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"See deep enough, and you see musically; the heart of nature being everywhere music, if you can only reach it."

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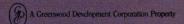
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ADMINISTRATION HOURS: Broyhill Building Mon - Fri 8:00 AM - 4:30 PM

BOX OFFICE HOURS: Whittington-Pfohl Auditorium Mon - Wed 12:00 PM - 4:00 PM Thurs - Sun 12:00 PM -Show Intermission

REFRESHMENTS

Sodas, ice cream, coffee, candy, etc. are available at the end of the paved path to the left of Whittington-Pfohl Auditorium. No food or drink is permitted in the auditorium.

CURTAIN TIMES -CONCERT LOCATIONS Varies per event; please check enclosed program notes or your performance schedule

LATE ARRIVALS Are seated at the House Manager's discretion.

PHOTOGRAPHS

The taking of photographs, flash pictures, or use of any recording device in the auditorium is strictly prohibited.

PUBLIC TELEPHONE A public telephone is available in the main lobby of Whittington-Pfohl Auditorium.

RESTROOMS

Restrooms are located in the main lobby area and in the concession building to the left of the auditorium when facing the stage.

SMOKING Smoking is strictly prohibited in any BMC building.

SOUVENIRS

A variety of gifts is available at the Harmony House Gift Shop, located in front of Whittington-Pfohl Auditorium.





WELCOME TO THE CAMPUS



Electronic Version by CJ Pletzke

OVERTURE

1998

Table of Contents



6 Our "New" Auditorium

60 Choosing Brevard's Concert Repertoire





92 Nurturing the Legacy

Adult Education Course	96
Advertisers	111
Artist Faculty	34
Artist Residencies	26
Artistic Director	15
Board of Trustees	19
Brevard Music Center Association	90
Campus Map	4
Choosing Brevard's Concert Repertoire	60
Composer-in-Residence	81
Contributors	101
Corporate Sponsors	9
Distinguished Alumnus Award	22
Distinguished Service Award	22
Festival Artist Profiles	69
Festival Programs	27
General Information	3
Gina Bachauer Endowed Artist Chair	66
Governor Hunt's Greeting	2
Life After Brevard	62
Media Sponsors	16
Memorial Scholarship Endowments	110
Memorial-Jerry Jerome	90
National Board of Advisors	20
National Federation of Music Clubs	23
Nurturing the Legacy	92
Opera Production Staff	72
Our "New" Auditorium	6
Piano Competition	13
Prelude '98!	91
President's Message	10
Scholarship Donors	107
School Directory	82
Special Event Sponsors	86
Staff Listing	13
Straus Park as 1998 Official Sponsor	9
Trustee Retirements	91

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STATE OF NORTH CAROLINA OFFICE OF THE GOVERNOR RALEIGH 27603-8001

JAMES B. HUNT JR. GOVERNOR

June 1988

Dear Friends:

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

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

Best wishes for an enjoyable and musical summer.

My warmest personal regards.

Sincerely,

James B. Hunt Jr.

JBH:sjs

Our "New" Auditorium

You may be reading this while sitting in the Whittington-Pfohl Auditorium waiting for a public performance at the Brevard Music Center. The auditorium is at the heart of BMC's 140 acre campus and is home to the majority of the over 70 concerts during the 7-week season. Look up at the new wood roof with acoustical panels carefully arranged to maximize your listening pleasure. Look around at the new red seats. See how they brighten up the auditorium and the all-weather plastic is contoured to be quite comfortable. Perhaps there is a plaque on your seat identifying it as donated in memory of someone special. Notice the massive arches supporting the roof so there are no internal pillars to spoil the sightlines. On the arches are plaques, also donated by someone in honor of a special person.

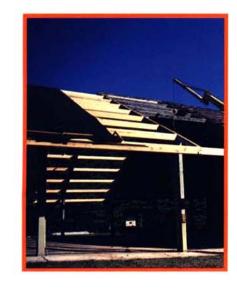
What you are seeing is the (almost) all new main performance venue at the Brevard Music Center and the name plates are how we helped pay for the major renovations. Later you'll find out how you can name a seat or an

arch after someone special to you. But first, the background.

Named after the parents of the Center's founder, James Christian Pfohl, the auditorium was originally built in 1965 and, with slight expansion over the years, in 1997 seated 1,647.

After 33 years the open-sided amphitheater needed to be reconditioned and modernized. Structural concerns included a leaking roof and aging roof supports. Sound rebounding off the back wall and other acoustical issues specific to an open-sided auditorium created the need for updated acoustics. Without a proper ventilation system (which would be noisy during concerts), warm summer air became trapped in the auditorium. Although giving yeoman's service, the original laminated wood seats were dilapidated and had needed increasing repair.

Renovations included a new roof and reinforced purlins which provide additional roof support along with the huge spanning arches. The addition of a roof-length cupola allows for greater





air circulation through a passive ventilation system. Sound "clouds" were placed on the ceiling and a diffuser was placed across the back wall to enhance the acoustics. New form-fitting, molded plastic seats are more comfortable and a new staggered arrangement in the center section gives better sight lines. The seating capacity was expanded to 1,810 with additional handicapped access and more wheelchair seating options. To round off the renovations, there was a general refurbishing of the auditorium including the restrooms, new windows and minor modifications to the lighting system. One of BMC's trustees, George Betsill of Columbia SC, served as the landscape architect and McCarroll Construc-

tion, Inc. from Asheville NC oversaw the renovations. Al Platt Architects, PA of Brevard provided architectural services.

Although completed on schedule for its first use (the Brevard High School graduation - we haven't missed one in 32 years) and within budget, the \$750,000 project is a drain on the Music Center's finances. An anomaly among institutions of its kind, the Center is fiscally sound having had nineteen straight years without a deficit, and we continue to be debt-free. Approximately one-third of the revenues come from ticket sales, a key reason for BMC's financial health.

(story continues on page 76)





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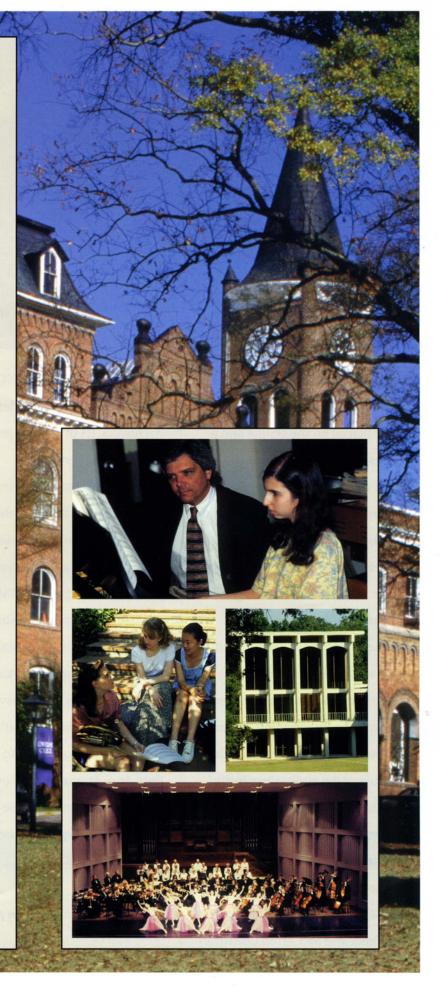
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STRAUS PARK: 1998 Season Official Sponsor

Brevard Music Center is pleased to announce that Straus Park, a new residential/commercial development in Brevard, NC, is the Official Festival Sponsor of the 1998 season. Believing strongly in the Music Center's contributions to culture and education as well as its regional economic impact, developers of the new community have underwritten a portion of the Music Center's performance and educational programs for the 1998 season.

BMC president John Candler states, "We are excited to have Straus Park as our first season sponsor. Their vision of place, beauty and sense of community fits beautifully with the Music Centers' desire to be an integral part of the life of our community."

Straus Park has a long and rich history of being a site for recreational activity. The developers of Straus Park stress that this heritage will continue within the development. As does the Music Center, Straus Park will

continue welcoming residents of the city and county to enjoy the park and facilities. Another philosophy shared by Straus Park and the Music Center is that both organizations see themselves as extensions of the Brevard community.

The Brevard Music Center welcomes the residents of Straus Park to the town of Brevard, and is very appreciative of the new community's support.





Our Special Thanks to the following corporate sponsors of the 1998 season:

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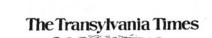
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FROM THE PRESIDENT



John Candler President, **Brevard Music Center**

Marie Curie said, "One never notices what has been done; one can only see what remains to be done." I find her observation to be remarkably applicable to the Brevard Music Center's quest, "to create a place where the excitement of learning and performance, of enjoyment and fulfillment, and of challenging achievement affects the lives of everyone involved." These words describe in essence the goals of our Vision 2000 strategic plan adopted by the Center's Board in 1994.

While it is more important to look to the future than to reflect on the past, it is appropriate to look back with thanks at the progress achieved through the efforts of the entire Brevard family.

Student enrollment has increased 14% as a result of intensified recruiting and curriculum expansion. The make-up of our student body has changed as older students have responded to our excellent faculty and challenging new educational programs; the Advanced Division has grown from 34% to approximately

50% of enrolled students and scholarship support in dollars is up an impressive 57% due to the generosity of so many loyal supporters.

Plans to revitalize the campus are on target. New construction includes eleven student dormitories, six faculty residences, over thirty teaching/practice studio rooms, and the Burt Alumni House. Extensive renovation projects have also been completed, capped by the extensive work done this year on Whittington-Pfohl Auditorium.

But, as Madame Curie so wisely observed, all of that is in the past. We will accomplish the ambitious goals of Vision 2000 with the realization that the beginning of the new millennium is but a celebration point for past accomplishments and a departure point for "what remains to be done."

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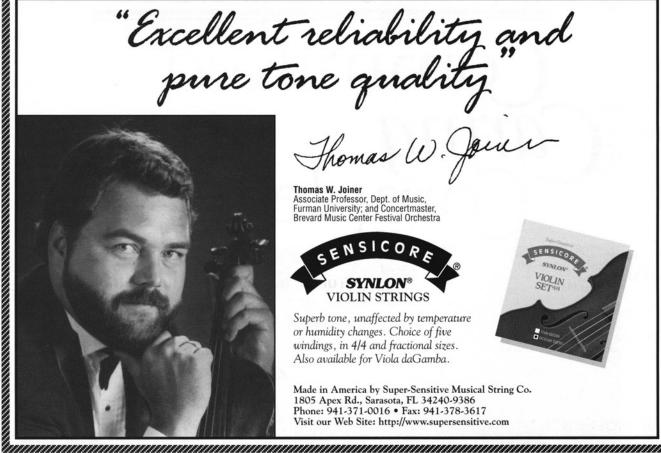
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OPERA Joshua Major

ORGAN AND CHURCH MUSIC Robert Glasgow Michele Johns James Kibbie Marilyn Mason

PERCUSSION Salvatore Rabbio Julie Spencer Michael Udow

PIANO Lynne Bartholomew Katherine Collier Arthur Greene Robert Grijalva Louis Nagel Anton Nel Logan Skelton

PIANO PEDAGOGY Kelley Benson Wendy Potter Joanne Smith

STRINGS Erling Blöndal Bengtsson, cello Anthony Elliott, cello Andrew Jennings, Paul Kantor, violin Stuart Sankey, double bass Yizhak Schotten, viola

Stephen Shipps, violin Hong-Mei Xiao,

VOICE Timothy Cheek Leslie Guinn Lorna Haywood Freda Herseth Willis Patterson Melody Racine Rosemary Russell Martha Sheil George Shirley Shirley Verrett

WINDS Clement Barone, Richard Beene, bassoon Deborah Chodacki, clarinet

Charles Daval, trumbet Fritz Kaenzig, tuba/ euphonium Bryan Kennedy, horn Fred Ormand, darinet Harry Sargous, oboe Donald Sinta, saxobhone Fenwick Smith, flute

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FOR MORE INFORMATION CONTACT: Admissions Office, School of Music, University of Michigan, Ann Arbor, MI 48109-2085 313. 764.0593 E-mail: music.admissions@umich.edu World Wide Web: http:// www.music.umich.edu

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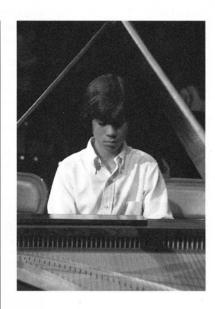
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THE BREVARD MUSIC CENTER PIANO COMPETITION

The Brevard Music Center is pleased to announce 1998 as the inaugural season of the Brevard Music Center Piano Competition. Through the generosity of the Zimmerli Foundation and JEJ Artists, the Music Center will offer this exciting opportunity to enrolled piano students. First prize is \$3000 and management representation for a concert season by JEJ Artists. Second prize is \$500 and a full scholarship to BMC in 1999. Third prize is a full scholarship to BMC in 1999.

Our first prize offer is intended to open doors for a pianist who is ready to embark on a concert career. Prominent guest adjudicators from across the country have been invited to judge the competition. The final round of competition will be on Saturday, August 8 at Straus Auditorium, and is open to the public.



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Shigeo Neriki
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Karen Shaw
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Helga Winold, cello Yuval Yaron, violin Mimi Zweig, viola

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Thomas Robertello, flute
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Kim Walker, bassoon*
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*denotes chairperson

Auditions (for entry in Fall 1999): November 21-22, 1998 Additional dates in January, February, and March

For more information, contact:
Office of Music Admissions
Indiana University School of Music
Bloomington, IN 47405
Phone: 812/855-7998
http://www.music.indiana.edu

ARTISTIC DIRECTOR

David Effron

Dear Patron:

How quickly time passes! It seems to me that last year's Festival has just been put to sleep, and already the sounds of students' happy voices, young instrumentalists struggling to perfect that difficult passage, and sopranos' ringing voices juxtaposed against the low notes of a tuba permeate the air as we prepare another season.

One gray winter day as I was putting the finishing touches on the programs for 1998, I stopped for a few minutes to reflect on my good fortune in being a part of a summer experience where opera from Rossini to Britten, symphony from Bach to Shostakovich, pops from Gershwin to John Williams, and artists as profound and as diverse as André Watts and Maureen McGovern are all brought together in an incredibly spiritual and physically beautiful environment—the small town of Brevard.

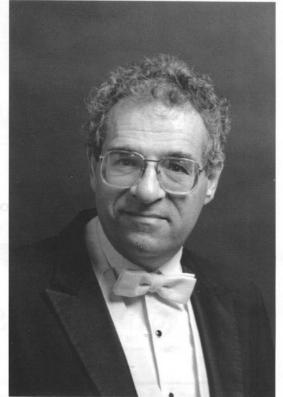
Each year as we prepare our programs we dream — dream of mounting a difficult opera such as *A Midsummer Night's*Dream, dream of impacting students' lives so they will become the dreamers of the 21st century, dream of improving our physical plant.

You are sitting in a remodeled auditorium with more comfortable seats and improved acoustics. Take a walk some evening before dusk and see how our dreams of new living quarters and practice facilities have become reality. And close your eyes during a performance and dream about the beauty of all music and how it impacts our lives.

To be a part of this summer experience is indeed my good fortune, some may even say a blessing. I am delighted that you have chosen to join us, and welcome to Brevard's 62nd season!

Sincerely,

David Effron



Brevard Music Center would like to thank the following media sponsors

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all areas

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all areas

February 20, 1999

all areas

March 20, 1999

all areas except voice

March 27, 1999

voice only

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A Word to Our Audiences...

It is indeed a special time in the history of the Music Center, as reflected by all the signs of change evident this season. Even last year's most casual visitor cannot help but see the marvelous indications of progress that have "sprung up" since the summer of 1997: new practice and teaching facilities; new faculty, student, and guest artist housing; and of course, the renovation of Whittington-Pfohl Auditorium.

Progress can be seen throughout the campus.

Vision 2000, our strategic plan for growth that was launched in 1994, has charted an ambitious path. This path has led the Music Center through tremendous growth and expansion, building on the strong foundation established over the last six decades. As the Music Center enters this new chapter, we will once again call on our most reliable source of guidance, leadership, and support: the Brevard Music Center Board of Trustees.

Therefore, it is with much appreciation that I acknowledge the steadfast and consistent backing of this exceptional group of people. Indeed, they have been



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the guiding force behind one of the nation's premier summer music training facilities and performance venues...the Brevard Music Center.

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Established in 1981, the NBA has given the Center invaluable guidance and has become involved in many areas of BMC efforts. NBA members work closely with the trustees and administration of the Center in achieving the Center's major goal of being broadly recognized as a premier and distinctive summer music educational institution.

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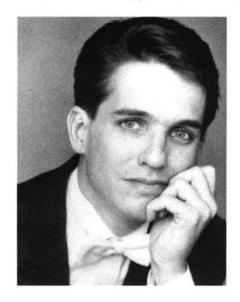
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KEITH LOCKHART

Named Distinguished Alumnus for 1998



As a young camper studying piano and clarinet, Keith Lockhart had his first taste of conducting during his summers at the Brevard Music Center. Lately Keith divides his musical activities between conducting the Boston Pops and the Utah Symphony, in addition to "coming home" to Brevard occasionally, to visit and guest con-

duct. In recognition of his outstanding professional achievements and generosity in serving as Chair of the Music Center's National Board of Advisors, the Music Center will present Keith Lockhart with the Distinguished Alumnus Award during the July 31 concert featuring jazz harpist Deborah Henson-Conant.

1998 Distinguished Service Award Goes to

Mrs. William I. "Nan" Burt

BMC students, faculty and staff alike have a similar response when the name Nan Burt is mentioned - admiration, awe, respect, and love, are only a few. For some of us, a Brevard summer would not be the same without her cheerful quips, contagious laughter and the frequent reminders demonstrating her passion to help students achieve their artistic potential. For more than 30 years, Mrs. Burt has provided scholarships and other types of support to numerous students during and after their education at the Music Center. In 1995, she donated funds to build

the Burt Alumni House, a six-bedroom guest house providing alumni a place to stay while visiting the Music Center. On August 2, the Music Center will present Mrs. William I. Burt with the Distinguished Service Award for her invaluable contributions to music, education, and our institution.

Mrs. Burt (second from right) and friends.



Electronic Version by CJ Pletzke
Electronic Version by CJ Pletzke

NATIONAL FEDERATION OF MUSIC CLUBS CENTENNIAL 1898-1998

"The Brevard Music Center proudly offers congratulations and expresses a heartfelt thank you to the National Federation of Music Clubs for all that has been done for this institution by your Southeastern Region clubs and individual members.

Because of your steadfast scholarship support, hundreds of talented young musicians have benefitted from the 'Brevard Experience.' As you celebrate your centennial, the Southeastern Region will honor the Brevard Music Center with its fiftieth consecutive-year Federation Weekend at Brevard."

–John S. Candler, President Brevard Music Center

This year marks the 100th anniversary of the National Federation of Music Clubs.

With approximately 200,000 members in over 5300 organizations nationwide, the National Federation of Music Clubs, founded in Chicago in 1898, is one of the world's largest music associations.

The NFMC's mission is to support and develop American music and musicians, and its American Music Program is dedicated to providing scholarship and award monies to talented American performers and composers, encouraging performance of American musical works and serving as a reference source about American music and composers.

The national organization provides over \$129,420 in monies for scholarships to music schools and universities, summer music programs, and performance and composition awards biennially or annually. The NFMC affiliated state and local organizations offer over \$606,500 in scholarship and awards.

National Federation of Music Clubs Southeastern Region 50 Year Association with BMC

This year members of the Southeastern Region of the National Federation of Music Clubs will gather at the Brevard Music Center as they have done for the last 50 years.

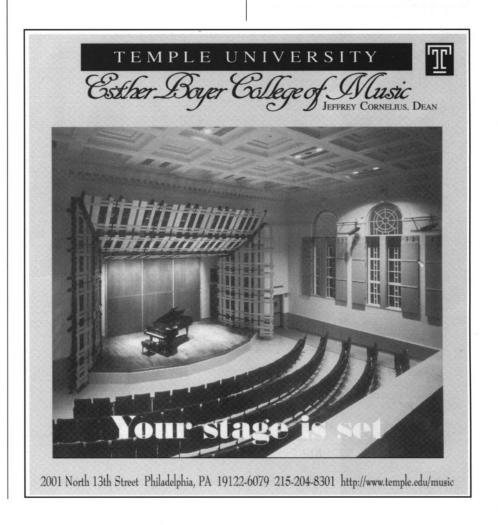
In 1948, Mrs Maurice Honigman of Gastonia NC founded "Federation Mid-Week" (later changed to Federation Weekend) at the then Transylvania Music Camp, now Brevard Music Center.

Originally, Federation Weekend was hosted by the North Carolina Federation but in 1962 South Carolina hosted the weekend for the first time, beginning the rotation of the thirteen southeastern states that continues to this day. This 50th anniversary celebration will be a joint effort of members of all Southeastern Region states.

States of the Southeastern Region have supported the Brevard Music Center with special projects such as the Lucile Parrish Ward Chair in Opera, the Hinda Honigman Library and its Gladys Manuel Wing, the Whittington-Pfohl curtain fund as well as many practice cabins and hundreds of scholarships.

This season John Greer, General Manager of the Opera Company, holds the Lucile Parrish Ward Opera Chair established by the National Federation of Music Clubs in Mrs. Ward's honor.

The Brevard Music Center is most grateful to the National Federation of Music Clubs, and particularly those in the Southeastern Region, for invaluable encouragement and tangible support.



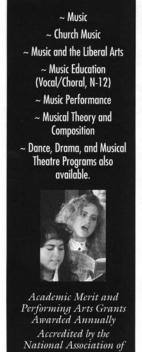


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ZAZOFSKY



This year violinist Peter Zazofsky, former NFMC winner, will be the featured performer of Federation Weekend. Mr. Zazofsky has enjoyed a career as a soloist, chamber musician and educator that spans twenty years and thirty countries on five continents. He has performed with many of the great orchestras in the United States and Europe, including the Boston Symphony, the Berlin Philharmonic, Amsterdam Concertgebouw, and the Philadelphia Orchestra in collaboration with maestros Tennstedt, Ozawa, Ormandy, Kurt Sanderling and Charles Dutoit.

According to the Montreal Gazette: "The Zazofsky phenomenon is clearly not a transient thing. The accuracy of his intonation, the fleetness of his fingers, and the versatility of his bow arm are one thing. But the vital feature of his art is his commitment to the music."

Mr. Zazofsky will appear with the Transylvania Symphony Orchestra in the Hinda Honigman Memorial Concert on Friday, July 10.

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Make a contribution to the Brevard Music Center without paying a dime! Working with the BMC, affinity charge card specialists at MBNA have created the Brevard Music Center MasterCard adorned with the BMC logo. For every new account that is opened and for every transaction made by the cardholder, BMC receives a scholarship donation from MBNA. There are no annual fees, the interest rate is competitive, and except for the donation MBNA gives the Music Center, the charge card works the same as any other card. To receive an application or additional information, please call Stephanie Eller at (828) 884-2011.



The Brevard Chamber Orchestra presents its 22nd season of fine orchestral music and notable soloists



1998-99 Concert Season

September 27

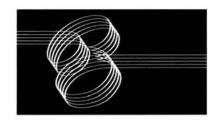
November 15

December 13

February 7...

April 11

For information write: P.O.Box 1547 Brevard, NC 28712



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Amanda Schubert, Conductor / Transylvania Chamber Strings

Mary Beth Shumate, Conductor / Community Chorus

Artistic Residencies

The Čadek Trio - Chamber Music
Deborah Henson-Conant - Harp
David Liptak - Composition
Belinda Thayer Oswald - Soprano
Mark Oswald - Baritone
Rhythm & Brass - Brass/Percussion Ensemble
Joseph Robinson - Oboe
David Starobin - Guitar
Arlene Shrut - Opera Coach
Charles Vernon- Trombone
Donald Weilerstein - Violin
The Ying Quartet - Chamber Music
Peter Zazofsky - Violin

Performing Artists

Brevard Community Chorus Maureen McGovern - Soprano Susan Brady - Harp Mitch Miller - Conductor Angela Brown - Soprano Marilyn Neeley - Piano Paul Brown - Baritone Gail Nelson - Soprano Andrew Cooperstock - Piano Carmen Pelton - Soprano Manuel Diaz - Viola Harvey Pittel - Saxophone J Patrick Rafferty - Violin Renée Fleming - Soprano David Holley - Tenor Mary K. Robinson - Violin Robert Shaw and the Robert Shaw Eric Hoover - Flute Thomas Joiner - Violin **Festival Singers** Michael Kim - Piano Ivan Thomas - Baritone André Watts - Piano



BREVARD MUSIC FESTIVAL

1998 Programs

Romeo & Juliet

<u>ACT I</u> Ballroom in the Capulet's house.

As the curtain rises Capulet is seen welcoming guests to a masked ball in honor of his daughter, Juliet. Among the guests is a young Count, Paris, and his friend Tybalt, Capulet's nephew, who encourages Paris to pursue the lovely Juliet. Also among the masked guests are two uninvited ones from the rival house of Montague - Romeo and Mercutio. At first sight, Romeo and Juliet fall deeply in love. Simultaneously Tybalt discovers the true identity of Romeo, but before he can start a fight Capulet intervenes. Romeo and Mercutio leave and the guests resume their dancing.

ACT II Capulet's garden.

The two lovers meet secretly and exchange tender sentiments and agree that somehow they will find a way to marry.

ACT III Scene 1. Frior Lourence's cell. Romeo and Juliet appear and reveal to the Friar that, in spite of the opposition of their parents, they want him to marry them. Friar Laurence, hoping that the union will reconcile the two rival houses, performs the ceremony joined by Juliet's nurse, Gertrude, who wishes them happiness.

Scene 2. A street outside Capulet's house

Romeo's young page, Stephani, ridicules the Capulets with a song and challenges one of the servants,

Thursday, June 25 7:30 PM

Program 1

Dress Rehearsal Romeo & Juliet

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

Friday, June 26 7:30 PM

Program 2

Brevard Music Center Festival Orchestra

Robert Shaw, Guest Conductor The Robert Shaw Festival Singers

Saturday, June 27 7:30 PM

Program 3

Romeo & Juliet

Music by Charles Gounod Libretto by Jules Barbier and Michel Carre

General ManagerJohn GreerConductorDavid EffronDirectorJonathon FieldScene DesignerTed SimpsonCostume DesignerLeslie BernsteinLighting DesignerJoe Saint

All roles taken by members of the Brevard Opera Workshop. Chorus and orchestra from the musical organizations of the Center. Other production staff as listed in performance program.



Ronald Ross, Dean

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(504) 388-3261-phone 388-2562 (FAX) Website: http://www.music.lsu.edu Gregory, to a duel. As the duel begins, Mercutio, Benvolio, Tybalt and Paris all appear on the scene and become involved in the fight. Romeo tries to persuade the men not to fight but when Tybalt wounds Mercutio, Romeo takes revenge by killing Tybalt just as the Duke of Verona arrives. The Duke settles the quarrel by banishing Romeo from Verona.

ACT IV Scene 1. Bedroom.

Before he must leave Verona, Romeo pays one last visit to Juliet. At dawn, when Romeo has departed, Friar Laurence comes to Juliet with the news that her father has arranged her marriage to Paris. He gives her a potion which produces a death like trance. The Capulets will then remove her to the family tomb and after the potion has worn off he will bring Romeo to her tomb for their escape together. She drinks the potion as her father returns with the wedding guests.

Scene 2. Juliet's tomb.

Romeo discovers Juliet and thinking his wife is dead, he cries out in anguish as he takes a vial of poison he has brought with him. Juliet revives in time to see him dying, and with a final agonizing prayer for forgiveness and the promise that their love will survive even death, she pulls a concealed dagger from her garments and plunges it into her heart. The lovers die in each other's arms.

Doris Headley, 1998

Sunday, June 28 3:00 PM	Program 4
Brevard Music Center Festival Orchestra David Effron, Conductor Alisa Weilerstein, Cello	
Leonore Overture no. 3 Cello Concerto in E Minor, op. 85 Symphony in D Minor	Elgar
Miss Weilerstein is the Ruggierro Ricci Chair Artis for the 1998 Festival.	t
Monday, June 29 8:00 PM	Program 5
Faculty Chamber Music	
Čadek Trio	
Trio in E b, op. 70 no. 2 Trio in F Minor, op. 65 Straus Auditorium	
Tuesday, June 30 8:00 PM	Program 6
Transylvania Symphonic Band Sarah McKoin, Conductor	
Transylvania Wind Ensemble Jamie Hafner, Conductor	
Procession of Nobles Rimsk Salvation is Created Tenglish Dances Three Merry Marches Wag Il Guarany Overture Go	schesnokov Arnold Krenek ner/Leidzen
Wednesday, July 1 4:30 PM	Program 7
Faculty Piano Recital The Artist Faculty of the Music Center	
Straus Auditorium	
Diffate HadioHam	
	Program 8
Wednesday, July 1 8:00 PM Chamber Recital	Program 8
Wednesday, July 1 8:00 PM	. Dohnanyi
Wednesday, July 1 8:00 PM Chamber Recital Serenade, op. 10	. Dohnanyi
Wednesday, July 1 8:00 PM Chamber Recital Serenade, op. 10	. Dohnanyi Mozart
Wednesday, July 1 8:00 PM Chamber Recital Serenade, op. 10	. Dohnanyi Mozart
Wednesday, July 1 8:00 PM Chamber Recital Serenade, op. 10	. Dohnanyi Mozart
Wednesday, July 1 8:00 PM Chamber Recital Serenade, op. 10	. Dohnanyi Mozart Program 9
Wednesday, July 1 8:00 PM Chamber Recital Serenade, op. 10	Program 9 Program 10 Beethoven

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Program 11

This concert is dedicated to the memory of BMC trustee Jerry Hart Jerome

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Brevard Music Center Festival Orchestra

Gail Nelson, Soprano

Mitch Miller, Guest Conductor
Ivan Thomas, Baritone
Harvey Pittel, Saxophone

Michael Kim, Piano

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This evening's performance is sponsored by:

Whitewater Gardens

Saturday, July 4 7:30 PM

Program 12

Musical Fireworks Pops Concert

Brevard Music Center Festival Orchestra

David Effron, Conductor

American Festival Overture S	
Savannah River Holiday	Nelson
Lincoln Portrait	Copland
1812 Overture	aikovsky
Excerpts from Oklahoma Rodgers and Hami	merstein
Other selections to be announced	

Sunday, July 5 3:00 PM

Program 13

The Best of Brevard!

Transylvania Chamber Strings Amanda Schubert, Conductor Repertory Symphony Orchestra Carlton McCreery, Conductor

Transylvania Concert Band

Transylvania Symphonic Band

Sarah McKoin, Conductor

Transylvania Wind Ensemble Jamie Hafner, Conductor Transylvania Youth Orchestra Thomas Joiner, Conductor

Monday, July 6 4:30 PM

Program 14

Student Recital

Straus Auditorium

Monday, July 6 8:00 PM

Program 15

Chamber Recital

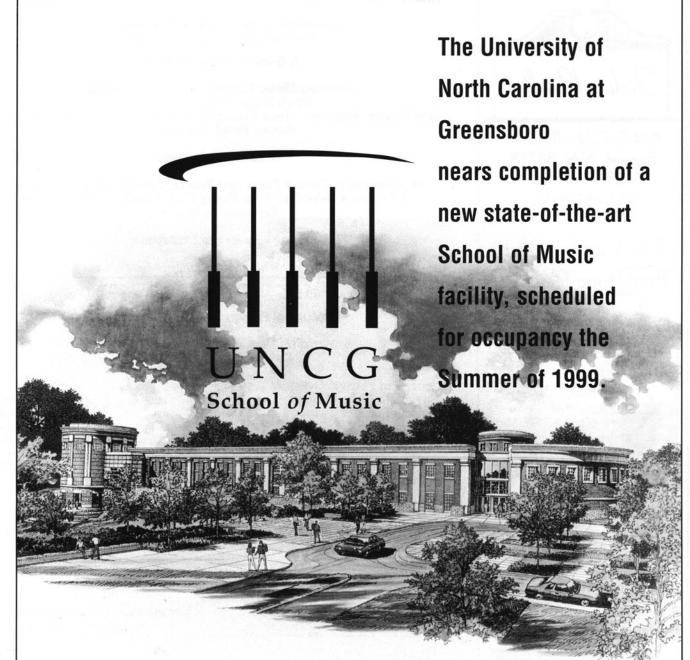
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Tuesday, July 7 4:30 PM

Program 16

Student Piano Recital

Straus Auditorium



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THE UNIVERSITY OF NORTH CAROLINA

GREENSBORO

Composition

Tosca

<u>ACT I</u> Interior of the Church of St Andrea.

Angelotti, an escaped political prisoner is seen rushing into the church of St Andrea, hurriedly unlocking a side chapel door with a key smuggled to him by his sister. moment later. Mario Cavaradossi, a painter, arrives to continue his painting of a Magdalene, followed by the Sacristan who recognizes the portrait as that of a frequent worshipper. Neither is aware that the worshipper is the Marchesa Attavanti, sister of Angelotti. When the Sacristan leaves, Angelotti cautiously appears from his hiding place and as he and the painter embrace. Tosca's voice is heard outside. Cavaradossi quickly hides Angelotti again and opens the door for his lover. After reassuring the jealous Tosca that his only interest in the subject of the portrait is an artistic one, Tosca leaves.

Cannon shots are heard, signaling the discovery of the escape and Cavaradossi hustles Angelotti off to a secret hiding place in the cellar of his villa. Suddenly the church is filled with people -- choristers and police officers, led by the feared and hated Chief of Police, Scarpia, who suspects that Angelotti may be hiding in the church. suspicions are confirmed when he finds a distinctive fan belonging to Angelotti's sister, which Angelotti had dropped during his hasty departure. The Sacristan suggests that the painter probably is helping the prisoner hide. When Tosca suddenly appears, expecting to see her lover again, Scarpia realizes that this is a golden opportunity. For a long time he has wanted her for his mistress. He orders his men to follow her and to arrest Cavaradossi.

<u>ACT II</u> Scarpia's palace apartments.

Cavaradossi refuses to reveal to Scarpia the whereabouts of his friend. Tosca is then summoned and is horrified to realize that her lover is being taken to the torture chamber in the next room. Cries of agony are heard as Cavaradossi is indeed tortured. At first Tosca tries to endure the anguish but finally reveals the secret hiding place. Angelotti has, however, taken his own life in the meantime.

Tuesday, July 7 8:00 PM

Program 17

Transylvania Youth Orchestra

David Becker, Conductor

Transylvania Wind Ensemble

Jamie Hafner, Conductor

Finlandia, op. 26	Sibelius
Music for the Royal Fireworks	Handel
Sinfonia Piccola	Suolahti
West Side Story - Selection for Orchestra	. Bernstein
Ukranian Folksongs	Stevens
A Requiem in Our Time	Rautavaara
Studies in Motion	Tull

Wednesday, July 8 7:00 PM

Program 18

Meet The Composer

David Liptak, Composer-in-Residence

Straus Auditorium

Wednesday, July 8 8:00 PM

Program 19

Chamber Recital

Serenade														
Oriental Reverie	 												G	Hazunov
Largo	 								 					Ives
Don Giovanni Synthesis	 								 					Mozart
	74.	 	. A	 1:										

Straus Auditorium

Thursday, July 9 7:30 PM

Program 20

Dress Rehearsal

Tosca

(In Concert)

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

All seats reserved.

Friday, July 10 7:30 PM

Program 21

The Hinda Honigman Memorial Concert

Transylvania Symphony Orchestra

Thomas Joiner, Conductor David Effron, Conductor Peter Zazofsky, Violin

Javelin	Torke
Violin Concerto in D Major, op. 77	Brahms
Symphony No 2 in D Major, op. 43	

Saturday, July 11 7:30 PM

Program 22

Brevard Music Center Festival Orchestra

David Effron, Conductor

Tosca

(In Concert)

Music by Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica

Angela Brown, Soprano David Holley, Tenor Paul Brown, Baritone

John Greer, General Manager of the BMC Opera Program, holds the Lucile Parrish Ward Opera Chair

1998 Brevard Music Center Artist Faculty

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David Becker, University of Wisconsin-Madison Jon Brotherton, Iowa Wesleyan College David Effron, Indiana University-Bloomington John Greer, Eastman School of Music Jamie Hafner, Brevard Music Center Thomas Joiner, Furman University Karen Kamensek, New York City Carlton McCreery, University of Alabama Sarah McKoin, State University of New York-Buffalo Amanda Schubert, Honolulu Symphony

Violin

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Eric Hoover, SUNY at Purchase Trygve Peterson, Arizona State University

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Steven Cohen, Louisiana Philharmonic Orchestra/ Louisiana State University

Eric Ginsberg, Western Illinois University

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Michael Grose, Savannah Symphony

Harp

Susan B Brady, Spelman College/Atlanta Opera

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Timothy K Adams, Pittsburgh Symphony Orchestra/ Carnegie Mellon University Conrad Alexander, Ithaca, NY

Piano

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

Guitar

Oren Fader, Manhattan School of Music

Voice

Freda Herseth, The University of Michigan David Holley, University of North Carolina-Greensboro Gary Kendall, Manhattan School of Music/University of

Cincinnati College-Conservatory of Music Carmen Pelton, University of Washington-Seattle

Theory/Composition

Robert Palmer, Brevard, NC

Elaine Anderson, Mount Union College Joshua Grau, Florida Atlantic University Lee Heritage, The University of Toledo Karen Martin, Macomb, IL

Brevard Opera Workshop

John Greer General Manager: David Effron Conductors:

John Greer Karen Kamensek

Stage Directors: Jonathon Field

David Holley

Ann Decker

Barbara Howse-Meadows Choreographer:

Chorus Master: Ion Brotherton Coaches: Karen Kamensek Kristin Roach

Coach Apprentice: Production Manager and

Carpenters:

Lighting Designer: Joe Saint Scene Designer: Ted Simpson Costume Designer: Leslie Bernstein Technical Director: David Carrico Master Carpenter: Robert Sturgess

Dutch DeBoer R J Fitzsimmons Michael Ramps J R Young

Rachelle Klammer Scenic Artists:

Ron Temple Alicia Thompson Gretchen Crookes Rachel Reed

Alicia Matthias

Stage Manager: Asst. Stage Manager: Props Supervisor: Props Asst.:

Wardrobe Supervisor:

Susan Huggins Eric Brooks Derrick Phillips Joshua Redfearn Andrea Boccanfuso John C Dorman, Jr.

Jonathan Twomey

Sound Engineer: Sound Technician: Stage Crew:

First Electrician:

Master Electrician:

Nic Davis Timothy Lott Jane Lycan Erika Penninger Louise Pinkerton

Scarpia orders the torturing to declares cease but Cavaradossi will be shot at sunrise unless Tosca will agree to be his mistress. The despairing Tosca reluctantly agrees if Scarpia will release Cavaradossi and write out a safe passage document for them. Scarpia tells her that he will need to pretend to execute Cavaradossi but that real bullets will not be used: at the same time he surreptitiously signals to his chief officer that real bullets are indeed to be used. After Scarpia writes a bogus safe passage document for the two lovers, he advances amorously toward Tosca, who in a fit of rage, stabs him and rushes out to the Castel Sant' Angelo where Cavaradossi awaits execution.

ACT III Roof of the prison castle. At dawn Tosca waits for the mock execution, expecting to leave shortly thereafter Cavaradossi. They sing of joyful times for the future. The bullets are real, however, and Cavaradossi is killed. Tosca is horrified. As Spoletta and his men approach to arrest her for the murder of Scarpia she climbs the parapet of the castle and leaps to her death.

Doris Headley, 1998

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Sunday, July 12 1:30 PM

The World Premiere of

The Moon Singer A Children's Opera

Music by David Liptak, BMC's 1998 Composer-in-Residence Libretto by Diane Simkin Demeter

Sunday, July 12 3:00 PM

Program 24

Program 23

Rhythm & Brass

This afternoon's performance is sponsored by:

The Transylvania Times

The Womble Inn

Monday, July 13 4:30 PM

Program 25

Student Recital Straus Auditorium

Monday, July 13 8:00 PM

Program 26

Transylvania Youth Orchestra

David Becker, Conductor

Transylvania Symphonic Band

Sarah McKoin, Conductor Thomas Joiner, Violin

Three Pieces from Schindler's List for Solo Violin and Orchestra	
and Orchestra	
And God Created Great Whales H	Hovhaness
Two Dance Episodes from Rodeo	
Procession del Rocio	
Ghost Train	Whitacre
Yagi-Bushi	Iwai
Folk Dances Shostakovich	n/Erickson

Tuesday, July 14 4:30 PM

Program 27

Student Piano Recital Straus Auditorium

Tuesday, July 14 8:00 PM

Program 28

David Starobin

Classical Guitar Recital

Straus Auditorium

Wednesday, July 15 8:00 PM

Program 29

Brevard Music Center Festival Orchestra

David Effron, Conductor André Watts, Piano

Prelude to Die Meistersinger	Wagner
Irmelin Prelude and Walk to the Paradise Garden	Delius
Concerto no. 9 in Eb, K271	
Jeux d'enfants, Petite Suite op. 22	. Bizet
Piano Concerto no. 3	Bartok

Mr. Watts is the Gina Bachauer Chair artist for the 1998 season.

Thursday, July 16 12:15 PM

Program 30

Bach's Lunch Harmony Hall

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A Midsummer Night's Dream

ACT I The wood at twilight.

Two groups of fairies in the midst of a song are interrupted by King Oberon's servant, Puck, followed by Oberon and Tytania, who are quarreling. Tytania leaves in a huff with her attendant fairies. Oberon angrily orders Puck to bring him a certain herb which, when placed on the eyelids of a sleeping victim -- presumably Tytania -- will cause that person to fall in love with the first living creature he or she sees upon waking. Both depart.

Two lovers, Lysander and Hermia enter, fleeing the Athenian law that would require Hermia to marry Demetrius. As they depart there appear two other young people - Demetrius, who is also in love with Hermia, and Helena, who is in love with Demetrius. Oberon reappears, unseen, and overhears their conversation. Feeling sorry for Helena, when Demetrius leaves, Oberon promises to help her by using the herb on Demetrius' eyelids so that when he awakens and sees Helena he will fall in love with her. He commands Puck to do this.

Shortly thereafter, a group of craftsmen, called rustics, enter to rehearse a play they are presenting at the wedding of Theseus, the Duke of Athens. After they have gone, the exhausted Lysander and Hermia reappear and lie down to sleep. Puck, following Oberon's orders but mistaking Lysander for Demetrius, puts the herb on his eyelids. When Helena arrives and awakens Lysander he instantly proclaims his love for her, much to her amazement. Hermia awakens alone and bewildered. Tytania returns, and after her fairies sing her to sleep, Oberon places the potion on her eyelids.

ACT II The wood at night.

While Tytania sleeps, the rustics appear to rehearse their play, led by Bottom. Puck, for a joke, changes Bottom's features to that of an ass. This terrifies the rest of the rustics and they run away, leaving Bottom alone with Tytania. She awakens and immediately falls in love with him. The fairies entertain the couple with their songs and cymbals until they both fall asleep.

Oberon and Puck reappear, followed by Hermia, who is being pursued by Demetrius. Once more she rejects him, and Oberon continued on page 39 Thursday, July 16, 7:30 PM

Program 31

Dress Rehearsal A Midsummer Night's Dream

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

All seats reserved.

Thursday, July 16, 8:00 PM

Program 32

Transylvania Chamber Strings

Amanda Schubert, Conductor

Transylvania Concert Band Sarah McKoin, Conductor

Concerto Grosso in A, op. 2, no. 6	Gemniani
Meditation	Pettersen
Suite for String Orchestra	Janáček
Transylvania Fanfare	Benson
I am	
Two Marches	Ives
Straus Auditorium	

Friday, July 17, 7:30 PM

Program 33

Repertory Symphony Orchestra

Carlton McCreery, Conductor

Roman Carnival Overture									F	Berlioz
Suite No. 3 in D Major, BWV1068			 			٠				Bach
Symphony No. 1 in C Minor, op. 68			 				 •		B	rahms

Saturday, July 18, 7:30 PM

Program 34

A Midsummer Night's Dream

Music by Britten

Adopted from Shakespeare by
Benjamin Britten and Peter Pears

General Manager	John Greer
Conductor	David Effron
Director	. Jonathon Field
Set Designer	
Costume Designer	Leslie Bernstein
Lighting Designer	Joe Saint

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

Sunday, July 19, 3:00 PM

Program 35

Bach's Back!

Brevard Music Center Festival Orchestra Brevard Music Center Chorus

Karen Kamensek, Conductor Carmen Pelton, Soprano ● Patrick Rafferty, Violin Eric Hoover, Flute ● David Effron, Piano

Cantata no. 204 "Ich bin in mir vergnugt"	Bach
Brandenburg Concerto no. 5	Bach
Magnificat	Bach



realizes Puck's mistake. when Demetrius falls asleep Oberon uses the magic herb on him and send Puck to fetch Helena. Soon Puck, Helena and Lysander appear. Demetrius awakens and immediately proclaims his love for the confused Helena. Inevitably Lysander and Hermia appear and all four lovers begin to quarrel, each accusing the others of betrayal. Oberon is astonished and outraged by Puck's mistake. When the exhausted lovers finally fall asleep, Puck, on orders from Oberon, anoints Lysander's eyelids again, this time to insure that he will fall in love with Hermia.

ACT III Scene I. The wood in the early morning.

Oberon decides to undo the spell he has placed on Tytania with the magic herb. The four lovers awaken and, though still somewhat confused, are reconciled and correctly paired. All set off for Athens to attend the Duke's wedding.

Scene 2. The lovers are happy to learn that they will be allowed to marry their chosen mates at the Duke's wedding. The rustics perform their play, after which all retire except Puck, who remains to recite an epilogue.

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David & Cathy Cantrell

Monday, July 20 4:30 PM	Program 36
Straus Auditorium	
Monday, July 20 8:00 PM	Program 37
Chamber Recital	
Konzertmusik for Piano, Brass and Harp, op. 49 Straus Auditorium	Hindemith
Tuesday, July 21 8:00 PM	Program 38
Classical Guitar Chamber Recital Straus Auditorium	
Tuesday, July 21 8:00 PM	Program 39
Transylvania Youth Orchestra David Becker, Conductor Manuel Diaz, Viola	
Transylvania Wind Ensemble Jamie Hafner, Conductor	
Symphony no. 8, D.759, B Minor Concerto in E b Major for Viola and Orchestra Jubilee The Sacred Harp Symphony for Band	J.S. Bach Nelson Liptak
Wednesday, July 22 7:00 PM	Program 40
Meet The Composer David Liptak, Composer-in-Residence	
Straus Auditorium	
Wednesday, July 22 8:00 PM	Program 41
The Ying Quartet	
Straus Auditorium	
Thursday, July 23 12:15 PM	Program 42
Bach's Lunch	
Harmony Hall	
Thursday, July 23 8:00 PM	Program 43
Transylvania Symphony Orchestra Thomas Joiner, Conductor Marilyn Neeley, Piano	
Slavonic Dances Piano Concerto no. 5 in E b, op. 47 Symphony no. 5 in D Minor, op. 47	Beethover
Thursday, July 23 8:00 PM	Program 44
Opera Workshop Scenes Performance	

Opera Workshop Scenes Performance

Straus Auditorium

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Superband Gala

Transylvania Concert Band

Sarah McKoin, Conductor Harvey Pittel, Saxophone

Transylvania Wind Ensemble

Jamie Hafner, Conductor Andrew Cooperstock, Piano

Morningstar Overture	Maslanka
Duo Concertante	Yoshioka
Symphonic Dances from West Side Story Bernste	ein/Polster
Piano Concerto	Stravinsky
Invocation of Alberich from Das Rheingold Wagn	er/Cailliet

Saturday, July 25 7:30 PM

Program 46

March Along with Mitch!

Brevard Music Center Festival Orchestra

Mitch Miller, Guest Conductor

March of Bacchus from Sylvia	Delibes
March of the Little Lead Soldiers	Pierne
Rakoczy March	Berlioz
March of the Toys from Babes in Toyland	Herbert
Entry of the Gladiators	. Fučik
March Slav	ikovsky
Songbook	. Arlen

Sing Along With Mitch!

Tonight's performance is sponsored by:

First Citizens Bank

Sunday, July 26 3:00 PM

Program 47

Brevard Music Center Festival Orchestra

David Effron, Conductor Charles Vernon, Trombone

Of Mountains, Lakes and Trees Bolter

World Premiere

A Midsummer Night's Dream Mendelssohn

Monday, July 27 4:30 PM Program 48

Student Recital

Straus Auditorium

Monday, July 27 8:00 PM Program 49

Chamber Recital

Tuesday, July 28 4:30 PM

Program 50

Student Piano Recital

Straus Auditorium

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The curtain opens to a busy Broadway street where three gamblers - Nicely-Nicely, Benny and Rusty Charlie -- are picking their favorite horses for the day's races. Nearby is the Salvation Army's Save-a-Soul Mission, run by Arvide Abernathy and Miss Sarah It is here that Sky Brown. Masterson, a high-living, big-time gambler, meets the modest, virtuous, beautiful, young Sarah. His forward attempts at attracting her only prompt her to tell him in no uncertain terms that he is not her type.

Meanwhile, at the nearby Hot Spot Night Club, one of the star performers, Miss Adelaide, reveals to her friends that she suffers from Psychosomatic colds caused by her boyfriend, Nathan Detroit. They have been engaged for fourteen years, but since he is a chronic gambler there has always been a gambling crisis that gets in the way of matrimony. At present, the only thing on Nathan's mind is finding a location for a floating crap game.

Sky, not one to take no for an answer, brags to his friends that he can win any doll he goes after, and to prove it he accepts Nathan's \$1,000 bet that he can get Sarah to go to Havana with him. He knows that the Save-a-Soul Mission is in danger of being shut down and he promises Sarah to deliver to the mission "one dozen genuine sinners" if she will have dinner with him. She accepts, though reluctantly when he reveals that the dinner is to be in Havana.

In Havana, Sarah realizes that she is falling in love with him, and he realizes that she is much more than a winning bet to him. Back in New York she learns about the bet and, though angry at Sky, she needs his help to save the mission. True to his promise, Sky rounds up his friends, filling up the mission on the day the Salvation Army authorities arrive. The mission is saved. Sarah forgives Sky and they talk of marriage, while Nathan and Adelaide now seem ready to accept the bonds of matrimony also.

Doris Headley, 1998

Special Event

Maureen McGovern

I'll Be Seeing You: The Hopes and Heart of the Forties

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

Wednesday, July 29 7:00 PM

Tuesday, July 28 8:00 PM

Program 52

Chamber Music

Joseph Robinson, Oboe • Mary K. Robinson, Violin Katherine Palmer, Piano • David Effron, Piano

Straus Auditorium

Wednesday, July 29 7:30 PM

Program 53

Dress Rehearsal

Guys & Dolls

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

Thursday, July 30 12:15 PM

Program 54

Bach's Lunch Harmony Hall

Thursday, July 30 7:00 PM

Program 55

Concerto Marathon

A special program featuring movements from famous concerti performed by students from the 1998 BMC Concerto Competition. Straus Auditorium

Thursday, July 30 7:30 PM

Program 56

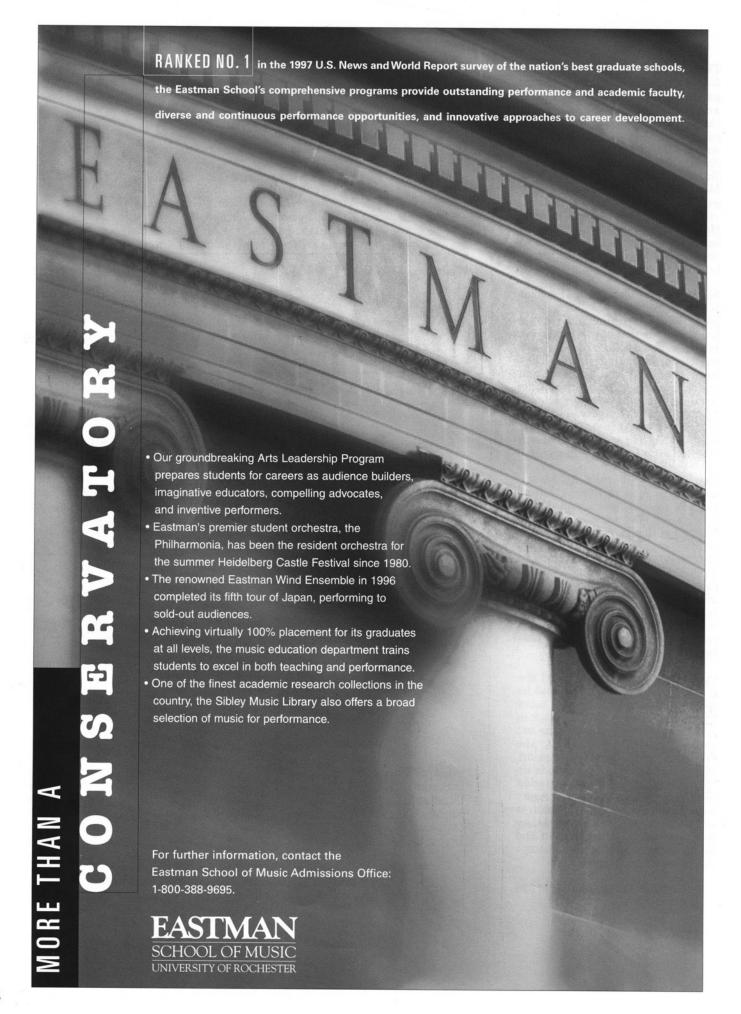
Guys & Dolls

Music and Lyrics by Loesser

Repertory Symphony Orchestra

General Manager	. John Greer
Director	David Holley
Conductor	David Effron
Scene Designer	Ted Simpson
Costume Designer Les	lie Bernstein
Lighting Designer	

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



Greenville Symphony

Masterworks Series

September 17 Robert McDuffie plays Bar-ber's Violin Concerto. Edvard Tchivzhel conducts Bernstein's



Overture to Candide and Symphonic Dances from West Side Story. Also: Gersh-win's American in Paris.

October 22 Performance

Today's Miles Hoff-man plays Walton's Viola Concerto. Edvard Tchivzhel leads performances of Weber's Overture to Der Freischutz and

Rimsky-Korsakov's Scheherazade.

November 12 Conductor Bingham Vick Jr. and the Greenville Chorale join the GSO in Beethoven's Missa Solemnis.



February 25
The National Symphony's Elizabeth Schulze conducts Wagn-



er's Tannhauser Overture, Mozart's Sinfonia Concertante and **Brahms' Fourth** Symphony.

March 18 Van Cliburn Gold Medalist Jon Naka-

matsu plays
Beethoven's Piano Concerto
No. 2. William Fred Scott conducts Beethoven's Leonore
Overture No. 2 and Sibelius' Symphony No. 2.

April 29 Andres Diaz plays Elgar's Cello Concerto. Artistic Advisor Gustav Meier directs Shostakovich's



Symphony No. 12 and Mozart's Overture to The Impresario.

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Program 57

Brevard Music Center Festival Orchestra

David Effron, Conductor Deborah Henson-Conant, Jazz Harp

Overture to a Pops Concert												
Light Calvary Overture					 				 			 Suppé
Wizard of Oz Medley						•			 			 Arlen

Selections by Deborah Henson-Conant

Saturday, August 1 7:30 PM

Program 58

Musical

Guys & Dolls

(see July 30)

Tonight's performance is sponsored by:

Carolina Community Bank

Sunday, August 2 3:00 PM

Program 59

Brevard Music Center Festival Orchestra

David Effron, Conductor Joseph Robinson, Oboe

Loner Li	ptak
Concerto in D Minor for Oboe	auss
Symphony no. 5 in E Minor	vsky

Monday, August 3 12:15 PM

Program 60

Bach's Lunch Harmony Hall

Monday, August 3 4:30 PM

Program 61

Student Recital Straus Auditorium

Monday, August 3 8:00 PM

Program 62

Transylvania Symphonic Band

Sarah McKoin, Conductor

Transylvania Wind Ensemble Jamie Hafner, Conductor

Carmina Burana Selections	Orff/Krance
Serenade no. 10 in Bb, K361	Mozart
Symphonie Funebre et Triomphale, op. 15	Berlioz
Nobles of the Mystic Shrine March S	ousa/Hafner

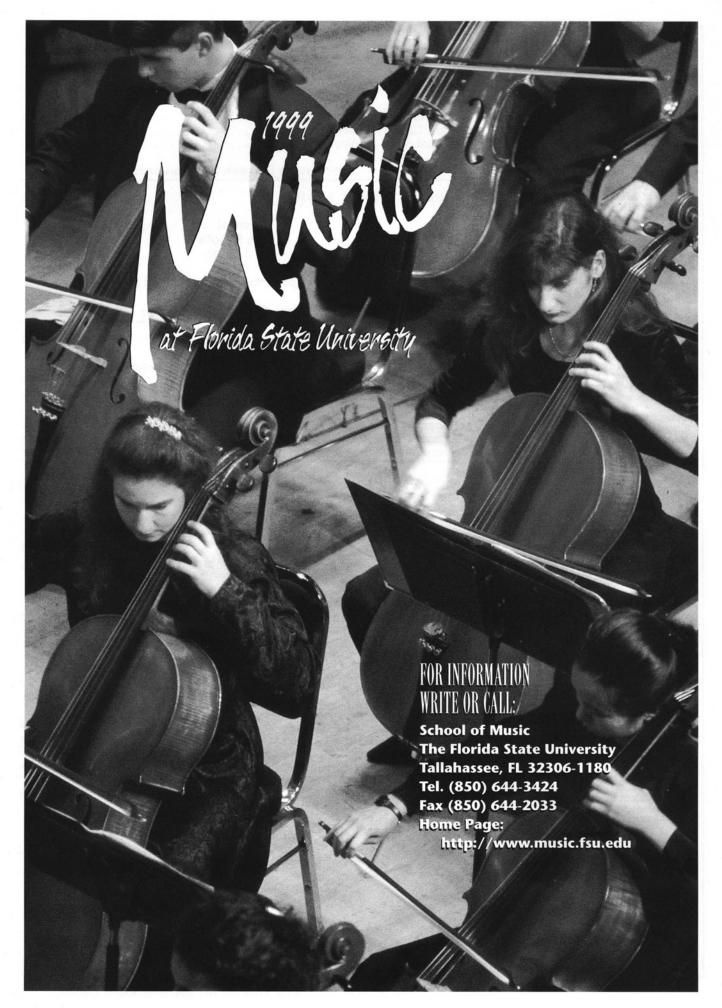
Monday, August 3 8:00 PM

Program 63

Chamber Recital

Duetto Concertante Dahl .

Straus Auditorium



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Post Office Box 40 Highlands, NC 28741 828-526-5251 or 800-473-5093 Tuesday, August 4 8:00 PM

Program 64

Brevard Music Center Festival Orchestra

David Effron, Conductor Renée Fleming, Soprano

Adagio for Strings	 Verdi
Selections from Gayane Four Last Songs Pictures at an Exhibition	 Khachaturian Strauss
Wednesday, August 5 6:30 PM	Program 65
Student Composer's Concert Carolina Pavilion Lower Level	

Wednesday, August 5 8:00 PM

Program 66

Concerto Concert

Transylvania Symphony Orchestra

Thomas Joiner, Conductor

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

Thursday, August 6 12:15 PM

Program 67

Bach's Lunch

Harmony Hall

Thursday, August 6 3:30 PM

Program 68

Repertory Symphony Orchestra

Carlton McCreery, Conductor

Pieces for this afternoon's program have been composed by students of the Brevard Music Center Composition Program.

Thursday, August 6 7:30 PM

Program 69

Dress Rehearsal Cinderella

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

Thursday, August 6 8:00

Program 70

Transylvania Chamber Strings Amanda Schubert, Conductor

Transylvania Concert Band

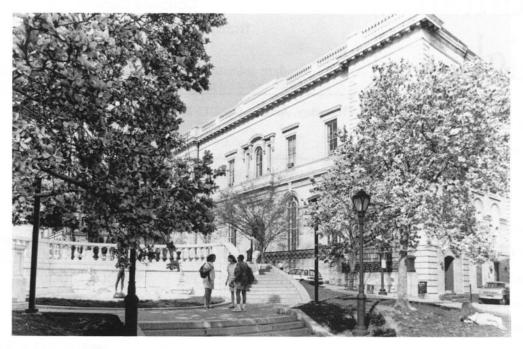
Sarah McKoin, Conductor

Concerto in D Major for Harp and String Orchestra Vivaldi
Endymion's Sleep Scearce
Sinfonia in D Mendelssohn
Guillimafrey
Rikudim van der Roost
March of the Bengian Parachutists Leemans
Sundance Ticheli
Armenian Dances Reed
Straus Auditorium

Straus Auditorium

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ACT I A room in the run-down mansion of Don Magnifico.

The Baron's two ugly daughters, Clorinda and Tisbe, are bickering as usual, stopping only occasionally to snap at their step-sister, Cenerentola, who serves as the family maid. A knock is heard at the door and when Cenerentola opens it there stands a "beggar,' actually Alidoro, disguised tutor of the handsome young Prince Don Ramiro. As the Prince hopes to marry soon. Alidoro has been sent to the house to investigate the daughters as possible choices for the Prince's bride. In spite of the her objections of sisters. Cenerentola offers him bread and coffee. Shortly thereafter, several courtiers arrive with an invitation for the Baron and his daughters to attend a grand ball being given at the palace that evening by the Prince. Clorinda and Tisbe both rush off to get dressed, each convinced that she will be chosen.

Later, while Cenerentola helps her sisters dress, another stranger appears at the door -- this time the Prince himself, disguised as his own valet, Dandini. Having heard from his tutor of the lovely and kind Cenerentola, he wants to see for himself how suitable the young lady would be. They fall in love at first sight and Cenerentola is all the more unhappy, assuming that she will not be permitted to attend the ball. To her surprise, shortly thereafter, Alidoro appears again his beggar's disguise, to announce that he will take her to the ball. As soon as Don Magnifico leaves, Alidoro discards disguise and produces a beautiful costume for her. The drive off to the ball in a splendid coach.

ACT II The royal palace.

Cenerentola arrives and instantly arouses the interest of everyone, particularly Prince Ramiro, who is still disguised as his valet, Dandini. In the meantime, the real Dandini, disguised as the Prince enamored has become Cenerentola himself, but she tells him that she really loves the man whom she thinks is the valet. The Prince overhears this remark and is, of course, delighted. But amid Cenerentola confusion the suddenly remembers that she must return home immediately. Before leaving, however, she gives the

continued on page 51

Friday, August 7, 7:30 PM

Request Night

Transvivania Symphony Orchestra

Thomas Joiner, Conductor

Symphony no. 5, 1 st movement	Beethoven
Symphony no. 5, 1 st movement	Schubert
Symphony no. 5, 2 nd movement	. Tchaikovsky
Symphony no. 5 (new 9 th), 4 th movement	Dvorak
Symphony no. 5, Adagietto	Mahler
Symphony no. 5, Finale	Shostakovich
Catanadara Assessat 8, 2000	Dua 200 70
Saturday, August 8, 2:00	Program 72

Parent's Day Concert

Symphony no. 5 in C Minor, op. 67	Beethoven
The Carnival	Kinney
Symphony no. 2, op. 30	Hanson
Molly on the Shore	. Grainger
Sinfonia no. 3	CPE Bach
Flag of Stars Overture	Jacob
Holberg Suite	Grieg
Carmina Burana Selections	Orff/Krance

Saturday, August 8, 2:00 PM

Program 73

Piano Competition Finals

Straus Auditorium

Saturday, August 8, 7:30 PM

Program 74

Cinderella

Music by Rossini	Libretto by Ferretti
General Manager	John Greer
Conductor	John Greer
Director	David Holley
Set Designer	Ted Simpson
Costume Designer	Leslie Bernstein
Lighting Designer	Joe Saint

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

Sunday, August 9, 3:00 PM

Program 75

1998 Season Finale

Brevard Music Center Festival Orchestra

David Effron, Conductor

Dances of Galanta	 		 							Ko	dály
Suite no. 2 from Three Cornered Hat	 		 							. I	Falla
Symphony no. 10 in E Minor, op. 93	 		 				S	h	st	ako	vich



Tyler Wiesner loves to read The
Transylvania Times, a community
newspaper published twice a week in
the wonderful mountain county called
Transylvania. Tyler lives in Brevard and he
knows it's a good place to be. After all, it
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100 North Broad Street, Brevard, N.C. 28712 704-883-8156 Fax 704-883-8158 Prince one of her bracelets, saying that she would be wearing its mate, should he choose to search for her.

next morning, Cenerentola is going about her chores, unaware that the Prince is searching the countryside for her, a thunderstorm comes up, forcing the royal party to seek shelter at the Baron's mansion. In their haste to provide a chair for the Prince, Cenerentola accidentally reveals the bracelet on her wrist. The Prince recognizes it instantly, embraces her and announces that this is his chosen bride.

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Doris Headley, 1998





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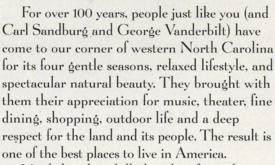
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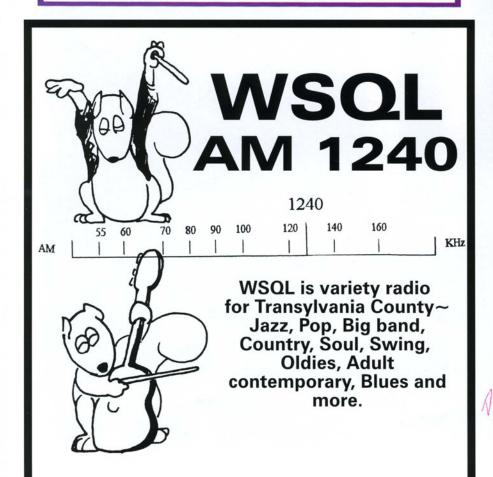
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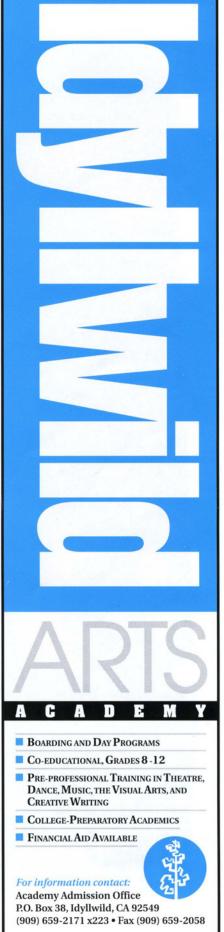


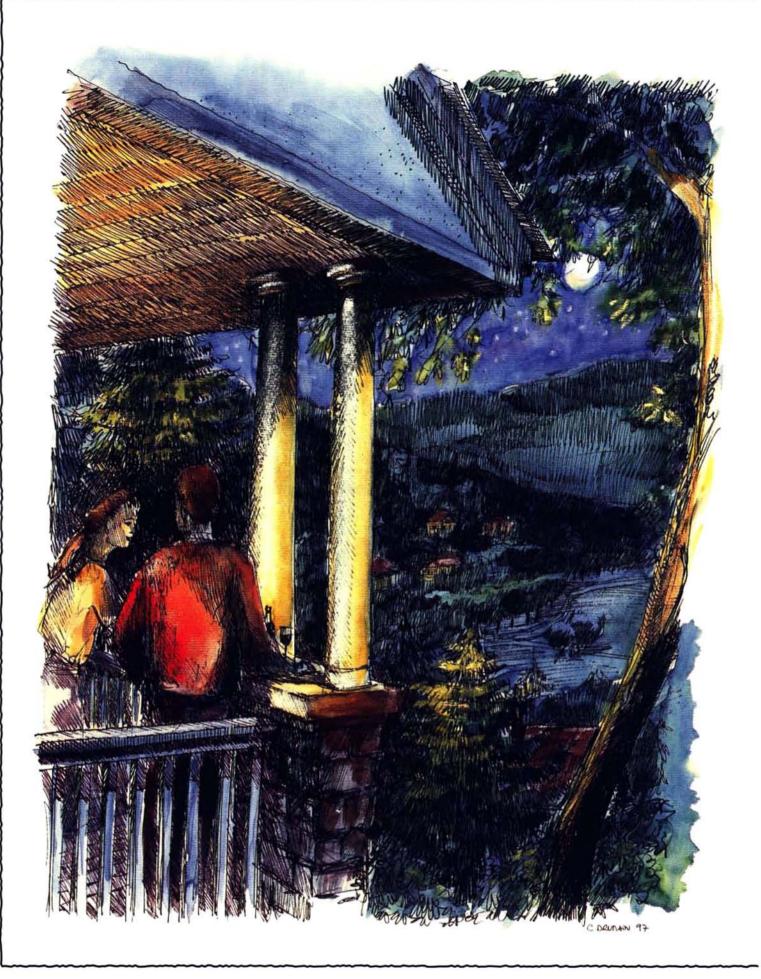
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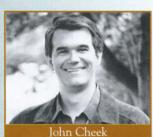
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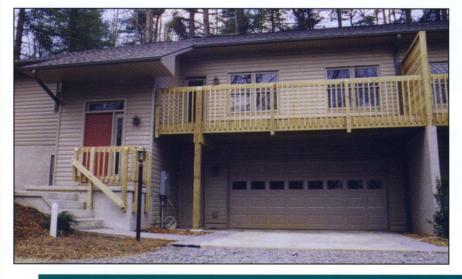
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Jamie Hafner, Director of Education

In 1977 the Trustees of the Brevard Music Center formally defined the direction of our institution with a Mission Statement. The statement they adopted was an affirmation of the goals and practices we have followed since our founding sixty-two years ago. It is only one sentence, but those few words are the foundation on which we anchor our educational goals, our teaching methods, and our choice of repertoire each year.

"The Brevard Music Center is an artistic, educational, non-profit institution devoted primarily to the training in performance and theory of musicians with demonstrated talent under repertory conditions."

A person could look at that sentence and see lots of possibilities for latitude in defining what the mission statement actually means. For instance, how would you define artistic? At what achievement level should our personnel and performances be to meet the expectation created when the word artistic is used to define a part of what we do? The answer can correctly span a range of musical performance from school children to professional organizations. It is that kind of latitude in interpretation that allows us at the Brevard Music Center to choose where we want to go and how we want to get there.

When I am asked to explain what Brevard is all about, which happens frequently, I do a quick recitation that elaborates on the Mission Statement above. Here it is:

"The Brevard Music Center is a summer music festival where a select group of talented young musicians learns the music business by association with a select group of talented professional musicians. In an experience that closely simulates the professional world, we prepare our concerts in the same amount of time required by professional organizations. We perform those concerts for an audience of people who expect a high degree of artistic achievement and we repeat the process week after week, emulating the life of working musicians. After a season or two at Brevard, students have the tools to make informed decisions about the role of music in their lives and whether or not they should choose it as a career."

If we are really going to show young musicians how to be professionals, our student constituency must be primarily advanced performers who are considering musical careers. So, our students are selected by competitive audition and must be over fourteen years of age. Their average age is 18.6 and many of them are in their mid to upper twenties or old-

er. Some are already young professionals seeking the performance experience that will give them an edge when the next audition rolls around. They are young people with extraordinary talent, a high work ethic, and an impressive will to succeed.

You don't send students of that caliber to a recreation camp in the summer. You send them to a place where they can get an experience that goes beyond the average, a place where they can see what it's like to be a professional performer. You send them to a place where they can personally decide if they have the gumption to survive in the music business. You send them to a place where the audience expects professional quality. You send them to Brevard.

When our students arrive on campus they expect to acquire skills and knowledge that will be directly useful when they enter the music business. They expect to sing the stan-

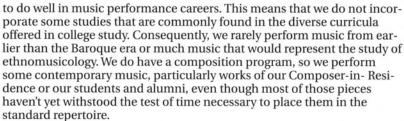
dard operas because that's what will be on the job auditions. They expect to play the standard orchestral and chamber repertoire for the same reason. They expect to play the same band music required of a musician in a service band, and on and on, through every corner of our curricular offerings.

Those expectations require that we be primarily a standard repertoire institution. That's why we choose the majority of our stage productions from enduring shows that contain familiar arias and choruses. If a student in our Repertory Training Program were to attend Brevard for three consecutive summers, that student would play all the Beethoven and Brahms symphonies, the last three symphonies of Tchaikovsky, three Strauss tone poems, the major symphonies of Mozart, and a host of other pieces that fall under the heading of standard orchestra repertoire. We follow similar guidelines in choosing nearly all the music performed at Brevard.

In planning our curriculum we purposely limit the scope of our educational program to those goals that will help our students







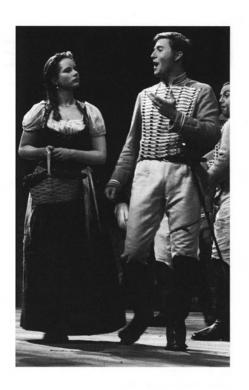
We offer some pops concerts because those have become a staple in the programming of nearly every professional orchestra.

Our students need to learn how to play this repertoire well, so we try to show them how it's done. Our emphasis on the "real life" side of performance is why we consider study at

Brevard to be an important step between the academic world and a performance career.

Actually, there is one other thing we consider in choosing our seasonal repertoire. That would be you, our audience. Without you we could not give our students the performance experience they require and expect. We take into account your wishes, collected in the form of audience surveys, letters received, and comments noted in passing. Your opinions are taken seriously and we work very hard to fulfill your wishes and still meet the needs of our students. The best example of your collaboration in choosing music for our students will be found in the Transylvania Symphony Orchestra concert on August 7. All the pieces to be played came as suggestions from our audience. They also meet the educational needs of our students. For instance, you will hear the first movement of Beethoven's famous Fifth Symphony that night. There is hardly a professional musician who has not played that piece so many times it can almost be done from memory. But, when the TSO performs that piece there will be some students on the stage who are playing it in front of a live audience for the first time! I can hardly think of a better example of why Beethoven's Fifth needs to be played at Brevard.

We program music that gives our students the best opportunity to see what it's like to be professional musicians. We play it for an audience of people who aren't their mothers and fathers, who paid admission to hear a good concert. The result is a unique educational experience that goes beyond normal music study. The audience is a vital part of that experience and we thank you for helping us in our educational mission.



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LIFE AFTER BREVARD

Since 1936 the Brevard Music Center has played host to thousands of young musicians. The "Brevard Experience" is unique, producing a deep appreciation for music that lasts a lifetime. Wherever they go in life, BMC alumni share the common experience of rigorously preparing for performances at Brevard. This is a different learning opportunity than they receive in their academic life and the experience stays with them, no matter what career path they follow.

Tanja Corina Bechtler Tanja Bechtler ('82-'84) has recently won a full-time spot as cellist with the Charlotte Symphony, Tanja also coaches the Charlotte Youth Symphony. A native of Switzerland, Tanja came to Brevard shortly after her parents moved to Charlotte in 1979. She played with the Charlotte Youth Symphony while in high school, then she received her bachelor's degree from the NC School of the Arts in Winston Salem and her master's degree from the Manhattan School of Music in NYC. She has soloed with festivals in Caramoor, NY and in Zurich. She freelances with orchestras throughout the southeast.



Tanja Bechtler ('82-'84), cellist; her mother Natascha Bechtler; her friend, Bob Teixeira, guitarist, with whom Tanja frequently performs.

Lendon Todd Munday
Todd Munday ('84 & '85) is carving out
a successful opera and solo career as a
lyric baritone. Todd won the Boston
Opera Association's Young Artist
award in 1992 and the Metropolitan
Opera Regional Audition in Atlanta in
1994. He toured Europe as Figaro in
Rossini's Il Barbiere di Siviglia which



Todd Munday ('84 & '85)

was released on a Musica 2001compact disc set. Todd has performed as a principal artist with the San Francisco Opera, Western Opera Theatre, Boston Lyric Opera, Opera Carolina, Piedmont Opera Theatre, Charleston Opera and Central City Opera. Last season he made his debut with both the Dallas Opera and the Virginia Opera, and he returned this season to Virginia Opera to sing Top in Copland's The Tender Land. On the concert stage, Todd stays busy singing a range of works that include Orff's Carmina Burana, Handel's Messiah, FaurC's Requiem, Vaughan Williams' Five Mystical Songs and Brahms' Requiem. Todd lives in Charlotte and recently sang Pilate in the St. John's Passionwith the Charlotte Symphony

> in March and followed up in April with Vaughan Williams' Dona Nobis Pacem with The North Carolina Symphony . Todd says, "You can learn to sing in many places, but Brevard really prepared me to be a professional with the intensive schedule and the focus required to learn new parts."

Todd is also looking forward to getting back to Brevard to see the new renovations to High C, the men's dormitory for vocalists.

Brass Connection

Brass Connection is a classical/jazz brass ensemble consisting of three BMC alumni. Brian McCommon ('87-'90), the group's tenor trombonist, business manager and founder, is not only an alumnus of BMC, but is also currently serving as the Center's Box Office Manager. He is a former member of The United States Army Band, "Pershing's Own" in Washington, DC,

and has performed with the North Carolina Symphony, Mormon Tabernacle Choir, the US Airways Jazz Orchestra, and on national touring productions of Broadway musicals. His brother, W. Barry McCommon ('88-'89) is a graduate of the Curtis Institute of Music and serves Brass Connection as both an arranger as well as bass trombonist. He is in high demand as a performer and teacher in the Greater Philadelphia area where he resides with his wife Karen. Brass Connections's other BMC alumnus is trumpeter Stefen Christian Hinkle ('86-'90), who is currently a member of The United States Army Band. He and his wife d'Andrea live in Springfield, VA with their daughter Emily.

Brass Connection has been invited to perform in concert as well as conduct masterclasses in Nassau, Bahamas for the upcoming season. They have also received an invitation to collaborate with the St Louis-based Cornerstone Chorale on the Chorale's 1999 national tour.

Bob Roberts

Wilfred Bob Roberts recently sent us some reminiscences from Sun City, AZ. Bob was on the faculty in 1950 and went on to become the first trumpet at Radio City Music Hall from September 1950 through 1972. He was a busy studio musician in NYC playing in all of the network television orchestras (those were the days!), recording everything from jazz to classical under Leonard Bernstein, André Kostelantz, and Morton Gould. Bob has a great deal of published music on the market, both original compositions and arranging/orchestration efforts.



Bob Roberts ('50)

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THE GINA BACHAUER ARTIST CHAIR



The Gina Bachauer Endowment Fund has enabled the Music Center to invite inter-

nationally renowned performers to extend their time at Brevard as guest artists to conduct seminars and teach master classes. In honor of this great Greek pianist, many keyboard artists including Misha Dichter, Alicia de Larrocha, Vladimir Feltsman, Jon Kimura Parker, Jorge Bolet, and Peter Frankl have given generously of their time and talent in support of the Gina Bachauer Artist Chair.

During her lifetime, Gina Bachauer appeared in concert at the Brevard Music Center frequently and always found extra time to spend with BMC students. She understood the lasting impression that her words of encouragement gave to young artists. In 1980 a memorial fund was established at the Music

Center through the efforts and generosity of her long time friends, Mr. and Mrs.

Carlo Renzulli. Conductor Alec Sherman, Gina's husband, was in the audience as pianist Rudolf Firkusny performed the inaugural concert sponsored by the Gina Bachauer Artist Chair. The second concert was performed by her great friend and colleague Alicia de Larrocha.

Her tradition continues this season as André Watts performs the Mozart Piano Concert No. 9 and the Bartok Piano Concert No. 3 on Wednesday, July 15 with the Brevard Music Center Festival Orchestra.

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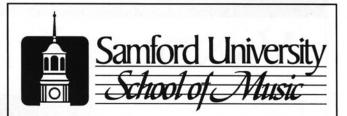
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Brevard Music Center 1998 Festival Artists

Angela Brown

Ms Brown returns to the Brevard stage this season to perform the title role of *Tosca* on July



11. A finalist in the Birgit Nilsson Competition, Ms. Brown was recently selected to perform at Carnegie Hall. She has appeared with the Cincinnati Pops, the orchestras of Memphis, Roanoke, Knoxville, and at the 25th anniversary of the Kennedy Center.

Paul Brown

Paul Brown, tenor, appears as Scarpia in the July 11 performance of *Tosca*. A resident of Bloomington,



Indiana, Mr. Brown was selected as a Metropolitan Opera Regional Finalist in 1993 and 1996. Recent performances include the role of Germont (*La Traviata*), Rigoletto (*Rigoletto*), and Sharpless (*Madame Butterfly*).

Andrew Cooperstock

Called "brilliant" by France's Nice-Matin and "magnificent" by Scotland's Courier, BMC faculty pianist Andrew Cooperstock is an active recitalist, chamber musician, and orches-



tral soloist. Recent appearances have included recitals at Lincoln Center and the United Nations. He performs the Stravinsky *Piano Concerto* on the BMC Superband Gala on July 24.

Manuel Diaz

Manuel Diaz plays principal viola with the BMC Festival Orchestra, Columbus Symphony, and Macon Symphony. Prior to accepting a faculty position at Columbus State University, he was a member of the Atlanta Symphony Orchestra. Mr. Diaz performs the

Bach Concerto for Viola in E-flat Major with the Transylvania Youth Orchestra on July 21.

Renée Fleming

Ms. Fleming has sung in virtually every major opera house from La Scala to the Met, and appeared in con-

Met, and appeared in concert with such orchestras as the Chicago Symphony, Vienna Philharmonic, and New York Philhar-



the role of Blanche in the world premiere of André Previn's opera *A Street*car Named Desire, with the San Francisco Opera.

Deborah Henson-Conant

Although Deborah began improvising at the age of three, she hated music

lessons and refused to practice the classics until she became introduced to the harp at the age of 12. She is now



considered the world's premier jazz harpist with eight albums to

her credit. Ms. Henson-Conant has collaborated on original works with such organizations as the Scottish National Chamber Orchestra and made guest appearances with the Pittsburgh and Boston Pops.

David Holley

Director of Opera at the University of North Carolina-Greensboro, David Holley returns to the Music Center for his fifth season.



Mr. Holley has appeared with numerous opera companies and symphony orchestras across the United States. He performs the role of Cavaradossi in the concert version of *Tosca* at BMC on July 11.

Eric Hoover

Principal flute with the BMC Festival Orchestra, Eric Hoover maintains an active performing schedule in New York City while serving as an affiliate artist-teacher



of flute at the State University of New York-Purchase. He performs as soloist with the BMC Festival Orchestra in the Bach *Brandenburg Concerto No. 5* on July 19.

Michael Kim

Canadian pianist Michael Kim began his music studies at age eleven, and by age fifteen made his professional debut with the



Calgary Philharmonic Orchestra. Since then he has appeared with numerous orchestras including the Boston Pops, the Cincinnati Pops and the BBC Scottish Symphony. Mr. Kim performs Gershwin's *Rhapsody in Blue* with Mitch Miller on July 3.

CALARTS

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Mitch Miller

Back by popular demand, Mitch returns to the Music Center this summer for two performances, July 3 and

July 25. Mr. Miller performed as an oboist in the original production of Porgy and Bess in 1935, and has since conducted almost every major orchestra in America.



Marilyn Neeley

Professor of Music at The Catholic University of America in Washington, DC, Marilyn Neeley was a prizewinner in the Van Cliburn, Leventritt and Geneva International Competitions. She



performs Beethoven's Piano Concerto No. 5 in E-flat Major with the Transylvania Symphony Orchestra on July 23.

Gail Nelson

A highly versatile performer, Ms. Nelson has performed in numerous Broadway plays and musicals including Hello Dolly and The Ginger Rogers Special. She has



also toured with the Houston Grand Opera's revival of Porgy and Bess and has appeared with such symphonies as Chicago, St. Louis, and Indianapolis. Ms. Nelson will perform Porgy and Bess excerpts with guest conductor Mitch Miller on July 3.

Katherine Palmer

A first-place winner of the Esther Wilburn Barnes Piano Competition, Katherine Palmer has been selected as a touring artist for the NC Arts Council for 1997-1999. On the BMC faculty



since 1993, she performs chamber music with Mary K. Robinson and Joseph Robinson on July 29.

Carmen Pelton

Soprano Carmen Pelton appears as guest soloist with the BMC Festival Orchestra on July 19. A member of BMC's voice faculty, Ms. Pelton has

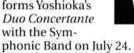
appeared with such ensembles as the San Francisco Symphony and the St. Paul Chamber Orchestra, and may be heard on a newly released recording of Nicolas Maw's music on the ASV label.



Harvey Pittel

Saxophonist Harvey Pittel is "A master on his instru-

ment" according to Harold Schonberg of The New York Times. An elegant performer and accomplished teacher, Mr. Pittel performs Yoshioka's Duo Concertante with the Sym-



J. Patrick Rafferty

BMC alumnus and violin faculty member Patrick Rafferty performs as soloist with the BMC Festival Orchestra in the Bach Brandenburg Concerto No. 5 on July 19. Mr. Rafferty has held

the positions of concertmaster of the Milwaukee Symphony and Associate Concertmaster of the Dallas Symphony. He currently teaches violin and viola at the University of Alabama and performs



internationally with BMC's resident chamber trio, the Čadek Trio.

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North Carolina. Performing a range of musical genres from Bach to rock, they return by popular demand to the Whittington-Pfohl stage on July 12.

Joseph Robinson

Principal oboe with the New York Philharmonic, BMC alumnus Joseph Robinson returns to Brevard this sum-

mer to teach and perform with BMC Festival Orchestra. He is a featured soloist during Alumni Weekend, and will perform the Strauss Concerto for Oboe in D Major with the



BMC Festival Orchestra on August 2.

Mary K. Robinson

Mary K. Robinson is a violinist with the New Jersey Symphony and substitutes frequently in the New York Phil-

harmonic. She can also be heard performing with such notable ensembles as Soloisti New York, the American Composers Orchestra, and Philharmonia Virtuosi. She performs chamber



music on July 29 with husband and oboist Joseph Robinson, and pianists Katherine Palmer and David Effron.

Robert Shaw

Internationally esteemed choral conductor and long-time friend of the Music Center, Robert Shaw returns to Brevard on June 26 with



the Robert Shaw Festival Singers to open the 1998 season with a performance of Haydn's Lord Nelson Mass and Mozart's Coronation Mass.

David Starobin

Chairman of the guitar department at the Manhattan School of Music where he holds the Andres Segovia Chair.



David Starobin returns to Brevard for his second season as a guest performer and teacher. Called by *The New York Times* "...this country's preeminent interpreter of contemporary guitar works," Mr. Starobin will present a solo guitar recital on July 14.

Ivan Thomas

Ivan Thomas began his operatic career singing "Crown" in *Porgy and*

Bess at the Lake
George Festival
opposite William
Warfield's Porgy.
Mr. Thomas is
currently featured
in the musical
show Riverdance
at London's Hammersmith Odeon.
Mr. Thomas is a
guest soloist on
July 3 with Mitch Miller.



Charles Vernon

BMC alumnus and former faculty member Charles Vernon is bass trombonist with the Chicago Symphony. A nationally recognized performer, he has played with

has played with numerous orchestras including the Baltimore Symphony and the Philadelphia Orchestra. He performs the world premier of Bolter's Of Mountains, Lakes, and Trees with the



BMC Festival Orchestra on July 26.

André Watts

André Watts' professional career began at the age of 16 when he was chosen by Leonard Bernstein to make his debut with the New York Philhar-

monic, a performance that was broadcast nationally on CBS-TV. Mr. Watts' extensive itinerary for the 1997-98 season takes him throughout North America, Europe and Asia, and on July 15, brings him to the Brevard Music Center.



Alisa Weilerstein

Miss Weilerstein began playing the cello at age four and a half and performed her first public concert only

six months later. She made her Cleveland Orchestra debut at age 13, and her Carnegie Hall debut at age 15. Miss Weilerstein makes her BMC debut on June 28.



The Ying Quartet

Praised by *The New York Times* for its "exceptional unity" and "blazing commitment," the Ying Quartet has become one of the best known and most highly regarded young ensembles on

the American music scene. The four siblings will be in residence at BMC



to coach students and perform a chamber recital on July 22.

Peter Zazofsky

Hailed as a "phenomenon" by the Montreal Gazette and "exquisite" by the Berliner Morgenpost, Peter Zazofsky has



enjoyed a career as soloist, chamber musician and educator for more than twenty years. A former National Federation of Music Clubs (NFMC) winner, Mr. Zazofsky returns to BMC on July 10 to perform Brahms' Violin Concerto in D Major with the Transylvania Symphony Orchestra

Opera Production Personnel

Leslie Bernstein

Costume designer Leslie Bernstein returns to Brevard for her second season. Her design credits include a large variety of theater, movie, and opera productions. Recent work includes films such as *Godzilla, Private Parts,* and *Stepmom.* Her work has also been seen at Primary Stages, the T. Schrieber Studio, and Center Stage.

Barbara Howse-Meadows

BMC's resident choreographer resides in Charlotte, NC where she is artistic director and co-founder of "Catchin' On," a 13 year-old dance company. She is also actively involved with Theatre Charlotte and the North Carolina Dance Theatre, serving on the Board of Directors of both organizations.

Ioe Saint

Production Manager and Lighting Designer at the Brevard Music Center, Joe Saint is a NYC-based freelance lighting designer where he has worked on Broadway and off Broadway, at the Metropolitan Opera, and a with variety of regional theaters and opera companies. This will be Joe's fourth season at Brevard.

Ted Simpson

Ted Simpson has designed 80 shows for various theaters throughout the country, including The Hasty Pudding Theatre, The Boston Lyric Stage, and The New England Conservatory, to name a few. Mr. Simpson is returning to Brevard for his second season as the Music Center's scene designer.

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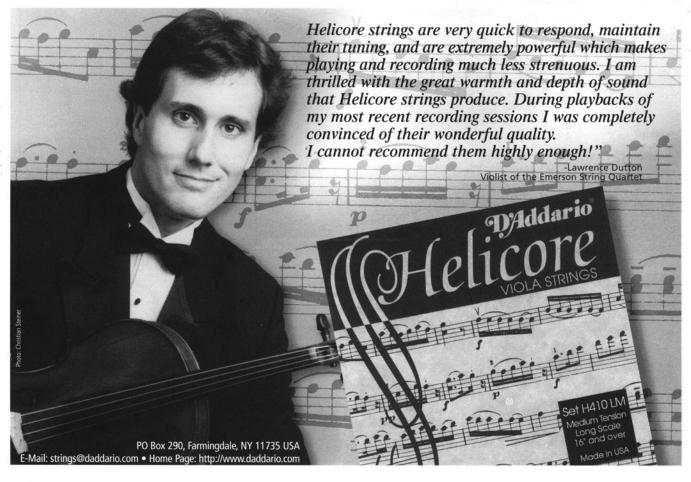
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OUR "NEW" AUDITORIUM...continued from page 7

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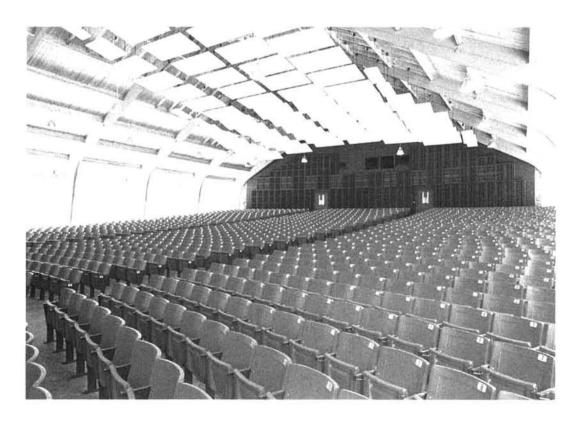
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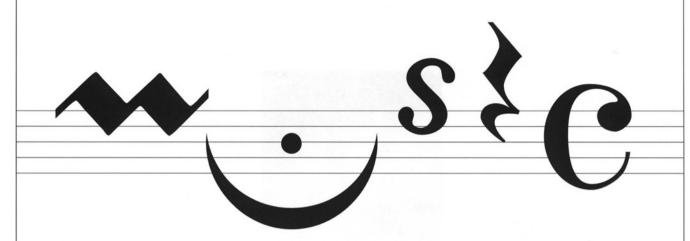
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Symphony, and the Chamber

Music Society of Lincoln Center.

His current work includes a chamber opera for children entitled *The Moon Singer*, which is scheduled for a world premiere at the Brevard Music Festival on July 12, 1998. While at the Brevard Music Center, Mr. Liptak will work with composition students and present open lectures scheduled for July 2, July 8 and July 22. We take great pride in welcoming this



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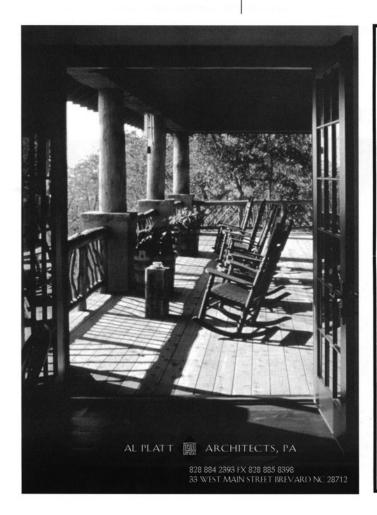
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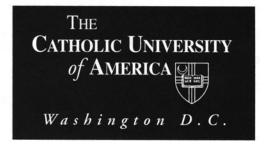
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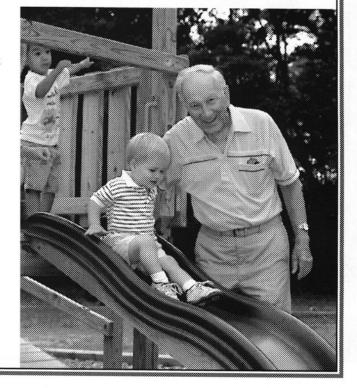
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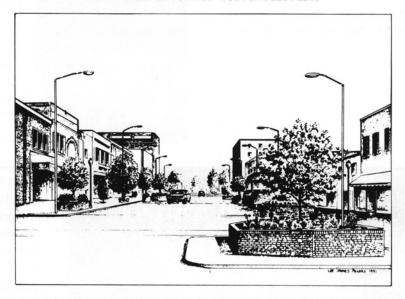
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Special Event Sponsors

Each year, the Music Center is able to raise a significant amount of money to support our educational programs by designating one concert a "special event" that is not part of our regular season.

In 1998, our special event will be Maureen McGovern on Tuesday, July 28th at 8:00pm. Brevard Music Center wishes to express grateful appreciation to the following sponsors who will generously support this event. Also listed are the sponsors from our special event in 1997, featuring Dudley Moore.

1997

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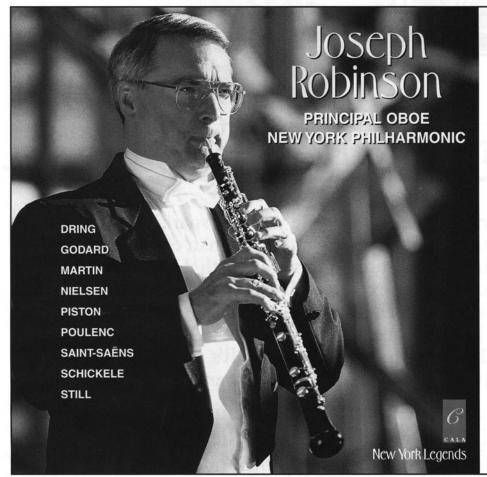
1998

Al Platt Architects, PA; Citizens Telephone Company; Jerome & Summey Insurance; M-B Industries, Inc; Moser Construction Co., Inc; Transylvania Community Hospital; The Transylvania Times; The Womble Inn



Maureen McGovern performs Tuesday, July 28





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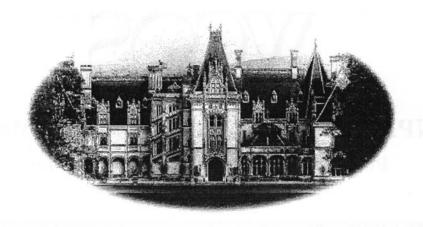
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ВВС						ВВС
HARMONIA	en i en l'annue	(Including	MORNING EDITION STAR DATE & DR. SCIENC	E at 7:30)		SELECTED SHORTS
WEEKEND EDITION	COMMUNITY CALENDAR ARTS CALENDAR				WEEKEND EDITION	
ST. PAUL SUNDAY		HARMONIA 10:00 - 11:00	(9:06)	(9:06)		
SOUND & SPIRIT		, mucie	COMMUNITY CALENDAR	ARTS CALENDAR	CLASSICAL MUSIC	A NATURAL BRIDGE
	CLASSICAL MUSIC		(12:06) WEDNESDAY	(12-06)	CLASSICAL MUSIC	THISTLE & SHAMROCK
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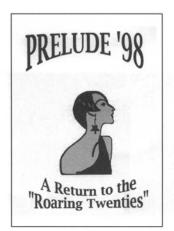
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Congratulations on another wonderful season



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William Alexander and Emily Searcy Retire from BMC Board

Brevard Music Center experienced the resignation of two of its most faithful supporters this past year, Mr. William Alexander and Mrs. William M. (Emily) Searcy, Jr.

A resident of Atlanta, GA, William Alexander served as a charter member of the National Board of Advisors from 1981-1988 and as a trustee of the Center for nine years. Mr. Alexander participated in the establishment of policy which continues to guide the Music Center's destiny as well as providing much-needed financial support in the form of scholarships over the years.

Emily Searcy served on the Brevard Music Center Board and volunteered in the administration from 1955-1997, helping to establish an endowed scholarship fund and support countless students over the years. She resides in Thomasville, GA, where she founded and served on the board of the Thomasville Entertainment Foundation as well as serving on the boards of the Monticello Opera House and the South Georgia Opera. Mrs. Searcy was recently honored by Thomas County with the Woman of the Year award.

The Brevard Music Center's Board of Trustees, National Board of Advisors, and hundreds of students extend a heartfelt thank you to Bill and Emily for their many years of dedicated service and support.

Brevard Music Center Association

Volunteers supporting young musicians



Bob McGarry, President

The purpose of the Brevard Music Center Association is to maintain an association of persons for the promotion and support of BMC and its programs. Our membership is currently at 450 and growing.

BMCA volunteers contribute thousands of hours for fund raising and administrative assistance activities as well as projects involving physical plant, repair and renovation projects. Member dues, contributions and fund generating efforts realized over \$60,000 last year. Our goal is to increase this for 1998. (All funds go directly to the Brevard Music Center.)

The Prelude dinner dance, Harmony House, refreshments and Bridge Bash are some of our revenue producing activities with which you may be familiar. Our motto is: "Volunteers Supporting Young Musicians." Last year a scholarship endowment fund was established and will be added to each year in our ongoing efforts to live up to this commitment.



For the first time the BMCA will be responsible for the construction of a student practice studio. Volunteers will provide the labor and a local builder/supplier will furnish the materials. Our efforts and contributions are varied and never cease. Come join us.

IN MEMORIAM



The BMC family was deeply saddened this winter with the untimely passing of long-time BMC trustee Jerry Jerome. A native of Brevard, Jerry followed his father as president of the Brevard Federal Savings and Loan Association in 1975, and subsequently became chairman of the Board of Directors of that institution. Jerry's leadership helped Brevard Federal grow from a small local institution to a \$130 million organization, which merged with Centura Bank in 1993. He was an active and concerned member of the community, serving in leadership positions with the Brevard Chamber of Commerce, the Brevard

Lions Club, and the Shriners. His tenure on the Brevard Music Center Board of trustees lasted more than 20 years. He is survived by his wife Carleen Sorrells Jerome, son J. Phillip Jerome, daughter Carol Phillips, and four grandchildren.

The Brevard Music Center salutes the many accomplishments of our friend Jerry, and joins residents of Brevard in saying that we will miss his energy and contributions at the Brevard Music Center and within the Brevard community.

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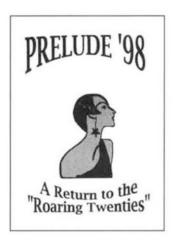
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Congratulations on another wonderful season



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The Brevard Music Center's Board of Trustees, National Board of Advisors, and hundreds of students extend a heartfelt thank you to Bill and Emily for their many years of dedicated service and support.

NURTURING THE LEGACY



In 1936
James Christian Pfohl
had a vision.
"You can't learn music
out of a book you have to live it."



In 1936 James Christian Pfohl had a vision. "You can't learn music out of a book - you have to live it." He was convinced that the way for talented young people to learn music was to live it, and he founded the summer music camp that became the Brevard Music Center to give them a place to live music. Over the next 28 years he followed that vision, refining it and watching it evolve. Henry Janiec took up the baton in 1964, put his personal stamp on Pfohl's vision and our mission statement today states that the Brevard Music Center trains talented young people in musical performance under repertory conditions (see the article on page 60 for more details on our mission statement and the education program). James Christian Pfohl began with a band camp for boys, and he made many changes over the years including adding women and adding orchestral programs. He also

began to hold public concerts with professional performers accompanied by faculty and the most talented students. Henry Janiec recognized the importance of learning through performing with professional musicians (faculty and guest artists) and began to change the program to increase the performance exposure and take advantage of this educational experience for all students. Janiec also added an opera program, filling in a big gap in musical training for the Center. Chamber concerts became regular weekday fare for the students to both participate in and to attend as part of their learning experience. In 1997, David Effron added a special chamber music program for the most talented older students. Also a classical guitar program was added last year and the current composition course was expanded to the full season. The vision grows, changes, continually evolving, yet always keeping the music education of talented students clearly in focus.

"You can learn to sing in many places, but Brevard taught me how to be a professional." Todd Munday, a young professional baritone who attended BMC in 1984 and 1985, noted how the intense performance preparation at Brevard was more important to his career than learning vocal technique (which he also learned at Brevard). This "baptism under fire," as learning under repertory conditions has been called, is an important part of the program for the older, more experienced students, but the younger players are introduced to it as well. That our programs are successful is evident by the number of students who have gone on to careers in major symphonies and opera companies nationwide. Chicago Orchestra bass trombonist Charlie Vernon, Met baritone Mark Oswald and NY Philharmonic solo oboist Ioe Robinson are just three who have

"made it in the big time." All three will return to the Center this summer to teach master classes and return something back to the place that gave them so much many years ago. Many other alumni play in regional musical organizations and enjoy semi-professional careers.

(continued on page 94)



"A summer here teaches you more than music; it teaches you about life and about yourself."



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NURTURING THE LEGACY continued from page 93

"My summer has been very fulfilling and I will always remember my summer at Brevard."



Brevard is more than just a music education

But beyond our special programs and our mission, we offer young people that unique "Brevard Experience." We are a community with a difference. The students meet and practice and perform alongside other talented young people. While they are of many different ages, backgrounds and perspectives, they are all focused on performing music to the best of their abilities.

At Brevard these talented young pople learn the value of self-discipline, perseverance and old-fashioned hard work - all in the pursuit of excellence. And they learn that a true musician has a passion for the music, reaching out to touch the audience. Most importantly, they learn the cooperative effort necessary to produce the ethereal magic of beautiful music.

Whether or not our students continue in musical careers, they will become active, involved citizens who support the cultural life of their communities. When inter-

viewed by a local newspaper about his summer at Brevard, one student said, "A summer here teaches you more than music; it teaches you about life and about yourself."

The vision is dependent on many supporters

The vision has been provided over the years by our trustees and our three artistic directors, but the execution of this vision depends on many people. It starts with our talented resident faculty. They each must be that rare individual who can teach as well as perform. Playing alongside one's teacher is an important part of our program. Also critical are the staff behind the scenes doing the maintenance work, and running the cafeteria, health services and other functions necessary to keep approximately 370 students and 60 faculty members playing and performing throughout the summer. Just to house, feed and provide practice and performing space, the Music Center has 136 buildings on the 140 acre campus. We are one of





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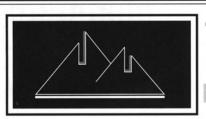
Adult Education Courses at BMC Prove Highly Popular



This spring the Brevard Music Center offered its second adult education course entitled, "How to Listen to and Understand Opera." The course was met with considerable interest and enthusiasm within the community, as was the 16-week general music appreciation course offered in the Spring of 1997.

A joint venture between BMC and The Teaching Company, the 10-week opera course was based on a new lecture series written and narrated by awardwinning composer Robert Greenberg. Beginning with the earliest known operas and spanning four hundred years to include Italian, French and German opera, the BMC course highlighted many famous operas including those being presented at the Music Center this summer.

David Starkey, Professor Emeritus of voice at Youngstown State University, served as the on-site facilitator of the course. Mr. Starkey augmented the Greenberg lectures with live demonstrations and video clips from recorded operas. BMC Artistic Director Emeritus Dr. Henry Janiec served as a guest lecturer. New courses may be scheduled in the future; for more information please contact the Music Center administration.



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NURTURING THE LEGACY...continued from page 94

the few organizations of our type that own and operate our own facilities.

The budget to perform this miracle is around \$2 million this year. By the standards of today's educational and artistic organizations, the Music Center is in sound financial health. 1997 was the nineteenth consecutive year that BMC has operated without a deficit, and there is no debt. About two-thirds of the revenues are provided by tuition payments and ticket sales.

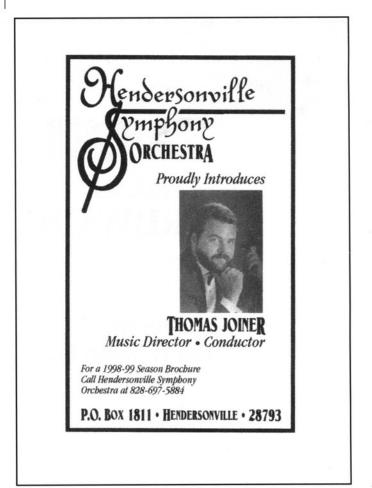
Each year a significant amount of the budget is raised by the Special Event program. This event, which is not part of the season ticket package, is sponsored by local organizations (see listing on page 86). In 1998 the special event will take place on July 28th and will feature Maureen McGovern.

One significant supporter is the State of North Carolina. Through the Department of Cultural Resources and the NC Arts Council, the state is a generous contributor to BMC. The State recognizes the importance of the educational programs offered by the Music Center, but it also appreciates that thousands of tourists are attracted from around the country to attend the public performances. In addition, many people choose to retire in the western part of the state, in part because of the cultural opportunities offered by the Brevard Music Festival programs.

Most of the contributions necessary to round out the budget come from the many individuals, corporations, foundations and organizations listed on the following pages. A significant source of funds and volunteer labor is from the Brevard Music Center Association (also see page 90). Through the Prelude dinner/dance, Harmony House gift shop (located at the front of the auditorium), Bridge Bash and other fund raising events, this volunteer group is able to contribute in excess of \$50,000 each year to help the students. In addition, BMCA provides many hours of donated labor in the form of maintenance on the facilities, stuffing and labeling envelopes and other administrative tasks, as well as coordinating community volunteer events like this year's successful "Spruce Up Day," when people helped clean up the campus before the students arrived.

Ensuring the Future of Music

"My summer has been very fulfilling and I will always remember my summer at Brevard." The Music Cen-(continued on page 98)



ter's impact on that one high school clarinetist and countless other students will be felt for a long time. The Board of Trustees has approved a long range strategic plan to ensure that the Music Center's unique program of experiential learning will continue well into the twenty- first century.

VISION 2000 states that Brevard will continue to provide the best in repertory training for serious young musicians. The plan also guides BMC toward continual refinement and development so

that the vision will always remain relevant to the changing musical world. Yet Brevard will always remain a special place. One faculty member succinctly put it, "The uniqueness of Brevard lies in its dual nature. Students gain realworld experience as they face the demands of regular lessons, classes, and concerts. Yet the environment remains a healthy and nurturing one, one in which effort is rewarded and the love of music is fostered consistently."

Making and listening to great

music is a treasure to be passed along. Like a fine heirloom, we all have received this gift through the teaching and participation of someone else. Ensure that this legacy will go to future generations by generously supporting the training of talented young musicians at the Brevard Music Center. Even the smallest gift can make the difference in some young person's life. The future of music is in your hands.

Ways to Help Continue the Vision

Current Gifts:

The following quotes from students illustrate the impact of your donations:

Scholarships: "Without your help, I would not have been able to attend Brevard this summer....I recently won a spot to perform on the Concerto Concert."

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BREVARD 123 W. Main St. 883-2103 Operating expenses for faculty and guest artist salaries: "Working with faculty members who treat you as an equal was the most important part of my summer at Brevard."

"Seeing the professional musicians and hearing their experiences has helped me formulate my game plan for the future."

Capital gifts for practice studios, teaching studios, dorms and faculty housing: "Practicing in such beautiful surroundings comes easy. It will be hard to go back to my room at home."

Endowments:

Endowments provide a permanent base of financial security for the future for any institution.

Endowed funds provide support in perpetuity since only the accumulated earnings will be spent.

Naming opportunities at BMC

are a way to honor or memorialize someone and publicly state your support of our important mission.

Many well known educational institutions are well endowed and can count on these funds for future planning. Brevard is working toward this goal, and through the generosity of a number of thoughtful individuals we now have approximately \$3,000,000 in endowed funds. All endowments are open to further contributions. Scholarship endowments are listed on the scholarship pages. Fol-



(continued on page 100)



NURTURING THE LEGACY...continued from page 99

lowing are endowed funds available for specific nonscholarship purposes:

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The Encore Society

encore (ahng-kohr) interjection 1. a cry from the audi-

ence that a performance not end, but go on and on. noun 2. a repeat performance.

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Index of Advertisers

Al Platt Architects83	
Arizona State University77	
Fred Baker95	
Baldwin Piano and	
Organinside back cover	
Biltmore House 87	
Blair School of Music68	
Brevard Chamber Orchestra25	
Brevard College58	
Brevard Lumber95	
Brevard Orthopaedics81	
Brevard Travel10	
Builderway of Brevard16	
Cal Arts70	
Campbell University25	
Cantrell Construction39	
Carolina Community	
Bankback cover	
Carolina Mountain	
Gastroenterology68	
The Catholic University of	
America84	
Center for Plastic Surgery78	
Champion Hills53	
Cheryl Smith Associates111	
Chestnut Hill47	
Coca-Cola of	
Western North Carolina54	
Columbus State University 63	
C	

Corner Bistro51
Cullasaja Club89
Dampp-Chaser13
Deerlake Villageinside from
Downtown Hendersonville85
Early Music51
East Carolina University86
Eastman School of Music44
Essence of Thyme78
Falls Landing89
First Citizens40
Fisher Realty31
Flat Rock Playhouse65
Florida State University46
Fry Nursery35
Furman University79
Greenville Symphony45
Harid Conservatory75
Harris Hardware98
Heart of Brevard63
Hendersonville Symphony97
Highland Farms84
Hunter Chevrolet64
Huntingdon College24
Idyllwild55
Indiana University14
Inn at Brevard17
Interstate/Johnson Lane 67
Ithaca College74
I D'Addaria 70

Jacksonville University1
Jerome & Summey9
Key Falls Inn7
Lawrence University3
Looking Glass Eye Center6
Louisiana State University2
Love's Jewelry9
M-B Industries6
Main Street Ltd5
Manhattan School of Music3
Middle Tennessee State
University
Moser Construction6
Mountain Dry Cleaners1
New England Conservatory2
Northwestern University8
Parker Music11
Patla, Straus, Robinson & Moore 7
Peabody Conservatory 4
PostNet9
Proper Pot8
Qualla Village5
Joe Robinson8
Rocky's/D.D. Bullwinkel's9
Sagebrush10
Salem College5
Samford University 6
Shenandoah University7
Southern Methodist University4

Sterling	52
Straus Parkcenter s	pread
Super Sensitive	
Temple University	23
Transylvania Arts Council	110
Transylvania Community	
Hospital	11
Transylvania Times	
University of Alabama	36
University of Cincinnati	112
University of Maryland	83
University of Miami	42
University of Michigan	12
University of North Carolina-	
Greensboro	32
University of Oklahoma	96
University of South Carolina .	18
University of Tennessee	73
WCQS	88
WHKP	111
WSQL	55
White Squirrel	65
Whitewater Gardens	67
Womble Inn	74

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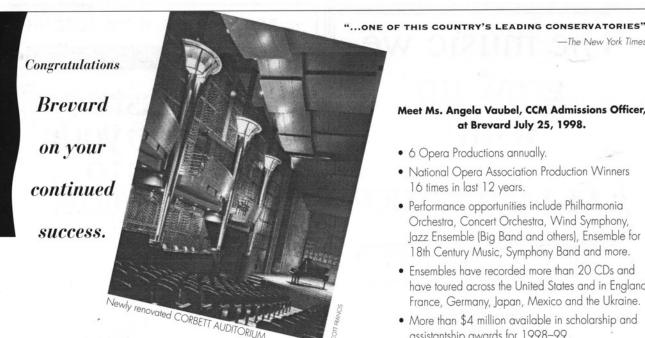
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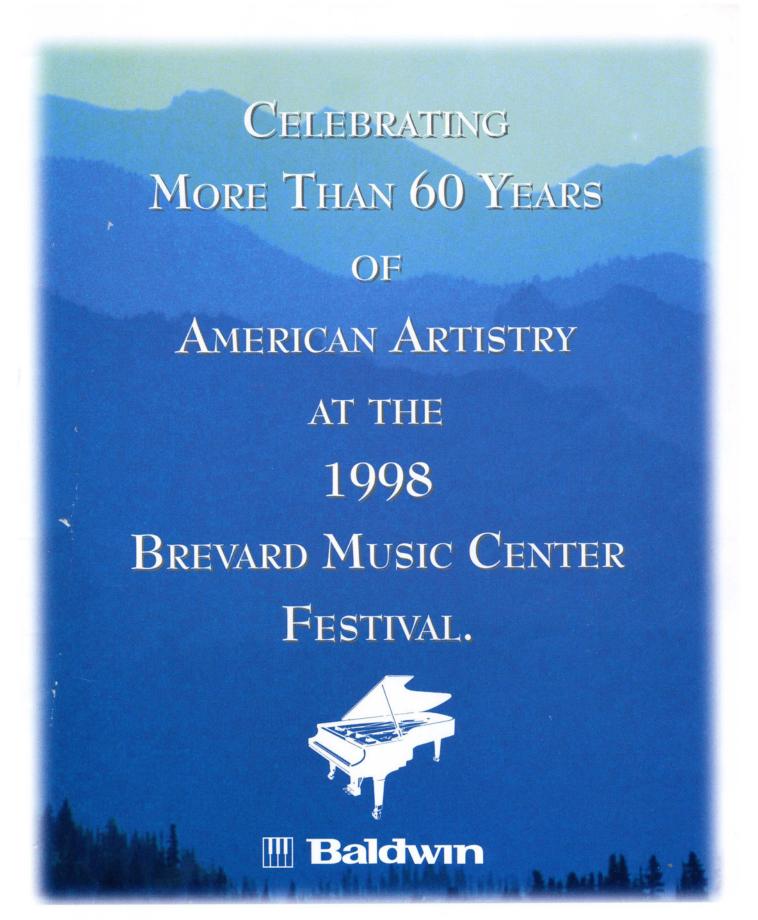
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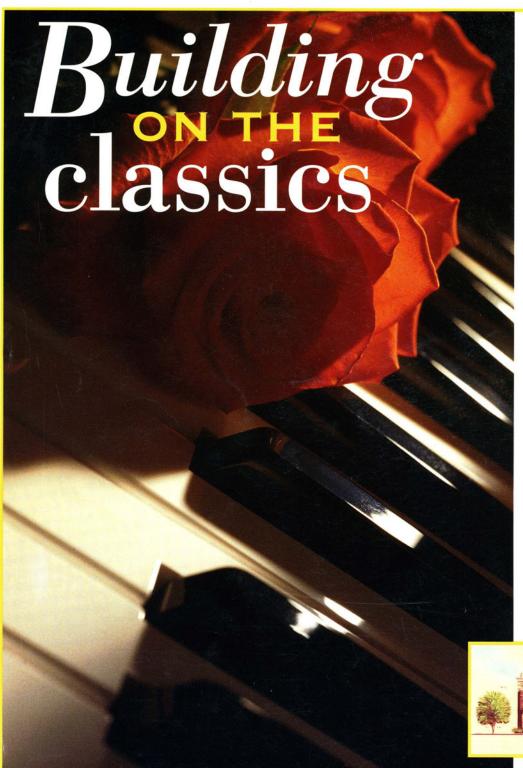
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