music by Giacomo Puccini Italian Libretto by Giovacchino Forzano

Suor Angelica

### **INTERMISSION**

Music by Giacomo Puccini Italian Libretto by Giovacchino Forzano

Gianni Schicchi

Adam Koch, scenic designer Anna Peterson, lighting designer Glenn Avery Breed, costume designer Sarah Redding, wig and makeup designer Brady Hislop, sound designer and engineer

Sponsored by the Audrey Love Charitable Foundation

# Keith Lockhart Artistic Advisor & Principal Conductor

# Cast | Suor Angelica | Dean Anthony, director

Sister Angelica	Lori Paradoski Kelly Linder Price	Supernumera
Abbess		
	Brooke Bovard	Off Stage Va
Mistress of the	Liliana Piazza	Off-Stage Vo
Novices		
Sister Genovieffa	Margaret Rood	
Sister Osmina	Abbey Curzon	
Sister Dolcina		
Nursing sister		
Lay sisters	Jasmine Habersham	
,	Emily F. Wells	
Tourières	Emily Ford	
	Hillary Schranze	
Novices	Kathryn Crabb	
1101100	Courtney Ross	
	2222110	
Chorus	Katie Abraham	
	Rebecca Henry	
	Mary Martin	
	Margaret Meyer	
	Lori Paradoski	
	Courtney Ross	

Hillary Schranze Emily F. Wells raries Michaela Aldridge Caroline Jansen Kellie Motter oices Nicholas Allen Antony Bitar Anthony Bucci Jeremy Carver-James Andrew Coniglio Denise Crawfort Kevin Delaney Chance Eakin Hunter Enoch Calvin Griffin Laura Kachurek Will Liverman Andrew Miller Matt Moeller David Michael Moote Chris Oliveira Eric Olsen Nathaniel Olson Geoffrey Penar

> Rishi Rane Yoni Rose

The garden of a cloister in the 17th century.

Evening bells evoke the otherworldly atmosphere of the convent on a beautiful spring evening. Birdsong fills the air, a counterpoint to the sisters' Ave Maria. Out of their communal chant, the voice of Sister Angelica emerges at the words "pray for us sinners, now and at the hour of our death." Puccini's use of hollow parallelisms and chamber scoring create a sense of stasis and an archaic, serene sound. In a series of short, masterfully drawn portraits, Puccini introduces us to several members of the order. First we encounter the Sister Monitor who metes out punishments to Sister Lucilla for being disrespectful during the service and to Sister Osmina for hiding roses in the folds of her habit. Sister Genovieffa remarks that the setting sun's rays are gilding the fountain—"the lovely smile of Our Lady," the sisters reply. Remembering the recently deceased Sister Bianca Rosa, Genovieffa suggests they give her grave a libation of golden water. Angelica declares in an arietta ("I desiderisono I fiorideivivi") that desires are the flowers of the living; the needs of the dead are anticipated and granted by the Virgin Mother. "Death is life more beautiful!" Her long musical lines enriched by a countermelody in the orchestra set her apart as an aristocrat, and the flower metaphor highlights her role as the gardener of the convent. At her assertion that death is actually a life more beautiful, Puccini unleashes the full orchestra in an ecstatic outburst that overpowers the vocal line. A reminder from the Monitress that desires are forbidden to the sisters prompts Sister Genovieffa, brought up as a shepherdess, to disagree. She yearns in a wistful little song, accompanied by a soft bleating in the woodwinds, to once again hold a lamb in her arms. Another sister, Dolcina, is interested in some tasty food, and the composer writes a mocking little figure to tease her. What of Sister Angelica? Surely she, too, must long for something, for news of her family. Angelica's denial sets off chatter in parallel sevenths between two groups of nuns, who recount what they know of her past as a noblewoman forced to take the veil as a punishment. The reason for her punishment remains a mystery.

The nursing sister rushes in to report that Sister Chiara has been stung by wasps while working in the garden. Music imitates the wasp's sting through pizzicato strings and staccato woodwinds and harp. Angelica, the Brother Cadfael of the convent, provides an herbal remedy. Sister Nurse comments on her unfailing ability to come up with an herbal cure for every ailment.

In another light moment, wo Alms Sisters arrive with a donkey-cart filled with provisions. (The orchestra hee-haws as the nuns unload the cart.) As the sisters happily unload the cart, the harmonic movement comes almost to a standstill for twenty measures until we hear a tart, widely spaced dissonance. The sense of expectation in the music is at odds with the casual chatter of the sisters. Then we learn that the Alms Sisters spied a magnificent coach arriving at the convent. At this revelation, the orchestra plays a broad cantilena, and we witness Angelica's growing agitation. The Abbess comes out and calls to Angelica, whose

### Synopsis | Suor Angelica

aunt, the Princess, awaits her in the visiting room. She greets her niece with a glacial severity. Puccini reflects this in the music by a snaking unison line in the winds that climbs higher with each repetition before coming to rest on an unrelated harmony in muted horns. The Princess has come to require that Angelica sign away her inheritance in favor of her younger sister, who is about to marry a man who can overlook the stain of dishonor on the family's white crest. Angelica, replying over a dignified passage in cellos and harp, cannot believe that after seven long years her aunt has no pity or sense of mercy. Indeed she has none and describes mystical graveside conversations with Angelica's dead mother, who laments and weeps over her daughter's sin. She orders her niece to atone. Humble and submissive, Angelica protests she has sacrificed all but the memory of her son and begs for news of him. Whole-tone harmony highlights her near hysteria. The brutal response is that the child died of a fever two years ago. Sobbing, she collapses before recovering enough to sign the document. After her aunt leaves, the grieving Angelica sings to the baby who died without a mother's comfort. This short aria expresses pain and then consolation at the thought her child is now in heaven. She longs to die and join him there.

The sisters enter while Angelica is still praying, trancelike. She tells the nuns she is on fire with grace and can see her goal. The evening bell calls the sisters back to their cells. Later, when it is dark, Angelica goes into the cloister garden. Lighting a small fire, she begins to gather herbs in an earthenware jar, adds water, and then puts the jar over the flames to boil. In a gesture of tender farewell, she kisses the cross and turns towards the cells where the sisters are sleeping. Then she drinks the poison. At once she is overcome with horror at having committed a mortal sin, which will separate her from her son for all eternity. She prays despairingly to the Virgin for salvation. And then, a miracle. The chapel fills with light, and its doors open to reveal a host of angels. The Virgin Mary stands among them leading Angelica's child towards his dying mother. The music climaxes. Angelica falls dead as the orchestra fades to a sustained plagal ("Amen") cadence.

### **Suor Angelica** | Cast

Brooke Bovard, mezzo
Home: Kansas City, MO
Education: University of
Rhode Island
Notable Roles: Dido (Dido
& Aeneas), Prince Orlofsky
(Die Fledermaus), Cherubino
(Le Nozze di Figaro)





Abbey Curzon, soprano Home: Calgary, CA Education: Rice University Notable Roles: Olympia, cover (*The Tales of Hoffmann*)

Christine Jarquio, mezzo
Hometown: Independence,
MO
Education: U. of Missouri
Notable Roles: Suora
Infermiera (Suor Angelica),
Rosina (Il Barbiere di
Siviglia), Chorus (The Tales
of Hoffmann)





Lori Paradoski, soprano Hometown: Houston, TX Education: Texas State University Notable Roles: Suor Angelica (Suor Angelica, BMC), First Lady (Magic Flute), Rosalinda (Die Fledermaus)

Liliana Piazza, mezzo
Hometown: Ottawa,
Canada
Education: McGill University
Notable Roles: Lucretia
(The Rape of Lucretia),
Katisha (The Mikado, BMC),
Dolly Levi (Hello, Dolly!,
BMC)





Kelly Price, mezzo
Hometown: Walnut Creek,
CA
Education: University of
Southern California
Notable Roles: Principessa
(Suor Angelica, BMC),
Mutter (Hansel und Gretel)

Carrie Reid-Knox, mezzo
Hometown: Shrewsbury, MA
Education: U. of Michigan
Notable Roles: Giulietta
(The Tales of Hoffmann,
BMC), Pitti-Sing (The
Mikado), La Libellule &
Maman (L'enfant et les
sortileges)





Margaret Rood, soprano Hometown: St. Clair, MI Education: McGill University Notable Roles: Lucia (*The* Rape of Lucretia), Yum Yum (*The Mikado*), Red Riding Hood (*Into the Woods*)

Claire de Sévigné, soprano
Hometown: Hudson,
Quebec
Education: McGill University
Notable Roles: Flaminia
(Il Mondo Della Luna),
Cérès (Thésée), Dew
Fairy/Sandman (Hansel und
Gretel)



### Gianni Schicchi Cast David Gately, director

Gianni Schicchi Will E. Liverman

Lauretta, his daughter Laura Kachurek

Zita, cousin of Buoso Donati Rebecca Henry

Rinuccio, Zita's nephew Yoni Rose

Gherardo, their son Kevin Delaney

Denise Crawfort Nella, Gherardo's wife

Gherardino, their son Ian Hansen

Betto di Signa, Buoso's brother-in-law Matt Moeller

Simone, cousin of Buoso Calvin Griffin

Marco, Simone's son Nathaniel Richard Olson

La Ciesca, Marco's wife Margaret Meyer Maestro Spinelliccio, a doctor Chance Eakin

Ser Amantio di Nicolao, a notary

Jeremy Carver-James

Pinellino, a cobbler Geoffrey Penar

> Guccio, a dyer Andrew Miller Buoso Donati Nicholas Allen

### Gianni Schicchi | Synopsis

The opera commences with a cheerful flourish that settles into a minorkey lamentation aided by a funereal drum tattoo. The air is alive with the sighs, sobs, and groans of BuosoDonati's family members until Betto relates a disturbing rumor that Buoso has left everything to a nearby monastery—"manna for the monks." In shocked silence they turn to Simone, the family elder, for counsel. Given his esteemed position as a former mayor, he pompously advises them to search the house for the will. If it is in the hands of a lawyer, there's no hope, but if it isn't.... Luck is with them. Rinuccio locates the document and waves it above his head to a theme that will later signify his love for Lauretta, the daughter of Gianni Schicchi. Before handing the will over to his aunt Zita, he asks for a reward consent to marry Luaretta. If the terms of the will are favorable, she replies, you can marry anyone you choose. Rinuccio sends the young Gherardino to fetch Schicchi and his daughter. Meanwhile, to a thematic flourish in the orchestra followed by measure after measure of tremolando strings (to create suspense), the relatives gather around Zita for the reading of the will. Their expressions change from optimistic anticipation to disbelief to fury upon discovering that the rumor about the bequest was true. The worldly belongings of Buoso are to go to the monks! Rinuccio's suggestion that the family seek advice from Gianni Schicchi is considered outrageous. He's a nobody, a backwoods peasant. When Rinuccio springs to his intended father-in-law's defense in the aria "Avetetorto" ("You're mistaken"), Puccini introduces a musical idea that represents Schicchi's cunning and will appear again in the opera.

Schicchi arrives with Lauretta, sees the grief-stricken family, and assumes Buoso must be recovering from his illness. Then seeing the burning candles, he realizes that Buoso is dead and learns the reason the relatives are in mourning. The angry Zita exclaims that Schicchi and his daughter should leave. There will be no marriage between her nephew and Lauretta unless she brings a dowry. A quarrel commences between Schicchi and Zita, and the young couple sees their hopes of marriage fade. Rinuccio's pleas are dismissed. Only Lauretta's sincere plea in the opera's most famous number, "O miobabbinocaro" ("Oh, my dear daddy"), melts the heart of her adoring father. He gives in, asking to be handed the will. At first he paces and declares there is no way out, but soon he has an idea. Sending his daughter out to the terrace, Schicchi orders for the corpse and candles to be moved into another room. He then slips into the dead man's bed and draws the curtains just as the doctor Spinelloccio arrives to ask about his patient. The family says Buoso is much improved, and Schicchi in a perfect imitation of Buoso's voice confirms the fact. Insisting that all he needs now is to sleep, he asks that the doctor call in again that evening.

The family are greatly impressed by Schicchi's faultless performance (we hear triumphant music in the orchestra). Then in the aria "Ah, chezucconi!" ("Oh, what blockheads!"), he lays out his plan. Rinuccio is to find a lawyer and two witnesses; Schicchi will dress in Buoso's nightshirt and hat and dictate a new will in the family's favor. The delighted relatives begin to divide the property, and all

### Synopsis | Gianni Schicchi

is harmonious until they come to the most valuable items—the villa in Florence, the mills in Signa, and the mule. As the oldest and the exalted former mayor of Fucecchio, Simone assumes they will go to him. So much for family harmony. As the relatives argue, a death knell tolls, and they fear news of Buoso's death has spread. Relieved to learn that the bells were ringing for someone else, they decide to leave the disputed property to Schicchi. Then each files past him offering bribes should he decide in their favor. The wily Schicchi pretends to accept the bribes. In a lyrical trio, Zita, Nella, and Ciesca fawn over him and help him into Buoso's bedclothes. Before taking his place in the bed, however, Schicchi reminds them of the penalty for falsifying a will (amputation of their hands and banishment) and makes them repeat it.

Rinuccio returns with the notary and witnesses. Before they begin to draw up the will, the notary inquires as to the funeral arrangements. Schicchi insists that it be modest and then commences to allocate the property, starting with the monks. At this the relatives rise up in fear, but breathe a collective sigh of relief at the bequest of a mere five lire to the friars. He then divides the gold equally and the minor properties according to the pre-arranged agreement. Tremolando strings create an atmosphere of anticipation as Schicchi comes to the mule, the villa, and the mills. The mule goes to "my devoted friend, Gianni Schicchi!" The gasp of the relatives takes the form of a downward plunge in the orchestra. Now to the villa, which he bequeaths to Gianni Schicchi. There is an explosion of anger. Lastly, he leaves the mills to his "dear, affectionate friend," Gianni Schicchi. The enraged family turns on him, crying that he is a thief, a traitor, a scoundrel. Leaping from the bed, he defends himself with Buoso's stick and chases them out of his house as they grab as much loot as possible.

The view shifts to the terrace where the city of Florence forms the backdrop for the embracing young lovers. Lauretta and Rinuccio sing a sweet duet about their love and the beauty of golden Florence. Seeing them, Gianni Schicchi smiles and speaks to the audience:

Tell me, ladies and gentlemen, if Buoso's wealth could have had a better end than this? For this prank, I have been condemned to Hell, and so be it; but with all due respect to the great old man Dante, if you have been amused this evening, grant me (He claps his hands.) extenuating circumstances.

### Gianni Schicchi | Cast

Nicholas Allen, tenor Home: Hampton Falls, NH Education: McGill University Notable Roles: Enjolras (Les Miserables), Cadmus (Semele), Nicholas (Vanessa)



Denise Crawfort, soprano Hometown: Plantsville, CT Education: University of North Carolina Greensboro Notable Roles: First Lady (The Magic Flute, BMC), Peep Bo (The Mikado, BMC), Valencienne (The Merry Widow)

Kevin Delaney, tenor Home: Philadelphia, PA Education: Eastman School of Music Notable Roles: Gherardo (Gianni Schicchi, BMC), Basilio (Le Nozze di Figaro)



Chance Eakin, baritone
Home: Waco, TX
Education: Baylor
University
Notable Roles: Fatter
(Hansel und Gretel) Herman
(Hoffmann)

Calvin Griffin, baritone
Hometown: Columbus, OH
Education: Ohio State
University
Notable Roles: Coppelius
(The Tales of Hoffmann,
BMC), Simone (Gianni
Schicchi), Bartolo (Le Nozze
di Figaro)



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Rebecca Henry, mezzo Home: Vienna, VA Education: Rice University Notable Roles: Pitti-Sing (*The Mikado*, BMC), Third Spirit (*Magic Flute*, BMC), Zita (*Gianni Schicchi*)

Laura Kachurek, soprano Hometown: Lyndhurst, OH Education: DePaul University Notable Roles: Lauretta (Gianni Schicchi, BMC), Princess (Transformations), Maria (West Side Story)



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Will Liverman, baritone
Hometown: Virginia Beach,
VA
Education: Wheaton College
Notable Roles: Gianni
Schicchi (Gianni Schicchi,
BMC), John Brooke (Little
Women, BMC), Torqurnis
(Rape of Lucretia)

Margaret Meyer, soprano
Home: Peru, NY
Education: McGill
University
Notable Roles: Ruggiero
(Alcina), Mother (Amahl and
the Night Visitors), Calisto
(Calisto)



Andrew Miller, baritone
Education: Ouachtia Baptist
University
Notable Roles: Wizard
(Once Upon a Mattress),
Duchess (Alice in
Wonderland), Sarastro
(Magic Flute)

Matt Moeller, bass Hometown: Austin, TX Education: Louisiana State University Notable Roles: Lindorf (*The* Tales of Hoffmann, BMC), Junias (*The Rape of Lucretia*)





Nathaniel Olson, baritone Hometown: Vernon Hills, IL Education: Wheaton College Notable Roles: Marco (Gianni Schicchi, BMC), Archibald Grosvenor (Patience)

### Cast | Gianni Schicchi

Geoffrey Penar, baritone Hometown: Shelburne, VT Education: Eastman School of Music Notable Roles: Jean Valjean (Les Miserables), Ben (The Secret Garden)





Yoni Rose, tenor Hometown: Baltimore, MD Education: University of Maryland Notable Roles: Nadir (*The Pearl Fishers*), Rinuccio (*Gianni Schicchi*, BMC)

The Janiec Opera Company was founded in 1965 by BMC's then artistic director Henry Janiec. Originally called the Opera Workshop, it was renamed in 1996 to honor Janiec upon his retirement. Offering repertory experience, JOC is an important middle step between college training and the professional world. Each year, 40 talented young singers are selected from more than 200 applicants. Over the course of eight weeks, they prepare and perform full-scale productions each summer.

The JOC has served literally hundreds of singers now employed by prominent companies throughout the world. Each season, the Company's productions are staged, conducted and choreographed by recognized professionals. An important goal of the Company is to have every role in every production performed by students.

### Janiec Opera Company Faculty

David Gately Director/Lucile Parrish Ward Opera Chair

Patrick Hansen
Dorothy Danner
Sandra Roveta
Dean Anthony
Elizabeth Koch
Sandra Roveta
Dean Anthony
Visiting Director
Choreographer
Assistant Director
Vocal Coach

David Richardson Vocal Coach

Jordan de Souza Chorus Master/Staff Assistant Conductor Michael Shannon Rehearsal Pianist/Apprentice Coach

### 2009 Festival Highlights



### BMW Raffle - Sold Out! Thank You!

Brevard Music Center would like to thank our supporters who have purchased tickets for this year's BMW Raffle. All 1200 tickets have been sold, with proceeds to benefit the educational programs of the Brevard Music Center. The drawing will occur at the BMC concert on Sunday, August 9, 2009. Participants need not be present to win.

### Picnics, Presto!

Have a spur-of-the-moment picnic at the Music Center through Picnics, *Presto!* Choose from a selection of a la carte menu items from Brevard's own Poppies Market. Select a simple antipasti package with your favorite beverage, or choose sandwiches, sides, and desserts. Picnics, *Presto!* will be available at orchestra and opera performances held at Whittington-Pfohl Auditorium. You may pre-order online when purchasing tickets or visit the Picnics, *Presto!* kiosk at the Auditorium up to two hours prior to the performance.

### **About the Company** | Faculty



### David Gately, director, Gianni Schicchi

Lucile Parrish Ward Opera Chair

Stage director David Gately is known for his vivid story telling and lively and clever productions. Opera News has commended him for his "stylish direction [which] put the cast through well-timed paces and coaxed telling characterizations," and the Vancouver Sun recently wrote that his "conception was always theatrically effective, and his approach to the long wordy libretto was briskly entertaining."

In demand across the continent, recent productions of note include his direction of *L'Elisir d'Amore* with Dallas Opera, *Madama Butterfly* with Seattle Opera, *La Boheme* with Florida Grand Opera, *Carmen* in New Orleans, *Les Contes D'Hoffman* in Edmonton, *Die Zauberflote* with the Cincinnati and Vancouver Operas, *A Midsummer Night's Dream* with both the Florentine Opera and Glimmerglass Opera, *Falstaff* with Opera Omaha, and *Rigoletto* with Utah Opera. His hugely successful "wild west" production of *Don Pasquale* which was most recently hailed as a "contemporary classic" by the Denver Post has been mounted by opera companies across the country.



### Dean Anthony, director, Suor Angelica

Creator of more than 85 roles, Dean Anthony, Character Tenor & Stage Director has been highly praised for his vocal, dramatic, physical, and acrobatic abilities, often referred to as "The Tumbling Tenor." He has performed with companies across North America and Europe including L'Opera de Montreal, Theater des Westens in Berlin, Theater im Paltzbau, New York City Opera, San Francisco Opera, Vancouver Opera, Florida Grand Opera, Baltimore Opera, Florentine Opera, New Orleans Opera, Arizona Opera, Michigan Opera Theater, Nashville

Opera, Opera Tampa, Orlando Opera, Opera Carolina, Fort Worth Opera, among others.

As Stage Director, Mr. Anthony has quickly established himself as a new presence with his gritty and physical productions of Manon Lescaut with Shreveport Opera, Man of La Mancha and Sweeney Todd with Augusta Opera. He remounted Anton Coppola's opera Sacco and Vansetti and co-directed La Fanciulla del West with Opera Tampa. He took on The Merry Widow at the University of Minnesota Duluth, Hansel and Gretel and Le Tragidie de Carmen with Augusta Opera, The Medium and Face on the Barroom Floor at Diamond Opera Theater where he served as Artistic Director. His unique Master Class work has led him to Nashville Opera, Shreveport Opera, Virginia Opera, University of Kansas, Festival Lyrique de Belle Ile en Mer, Texas State University, University of Wisconsin Green Bay, Governers School of Virginia, Astonia Music Festival and Central Methodist University. In the 2009-2010 season he will be the resident Stage Director/Director of Production for the Shreveport Opera and will direct Man of La Mancha, Amahl and the Night Visitors, and La Boheme.



#### Patrick Hansen, conductor

Associate Director, Janiec Opera Company

Patrick Hansen is currently the Director of Opera Studies at the Schulich School of Music. A versatile artist, Mr. Hansen is a stage director, conductor, vocal coach, and acting teacher. For Opera McGill he has directed *Thésée, The Rape of Lucretia, Dialogues des Carmélites, Albert Herring, Così fan tutte,* and *Alcina.* In June of 2009, he will direct *Camelot* at the Ash Lawn Summer Festival, in November will direct An Evening of Puccini at the Kennedy Center, and in January of 2010 will stage

Gluck's *Orfeo ed Euridice* for Opera Memphis. Formerly the Artistic Administrator for Florida Grand Opera, Mr. Hansen was the Director of the Young American Artist Program at Glimmerglass Opera and the former Music Director of Opera Festival of New Jersey where he conducted Dallapiccola's *ll Prigioniero*, Bartok's *A Kékszakállu Herceg Vara*, and *Die Zauberflöte*. Mr. Hansen has been on the music staffs of The Juilliard Opera Center, Lyric Opera of Chicago, Tulsa Opera, Pittsburgh Opera, Des Moines Metro Opera, and was the resident conductor at Ash Lawn Summer Festival. He has served on the judging panel for the prestigious Richard Tucker Award and is the assistant editor of G. Schirmer's "Operatic Anthology" series.

### Production Staff | **About the Company**

Andrea Boccanfuso Production Manager Company Manager Leah McVeigh Ralph Carhart Asst. PM/Master Electrician Adam Schwartz Production Stage Manager Kyle Urquart Stage Manager Assistant Stage Manager Derek Waffel Tara Foster House Manager Kara Teolis Stage Crew Supervisor Erika B. Maciula Orchestral Coordinator Allison Youngblood Asst. Stage Crew Supervisor Kara Berardi Stage Crew Charlene Lennon Stage Crew Casey Malone Stage Crew James Adams Stage Crew Glenn Avery Breed Costume Designer Tony Sirk Costume Shop Manager Alexandra Marsh Costume Intern Sarah Redding Wig and Make-up Designer Wig and Make-Up Intern Ashley Callahan Victoria Schilling Prop Master lessie Combest Prop Artisan Prop Intern Evelyn Pearson Scott Aronow Scenic Designer Adam Koch Scenic Designer Jack Brady Technical Director Rob Sturgess Assistant Technical Director Eric Brooks Master Carpenter Iulie Allen Lead Stage Carpenter Nate Fessler Carpenter Rion Mora Carpenter Carpentry Intern Eugene Kuzmin Kate Stephens Scenic Charge Katie Springmann Scenic Painter Caitlin Beacham Scenic Intern Anna Peterson Lighting Designer Joe Saint Lighting Designer Garrett Kesler Electrician Jason Korczynski Electrics Intern Brady Hislop Sound Engineer Devon Farris A-2/Props Artisan Peter Botzenmayer A-2/Electrician Francia DeFrancisco Production Mng. Intern Phillip Perez Production Assistant

Adam Koch (Scenic Designer): OFFBROADWAY: 'Rooms: A Rock Romance' (New World Stages), 'Looking for the Pony' (Vital). REGIONAL: 'Rooms' (MetroStage and Geva), 'The Million Dollar Quartet' (Goodman Theatre), 'Kiss of the Spiderwoman' (Helen Hayes nom.), 'See What I Wanna See' (Signature), 'Sweeney Todd' (Geva), 'Godspell' (Syracuse), 'The Colored Museum' (Crossroads), and 'A Tuna Christmas' (Human Race). Education: Carnegie Mellon University. Member of United Scenic Artists U.S.A. 829.

Anna Peterson (Lighting Designer): Anna is elated to return to the Brevard Music Center production staff for her fourth season. Based in NYC, she is the lighting designer for Ajkun Ballet Theatre, and the production stage manager for Rioult (formerly Pascal Rioult Dance Theatre). She holds a BFA from the Conservatory of Theatre Arts and Film of Purchase College, and is pursuing her MFA at Brooklyn College.

Glenn Avery Breed (Costume Designer): Glenn returns to Brevard, NC for a second season as costume designer for the Janiec Opera Company, where he has designed *The Magic Flute, Little Women,* and *The Mikado.* Glenn serves as an Assistant Professor of Theatre at the University of West Florida in Pensacola, Florida, where he teaches Costume Design and Technology. Recently Glenn has designed and constructed The Pensacola Opera's productions of *The Magic Flute* and *Cosi Fan Tutte.* Glenn holds an M.F.A in Costume Design/Technology from the University of Cincinnati College-Conservatory of Music.

Sarah Redding (Wig and Makeup Designer): Sarah is a MFA Wig and Makeup Design candidate at UNCSA School of Design and Production. Sarah has spent the past two years working as a faculty designer at Saint Mary's Hall Theater in San Antonio, Texas. While at UNCSA she has worked on several productions including Ah! Wilderness, Sunday in the Park with George and most recently was the assistant wig and makeup designer for Il Mondodella Luna.

Brady Hislop (Sound Designer and Engineer): Brady has been working in professional audio and sound design for 13 years. Past theatre and opera sound design credits include: Suburbia, Boxes, Magic Flute, The Mikado, and Little Women. Artists include: Burt Bacharach, Annie Lennox, Martina McBride, Bacon Brothers, Wynonna Judd, Steep Canyon Rangers, Chuch, Lotus and Mavis Staples. Brady would like to thank his family, Andee and Eliza, for their support, as well as the 2009 BMC audio department for their hard work. Thanks Devon, and Peter.

### Brevard Festival Orchestra | Roster

### Patrick Hansen, conductor

#### Violin I

Thomas Joiner, Concertmaster\*
Sean Larkin
Wendy Rawls\*
Christopher Jones
Keuna Cho
Jia Rong Gan
Ryan Silvestri
Becky Pernicano
Nicholas Montopoli

### Violin II

Kristin Bakkegard

Jason Posnock, Principal\*
Stephanie Greco
Lena Seeger
Hannah Barrow
Kristin Presley
Melissa Bugess
Sarah York
Chelsea Hill
Magee Capsouto
Courtney Burris
Alexander Corbett

### Viola

Scott Rawls, Principal\*
Joelle Arnhold
Jessica Dunn
Andrew Stiefel
Jordan Wheaton
James Franco
Diana Mayne

Aaron Rose

### Cello

Alistair MacRae, Principal\* Andrea Kleesattel April Dannelly Jamie Davis Sung Bin Choi Michael DePasquale Andrew Borkowski James Franco

#### Bass

Craig Brown, Principal\* Steve Metcalf Esther Erbe Kevin Kearney

#### Flute

Dilshad Posnock, *Principal\** Claire Mashburn

### Piccolo

Paul Gardner

### Oboe

Paige Morgan, Principal\* Iessica Warren

### English Horn

**Evan Ocheret** 

#### Clarinet

Eric Ginsberg, Principal\* Ian Copeland

### Bass Clarinet

Holly Kortze

### Bassoon

Susan Barber, Principal\* Vincent Karamanov

#### Horn

Jean Martin-Williams, Principal\* Megan DeRubeis Phillip Emmons Brittany Cooper

### Trumpet

Mark Schubert, Principal\* Shaun Branam Kevin Paul

### Trombone

William Zehfuss, Principal\* Brett Tolcher

### **Bass Trombone**

David Hagee

#### Tuba

Rachel Matz, Principal\*

### Timpani/Percussion

Conrad Alexander, Principal\* Joel Panian

### Harp

Anastasia Jellison, Principal\*

### Organ/Celeste

David Richardson

#### Piano

Michael Shannon

### Offstage Piano

Iordan de Souza



### Transylvania Symphony Orchestra André Raphel Smith, conductor

Gioachino Rossini Overture to La gazza ladra

(1792 - 1868)

Ottorino Respighi Ancient Airs and Dances Suite No. 3

(1879 - 1936)

I. Anon.: Italiana

Jean-Baptiste Besard: Arie di corte II.

III. Anon.: Siciliana

IV. Lodovico Roncalli: Passacaglia

### Intermission

**Hector Berlioz** Symphonie fantastique

(1833 - 1897)

I. Rêveries, passions

Un Bal II.

III. Scène aux champs

IV. Marche au supplice

V. Songe d'une Nuit du Sabbat

### Gioachino Rossini (1792 - 1868): Overture to La gazza ladra

La gazza ladra (The Thieving Magpie), Rossini's rather daring semi-serious opera, is based on a French melodrama more tragic than humorous. The story is based on the true incident of a French servant girl who was executed for theft. When it was learned later that a magpie had actually taken the valuables, the servant was posthumously exonerated. The case created quite a stir in European countries and brought on a general condemnation of the death penalty for crimes of theft. In the operatic version a young servant girl, Ninetta, is accused of stealing a silver spoon. She is unable to prove her innocence without exposing her father, who has deserted from the army and can be sentenced to death if captured. After a tense scene in which Ninetta chooses to sacrifice her own rather than her father's life, her pet magpie is identified as the actual culprit. A happy ending.

Even more successful than the opera was its well-known overture, which expresses both the pathos and the humor of the story. To the usual complement of instruments, Rossini added a bass drum and snare drums placed at either side of the orchestra. The overture begins with a dramatic pair of drum rolls—a reference to both the army and the drums that sound as prisoners are led to execution. A ceremonious march leads into the main section, a spirited allegro. Towards the end of the overture Rossini includes two of the gradually developing crescendos for which he is justly famous to create the climax.

### Ottorino Respighi (1879 - 1936): Ancient Airs and Dances, Suite No. 3

We know Respighi as the composer of original and colorful post-romantic works, but he was also a devoted scholar of Italian music from the sixteenth and seventeenth centuries. His love of early music led him to arrange and orchestrate a number of pieces drawn from that literature. Among the most famous of these are his three suites of Ancient Airs and Dances. The melodies are mainly derived from collections of lute music collected and published during the 1880s by Italian musicologist and lute soloist, Oscar Chilesotti. The success of Respighi's suites is due in large part to his meticulous selection of melodies that worked beautifully in combination and his ability to orchestrate them well.

*Suite No. 3,* in four movements for string orchestra, is arresting in its austerity. The *Italiana,* marked *andantino,* is a slow, graceful dance in triple meter by an unknown composer. The second movement, *Arie di Corte* (Courtly Airs) is a miniature suite of tasteful and richly harmonized songs by Jean-Baptiste Besard. The wistful opening air returns at the end to frame the movement. The *Siciliana* is based on an anonymous "Spagnoletta," a

melancholy popular tune set many times by composers in Spain and Italy during the seventeenth century. The final movement, entitled *Passacaglia*, comes from a guitar piece by Ludovico Roncalli and is a set of variations over a repeating bass line.

### Hector Berlioz (1833 - 1897): *Symphonie fantastique*

Hector Berlioz, a medical student turned composer, wrote what is considered the most remarkable first symphony in the classical repertory. It was truly "new music" of boundless, individualistic expression. The quintessential romantic, he counted the plays of Shakespeare, Goethe's Faust, and the symphonies of Beethoven among the most important influences on his work. After attending performances of Beethoven's Third and Fifth Symphonies in 1828, he said these works opened "a new world of music, as Shakespeare had revealed a new universe of poetry." Berlioz is recognized as Beethoven's true heir, but not because his music was imitative. If anything, the Symphonie fantastique was unlike anything that had come beforevividly original in its inventive orchestration, its monumental proportions, and its weaving of music with narrative. In a letter from 1858, Berlioz described the predominant features of his music as "passionate expression, inner intensity, rhythmic animation, and a quality of unexpectedness."

Another specific influence on the work you will hear tonight was a young, Irish actor named Harriet Smithson whom Berlioz saw in the roles of Ophelia and Juliet in 1827. He was mesmerized by her beauty and her spellbinding performances. Today we might brand him a celebrity stalker for his subsequent behavior. Berlioz tried (unsuccessfully) to see her backstage after a performance. Bedeviled by passion, he began to write her love letters to which she never replied. Undeterred, his obsession for Smithson, whom he referred to as Henriette, became the focus of the Symphonie fantastique. After rejecting his advances for five years, she finally met the composer in 1832, and heard the music in which she recognized herself as the driving force. They courted, married, and made each other miserable for a decade before separating. The audience attending the premiere on a December in 1830, could hardly have expected what they were about to hear. Berlioz binds the movements together with a recurring melody that represents his obsession for Smithson and which he calls the idée fixe. This melody, which we hear whenever the young man sees the image of his beloved, is altered through transformations ranging from a graceful waltz to a searing, grotesque dance tune. The composer also creates musical imitations of a storm, the stroke of the guillotine complemented by a falling head, and a Swiss cowherd's horn. He quotes the sequence from the Catholic Mass for the Dead, the Dies irae, as the hero of the symphony envisions his own execution. Several

of the instruments in his orchestra were quite out of the ordinary for 1830: clarinets in E-flat and C, 4 bassoons, 2 ophicleides (an early version of the tuba), low bells, 2 harps, piccolo, and a large battery of percussion. In a famous passage string players are instructed to use the wood of the bow. The dynamic markings range from excessively loud to inaudible.

The sounds are conceived orchestrally and in the service of the narrative.

Leonard Bernstein once said that Berlioz was taking his listeners on a psychedelic musical trip where "you wind up screaming at your own funeral." The composer's own program for the symphony, reproduced below, fills in the important details of the journey.

Introduction: The outline of the instrumental drama, which lacks the help of words, needs to be explained in advance. The following program should thus be considered as the spoken text of an opera, serving to introduce the musical movements whose character and expression it motivates. (Translated by Edward T. Cone in the Introduction to Berlioz: Fantastic Symphony, New York, 1971.)

### Part 1: Reveries—Passions

The author imagines that a young musician, afflicted with the malady that a well-known writer calls the vague des passions, sees for the first time a woman who embodies all the charms of the ideal being he has imagined in his dreams, and he falls desperately in love with her. Through an odd whim, whenever the beloved image appears before the mind's eye of the artist, it is linked with a musical thought that incorporates a certain character he bestows to her, passionate but at the same time noble and shy.

This melodic image and the model it reflects pursue him incessantly like a double idée fixe. That is the reason for the constant appearance, in every movement of the symphony, of the melody that begins the opening Allegro. The transition from this state of melancholy reverie, interrupted by a few fits of groundless joy, to one of frenzied passion, with its gestures of fury, of jealousy, its return of tenderness, its tears, its religious consolations—this is the subject of the first movement.

### Part Two: A Ball

The artist finds himself in the most varied situations—in the midst of the tumult of a party, in the peaceful contemplation of the beauties of nature. But everywhere—in town, in the country—the beloved image appears before him and disturbs his peace of mind.

### Part Three: A Scene in the Country

Finding himself in the countryside one evening, he hears in the distance two shepherds piping a ranz des vaches in dialogue. This pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain—all unite to fill his heart with unaccustomed calm, and give a brighter color to his fantasies. He reflects upon his isolation; he hopes that his loneliness will soon be over.—But what if she should be deceiving him!—This mingling of hope and fear, these ideas of happiness disturbed by black presentiments, form the subject of the Adagio. At the end, one of the shepherds again takes up the ranz des vaches; the other no longer replies.—Distant sound of thunder—loneliness—silence....

### Part Four: March to the Scaffold

Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned and led to the scaffold, and is to witness his own execution. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without transition to the noisiest clamor. At the end of the march, the first four measures of the idée fixe reappear, like a last thought of love interrupted by the fatal blow [of the guillotine].

### Part Five: Dream of a Witches' Sabbath

He sees himself at the Sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness. It is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the Sabbath.—A roar of joy at her arrival.—She takes part in the devilish orgy.—Funeral knell, burlesque parody of the Dies irae [hymn sung in the old funeral rites of the Catholic Church]. Witches' round-dance. The round and the Dies irae are combined.

S. Kay Hoke



## Season Finale

### **Brevard Music Center Orchestra**

André Raphel Smith, conductor Olga Kern, piano

Mikhail Glinka Overture to Ruslan and Ludmilla

(1804 - 1857)

Sergei Rachmaninoff

Piano Concerto No. 3 in D minor, Op. 30

(1873 - 1943)Allegro ma non tanto

Intermezzo: Adagio Finale: Alla breve

Ms. Kern

### Intermission

**Dmitri Shostakovich** 

Symphony No. 5 in D minor, Op. 47

(1906 - 1975)

Moderato Allegretto Largo

Allegro non troppo

Sponsored in part by the

### **Audrey Love Charitable Foundation**

Mikhail Glinka (1804-1857): Overture to Ruslan and Ludmilla

Glinka was the first Russian composer to attain an international reputation, and he was the father of Russian musical nationalism. Nonetheless, his most important training and influence came from Italy and, to a lesser extent, Germany. A Life for the Tsar (1836) marked the effective beginning of Russian opera, despite its reliance on Italianate tricks of the trade. Glinka's second opera, Ruslan and Ludmilla, completed in 1842, retained some of the Italian flavor but also incorporated Russian folk songs. The influence of the opera on later Russian composers was immense.

The Overture is Glinka's best-known work, familiar to virtually every symphony orchestra in Europe, Asia, and the Americas. It is the oldest Russian piece in the standard repertoire, and for good reason. It evinces drama and brilliant orchestration, and it is catchy.

Sergei Rachmaninoff (1873 - 1943): Piano Concerto No. 3 in D Minor, Op. 30

Rachmaninoff's Third Piano Concerto (1909) was something of a monster, an outsized mutant child of the popular Second Concerto, the work that had made his reputation as a composer back at the turn of the century. The Third lacked the direct appeal of the earlier work, and it was so long and difficult that the composer sanctioned cuts in the score.

It's not that the piece didn't get on the radar right away—it did—but it was slow in catching on. Things changed over time. Now, a hundred years after its premiere, the Third Concerto is revered as one of Rachmaninoff's finest works. It has been recorded more than two hundred times, it was an important plot element in a movie (Shine), and it is no longer perceived as the hardest piano concerto ever written (there are lots of other contenders for that honor).

Nowadays it is almost unthinkable to take any of the cuts.

Listeners have learned that melodies can be memorable without being transferable to pop songs. Musical narrative can be digressive without being ineffective. In short, the public has caught up to the Third Concerto.

Although Rachmaninoff dedicated the Concerto to the great pianist Josef Hoffmann, who never performed it, certainly Rachmaninoff conceived it for himself to play. He gave the premiere in New York in 1909 with the conductor Walter Damrosch. A short time later he played it again in New York, this time with Gustav Mahler conducting. That Rachmaninoff was one of the greatest pianists of his time helps explain the absurd difficulty of the solo part. It has more notes than any other standard piano concerto and, at forty minutes, is longer than all but the Brahms Second Concerto. The orchestration is bigger and more lush than that in the Second Concerto, so the pianist has to play not only fast but also loud. There are some tricky rhythms, and there are many spots where it is difficult for the pianist and orchestra to play together. Given the complexity of the piano part, which the conductor has to follow, the conductor has a rather tough road as well.

The first movement begins with two measures of introduction. The piano enters with a simple, characteristically brooding theme, and the basic sound field is established. From there it is all uphill for the pianist; even accompanimental figures contain hundreds of notes. Rachmaninoff gives in to the old practice of including a cadenza near the end of the movement, but he actually provides two, from which the pianist must choose one. The "real" cadenza is light and fleet; the alternate deploys massive chords up and down the keyboard. Is there a pianist or two who can select one or the other on the spur of the moment?

The second movement is set in the very distant key of D flat but moves chromatically to many other places. It is by turns lyrical and rhapsodic. Although this is ostensibly a "slow movement," the writing for piano is practically as elaborate as it is in the other movements.

The third movement commences without pause, a high-octane trip that begins at an absurd pace, then only gets faster. The virtuosity level is among the highest to be found in piano literature. The big tune comes back fortissimo near the end, which leads to a finish that is very definition of musical electricity.

### Dmitri Shostakovich (1906-1975): Symphony No. 5 in D minor, Op. 47

Shostakovich had the most baffling career of all twentieth-century composers. He was alternately in and out with the Soviet bosses, feted for one work, castigated for the next. Some works seemed to endorse the party line, some seemed to defame it. Was he a mere *apparatchik*, as most believed, or was he a crypto-dissident? Solomon Volkov's (in) famous book *Testimony*, which Volkov claimed was Shostakovich's secret as-told-to memoir, reports that the music is filled with secret messages conveying powerful dissatisfaction with the Soviet state. Many contend that Volkov's book is poppycock. The truth will never be ascertained. Perhaps none of it really matters, because only the music survives.

It was not difficult for Shostakovich to learn where he stood with the authorities on a given day—all he had to do was read *Pravda*. In 1936 he was attacked in print for the opera *Lady Macheth of Mtsensk*. This was hardly expected; the opera had been premiered two years earlier and had received acclaim even from government officials. It has been surmised that Stalin himself was complicit in discrediting Shostakovich. However, in 1936 Stalin had bigger fish to fry, namely "The Great Terror," the coordinated persecution of hundreds of thousands of Soviet citizens. More than six hundred thousand persons were executed, and some seven million were sent to the Gulag. In 1936 Dmitri Shostakovich feared for his life.

In light of the *Pravda* attack, not to mention everything else going on, Shostakovich withdrew his new Fourth Symphony from public view, assuming, probably correctly, that it would only make things worse. A few months later he began work on another symphony, one that would somehow toe the party line of "heroic classicism" while, presumably, satisfying his inner creative impulse.

The Fifth Symphony was the result. It was first played on November 21, 1937, by conductor Yevgeny Mravinsky, and the Leningrad Philharmonic Orchestra. The premiere was an unqualified success, and Shostakovich's reputation was rehabilitated overnight. One assumes that he could sleep better.

The music of the Fifth Symphony is complicated in style, method, and allusion. There are echoes of Mahler and, oddly, Georges Bizet. Shostakovich quotes himself as well, notably his Pushkin setting *Vozrozhdenij* ("Rebirth"). The problematic movement is the finale. On the surface it would seem to be a straightforward gloss on Mahler's First Symphony. However, there has long been a contention (not just by Volkov) that the finale is a parody of Stalinist "heroic" music much favored by the Soviet rulers.

Sincere note of triumph or subversive anti-Stalinist mocking? You decide.

- Bruce Murray

### **Guest Artist** Biographies



Conrad Alexander percussion

Conrad Alexander, is currently on the percussion faculty at Mansfield University, Ithaca College and the Brevard Music Center. His teaching experience includes positions

at Interlochen Center for the Arts, James Madison University, and the University of Virginia. He performs with the Binghamton Philharmonic, the Cayuga Chamber Orchestra and the Ensemble X New Music Ensemble. He has performed with the New York City Opera Touring Orchestra, the Dallas, Albany, Harrisburg, Dallas, Richmond, Greensboro, Knoxville, Oklahoma, and Anchorage Symphonies. Conrad is the owner of DAY Percussion Repair, specializing in all facets of percussion instrument repair. He has recorded for the Sony, Centaur, AmCam, and ProArtes recording labels. Conrad earned the Masters of Music degree, and Performer's Certificate from the Eastman School of Music, and the Bachelor of Music degree from Southern Methodist University. His major teachers include John Beck, Doug Howard, Kalman Cherry, John Bannon, Don Liuzzi and Charles Owen. In 2007, Conrad became an honorary member of Kappa Kappa Psi and received Mansfield University's Bertram Francis Award from Kappa Kappa Psi for outstanding contributions to the MU Band program. He resides in Ithaca, NY with his wife, Paige Morgan.



Dean Anthony director

Creator of more than 70 roles, Dean Anthony has been highly praised for his vocal, dramatic, physical, and acrobatic abilities, often referred to as "The Tumbling Tenor." He

made his European debut with Theater im Pfalzbau in Ludwigshafen, Germany and Theater des Westens in Berlin as Sam Kaplin and Daniel Buchanan in the widely acclaimed production of Weill's *Street Scene*, which was televised worldwide. He is a frequent guest with companies across North America including L'Opera de Montreal, Baltimore Opera, Florentine Opera, New Orleans Opera, Arizona Opera, Michigan Opera Theater, Orlando Opera, Cleveland Opera, Nashville Opera, Kentucky Opera, Opera Omaha, Opera Carolina, Opera Columbus, Connecticut Opera, Fort Worth Opera, Opera Memphis, Central City Opera, Chautauqua Opera, Dayton Opera and the Banff Music Centre.

Rheingold with the Indianapolis Opera, Lutz in *The Student Prince* with Nashville Opera, Pong in *Turandot* with Opera Columbus, and Pirelli in *Sweeney Todd* for the Augusta Opera, which he also directed. Throughout the summer and fall 2009, he performs Puck in *A Midsummer Night's Dream* at the Princeton Festival and Scaramuccio in *Ariadne auf Naxos* at the Indianapolis Opera, and directs *Suor Angelica* at the Brevard Music Center and *Man of La Mancha* at the Shreveport Opera.

Additional noted engagements include his New York City Opera debut as Monostatos in The Magic Flute and in Turandot; his debut with San Francisco Opera in their productions of Turandot and Ariadne auf Naxos; Pong in *Turandot* with Nashville and Indianapolis Opera; Mungo in The Padlock with the Chicago Opera Theatre; his debut with Florida Grand Opera as Nick in La Fanciulla del West; a return to Palm Beach Opera as Edmondo/Dancing Master/Lamplighter in Manon Lescaut; Alfred in Die Fledermaus with Knoxville Opera and New Orleans Opera; a return to Michigan Opera Theatre as Monostatos in The Magic Flute and Howard Boucher in Dead Man Walking; Puck in A Midsummer Night's Dream with Utah Symphony & Opera; Pong in Turandot with Virginia Opera; and Monostatos in The Magic Flute with Opera Carolina.

A native of St. Louis, Mr. Anthony was a winner in the New England Region of the Metropolitan Opera National Council Auditions, and a recipient of the Shoshana Foundation Award. His television appearances include broadcasts of *An Evening of Gilbert and Sullivan* with the Boston Pops and the world premiere of Robert Greenleaf's *Under the Arbor*, both aired on PBS.



Richard Clement

Grammy-winning American lyric tenor Richard Clement has performed with most of America's major orchestras and music directors, bringing tonal beauty and superb musicality to

repertoire from the baroque to the contemporary. His 2006-2007 season included *The Dream of Gerontius* with Grant Llewellyn and the North Carolina Symphony, Beethoven's Ninth Symphony with the New Jersey, San Antonio, Colorado symphonies, *Elijah* with the Memphis Symphony and Theofanides's *The Here and Now* with Robert Spano and the Atlanta Symphony, including a performance in New York's Carnegie Hall.

### **Guest Artist Biographies**

Following summer performances of the Verdi *Requiem* at the Chautauqua Festival and Beethoven's Ninth Symphony with the Nashville Symphony and National Arts Centre Orchestra, Clement's 2005-2006 season included the role of Belmonte in Mozart's *Die Entführung aus dem Serail* with Leonard Slatkin and the National Symphony, Rachmaninoff's *The Bells* with Jeffrey Kahane and the Colorado Symphony, Beethoven's Symphony No. 9 with Andreas Delfs and the Milwaukee Symphony; and a return to Boston's Handel & Haydn Society for an all-Mozart concert under Grant Llewellyn.

The previous season included opening the Detroit Symphony in *Carmina Burana* with Neeme Järvi, both Handel's *Messiah* and the Mozart *C Minor Mass* with the Handel & Haydn Society, *Messiah* with the Ann Arbor Symphony, the Verdi *Requiem* with David Allan Miller and the Albany Symphony and Haydn's *Creation* with Duain Wolfe and the Colorado Symphony.

Clement has been guest soloist with the Cleveland and Philadelphia Orchestras; Houston, Toronto, San Francisco and Cincinnati symphonies, and collaborated with such conductors as Wolfgang Sawallisch, Jesús López-Cobos, Bobby McFerrin, Christopher Hogwood, Carlo Rizzi, John Mauceri, Marin Alsop and James Conlon.

Clement's considerable operatic credentials include Pedrillo in Mozart's Die Entführung aus dem Serail with Sir Colin Davis and the New York Philharmonic; Tamino in Mozart's Die Zauberflöte at Belgium's De Vlaamse Opera and with the Colorado Symphony. His roles at the Vancouver Opera include Nanki-Poo (The Mikado), Ferrando (Così fan tutte), Little Bat (Susannah) and Don Ottavio (Don Giovanni); Ernesto (Don Pasquale) at Glimmerglass Opera; Vanya (Katya Kabanova) and To-No-Chujo (Tale of the Genji) at Opera Theater of St. Louis; Belmonte (Entführung) with the Boston Baroque; Lensky (Eugen Onegin) and Nemorino (L'elisir d'amore) at Opera Festival of New Jersey; Candide, Lockwood (Wuthering Heights) and Fenton (Falstaff) at Boston Lyric Opera; and Albert Herring with the Atlanta Opera.



### Olga Kern

piano

With her performance of Sergei Rachmaninoff's Piano Concerto No. 3 at the 11<sup>th</sup> Van Cliburn International Piano Competition in 2001, Olga Kern won the Gold Medal and became the first woman to achieve this distinction in

over 30 years. Olga's second triumph came in New York City on May 4, 2004, with a highly acclaimed New York City recital debut at Carnegie's Zankel Hall. Eleven days later, on May 12, 2004, in an unprecedented turn of events Olga Kern gave a recital in Isaac Stern Auditorium at the invitation of Carnegie Hall

After a critically acclaimed 35 city tour of the US in spring 2007 with the National Philharmonic Orchestra and Vladimir Spivakov, Ms. Kern opened the 2007-2008 season as guest soloist with the Colorado Symphony, performed with the Nashville Symphony and made her debut with the Vancouver Symphony. In May of 2008 Olga Kern toured North America with Maestro Vladimir Spivakov and the world renowned Moscow Virtuosi, presenting concerts in Boston, Chicago, New York, Philadelphia, Seattle, Washington DC, and Toronto. In the 2008-2009 Season, Olga will make her debut with the Detroit Symphony Orchestra with Leonard Slatkin and present recitals including in Washington DC, Portland, OR, La Jolla, CA and Fort Worth, TX.

Olga Kern made her London debut with the Royal Philharmonic Orchestra in November 2006 playing Shostakovich *Piano Concerto No. 1* with Leonard Slatkin conducting. She returned to London in August of 2008 for her Proms Debut playing Rachmaninoff's Rhapsody on a Theme of Paganini with the Royal Philharmonic Orchestra and Leonard Slatkin conducting.

Ms. Kern was born into a family of musicians with direct links to Tchaikovsky and Rachmaninoff and began studying piano at the age of five. Winner of the first Rachmaninoff International Piano Competition when she was seventeen, she is a laureate of eleven international competitions and has toured throughout her native Russia, Europe, and the United States, as well as in Japan, South Africa, and South Korea.

Ms. Kern records exclusively for Harmonia Mundi. Her most recent recording of Brahms *Variations* was released in September of 2007. Her discography includes recordings of Tchaikovsky Piano Concerto No. 1 with the Rochester Philharmonic Orchestra and Christopher Seaman (2003), a Rachmaninoff recording of Corelli Variations and other transcriptions (2004), a recital disk with works by Rachmaninoff and Balakirev (2005) and Chopin's Piano Concerto No. 1 with the Warsaw Philharmonic and Antoni Wit (2006). She was also featured in the award-winning documentary about the 2001 Cliburn Competition, *Playing on the Edge*.



Ken Lam

Ken Lam is Assistant Conductor of the Cincinnati Symphony Orchestra and conductor of the Cincinnati Symphony Youth Orchestra.

In addition to assisting Music Director Paavo Jarvi, he has

served as assistant/cover conductor for Sir Roger Norrington, Raphael Frubeck de Burgos, Gilbert Kaplan, Leonard Grin, Lorin Maazel, Gunther Herbig and Christohper Seaman. He also works regularly with Concert:Nova, a chamber ensemble based in Cincinnati.

Ken made his professional debut with the National Symphony Orchestra at the Kennedy Center in June 2008 at the concluding concert of the National Conducting Institute as one of four conductors selected by Leonard Slatkin. He studied with David Zinman and Murry Sidlin at the American Academy of Conducting at Aspen for three summers (2006-2008) and was nominated for the Aspen/Glimmerglass Opera Prize.

In his native Hong Kong, he has been Artistic Director of the chamber choir Hong Kong Voices since 2001. He has also been Principal Conductor of the Hong Kong Chamber Orchestra and was Director of the Choral Program at the University of Hong Kong for three years before leaving Hong Kong to study in the US in 2005. He was also the founding Principal Conductor of the Hong Kong Melody Makers, a youth choir organized and funded by the Hong Kong Federation of Youth Groups.

He graduated from Peabody Conservatory with a master degree and graduate diploma in conducting in 2008. His teachers were Gustav Meier, Markand Thakar and Marin Alsop and he was the choral graduate assistant to Edward Polochick. He holds an MA in economics from Cambridge University and was a practicing solicitor for ten years specializing in asset finance.

Ken will be a featured conductor in the 2009 Bruno Walter National Conductors Preview in Nashville.



### Liliana Piazza

mezzo-soprano

Liliana Piazza, a native of Ottawa, is currently in her first year of a Masters of Music programme at McGill University, where she studies with Michael Meraw. Having received her

undergraduate degree from the University of Toronto, studying with Jean MacPhail, Liliana is thrilled to be living in Montreal. Liliana had the opportunity to spend a past summer as Young Artist at the Banff Centre of the Arts, and she spent fall 2006 in Wales on a concert tour with the Burlington Male Welsh Choir. As a Sidwick Scholar with the Orpheus Choir of Toronto, she has also had many solo oportunities under the baton of Robert Cooper. Credits include many roles with Opera in Concert and Toronto Operetta Theatre such as Brigitte in DIE TOTE STADT, Suzy in LA RONDINE, Linette in L'AMOUR DES TROIS ORANGES, and Frasquita in EL GATO MONTES. Other roles have included Florence in ALBERT HERRING, and Bradamante in ALCINA with Opera McGill.



### Stephen Powell

baritone

The dynamic American baritone Stephen Powell brings his handsome voice, elegant musicianship, and robust stage presence to a wide range of music, from Monteverdi and

Handel through Verdi and Puccini to Sondheim and John Adams.

In the 2008-09 season, Mr. Powell sings the roles of Germont in La Traviata and Sharpless in Madama Butterfly, both with Los Angeles Opera. He also sings Germont with the San Francisco Opera and New Orleans Opera. On concert stages he sings as soloist in Carmina Burana with both the Phoenix Symphony and the New Jersey Symphony Orchestra; Messiah with Baltimore Symphony; the Brahms Requiem and Dvorak's Te Deum, both with the Cathedral Choral Society; Mahler's Symphony No. 8 with Tonhalle-Orchester Zurich (to be recorded for the SONY/ BMG label); Mahler's Das Klagende Lied with the Philadelphia Orchestra; Brahms' Requiem with the San Diego Symphony; Haydn's The Creation with the Rochester Philharmonic; and the Verdi Requiem with the Mendelssohn Club at Verizon Hall in Philadelphia.

In the 2007-08 season, Mr. Powell made his San Francisco Opera debut as Sharpless in Madama

### **Guest Artist Biographies**

Butterfly; sang Ford in Falstaff with New York City Opera; appeared with the Washington Concert Opera as Riccardo in I puritani, conducted by Antony Walker; performed with the North Carolina Symphony as Count in Le nozze di Figaro, conducted by Grant Llewellyn and many other appearances. In summer of 2007 Stephen Powell sang Carmina Burana with the Atlanta Symphony Orchestra, conducted by Robert Spano, and at the Aspen Music Festival, conducted by David Zinman; Beethoven's Symphony No. 9 with the Philadelphia Orchestra, both at the Bravo! Vail Valley Music Festival and the Mann Center, with conductor Rossen Milanov; and Sharpless in Madama Butterfly, also at Aspen.

On the concert stage, he has performed as soloist in Carmina Burana with the San Francisco Symphony Orchestra, Atlanta Symphony Orchestra, Houston Symphony Orchestra, Nashville Symphony Orchestra, the Philadelphia Symphony Orchestra (Charles Dutoit conducting), the Brooklyn Philharmonic, and at the Kennedy Center (Leonard Slatkin conducting). He has sung Handel's Messiah with the Orchestre Symphonique de Montréal; Milwaukee Symphony, Rochester Philharmonic, and Detroit Symphony orchestras; Les Violons du Rov; Handel and Haydn Society; and the Minnesota and Boston Baroque orchestras. Mr. Powell has toured North America with Edo de Waart and the Sydney Symphony Orchestra in performances of Beethoven's Symphony No. 9, which he has also sung with the Philadelphia, Ottawa, Cincinnati, Baltimore, and Phoenix Symphony orchestras.

### Thank You

Deloise Lima

and

Florida State University

for providing the celesta being used this summer

Ms. Lima is a BMC Artist Faculty and Assistant Professor of Collaborative Piano at FSU. She performs regularly with the Brevard Music Center Orchestra.



### **Barbara Shirvis**

soprano

Barbara Shirvis' 2008-09 season currently includes singing Cio-Cio San in Madama Butterfly with Utah Opera, and Liu in Turandot in a fully staged production for the Jacksonville Symphony Orchestra, as soloist in

Haydn's The Creation with the Rochester Philharmonic, and in Mahler's Symphony No. 2 with the Syracuse Symphony. She will then make her role debut as Mimi in Puccini's La boheme in a fully staged production with the West Virginia Symphony, and also debut as Desdemona in Verdi's Otello with Opera Roanoke.

The 2007-08 season included performances of Liu in a return to Kentucky Opera and Countess in Le nozze di Figaro with North Carolina Symphony. On concert stages she performed as soloist in Verdi's Requiem for the West Virginia Symphony, Brahms' Requiem for the New Mexico Symphony, Orff's Carmina Burana for the Rochester Philharmonic, Beethoven's "Ah, perfido" with the Amarillo Symphony, and duo recitals with her husband. In the summer of 2007 she sang Cio-Cio San in Madama Butterfly at the Aspen Music Festival under the baton of David Zinman.

Concert credits include Poulenc's Gloria and Holiday Concerts with Dallas Symphony Orchestra, Messiah with the symphonies of Houston, Jacksonville, Colorado, as well as the Pacific Symphony, Beethoven's Symphony No. 9 with the symphonies of Phoenix, Spokane and Fort Wayne, Brahms Requiem with the Jacksonville Symphony and Colorado Music Festival, Janacek's Glagolitic Mass and Poulenc's Stabat Mater with New Mexico Symphony, Haydn's Lord Nelson Mass at Carnegie Hall, Schubert's Mass in G at Avery Fisher Hall with the American Symphony Orchestra, Mozart's Requiem with Jacksonville Symphony and on a European tour with the Dallas Symphony Chorus which also included Mendelssohn's Lobegesang. Ms. Shirvis has appeared in recital at New York's Weill recital hall, and has also performed with the National Symphony in a series of concerts led by conductor and vocalist Bobby McFerrin.

Barbara Shirvis began her career at New York City Opera where she sang for a decade in such roles as Micaela, Pamina in Mozart's The Magic Flute, Sophie in Strauss' Der Rosenkavalier and Yum-Yum in Gilbert and Sullivan's Mikado. Barbara lives outside of Philadelphia with her husband, baritone Stephen Powell and their two children.



André Raphel Smith conductor

Praised by the New York Times as "An agile, demonstrative conductor who is physically drawn into the music, André Raphel Smith is in his sixth season as Music Director of the Wheeling Symphony

Orchestra. Through his innovative programming and strong commitment to American and new music, he has established himself as an exciting and versatile conductor.

Mr. Smith enjoys an active career as guest conductor. He has appeared with most of the major American orchestras including Boston Symphony, Chicago Symphony, Cleveland Orchestra and the New York Philharmonic. During the 2008-09 season he appeared with the Asheville Symphony. Last season he returned to the Syracuse Symphony in critically acclaimed performances, and also conducted the Pro Arte Chamber Orchestra of Boston.

André Raphel Smith made his European debut in 2005 with the Neubrandenburger Philharmonie, and returned to Europe during the 2006-07 season to lead the Moravska Philharmonie. In recent seasons he has led the Pittsburgh Symphony, Milwaukee Symphony, Atlanta Symphony, Houston Symphony, National Symphony, Baltimore Symphony, Saint Louis Symphony, Seattle Symphony and the Minnesota Orchestra among others. He made his Carnegie Hall debut in 1997, leading Robert Shaw and the Orchestra of St. Luke's in a concert celebrating the Centennial of legendary mezzo-soprano Marian Anderson. Mr. Smith's international engagements have further included appearances with the Orquesta Sinfonica Nacional de Columbia, Orquesta Sinfonica Nacional de Costa Rica, and the Auckland Philharmonia.

Mr. Smith served as an Assistant Conductor to Kurt Masur at the New York Philharmonic for two years. He was Assistant Conductor of the Philadelphia Orchestra for six years, where he worked closely with Wolfgang Sawallisch. Prior to his appointment in Philadelphia, Smith served for three years as Assistant Conductor of the Saint Louis Symphony under Leonard Slatkin.

Born in Durham, North Carolina André Raphel Smith began formal music lessons at age 11. He received his Bachelor of Music degree from the University of Miami. He pursued further study at Yale University where he earned his Master's Degree. While at Yale, Mr. Smith began conducting studies with Otto-Werner Mueller. He continued studies with Mueller at The Curtis Institute of Music earning a Diploma in conducting and at The Juilliard School, where he was awarded the Bruno Walter Memorial Scholarship and received an Advanced Certificate in orchestral conducting.



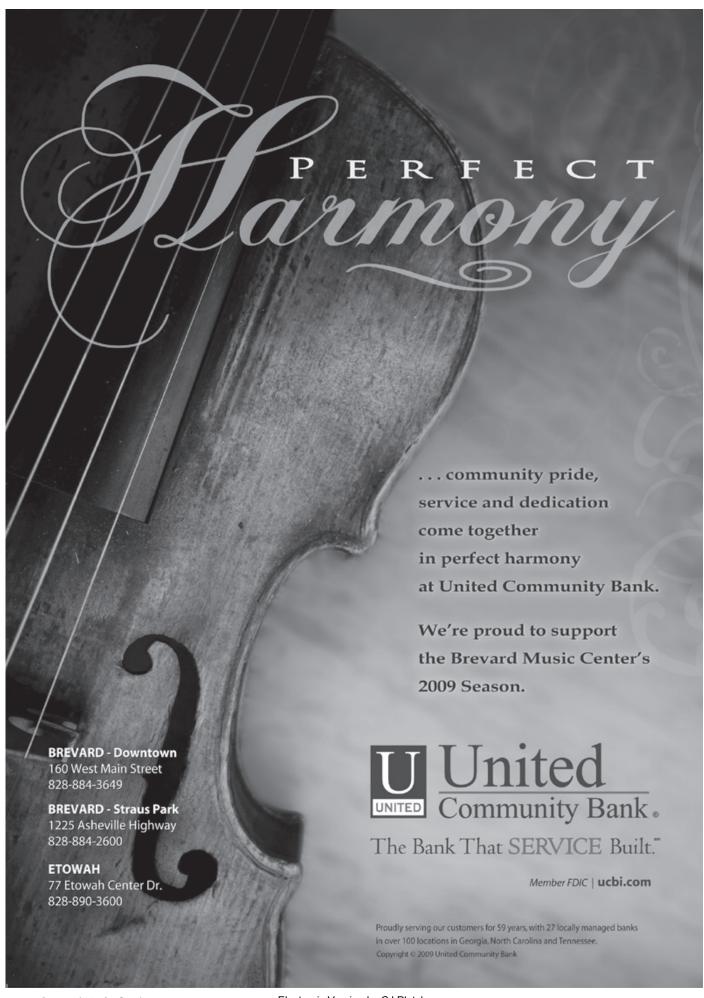
### The Biava Quartet

The Biava Quartet is recognized as one of today's most exciting young American string quartets. Winner of the Naumburg Chamber Music Award and top prizes at the Premio Borciani and London International Competitions, the Quartet has established an enthusiastic following in the United States and abroad, impressing audiences with its sensitive artistry and communicative powers. Formed in 1998 at the Cleveland Institute of Music, the Quartet takes its name from Maestro Luis Biava, a mentor since its inception.

The members of the Biava Quartet, violinists Austin Hartman and Hyunsu Ko, violist Mary Persin, and cellist Jason Calloway, hold the Lisa Arnhold Quartet Residency at the Juilliard School, serving as graduate quartet in residence and teaching assistants to the Juilliard Quartet. The Quartet previously held the same position with the Tokyo Quartet at Yale University and was the first ensemble to complete the Training Program in the Art of the String Quartet at the New England Conservatory under the direction of Paul Katz.

The Biava Quartet has performed to acclaim in important venues throughout North America, Europe, and Asia, including Alice Tully Hall, Carnegie Hall, the Library of Congress, the Kennedy Center, Wigmore Hall, and the Baroque Art Hall in Seoul. Other highlights from recent seasons include appearances at the Mostly Mozart and Aspen Music Festivals, Chautauqua Institution, and Pacific Music Festival in Japan. The Biava Quartet has recorded for the Naxos and Cedille labels and has been heard on London's BBC Radio 3 and NPR as well as in frequent national broadcasts. The Quartet has been featured in Strings and Strad magazines and is the subject of an upcoming PBS documentary film.

The members of the Biava Quartet hold advanced degrees from the New England Conservatory, University of Southern California, Yale University, and the Juilliard School.





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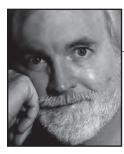
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### 2009 FACULTY ARTISTS



### Robert Livingston Aldridge, composition

Summers at BMC: 4

**Current position:** Director and Professor of Music Composition and Theory, John J. Cali School of Music, Montclair State University

**Education:** University of Wisconsin at Madison (BA), New England Conservatory (MM), Yale University (DMA)

Compositions: More than 60 works for orchestra, opera, music theater, dance, string quartet, solo and chamber ensembles; commissions from the Orpheus and Los Angeles Chamber Orchestras, New Jersey Symphony, Louisiana Philharmonic, Nashville Symphony and Louisville Orchestra

Honors: Awards from the Guggenheim Foundation (2002), American Academy of Arts and Letters (2000), National Endowment for the Arts

**Of interest:** Acclaimed for the opera *Elmer Gantry* which premiered in Nashville, TN in 2007

**This summer:** Performance of his Concerto for Violin and Orchestra on July 24.

More information: robertaldridge.com



### Conrad Alexander, percussion

Summers at BMC: 13

**Current positions:** Professor of Music, Ithaca College; Instructor of Percussion at Mansfield University; member of the Cayuga Chamber Orchestra

**Education:** Southern Methodist University (BM), Eastman School of Music (MM)

Teachers: John Beck, Don Liuzzi, Kalman

Cherry, Doug Howard, John Bannon, Charles Owen

Chamber music: Member of the new music group Ensemble X

Of interest: Owner of DAY Percussion Repair, specializing in all facets of percussion instrument repair and unique wooden percussion products

More information: daypercussionrepair.com



### Susan Barber, bassoon

Summers at BMC: 5

**Current positions:** Assistant Professor of Bassoon, James Madison University; member of the Montpelier Wind Quintet

Former positions: Member of the Baton Rouge Symphony, Natchez Opera, Hartford Symphony, Connecticut Opera, Sarasota Opera, Orquesta Sinfonica de Galicia (Spain),

Acadiana Symphony and Soni Fidelis Woodwind Quintet

**Education:** SUNY at Stony Brook (BM), The Juilliard School (MM), Louisiana State University (DMA)

Teachers: William Ludwig, Stephen Maxym, Frank Wangler

Recent appearances: 2006 Kennedy Center for the Performing Arts Recital with the Montpelier Wind Quintet

More information: suebarber.com



### Neal Berntsen, trumpet

Summers at BMC: 1

**Current positions:** Trumpet, Pittsburgh Symphony Orchestra; Faculty, Carnegie Mellon University

Former positions: Chicago Lyric Opera Orchestra, Grant Park Symphony; performed with Chicago Symphony and Boston Symphony

**Education:** University of Puget Sound (BM), Northwestern University (MM)

Teachers: Adolph Herseth, Vincent Cichowicz, Manuel Laureano

Chamber music: Pittsburgh Symphony Brass, Chicago Brass Soloists

**Recordings:** Discography includes Orchestras of Pittsburgh and Chicago, Manheim Steamroller, Michael Jackson



### Craig Brown, double bass

Summers at BMC: 9

**Current positions:** Bassist, North Carolina Symphony; Lecturer, University of North Carolina at Greensboro

Former positions: Principal Bass of the Des Moines Metro Opera Orchestra and Chamber Orchestra of the Triangle; member of the Toledo Symphony

Education: University of Michigan (BM)

Teachers: Lawrence Hurst, Stuart Sankey, Winston Budrow

**Chamber music:** Performances with Mallarme Chamber Players, American Chamber Music Festival and Swannanoa Chamber Players

**Of interest:** Bass clinician for the American String Teachers Association; recently transcribed and published five volumes of duos for basses from music by Jacques Offenbach

More information: uncg.edu/mus/faculty



### Kevin Casseday, double bass

Summers at BMC: 6

**Current positions:** Bassist, Jacksonville Symphony Orchestra; Lecturer, University of Florida

Education: Indiana University (BM, MM)

**Teachers:** Stuart Sankey, Eugene Levinson and Edgar Meyer

**Publications:** Author of Six Week Warm Up,

a 360-page book to help players of all levels develop and maintain a relaxed technique

**Chamber music:** The St. Mark's Bach Ensemble, University of North Florida's "Music in Our Time" series

**Of interest:** Began playing the bass at twenty-one; decided on a career in music after time as a guitarist and electric bassist in rock bands

More information: jaxsymphony.org



### Timothy Christie, violin

Summers at BMC: 2

**Current positions:** Faculty member, University of Puget Sound; member, Pacific Northwest Ballet Orchestra

**Education:** University of Michigan (BM, BA in English Literature, MM)

Major Teachers: Paul Kantor, Andrew Jennings

**Of interest:** Founder and Artistic Director of the Walla Walla Chamber Music Festival

**Chamber Music:** Violist of the Dexter String Quartet and Solo Violist of the contemporary ensemble Brave New Works



### Margaret Cusack, voice

Summers at BMC: 2

**Current Position:** Professor of Voice and Opera Literature, Westminster Choir College of Rider University (NJ)

**Education:** Oberlin College Conservatory (BM, MM)

Conductor collaborations: James Levine, Seiji Ozawa, Erich Leinsdorf, Luciano Berio, Lorin Mazel, Semyon Bychkov

Roles performed: Musetta (La Bohème), Nedda (I Pagliacci), Elena (Mefistofele), Violetta (La Traviata), Empress Alexandra (Rasputin), Anna Maurrant (Street Scene), Desdemona (Otello), Donna Anna and Donna Elvira (Don Giovanni), Santuzza (Cavalleria Rusticana), Micaelia (Carmen)

**Of interest:** New York City Opera debut in 1985 and Metropolitan Opera Debut in 1999



### Steve Cohen, clarinet

Summers at BMC: 31

**Current position:** Associate Professor of Clarinet, Northwestern University

Former positions: Faculty member of Cincinnati College-Conservatory, Louisiana State University, Loyola (LA) University and Tulane University; Principal Clarinet of New Orleans Symphony

Education: Oberlin College Conservatory (BM)

Teachers: Loren Kitt, Karl Leister, Robert Marcellus, Larry McDonald

**Recent highlights:** Performs with the Chicago Symphony, Chicago Lyric Opera; Principal Clarinet, Music of the Baroque Orchestra

More information: northwestern.edu



### Richard Deane, horn

Summers at BMC: 4

**Current positions:** Member, Atlanta Symphony Orchestra, Visiting Professor of Horn, University of Georga

Former positions: Principal Horn of the Colorado Philharmonic and Concerto Soloists of Philadelphia

**Education:** Cincinnati College-Conservatory (BM), The Juilliard School (MM)

**Appearances:** Performed with the New York Philharmonic, Cincinnati Symphony, Solisti New York and Lexington (KY) Philharmonic

Of interest: Won first prize in the 1985 American Horn Competition

**Publications:** Method book "The Efficient Approach: Accelerated Development for the French Horn"



### Susan Culpo, viola

Summers at BMC: 1

**Current positions:** Assistant Principal Viola, Rhode Island Philharmonic Orchestra; Faculty Providence College; Boston Pops Esplanade Orchestra

**Education:** Boston University (BM, MM)

**Teachers:** Bernard Kadinoff, Walter Trampler, Eugene Lehner, Raphael Druian

Of Interest: Toured Europe, Asia and the US under batons of Seiji Ozawa, Bernard Haitink, James Levine, John Williams and Keith Lockhart



### Jeff Garza, horn

Summers at BMC: 1

**Current positions:** Principal Horn, San Antonio Symphony Orchestra; Adjunct Professor of Horn, St Mary's University in San Antonio

**Former positions:** Principal Horn with Houston Grand Opera, Utah Festival Opera; Guest Principal Horn of Fort Worth Symphony and St. Paul Chamber Orchestra

Education: Rice University (BM), Interlochen Center for the Arts

Chamber music: San Antonio Brass, Olmos Ensemble, Camerata San Antonio

**Of Interest:** Performed the Brahms Horn Trio with Jon Nakamatsu and violinist Ik-Hwan Bae at the Chamber Music International concert series in Dallas.



### Andre Gaskins, cello

Summers at BMC: 6 (alumnus)

Current positions: Assistant Professor of Cello and Associate Conductor of Orchestral Activities, Columbus State University; Principal Cello of the Columbus (GA) and LaGrange Symphony Orchestras; Music Director and Conductor of Columbus Ballet

Former positions: Professor at Eastern

Illinois University and Earlham College; Assistant Conductor of Richmond (IN) Symphony Orchestra

Education: Butler University (BM), Indiana University (MM)

**Recordings:** Martinu Concertino on Summit Records label was nominated for a 2004 Grammy Award for "Best Performance by a Small Ensemble"

More information: facstaff.colstate.edu



### Eric Ginsberg, clarinet

Summers at BMC: 19

Current positions: Professor, Western Illinois University; member of the Camerata Woodwind Quintet, in residence at Western Illinois University; Principal Clarinet of the Knox-Galesburg Symphony; second clarinet in the Peoria Symphony

Former positions: Visiting Professor at the

University of Nebraska at Lincoln; member of the Oklahoma Symphony

Teachers: Kalmen Opperman, Stanley Drucker, Ben Armato

Education: The Juilliard School (BM, MM)

**Of interest:** As a freelance musician in New York City, played with the Goldman Band, New York City Ballet and Brooklyn Philharmonic

More information: wiu.edu/music



David Gately, director of JOC Lucile Parrish Ward Opera Chair

Summers at BMC: 2

Opera Companies: Dallas, Seattle, San Diego, Kentucky, Calgary, Chautauqua, Virginia, Dayton, Fort Worth, Omaha, Edmonton Cincinnati, Vancouver, Utah, Arizona, as well as the Florida Grand Opera, Glimmerglass Opera, Opéra De Montréal, Opéra de Québec and Canadian Opera Company

**Educational Institutions:** Academy of Vocal Arts (Philadelphia), Boston University, Brevard Music Center, Indiana University, Mercyhurst College (Erie, PA), New England Conservatory, Seagle Music Colony, University of Illinois / Champaign — Urbana, University of Texas at El Paso, Westminster Choir College



### Patrick Hansen, associate director of JOC

Summers at BMC: 2

Current position: McGill University

Former positions: Director of Artistic Administration for the Florida Grand Opera, staff of Lyric Opera of Chicago, The Juilliard Opera Center, Tulsa Opera, Opera Memphis, and Des Moines Metro Opera, Director of the Young American Artists Program at Glimmerglass Opera, Music Director of

Opera/Musical Theater at Ithaca College

**Stage Direction:** The Impressario, Dido and Aeneas, The Magic Flute, Dialogues of the Carmelites, and Cosi fan tutte



### Marianne Gedigian, flute

Summers at BMC: 1

**Current positions:** Associate Professor of Flute, University of Texas at Austin

Former positions: Guest Principal Flute, Boston Symphony Orchestra and Boston Pops; Principal Flute, Boston Pops Esplanade Orchestra; Acting Principal Flute, Pittsburgh Symphony Orchestra; faculties of Boston University's College of Fine Arts and The Boston Conservatory

**Chamber music:** Founding member, Walden Chamber Players; Dorian Wind Quintet

Recordings: Solo recordings Voice of the Flute and Revolution



### Carolyn Huebl, violin

Summers at BMC: 2

**Current position:** Assistant Professor, Blair School of Music, Vanderbilt University

Former positions: Assistant Principal Second Violin of the Pittsburgh Symphony Orchestra, faculty of Carnegie Mellon University, Rocky Mountain Summer Conservatory, National Music Camp at Interlochen, Killington Music Festival

Teachers: Andrés Cárdenes, Paul Kantor, Donald Weilerstein

Education: Cleveland Institute (BM, MM) and University of Michigan (DMA)

Chamber music: Violinist of Blakemore Trio

**Of interest:** Appeared with Detroit Symphony at the age of 17, featured on NPR, recorded for Naxos

More information: vanderbilt.edu/Blair



### Mark Hughes, trumpet

Summers at BMC: 1

**Current position:** Principal Trumpet, Houston Symphony Orchestra

**Former positions:** Atlanta Symphony, Civic Orchestra of Chicago

Education: Northwestern University

**Teachers:** Vincent Cichowicz, Adolph Herseth

**Recordings:** Atlanta Symphony Orchestra on Deutsche Grammophon, Telarc, Sony Classics, Naxos, New World, Argo and Nonesuch labels

**Of Interest:** Recording project with Chris Martin (BMC Alum) of Chicago Symphony and Phil Smith of the New York Philharmonic



### Benjamin Karp, cello

Summers at BMC: 2

**Current position:** Associate Professor, University of Kentucky

Former positions: Principal Cello of the Cincinnati Chamber Orchestra, member of the New College String Quartet and Principal Cello of the Florida West Coast Symphony

Performance Experience: Performances in

Italy, China, and Brazil, and throughout the United States. Frequently performs in the cello section of the Cincinnati Symphony Orchestra, toured with the orchestra nationally and internationally.

Education: Yale University (BA), Indiana University (MM)

Recordings: Telarc, Gasparo, Arabesque, CRI, and Centaur labels.



### Anastasia Jellison, harp

Summers at BMC: 3

Current positions: Faculty member, University of Virginia, University of Richmond, College of William and Mary, Eastern Mennonite University; Acting Principal Harp, Roanoke Symphony; Director of the Roanoke Youth Symphony Harp Ensemble

Orchestral experience: Performed with the

Houston Symphony, Houston Ballet, Houston Grand Opera and the orchestras of Knoxville, Richmond and Virginia; toured Europe with the North Carolina School of the Arts

Education: Cleveland Institute of Music (BM), Rice University (MM)

Teachers: Alice Chalifoux, Paula Page

Festivals: Shenandoah Valley Bach Festival, Lancaster Music Festival



### Margaret Karp, violin

Summers at BMC: 2

**Current position:** Adjunct Professor and Coordinator of Strings, University of Kentucky

Education: Indiana University (BM)

Former Positions: Member of the Florida Orchestra and Philharmonia da Camera, Dortmund, Germany

Major Teachers: James Buswell, Valery Gradow



### Thomas Joiner, violin

Summers at BMC: 30 (alumnus)

**Current positions:** Professor of Violin and Orchestral Activities, Furman University; Music Director and Conductor, Hendersonville (NC) Symphony Orchestra

**Former positions:** Professor of Violin and Director of Orchestral Activities at the University of Georgia

**Education:** Furman University (BM), Southern Baptist Theological Seminary (MCM), Florida State University (DMA)

Teachers: Elaine Richey, Dan Boda, Guido Lamell, Gerardo Ribiero

**Ensembles:** Performs with his wife, violist Anna Joiner, as the Joiner Duo; released disc titled *Intermezzo* on the ACA Digital label

**Of interest:** Served as Artistic Ambassador for the US Information Agency, presenting recitals with pianist Douglas Weeks on tour to West Africa and the Middle East

More information: furman.edu



### Jennifer Snyder Kozoroz, viola

Summers at BMC: 1

**Current position:** Principal violist, Amarillo Symphony; Harrington String Quartet

Former positions: Assistant Principal violist, Virginia Symphony; Old Dominion University; Denison University; West Texas A&M; The Sewanee Music Festival

**Education:** Interlochen Arts Academy, Ohio State University (BM), The Juilliard School (MM)

Teachers: Karen Tuttle

Chamber music: Harrington String Quartet; Ambrosia String Trio

**Of Interest:** Member of the West Side String Quartet, Harlem School for the Arts, a mentoring ensemble for inner city children



### Norman Krieger, piano

Summers at BMC: 2

**Current position:** Associate Professor, University of Southern California

**Education:** The Juilliard School (BM, MM), New England Conservatory (Artist Diploma)

**Teachers:** Esther Lipton, Adele Marcus, Alfred Brendel, Maria Curcio, Russell Sherman

Appeared with: New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Minnesota Orchestra, Boston Pops Orchestra, Baltimore Symphony, Hong Kong Philharmonic, Pittsburgh Symphony, St. Louis Symphony, Cincinnati Symphony, Czech National Symphony Orchestra, National Symphony Orchestra of Taiwan.

**This summer:** Featured soloist with the BMCO on July 5 performing Brahms Piano Concerto No. 2



### Donna Lee, piano

Summers at BMC: 4

**Current positions:** Associate Professor and Coordinator of Piano Division, Kent State University; Artist-Faculty member at Kent/Blossom Chamber Music Festival

Former positions: Taught at Peabody Conservatory, Bucknell University and Interlochen Arts Camp

**Education:** University of Maryland at College Park (BM), The Juilliard School (MM), Peabody Conservatory (DMA)

Teachers: Julian Martin, Rudolf Firkusny and Thomas Schumacher

Career launch: Solo debut with the National Symphony Orchestra in 1990

**Recordings:** Debut disc titled *Scenes from Childhood* on the Azica label; can also be heard on the Proprius, Innova and Musart labels

More information: dept.kent.edu



### Renée Krimsier, flute

Summers at BMC: 2

**Current position:** Faculty, New England Conservatory

Festivals: Spoleto Festival (USA), Marlboro, Tanglewood, La Musica (Sarasota), Spoleto (Italy)

**Former Positions:** Principal Flute of Filarmonica de Caracas and Charleston Symphony

**Interesting facts:** Dedicated to the exploration of contemporary music and commissioned a number of new works

More information: newenglandconservatory.edu



### Deloise Lima, piano

Summers at BMC: 3

**Current Position:** Assistant Professor of Collaborative Piano, Florida State University

Native: Curitiba, Parana, Brazil

**Former Positions:** Faculty, School of Music and Fine Arts of Paran; pianist of the Minas Gerais Symphony

**Education:** School of Music and Fine Arts of ran, and Music Education). Trinity College of

Paran (BM in Piano, Organ, and Music Education), Trinity College of Music in London (Perf Cert), Royal College of Music in London (ARCM), University of Notre Dame (MM), Florida State University (DMA)



### Ken Lam, conductor

Summers at BMC: 1

**Current positions:** Assistant Conductor, Cincinnati Symphony Orchestra; Conductor, Cincinnati Symphony Youth Orchestra

**Previous positions:** Assistant conductor for Sir Roger Norrington, Raphael Frubeck de Burgos, Gilbert Kaplan, Leonard Grin, Lorin Maazel, Gunter Herbig and Christopher Seaman

Education: Peabody Conservatory (MM)

**Teachers:** Gustav Meier, Markand Thakar, Marin Alsop, Edward Polochick **Of Interest:** Debut with National Symphony Orchestra at the Kennedy Center in June 2008



### William Ludwig, bassoon

Summers at BMC: 8

**Current position:** Professor, Jacobs School of Music, Indiana University

Former positions: Professor of Bassoon at Louisiana State University; Artist-in-residence at SUNY at Stonybrook; Professor of Bassoon at the University of South Florida; Principal Bassoon of the Baton Rouge

Symphony and Florida Orchestra

**Education:** Louisiana State University (BM), Yale University (MM); private study with Bernard Garfield, Arthur Weisberg, Sol Schoenbach, Chris Weait and John Patterson

**Recordings:** Solo discs on Mark and Centaur labels; series of wind quintet recordings for the Musical Heritage Society

**Of interest:** Transcribed works of Bach, Brahms, Beethoven and Prokofiev for the bassoon; commissioned works for bassoon and jazz trio, bassoon and interactive computer and solo bassoon

More information: indiana.edu



Joseph Lulloff, saxophone

Summers at BMC: 11

**Current position:** Professor of Music, Michigan State University

**Orchestral experience:** Principal Saxophone with the St. Louis Symphony, Grand Rapids Symphony and Flint Symphony

**Education:** Michigan State University (BM, MM)

**Performance highlights:** Performed Ingolf Dahls' Saxophone Concerto with the Cleveland Orchestra on a US tour in 2005

**Awards:** 1995 Teacher/Scholar Award from Michigan State University; 1987 Pro Musicus International Award; 1985 Concert Artists Guild Award, which included his Carnegie Hall debut

More information: music.msu.edu



Bruce Murray,

piano & artistic administrator and dean

Summers at BMC: 17

**Current positions:** Artistic Administrator and Dean, Brevard Music Center; Director of Keyboard Studies, Brevard College

**Former positions:** Director of the School of Music at the University of Alabama

**Education:** Carnegie Mellon University (BM), Yale University (MM, DMA)

Teachers: Nelson Whitaker, Ward Davenny, Claude Frank, Aube Tzerko and Leonard Shure

**Chamber music:** Founding member of the Cadek Trio; collaborated with the Audubon Quartet and Díaz Trio, as well as with Frederica von Stade, Ransom Wilson, James Walker and Eliot Fisk

Recordings: Can be heard on the Centaur and Opus One labels



### Jean Martin-Williams, horn

Summers at BMC: 12

Current positions: Professor of Horn, University of Georgia; member, New York Pops Orchestra, Atlanta Opera and Zephyr Brass Trio

**Education:** Lawrence University, Manhattan School of Music (DMA)

**Teachers:** Brice Andrus, Clarendon Van Norman, Paul Ingraham

**Chamber Music:** Member, Georgia Woodwind Quintet; director, University of Georgia Horn Choir

More information: music.uga.edu



### Janice Murray,

theory & keyboard skills

Summers at BMC: 11

**Current position:** Faculty, Brevard College

**Education:** Hartt School of Music (BM), Yale University (MM)

**Teachers:** Donald Currier, Claude Frank, Raymond Hanson and Ann Koscielny

**Appearances:** Performed throughout the southeast as soloist, accompanist and chamber player

**Awards:** Winner of the National Symphony Young Soloists Competition; she has performed as piano soloist with the National Symphony, the Alabama Symphony and the Hartt Symphony Orchestra



### Paige Morgan, oboe

Summers at BMC: 13

**Current position:** Associate Professor of Music, Ithaca College

Former positions: Principal Oboe of the Midland/Odessa Symphony and Charlottesville Symphony; Guest Principal Oboe with the Buffalo Philharmonic; instructor at the Eastman School and University of Virginia

**Education:** University of Kansas (BM), Eastman School of Music (MM, Performer's Certificate, DMA)

Teachers: Richard Killmer, Linda Strommen, Susan Brasher, Evelyn Barbirolli

**Chamber music:** Member of Ensemble X and performs at the Garth Newel Music Festival

**Recordings:** Heard on the Sony, AmCam and Musical Heritage labels **More information:** faculty.ithaca.edu



### Craig Nies, piano

Summers at BMC: 4

**Current position:** Associate Professor of Piano, Vanderbilt University

**Previous position:** Faculty, Yale University

Education: Curtis Institute of Music (BM), Yale University (MM), SUNY at Stony Brook (DMA)

Teachers: Gilbert Kalish, Beveridge Webster,

Rudolf Serkin, Claude Frank and Mieczyslaw Horszowski

**Projects:** Performances of Debussy's complete works for solo piano in four recitals broadcast on NPR; the complete sonatas for piano and violin/cello of Beethoven; and the complete piano sonatas of Mozart and Schubert begun in 2003 and completed on Mozart's birthday in January 2006

More information: vanderbilt.edu/blair



### Eric Ohlsson, oboe

Summers at BMC: 16

Current positions: Professor of Oboe, Florida State University; Principal Oboe, Tallahassee Symphony and Palm Beach Opera Orchestra

**Former positions:** Assistant Professor of Oboe and Assistant Director of the School of Music at the University of South Carolina;

Co-Principal Oboe with the Columbus Symphony and Principal Oboe of the Naples Philharmonic

**Education:** James Madison University (BM), Ohio State University (MM, DMA)

Teachers: John Mack, William Baker, Ben Wright, James Caldwell

Chamber music: Performances at the International Double Reed Society, Spoleto Festival and Carnegie Recital Hall; member of Opperman Reed Trio

**Of interest:** Performed throughout the US and in Europe, South America, and Canada as soloist and chamber musician

More information: fsu.edu



### Robert Palmer, theory

Summers at BMC: 19 (alumnus)

Current position: Faculty, Brevard College

**Education:** Davidson College (BM), Florida State University (DM)

Teachers: John Boda, Carlisle Floyd

Compositions: Works performed by the Raleigh Oratoria Society, Milano Classica Chamber Orchestra, Helios Saxophone Quartet and Mountain Chamber Players

**Recent Highlights:** Compositions programmed at the Bangor New Music Festival at the University of Wales, United Kingdom, and at the North American Saxophone Alliance

Publishers: Shawne Press, C.L. Barnhouse, Carl Fischer and C. Alan Music

More information: robertglennpalmer.com



### Dilshad Posnock, flute

Summers at BMC: 4

**Positions held:** Artist Lecturer in Flute and Director of Artist Diploma Program at Carnegie Mellon University

**Orchestral experience:** Performances with the Pittsburgh Symphony, Ballet and Opera orchestras; member of the Westmoreland and McKeesport symphonies

**Education:** Royal College of Music in London (BMus, Dip RCM), Royal Schools of Music (Teacher's Diploma), Carnegie Mellon University (MM)

**Teachers:** Jeanne Baxtresser, Alberto Almarza, Christopher Hyde-Smith, David Butt

**Of interest:** Publication projects with world renowned flutists James Galway and Jeanne Baxtresser and Assistant Director of the 2005 and 2006 Jeanne Baxtresser International Master Classes



### Jason Posnock,

violin & associate artistic administrator

Summers at BMC: 4

**Current positions:** Associate Artistic Administrator, Brevard Music Center; Concertmaster, Asheville Symphony Orchestra

Former positions: Artist Lecturer at Carnegie Mellon University; Concertmaster of the McKeesport Symphony Orchestra

**Orchestra experience:** Performances with the Philadelphia Orchestra and Pittsburgh Symphony; accompanied them on tours to Europe, South America and the Far East

**Education:** Princeton University (AB), Royal College of Music (ARCM-PG) and Carnegie Mellon University (Performer's Certificate)

Teachers: Andrés Cárdenes, Felix Andrievsky, David Arben, Samuel Applebaum

Career launch: Concerto debut at age ten with the Philadelphia Orchestra

More information: jasonposnock.com



### David Premo, cello

Summers at BMC: 1

**Current positions:** Associate Principal Cello, Pittsburgh Symphony Orchestra; Artist-Lecturer, Carnegie Mellon University

Former positions: Associate Principal Cello, Kennedy Center Opera House Orchestra; National Symphony Orchestra, American Chamber Orchestra

Education: Catholic University, Indiana University

Teachers: Robert Newkirk, Janos starker

Of Interest: Cello is by Jean Baptiste Vuillaume, 1860



### William Preucil, violin

Summers at BMC: 5

**Current positions:** Concertmaster, The Cleveland Orchestra; Distinguished Professor of Violin, Cleveland Institute of Music

Former positions: First violinist, The Cleveland Quartet; faculty, Eastman School of Music; Concertmaster of Atlanta, Utah, and Nashville symphonies

Education: Indiana University, Interlochen Arts Academy

Teachers: Josef Gingold

Chamber music: Cleveland Quartet, Lanier Trio

**Recordings:** Stephen Paulus' Violin Concerto with the Atlanta Symphony on the New World Records; complete Dvorák piano trios with the Lanier Trio; can be heard on the Telarc label with the Cleveland Quartet; new recording artist of the Suzuki Violin School, 2007-2009

More information: cim.edu



### Elizabeth Pridonoff, piano

Summers at BMC: 3

**Current position:** Adjunct Professor of Piano, Cincinnati College-Conservatory

**Education:** Vanderbilt University (BM), The Juilliard School (MM in both piano and voice), Musicale Academia Chigiana (Artist's Diploma)

**Teachers:** (piano) Sasha Gorodnitski and Adele Marcus; (voice) Hans Heinz, Anna Kaskas

Career highlights: Taught and performed in Japan during the spring of 2006; chosen as one of four female musicians to represent the US at the "East Meets West" conference held in Taiwan at Tainan Women's College of Art and Technology in 2002

**Chamber music:** Formed the Pridonoff Duo in 1982 with her husband, Eugene, and together regularly perform throughout Asia, Europe, Mexico, and Canada

More information: ccm.uc.edu



### Kevin Puts, composer

Summers at BMC: 2

Current Position: Faculty, Peabody Institute

**Education:** Eastman School of Music (BM, DMA); Yale University (MM)

Recent collaborations: Miro Quartet, Eroica Trio, Tonhalle Orchester Zürich, Houston Symphony, Anchorage Symphony Orchestra, Los Angeles Chamber Orchestra

Major Teachers: Samuel Adler, Joseph Schwantner. Jacob Druckman, Martin Bresnick, David Lang, Bernard Rands, William Bolcom, Christopher Rouse

**Honors:** Benjamin H. Danks Award for Excellence in Orchestral Composition of the American Academy of Arts and Letters, John Simon Guggenheim Memorial Foundation Fellowship, Rome Prize from the American Academy in Rome, Barlow International Prize for Orchestral Music

**This summer:** Performance of his work *Two Mountain Scenes* on July 12 **More information:** kevinputs.com



### J. Patrick Rafferty, violin

Summers at BMC: 17 (alumnus)

**Current positions:** Professor of Violin, University of Louisville; 1st Violin of the Louisville String Quartet

Former positions: Concertmaster of the Milwaukee Symphony, Associate Concertmaster of the Dallas Symphony and Concertmaster of the Dallas Bach and Fine Arts Orchestras

Education: Bowling Green State University

**Chamber music:** Founding member of the Paganini Trio and Stradivari Trio (both ensembles recorded exclusively for the Koss Classics label); member of the Cadek Trio

This summer: Performs the Aldridge Violin Concerto on July 24

More information: louisville.edu/music



### Tina Raimondi, violin

Summers at BMC: 2

**Current position:** Violinist, Palm Beach Opera Orchestra, Palm Beach Symphony, Boca Raton Philharmonic

Former positions: Member of the Florida Philharmonic and The New World Symphony Orchestra

Education: DePaul University (BM),

University of Minnesota (MM, DMA)

Major Teachers: Almita and Roland Vamos, Jorja Fleezanis, Mark Zinger

Teaching: Maintains a large private studio; President, Suzuki Association of South Florida

**Of interest:** As a member of The New World Symphony, she founded and administered the Mock Audition program, training young professionals to prepare for symphony orchestra auditions



### Scott Rawls, viola

Summers at BMC: 7 (alumnus)

Current positions: Associate Professor of Viola and Chamber Music, University of North Carolina at Greensboro; Principal Viola, Greensboro Symphony Orchestra

**Education:** Indiana University (BM), SUNY at Stony Brook (MM, DMA)

**Teachers:** John Graham, Abraham Skernick, Georges Janzer

**Chamber music:** Recent performances with Alex Kerr, Dmitry Sitkovetsky, Gary Hoffman, Lynn Harrell, Bella Davidovish, Garrick Ohlsson, Diaz Trio, Ciompi Quartet

**Recordings:** 2007 discs feature new chamber works of Steve Reich (Nonesuch label) and chamber music of Eddie Bass for viola and clarinet (Centaur label); can also be heard on CRI, Capstone, Philips and Mode labels

**New music:** Tours extensively as a member of Steve Reich and Musicians since 1991; as violist of the ensemble, performed premieres of *The Cave*, *Three Tales* and *Daniel Variations* 

More information: uncg.edu/mus



### Wendy Rawls, violin

Summers at BMC: 2

**Current positions:** Assistant Concertmaster, Greensboro Symphony; Concertmaster, Chamber Orchestra of the Triangle

Former positions: Faculty at Moravian College (Bethlehem, PA), C.W. Post University and the Gulf Coast Music Suzuki Program

**Education:** Ithaca College, New England Conservatory, and Mannes College of Music

Major Teachers: Linda Case, Paul Kantor, Hiroko Yajima

**Summer festivals:** Spoleto Festival, American Institute of Musical Studies in Graz, Austria, and American School at Fontainbleau, France

Orchestral Experience: North Carolina Symphony, Charlotte Symphony and Eastern Music Festival Orchestras



### Charles Ross, timpani

Summers at BMC: 2

**Current positions:** Principal Timpani, Rochester Philharmonic Orchestra; faculty, Eastman School of Music

Former positions: Performed with Philadelphia Orchestra, La Scala Opera, Baltimore Symphony, Florida Philharmonic and Santa Fe Opera; taught at Curtis Institute and Drexel University

**Education:** Curtis Institute of Music (BM)

Teachers: Ken Belding, David Fein, Gerald Carlyss, Michel Bookspan, Fred Hinger

**Of Interest:** Affiliate artist and clinician with Yamaha and Evans/Daddario; creator and manufacturer of *RossTimp Kettledrum Mallets*.



### Dan Satterwhite,

trombone & euphonium

Summers at BMC: 9 (alumnus)

**Current position:** Artist Faculty, Lynn University Conservatory of Music

Former positions: Tubist of the Dallas Brass, bass trombonist of the Orquesta Filarmonica de Santiago, Chile, and the Orquesta Sinfonica de Asturias in Spain

Education: Mars Hill College, North Texas State University

Teachers: Charles Vernon, Edward Kleinhammer, Arnold Jacobs

**Highlights:** As a freelance musician, has performed with the Chicago Symphony Orchestra, New York City Opera, American Ballet Theater and over a dozen Broadway productions



### Robert Rydel, horn

Summers at BMC: 3

**Current positions:** Member, Charlotte Symphony Orchestra; Faculty, Winthrop University and Queens University

Former positions: Artist in residence at the Bay View Music Festival in Michigan; member of the orchestras of Columbus and Charleston; toured nationally with Sondheim's Tony Award-winning musical *Into the Woods* 

Education: New England Conservatory, Interlochen Arts Academy

Teachers: Richard Mackey

Hobbies: Recording production company, Acoustic Mobility, whose work can be found on Centaur Records



### Amanda Schubert, violin

Summers at BMC: 13

**Current position:** Violinist, Honolulu Symphony

**Education:** Oklahoma City University (BM), University of Wisconsin at Madison (MM), Talent Education Institute in Matsumoto, Japan (Teaching Certificate)

**Teachers:** Lacy McLarry, Norman Paulu, Shinichi Suzuki

**Highlights:** Performed as soloist with the Oklahoma Symphony, New Lyric String Quartet and the Xalapa State Orchestra in Mexico

**Of interest:** Past president of the Hawaii Chapter of the American String Teachers Association; has organized chamber music master classes in liaison with the Honolulu Chamber Music Series; teaches and freelances extensively in the Honolulu area



### Maria Sampen, violin

Summers at BMC: 2

**Current position:** Assistant Professor, University of Puget Sound

**Education:** University of Michigan (BM, DMA); Rice University (MM)

Composer collaborations: Pierre Boulez, William Bolcom, Bright Sheng, John Harbison, Bernard Rands and William Albright

Teachers: Paul Kantor, Kenneth Goldsmith, Paul Makara

Chamber Music: Performances in Europe, Asia and North America; member of the Ann Arbor based new music group, Brave New Works



### Mark Schubert, trumpet

Summers at BMC: 16 (alumnus)

**Current positions:** Associate Principal Trumpet, Honolulu Symphony; Professor of Music, University of Hawaii

Orchestral Experience: Performed with the Boston Symphony, Boston Pops, Opera Company of Boston and Boston Ballet; spent summers in Mexico City as principal trumpet of the Filharmonica de las Americas

Education: New England Conservatory and University of Kansas

Teachers: Ruth Still, Betty Scott, Armando Ghitalla, Arnold Jacobs

**Of interest:** As founding member of the Honolulu Brass, plays under the umbrella organization of Chamber Music Hawaii and has toured the Far East

More information: hawaii.edu



#### Sandra Wright Shen, piano

Summers at BMC: 4

**Positions held:** Piano Lecturer at Southern Illinois University and host of a classical music program for BM 99.7 IC Radio Station in Taiwan

**Education:** Peabody Conservatory (BM, MM) **Teachers:** Ann Schein, Donald Sutherland

Chamber music: Concert tour throughout Asia with cellist Nina Kotova and tour to Taiwan with violinist Vesselin Paraschkevov

**Honors:** Received first prizes at the 1997 Hilton Head International Piano Competition, 1996 Mieczyslaw Munz Piano Competition and Taiwan National Piano Competition; second prize in the Peabody Russell Wunderlich Piano Competition; and the Peabody Frances M. Wentz Memorial Prize in Piano

**Recordings:** Debut disc featuring Rachmaninoff Third Piano Concerto recorded live on the Taiwan Rock Music label



#### Corinne Stillwell, violin

Summers at BMC: 1

**Current positions:** Assistant Professor of Violin, Florida State University

Former position: Concertmaster, Amarillo Symphony; Assistant Concertmaster, Rochester Philharmonic Orchestra

Education: Julliard School (BM,MM)

**Chamber music:** Member of Trio Solis, Harrington String Quartet, string quartet Quartos; collaborations with Pro Arte and Cavani quartets

**Of Interest:** PBS documentary; collaborations with David Shifrin, Robert Levin, and Pepe Romero

More information: music.fsu.edu



#### Brinton Averil Smith, cello

Summers at BMC: 1

**Current positions:** Principal Cello, Houston Symphony; Faculty, Shepherd School of Music at Rice University

Former positions: New York Philharmonic; principal cellist, San Diego, Fort Worth Symphonies; professor at Teachers College, Columbia University

**Education:** Arizona State University (BA), University of Southern California (MA), The Julliard School (DMA)

Teachers: Eleonore Schoenfeld, Zara Nelsova

**Recordings:** Miklos Rozsa Cello Concerto for Koch International Classics; Faure's piano trio and Après un Rêve with Gil Shaham chosen as Gramophone magazine's Disc of the Month



#### Craig Sutherland, tuba

Summers at BMC: 2

**Current positions:** Principal Tuba, Rochester Philharmonic; faculty, Eastman Community Music School; Adjunct Professor, Roberts Wesleyan College

Former positions: Principal Tuba with the Hofer Symphoniker and Rekkenze Brass Quintet in Hof, Germany; Charleston Symphony Orchestra

**Education:** University of Michigan (BME), The Juilliard School (MM) **Orchestral Experience:** New York Philharmonic, Seattle Symphony, Virginia Symphony and the Charleston Symphony Orchestra



#### Maggie Snyder, viola

Summers at BMC: 2

Current positions: Faculty, West Virginia University; Principal Viola, Chamber Orchestra of New York

**Former positions:** Faculty, Ohio University; University of Alabama

**Education:** University of Memphis (BM), The Peabody Conservatory of Music (MM)

Teachers: Victoria Chiang, Heidi Castleman, Lenny Schranze

Chamber music: West Virginia Piano Quartet, AlleMagnetti

Honors: Time Warner Fellow at Aspen Music Festival

**Of Interest:** Debut recital in Weill Recital Hall at Carnegie Hall in May, 2009; recording Pasatieri's works for viola on Albany Records



#### Byron Tauchi, violin

Summers at BMC: 17

**Current position:** Principal Second Violin, Louisiana Philharmonic Orchestra

Former positions: Assistant Professor of Violin at the University of Nevada Las Vegas; Concertmaster of the National Orchestral Association, New Philharmonic of New Jersey and Manhattan Chamber Orchestra; Associate Concertmaster of the San Jose Symphony

**Education:** Manhattan School of Music; holds a computer science degree from the University of California at Berkley

Teachers: Raphael Bronstein, Ariana Bronne

Of interest: First concerto appearance with orchestra at age thirteen

**Chamber music:** Performed throughout the United States with recent concerts in Alabama, Nevada, Oregon and Washington



#### Jennifer Trost, voice

Summers at BMC: 1

**Current position:** Voice Faculty, Pennsylvania State University

**Previous position:** Voice teacher, Richard Strauss Conservatory, Munich, Germany; visiting associate professor, University of California in Santa Barbara

Education: Albion College (BM), Michigan

State University (MM), University of Southern California

Experience: Work with Lorin Maazel, Wolfgang Sawallisch, James Levine and Zubin Mehta, guest artist at Komische Oper in Berlin, National Theater in Mannheim, Salzburg Music Festival and others.

**Of Interest:** Consultant on translation (German to English) of the book "Beruf: Opernsangerein Ratgeber" by Marita Knobel and Brigitte Steinert, published by Barenreiter-Verlag Karl Votterle GmbH & Co. KG Kassel (2002).



#### Felix Wang, cello

Summers at BMC: 2

Current position: Associate Professor, Blair School of Music, Vanderbilt University; member, Blair String Quartet; founding member of the Blakemore Trio; Co-Principal Cello, Iris Chamber Orchestra

**Festivals:** Tucson Winter Chamber Music Festival, Strings in the Mountains Festival, the

Garth Newel Chamber Music Festival, Roycroft Chamber Music Festival

**Faculty positions:** Banff Centre Youth Arts Festival, Interlochen Center for the Arts, Rocky Mountain Summer Conservatory in Colorado, Killington Music Festival in Vermont

**Education:** Peabody (BM), New England Conservatory (MM), University of Michigan (DMA)

**Teachers:** William Pleeth, Erling Blondal Bengtsson, Laurence Lesser, Stephen Kates, Jeffrey Solow, Louis Potter, Jr.

More information: vanderbilt.edu/Blair/



#### Reiko Uchida, piano

Summers at BMC: 1

**Current position:** Associate in Music Performance, Columbia University

**Education:** Curtis Institute of Music (BM), Mannes College of Music (MM), Juilliard School (Artist Diploma)

**Teachers:** Dorothy Hwang, Claude Frank, Leon Fleisher, Edward Aldwell

**Honors:** First Prize winner of the Joanna Hodges Piano Competition and Zinetti International Competition; soloist with Los Angeles Philharmonic, Santa Fe Symphony; New York solo debut in 2001 at Carnegie's Weill Hall

**Recordings:** recording with Jennifer Koh, "String Poetic", nominated for a Grammy Award

**Chamber music:** Collaborated with the Borromeo and Tokyo String Quartets; member of the Laurel Trio and Moebius Ensemble



#### Douglas Weeks, piano

Summers at BMC: 27

**Current position:** Babcock Professor of Piano, Converse College

**Education:** Illinois State University (BM), Indiana University (MM), Florida State University (DM), Ecole Normale de Musique in Paris (Licence de Concert)

Teachers: Abby Simon, Jack Radunsky, Edward

Kilenyi, Ton Il Han, Rosina Lhevinne and Maria Curcio Diamond

**Chamber music:** Member of the Converse Trio; duo recitals with BMC faculty violinist Thomas Joiner in Central West Africa and the Middle East; solo recitals in South Asia

**Of interest:** Taught for four months at the Conservatory of Music in Cairo, Egypt, as a Fulbright Senior Scholar in 1999

More information: converse.edu



#### Charles Villarrubia, tuba

Summers at BMC: 1

**Current positions:** Senior Lecturer in Chamber Music, University of Texas at Austin; founding member, Rhythm & Brass

Former positions: Dallas Brass, Waterloo Festival Orchestra, Tanglewood Music Center Orchestra, faculties of Boston University, The Boston Conservatory, New England Conservatory, Longy School

Education: Louisiana State University (BM), Boston University (MM)

**Of Interest:** Guest clinician and performer for the Yamaha Corporation Recordings: Telarc, Angel EMI, d'note, and Koch labels



#### Janice Williams, theory

Summers at BMC: 9

**Current positions:** Director of Choral Activities, Bolton High School (Arlington, TN); faculty member, University of Memphis Community Music School

Former positions: Served on the executive committee of the Inland Master Chorale and as Associate Director of Music for the First United Methodist Church in Redlands

Education: University of Redlands (BM), University of Texas at Austin (MM)

**Of interest:** Presentations at the Texas Music Educators Association, Choristers Guild and Southern California Vocal Association; published work in *Texas Music Education* 



#### Kraig Williams, conductor

Summers at BMC: 9

**Current position:** Director of Bands and Associate Professor of Conducting, University of Memphis

Former positions: Faculty member at Duke University, conductor of the Duke Wind Symphony and Director of the Duke in Vienna program; Assistant Professor and Director of Bands and Chamber Music at California State University in Los Angeles

**Education:** California State University at Northridge (BM, MM), University of Texas at Austin (DMA)

Recordings: Mark Records, Good Vibrations and ADK labels

More information: music.memphis.edu



#### William Zehfuss, trombone

Summers at BMC: 17 (alumnus)

**Current positions:** Assistant Principal Trombone, Utah Symphony

Former positions: Trombone instructor at the University of South Carolina, Principal Trombone of the Honolulu Symphony Orchestra; has also played with the Atlanta Symphony, Savannah Symphony and Jacksonville Symphony

Education: Northwestern University (BM)

Teachers: Frank Crisafulli, Arnold Jacobs, Edward Kleinhammer, David Fedderly, Charles Vernon

**Highlights:** Appeared as soloist in 2000 with the Charleston Symphony in the premiere performance of Eric Ewazen's Concerto for Trombone and Orchestra

More information: cofc.edu/music

For detailed faculty biographies visit brevardmusic.org

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Andrew Mark, Chair
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Ronan Lefkowitz, Sharan Leventhal,
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#### CONSIDER A PLANNED GIFT TO BREVARD

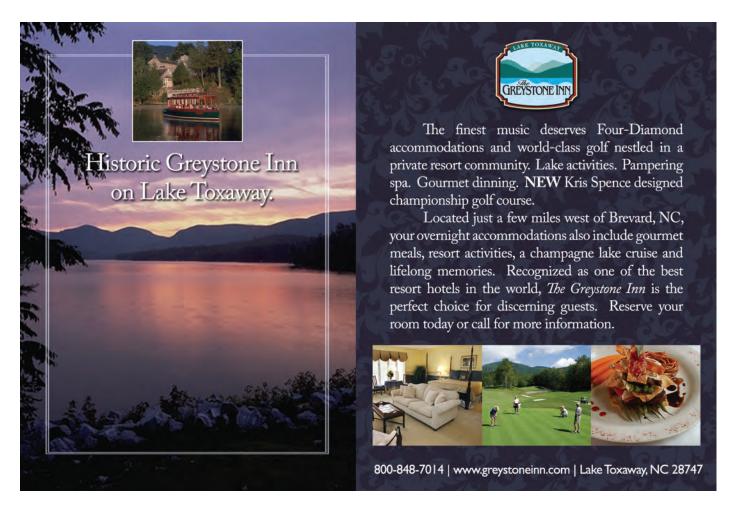
At the Brevard Music Center, planned gifts frequently allow donors to make much larger charitable donations than they ever thought possible, and they can often provide a lifelong income stream. They can provide creative and flexible options that benefit you and the future of the Music Center. A planned gift may also provide an immediate tax deduction, and help reduce or eliminate capital gains, and gift and estate taxes.

Recent planned gifts have provided a range of named scholarship endowments as well as gifts to the general education fund. They have sponsored named performances; funded opera and chamber music programs; provided funds for endowed faculty chairs; student and faculty residences, and other much-needed building improvements.

One of the easiest ways to make a planned gift to the Music Center is to name BMC in your will with either a singular amount or a percentage of your estate. Other types of planned gifts include:

- Charitable Gift Annuities
- Charitable Remainder Trusts
- Designating the Music Center as a beneficiary of your IRA (the IRA charitable rollover is still in effect for 2009)
- Designating the Music Center as a beneficiary of your Life Insurance policy
- Donating a residence or farm

The Development Office at the Brevard Music Center can work with you and your financial advisors to develop a gift plan that best meets your financial and philanthropic goals. Please call (828) 862-2121 or email dhuskins@brevardmusic.org.



Brevard Music Center was the recipient of a magnificent gift late in 2008, one that has a profound



impact on the preservation of the natural charm and peaceful environment of our campus. The family of Josephine Renzulli, longtime friend,

benefactor, and trustee emeritus of the Center's governing board, donated her summer retreat adjoining BMC as a gesture of "Josie's" ongoing commitment to and love of the Music Center and its mission. The property includes her wonderful house, which BMC intends to keep filled with music and laughter as it was during Josie's time here. Perhaps more importantly, the gift also includes approximately 40 acres of unspoiled woodlands along the western flank of the Center, effectively protecting that quadrant of campus from any development by outside parties. Josie's daughter, Carol Hall, was instrumental in orchestrating the fulfillment of her mother's wishes to support our mission in this special way. Brevard Music Center is honored and very grateful for Josie and Carol's support.



This fall, through the generous support of long-time benefactors Barbara and Elwood Safron, Brevard Music Center

constructed another in a series of duplex faculty houses. The duplex design, with two apartments and a shared screened porch, affords the Center flexibility in its use, as it is suitable for a family with children, two singles, or two couples. Its location in the woods on the edge of the campus will assure its occupants

a respite from BMC's busy schedule. Barbara and Ed, who recognize the critical importance of attracting and retaining eminent faculty, donated two houses last year. We thank them for their insight, and for their most generous support.

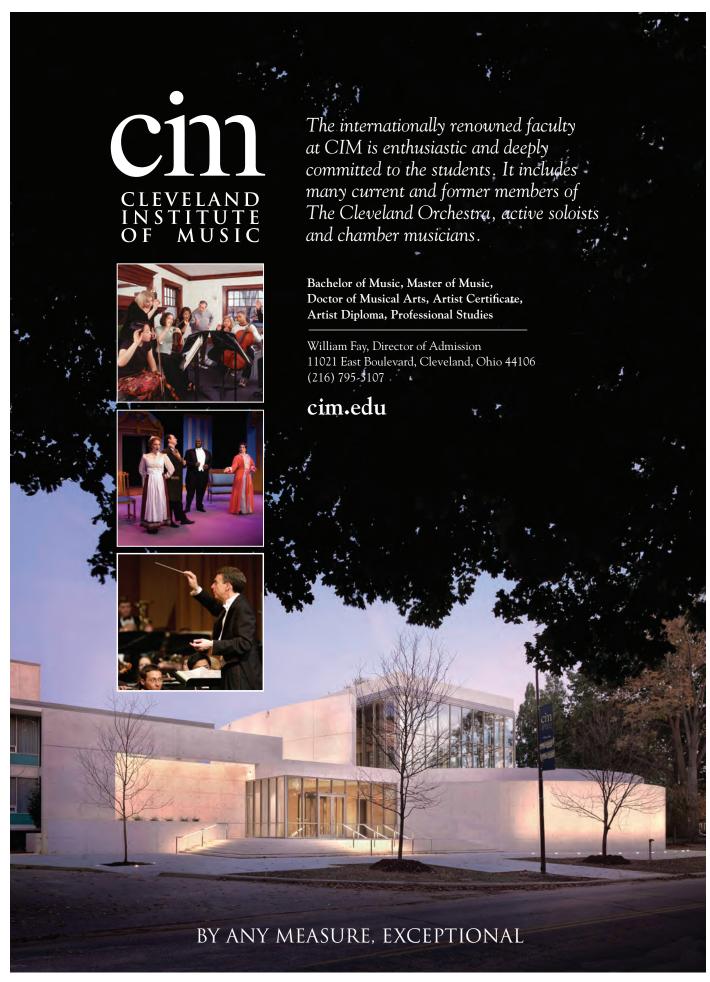
Ground was broken in April on a new six-room practice studio to be constructed in memory of William G. (Bill) Boggs, Jr., BMC's Director of Operations and Finance for many years until his untimely death in 2008. Practice space is a prime need of our talented students, and the addition of this lovely facility on



Studio Row will greatly enhance their learning experience. Climatecontrolled, with large picture windows viewing the forest, the Bill

Boggs Studio is a fitting tribute to one of the Center's most influential and admired figures. The Boggs Studio is made possible by a generous contribution from Bill's mother, Margaret W. (Peggy) Boggs. We thank her for remembering Bill with this special gift.





# THE ENCORE PLANNED GIVING SOCIETY

The Encore Planned Giving Society, listed below, is made up of thoughtful individuals who have designated the Music Center in their estate plans, and have notified the organization of their intentions.

Properly planned charitable gifts can actually supplement a donor's income, help avoid capital gains, and reduce estate and income taxes; while providing the personal satisfaction that comes from knowing you are preparing to make difference in the lives of motivated and gracious young people.

If you would like more information about planned giving, or would like to notify BMC of an existing planned gift, please contact David Huskins, Director of Development, at (828) 862-2121 or dhuskins@brevardmusic.org.

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# Bravo! Heartfelt Thanks! Applause!

On this 30-year anniversary of the Brevard Music Center Association, let's take time to thank all volunteers who have worked tirelessly with dedication and passion to support the Brevard Music Center and its students. Volunteers often work behind the scenes, yet others work during concerts and other events. Whatever the situation, all is done with commitment and enthusiasm.

The Brevard Music Center Association, which has its own governing board, works under the auspices of the BMC Board of Trustees. The Association's goal is to "promote and support the vision, mission and strategic

plans of the BMC through fund raising, volunteerism and community outreach." Through 2008, we have contributed \$1,628,844 to the Brevard Music Center. Hours of service today are equal to 16 full-time employees.

This summer we honor the founders, leaders and all volunteers who have provided their time, talent and gifts to support talented young musicians. Founded in 1979, the Music Center's 44th season, the Brevard Music Center Association Past Presidents are listed below:

1980 - Nancy Whitcomb

1981 - Dot Hill

1982 - R.E.D. Anderson

1983 - Ralph C. Williams

1984 & 1985 - Clarence Knoche

1986 – John Johnson

1987 & 1988 - Linda Candler

1989, 1990 & 1991 - William Pope

1992 & 1993 - John Nelson

1994 - Carl Atkins

1995 - Renee Braun

1996 - Howard Mortensen

1997 - Helen Wohlers

1998 - Bob McGarry

1999 – Everett Schmidt

2000 - Warren Jackson

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2003 - David Grant

2004 - Bill Robertson

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# 2009 SEASON CALENDAR **Brevard Music Center**

# Location Guide

SA .....Straus Auditorium (BMC Campus) WPA...... Whittington-Pfohl Auditorium (BMC Campus) ... Porter Center (Brevard College Campus) Thomas Hall (BMC Campus) TCL..... Transylvania County Library (Downtown Brevard)













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**Opening Night** 

7:30 pm • WPA

Transylvania Symphony Orchestra

**Brevard Sinfonia** 

Sinfonia 150

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**Brevard Music Center Orchestra** 

BIMCO

Musical Insights

BINCO 28



**JUNE 26** 

THURSDAY

WEDNESDAY

Weekday Event Schedule

TUESDAY

MONDAY

BMC Faculty 7:30 pm • PC

Student Piano Recital

12:30 pm • PC

BMC Faculty 7:30 pm • PC

**BMW Raffle** 

drawing!

29

more days

until the

7:30 pm • WPA

Beethoven 7



BMCO

5













Patriotic Pops!	Special Time	2 pm • WPA	
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Patriotic Pops:	Special Time	2 pm • WPA			
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Patriotic Pops!	Special Time	2 pm • WPA	
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BMC@TCL 12:30 pm • TCL

Student Recital

Student Piano Recital

12:30 pm • PC

12:30 pm • TCL

**BMC@TCL** 

Musical Ventures

12:30 pm • PC

4:30 pm • SA

2

JULY 1

Program of Songs

4:30 pm • SA

Tales of Hoffmann

William Preucil

(dress rehearsal)

7:30 pm • WPA

0

7:30 pm • PC and Friends

9

Chamber Music

**BMC Faculty** 7:30 pm • PC



130

Lockhart Conducts

10

7:30 pm • WPA

**Tchaikovsky 4** 

0

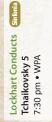
Composers' Concert 12

7:30 pm • SA

**-ockhart Conducts** Mahler 3 pm • WPA

2 pm • TH

Musical Insights 2 pm • TH



BMC@TCL 12:30 pm • TCL

Student Recital

Student Piano Recital

12:30 pm • PC

12:30 pm • TCL

**BMC@TCL** 

**Musical Ventures** 

12:30 pm • PC

4:30 pm • SA

Vaughan Williams

Composers' Concert

7:30 pm • SA

15

and Friends 7:30 pm • PC

14

Symphonic Band

**Transylvania** 

7:30 pm • WPA

13

and Friends 7:30 pm • PC

**Andrés Díaz** 

Roberto Díaz

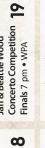
7:30 pm • WPA

16

Piccolo Opera 2 pm • SA









Opera Insights

6:30 pm • TH Hello Dolly!

12:30 pm • TCL

**BMC@TCL** 

Student Recital

Student Piano Recital

12:30 pm • PC

12:30 pm • TCL

BMC@TCL

**Musical Ventures** 

12:30 pm • PC

4:30 pm • SA 6:30 pm • TH

Opera Insights





7:30 pm • WPA

7:30 pm • WPA

23

7:30 pm • WPA

Hello Dolly!

22

(dress rehearsal)

Hello Dolly!

7:30 pm • WPA

21

20

The Biava Quartet

7:30 pm • PC

in Paris

130 24

An American



**Enigma Variations** 

7:30 pm • WPA

12:30 pm • TCL

**BMC@TCL** 

Program of Songs

Student Piano Recital

12:30 pm • PC Opera Scenes

12:30 pm • TCL

**BMC@TCL** 

**Musical Ventures** 

12:30 pm • PC

12:30 pm • SA

BMCO

Soloists of Tomorrow

Student Recital

4:30 pm • SA

29

7:30 pm • PC

28

Symphonic Band

**Transylvania** 

The Biava Quartet

7:30 pm • PC

7:30 pm • WPA

27

31

7:30 pm • WPA

30



BMCO







Suor Angelica and

Gianni Schicchi

7:30 pm • WPA

9

Fantastique

and Gianni Schicchi

BMC Faculty 7:30 pm • PC

Suor Angelica

(dress rehearsal)

5

7:30 pm • WPA

Band 2 pm • WPA

BMC@TCL 12:30 pm • TCL Piccolo Opera 2 pm • SA

Composers' Concert

Student Piano Recital

12:30 pm • PC

12:30 pm • TCL

**BMC@TCL** 

**Musical Ventures** 

12:30 pm • PC

4 pm • SA

For ticket prices and availability, please visit us at brevardmusic.org or call (828)-862-2105 or (888) 384-8682



Solisti di Brevard

7:30 pm • PC

3

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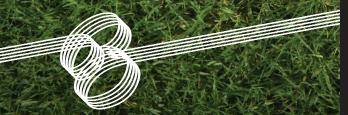
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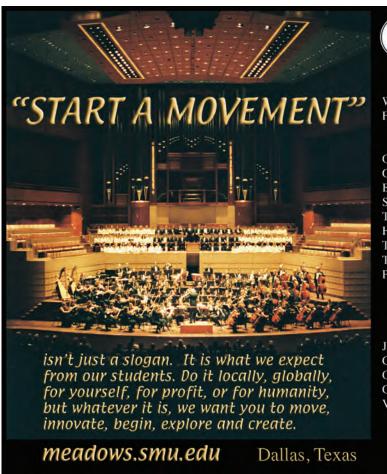




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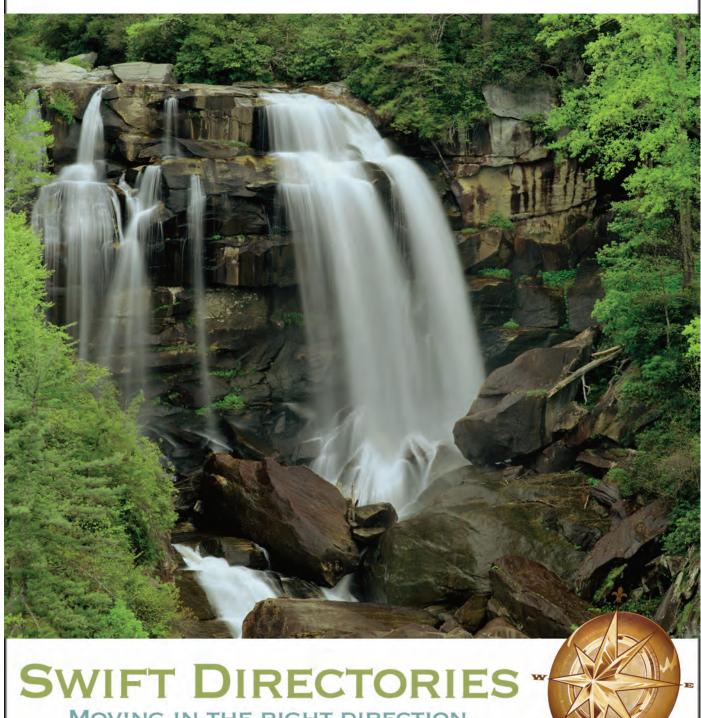
Orchestra: Paul Phillips Violin: Chee-Yun Emanuel Borok\* Diane Kitzman\* Viola: Ellen Rose\* Barbara Sudweeks\* Cello: Andrés Diaz Christopher Adkins\* Double Bass: Thomas Lederer\* Harp: Susan Dederich-Pejovich\* Classical Guitar: Robert Guthrie Piano: Joaquín Achúcarro, Carol Leone, Alfred Mouledous, David Karp, Alessio Bax, Sam Holland, Cathy Lysinger Organ: Larry Palmer \*denotes members of the

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# NATIONAL FEDERATION OF MUSIC CLUBS SOUTHEAST REGION

The National Federation of Music Clubs (NFMC) Southeast Region has held its annual meeting at the Brevard Music Center since 1948. Members participate in a weekend of conferences and performances. NFMC

is an organization dedicated to music education and the promotion of creative and performing arts in the United States. Its American Music Program is dedicated to providing scholarships and awarding monies to talented American performers and composers, encouraging the performance of American musical works.

1FMC

The Brevard Music Center has a long relationship with the National Federation of Music Clubs, especially the clubs of the Southeast Region. In 2005, the BMC Board of Trustees established a new ex-officio position to the BMC board for the Vice President in charge of the Southeast Region of NFMC. Beth McAuley fills that position today.

Each summer, the Music Center presents a concert in memory of Hinda Honigman who served as president of NFMC from 1967 to 1971 and as a BMC trustee from 1966 to 1985. This year the concert will be on Friday, July 10 at 7:30 pm and will be conducted by Keith Lockhart.





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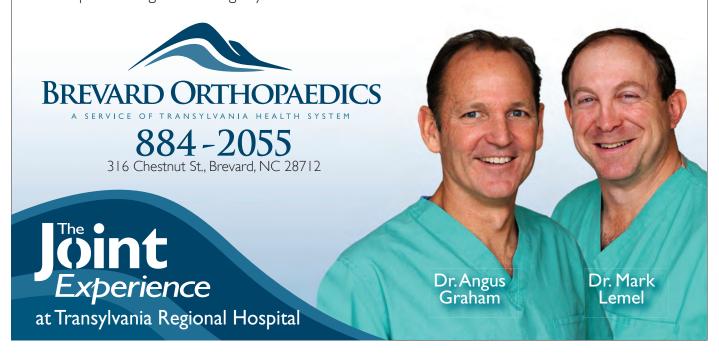


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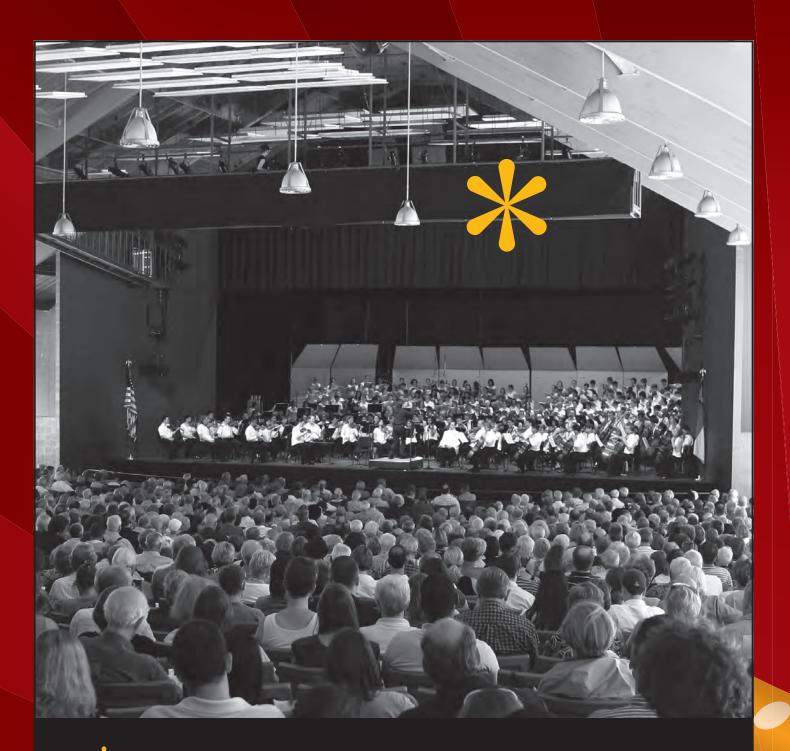


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