



BREVARD  
MUSIC  
CENTER

2012

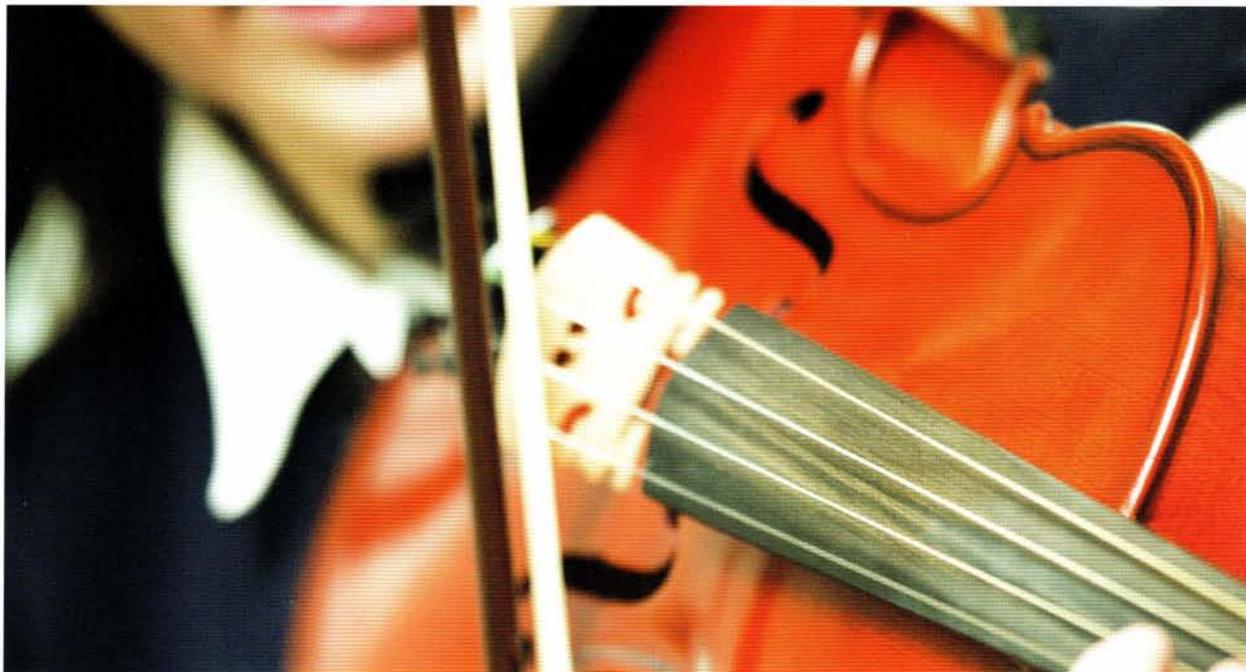
OVERTURE

WHITTINGTON-PFOHL  
AUDITORIUM

Keith Lockhart  
Artistic Director



# Music is the universal language



Sometimes the most meaningful communication happens without dialogue. Great art tells us that we are not alone with our emotions.

**Brevard Music Center, thank you for inspiring us with the shared experience of music.**

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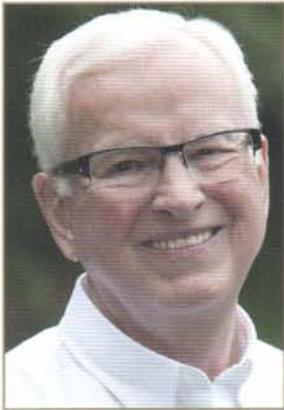


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Welcome to the Brevard Music Center's 76th season. I am excited and honored to serve as President of such a dynamic organization, and I promise you a season of outstanding musical experiences.

If you travel to Berlin or Buenos Aires or Beijing you can find people who know the name "Brevard." The Brevard Music Center has

developed a reputation around the country and the world as a summer music program of the highest caliber. And that reputation is growing. This year more than 2200 young musicians applied to the Music Center, and we selected about 400 of them to spend the summer in Brevard, representing nearly every state in the U.S., and many foreign countries. Add in 65 artist faculty members from the nation's leading universities, conservatories, and orchestras, plus some of the best conductors and soloists in the world. It all makes for a unique and stimulating environment.

The task of imagining, planning, and constructing Brevard every year is immense. Some months ago, as I first began working with the BMC staff, I asked how long they'd been preparing for the 2012 season. The answer? "We are already working on 2013 and '14." Assembling dozens of programs for the Festival season is a complex process filled with nuanced challenges. We must be sensitive to the many diverse groups served by the Institute. The high school and college students have distinctive needs. Pianists, instrumentalists, composers, and singers all have lofty individual goals and expectations, yet they all flourish together within the demanding yet nurturing confines of the Music Center. Providing the platform for these talented students to go even beyond their aspirations takes the utmost commitment from everyone in the Brevard family. And I could not be more proud of the yeoman's work that they do.

Now the 2012 Festival is here. I invite you to enjoy the results of the arduous, yet heartfelt work put forth by our artist faculty and students. We hope that you find the season memorable and that we move you to new levels of appreciation for the art. Please return throughout the summer, to see how these young musicians develop and to hear all that they can accomplish. You will be delighted and rewarded.

Larry Fogdall  
President and CEO

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Keith Lockhart, Artistic Director

Bruce Murray, Artistic Administrator & Dean

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## Keith Lockhart

Artistic Director  
David Efron Principal Conductor Chair

Artistic Director Keith Lockhart assumed the role of Principal Conductor of the Brevard Music Center in 2007, solidifying an already special relationship Maestro Lockhart shares with BMC. Having attended as a student for two summers (1974, 1975), Lockhart was first featured as a guest conductor here in 1996 and has since returned numerous times.

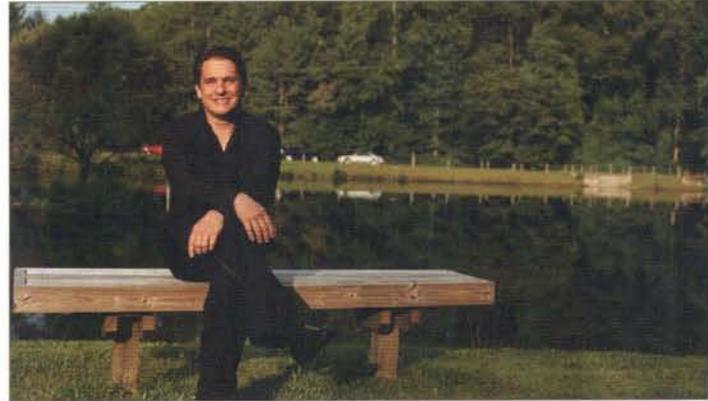
In August 2010, Keith Lockhart was appointed seventh Principal Conductor of the BBC Concert Orchestra and will lead the BBC CO through to its 60th year in 2012 and beyond. Meanwhile, across the pond, he celebrates his eighteenth anniversary season as Conductor of the Boston Pops. During the 2010-2011 season, Keith Lockhart led the BBC Concert Orchestra during its 15-city tour across America and made his Atlanta Opera debut.

Keith Lockhart has conducted the Symphony Orchestras of Chicago, Cincinnati, Cleveland, Dallas, Houston, Minnesota, Montreal, Philadelphia, San Francisco, Baltimore, Atlanta, St. Louis, Indianapolis, Singapore, Toronto, and Vancouver, as well as the Los Angeles and St. Paul Chamber Orchestras, the National Arts Centre Orchestra (Canada), and the Philharmonics of New York and Los Angeles. Moreover, he has conducted the New York Chamber Symphony, the Royal Concertgebouw Orchestra (Amsterdam), and the Deutsche Symphony, the Deutsches Symphonie-Orchester Berlin, and the Melbourne Symphony Orchestra. In the 2009-2010 season, Maestro Lockhart returned to the Boston Lyric Opera for performances of Bizet's *Carmen* and traveled to Japan for performances with the NHK Symphony.

His leadership of the Utah Symphony from 1998-2009 allowed him to stand at the front of that organization's historic merger with the Utah Opera to create the first-ever joint administrative arts entity of the Utah Symphony and Opera. Since the merger, arts institutions nationally and internationally have looked to Maestro Lockhart as an example of an innovative thinker on and off the podium. Keith Lockhart revived the orchestra's Mahler

tradition, presenting the entire cycle of the composer's major symphonic works. Maestro Lockhart conducted three "Salute to the Symphony" television specials broadcast regionally, one of which received an Emmy award, and, in December 2001, he conducted the orchestra and the Mormon Tabernacle Choir in a national PBS broadcast of Vaughan Williams' oratorio *Hodie*. Maestro Lockhart led the Utah Symphony during Opening Ceremonies of the 2002 Olympic Winter Games and conducted two programs for the 2002 Olympic Arts Festival. In April 2005, the Symphony embarked on its first European tour in 19 years. That was followed by the release of the Symphony's first recording in two decades, *Symphonic Dances*, in April 2006.

In February 1995, Lockhart was named the 20th conductor of the Boston Pops Orchestra since its founding in 1885. Over the last 17 years, he has conducted over 1400 concerts and made 71 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV and nationally on PBS. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP-Deems Taylor Award. Keith Lockhart was the 2006 recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society. He has led the Boston Pops on 35 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction, the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004, they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002, Maestro Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome



in New Orleans. Since November 2004, he and the Boston Pops have released four self-produced recordings: *Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*, all available online through [www.bostonpops.org](http://www.bostonpops.org). Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: Keith Lockhart and The Boston Pops Orchestra Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Keith Lockhart served as Music Director of the Cincinnati Chamber Orchestra for seven years, completing his tenure in 1999. During his leadership, the Orchestra doubled its number of performances, released recordings, and developed a reputation for innovative and accessible programming. Maestro Lockhart also served as Associate Conductor of both the Cincinnati Symphony Orchestra and the Cincinnati Pops Orchestra from 1990 to 1995.

Born in Poughkeepsie, NY, Maestro Lockhart began his musical studies on piano at the age of 7, and holds degrees from Furman University and Carnegie Mellon University. He also holds honorary doctorates from the Boston Conservatory, Boston University, Northeastern University, Furman University, and Carnegie Mellon University, among others.

More information is available at [www.KeithLockhart.com](http://www.KeithLockhart.com) and [www.cami.com](http://www.cami.com).

PATRON INFORMATION

**Box Office**

(Whittington-Pfohl Auditorium)

**June 22 – August 5**

Monday – Saturday: 10am to 5pm or through intermission

Sunday: noon through intermission

**Box Office**

(Porter Center)

**June 25 – August 4**

Open on performance days only – 2 hours prior to the start of a performance through intermission.

**Phone:** (828) 862-2105

**Toll free:** (888) 384-8682

**Email:** boxoffice@brevardmusic.org

**Website:** [brevardmusic.org](http://brevardmusic.org)

**Late Arrivals & Seating**

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

**Photography & Recording**

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

**Restrooms**

Whittington-Pfohl Auditorium - Restrooms are located in the lobby and the adjacent building behind the concession kiosks.  
Porter Center – Restrooms are located in the lobby, on either side of Scott Concert Hall.

**Telephones**

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

**Children/Students**

Whittington-Pfohl Auditorium - Children and teenagers (age 17 and under) with a paying adult, and students with a student ID, may sit on the lawn free of charge with a valid ticket. The auditorium is reserved for children over age 6.

**Smoking**

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

**Concessions**

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

**Lawn Etiquette**

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

**Pets**

Pets are not permitted at BMC concerts.

**Harmony House**

Harmony House is the official gift shop of the Brevard Music Center. Located at the front of Whittington-Pfohl Auditorium, it carries signature apparel, jewelry, music themed novelties, picnic accessories, and more.

Harmony House is managed by the Brevard Music Center Association and is staffed by volunteers. All proceeds directly benefit the educational programs of the Brevard Music Center.

BMC thanks Brevard Rescue Squad for volunteering standby service at all weekend concerts.



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- ② Broyhill Administration
- ③ Burt Alumni House
- ④ Harmony House
- ⑤ Searcy Hall
- ⑥ Straus Auditorium
- ⑦ Thomas Hall
- ⑧ Thomas Plaza
- ⑨ Whittington-Pfohl Auditorium
- P Parking
- R Restrooms

DINING & CONCESSIONS

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

**Kiwi Gelato**

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**Concessions at Porter Center**

A selection of wine, soft drinks, and coffee, as well as cookies and candy, are available in the Francis Pavilion prior to and at intermission of all Porter Center concerts. No food or drink, except bottled water, is permitted in any performance venue.

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**Welcome to the 76th season at Brevard Music Center.**

From its humble beginnings in 1936, Brevard Music Center now stands as one of the premier music education institutions in America. Talented young musicians from all over this nation and many other countries converge to renew and continue their passion for music.

Foremost an educational institution, Brevard Music Center brings gifted students and a renowned and dedicated faculty together in the lush mountains of western North Carolina. The summer provides a

unique opportunity to learn and enjoy great music. Days are filled with instruction, rehearsal, and practice time. As patrons, we have waited all year to enjoy these performances. Over 80 opportunities will present themselves this season!

I would like to recognize the Brevard Music Center Staff and Faculty for their continued devotion to our mission. Their dedication and desire to work with and nurture our students is the essence of Brevard Music Center. The Board of Trustees deserves many accolades for its leadership and vision, as it continues to push the Brevard Music Center toward an ever-brighter future.

Most importantly, I want to thank you, our patrons. Whether a season ticket holder or a first-time visitor, thank you for coming. The continued support of our friends, patrons, donors, and volunteers is what makes everything possible. There is a place within the “Brevard Experience” for everyone! On behalf of the entire Brevard Music Center Family we are glad you’re here – ON WITH THE SHOW!

Phillip Jerome  
Chairman, Board of Trustees

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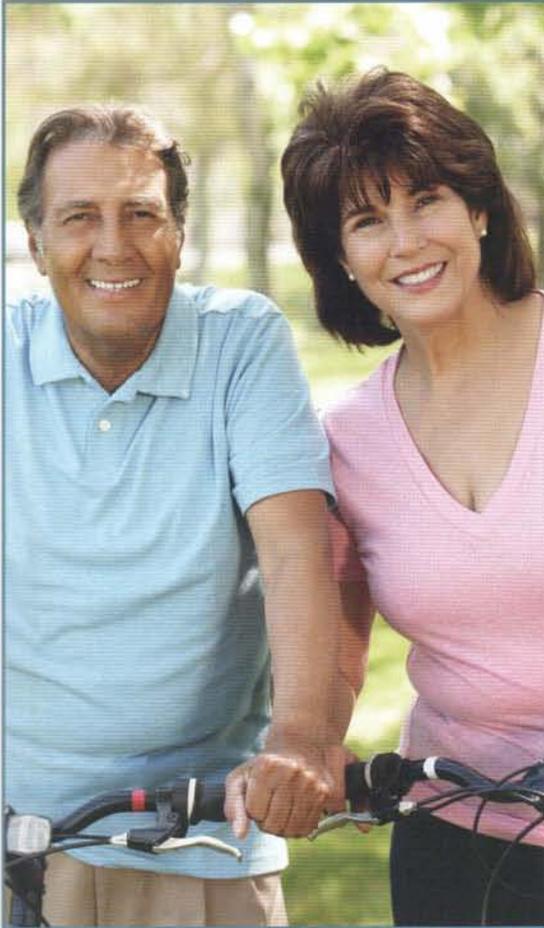
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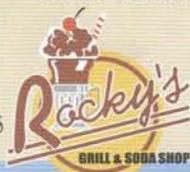
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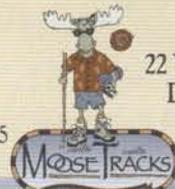
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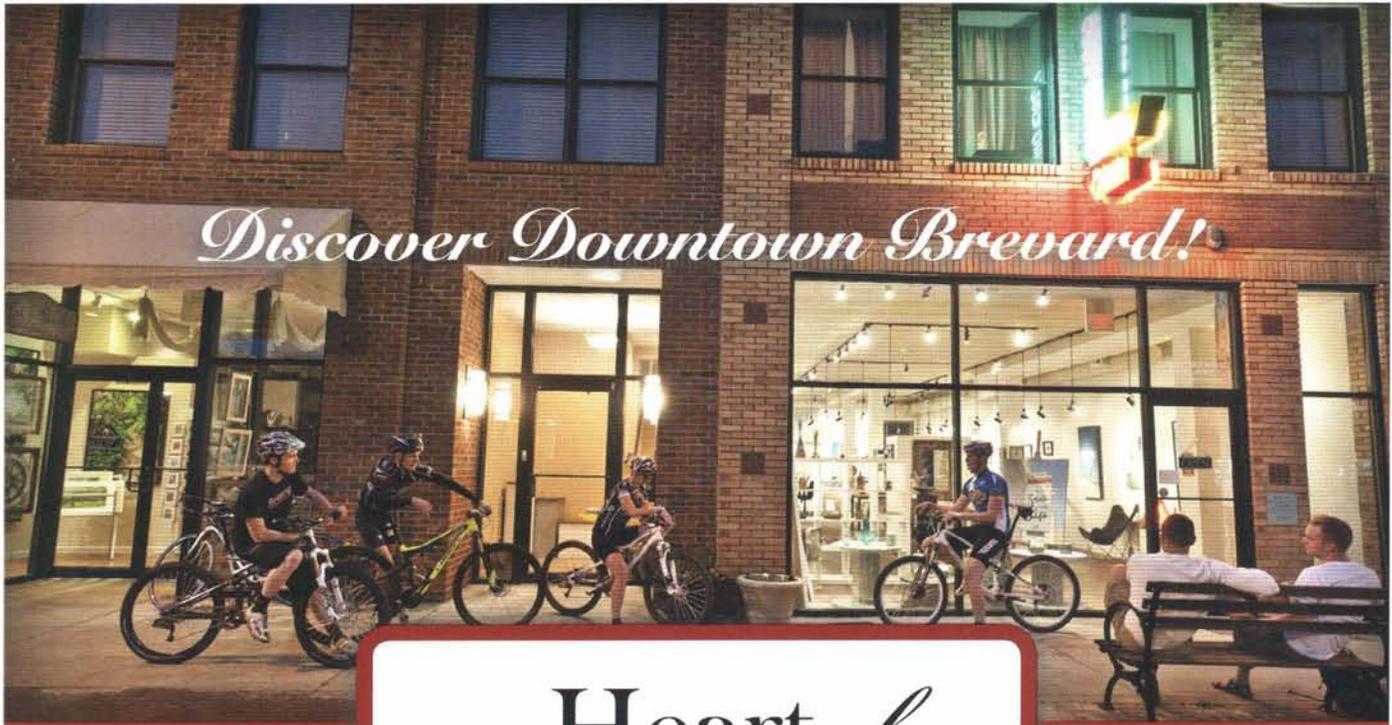
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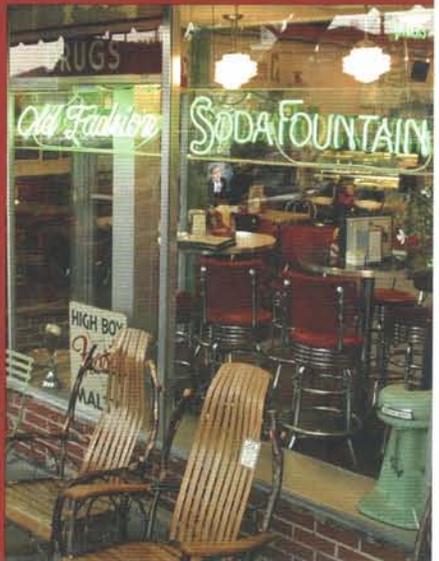
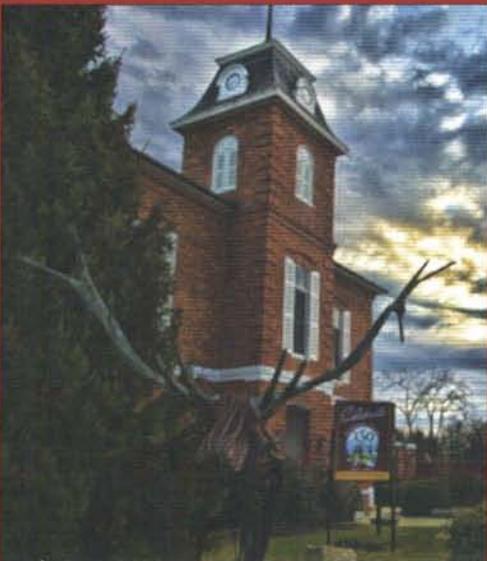
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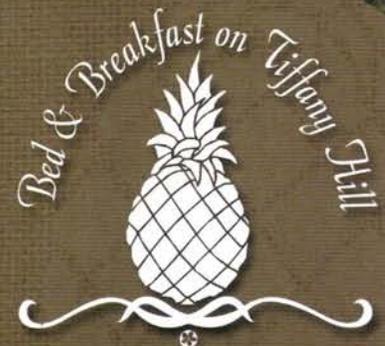
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# DR. BRUCE MURRAY: AN APPRECIATION

By Keith Lockhart—Artistic Director

There are people who make a big splash wherever they go, always taking care to make sure they are noticed although, by and large, they contribute very little. Then, there are people whose contributions are staggeringly huge, but who seem to take care to remain as unseen as possible. Bruce Murray belongs firmly in the latter category. I can think of no one who has contributed more to mission fulfillment and overall performance excellence at Brevard over the last decade, but please don't ask Bruce to elaborate on that... you might not get an answer. Self-promotion isn't a strong point.

When I came to Brevard as artistic director, almost 5 years ago, I realized that I faced a significant learning curve. I soon learned that Bruce was an unparalleled resource. I also soon learned that Bruce was a trusted ally who devoted every fiber of his being to making the Brevard experience an extraordinary one. Together, we looked at every facet of what our students were doing while on campus, when they were doing it, and why...down to the tiniest details. I believe we have had extraordinary successes at Brevard these past few seasons – the playing of our ensembles is consistently at the highest level, the faculty grows stronger with every new hire, and our students are the best they've ever been – the results of their interaction with the Brevard experience are simply spectacular. None of this would have been possible without Bruce's passion for our mission, and the wide range of skills he brings to the table.

Bruce is, first and foremost, an extraordinary musician, as any of you who have heard him perform at Brevard can attest. How he maintained that level, while in the heat of battle during our summer season, is something I'm at a loss to explain. A few years ago, I had the pleasure to perform Richard Strauss' Burleske with Bruce and the BMC Orchestra. This is an extraordinarily difficult work for the soloist (it scares many pianists off), and Bruce had never played it before. About two weeks before our first rehearsal, I asked him how it was going, and his response was basically to look down and scuff the dirt with his shoe, like a high

school student who hadn't started his term paper. He explained that it was very difficult to find time to practice when the Center was in session, and I went away with a vague sense of dread...no pianist in their right mind would try to learn that piece in two weeks. I needn't have worried – come the first rehearsal, he had totally assimilated the work. It was beautiful, technically spotless, and thoroughly musical. If he wasn't such a good guy, I'd hate him for that!

Bruce doesn't always spend a lot of time on niceties and he can be brutally honest – but never more so than he is with himself. There is much warmth behind that taciturn exterior, though...you should see the way our babies cuddle up to him, or how he melts when he holds them. Babies know (sorry, Bruce...now everyone else does, too!).

What else does Bruce bring to the table? An encyclopedic knowledge of music and musicians. A razor-edged wit. Incredibly natural writing skills (His program notes are about the best I've ever read. I hope his next job gives him the time to pen his first novel. I'd buy it). Wonderful gifts as a lecturer – the joy of music and music-making simply radiates from him. More "tech geek" skills than the average 50 musicians combined. And a wonderfully catholic and eclectic knowledge about everything from sports (I've forgiven him for still being a Steelers fan) to thrash metal bands. Do not (I repeat, do not) play Bruce in Trivial Pursuit. You will not win.

If it's not clear from the above...I like this guy. As a matter of fact, I love this guy. No one is irreplaceable. Brevard will find new resources, and continue to move from strength to strength. It's time for Bruce to seek new challenges; I understand and fully support that, but it doesn't mean I have to like it.

Goodbye and God speed, friend. I'll miss you.

Keith Lockhart



*I can think of no one who has contributed more to mission fulfillment and overall performance excellence at Brevard over the last decade...*



William Preucil (L)  
with Bruce Murray (R)



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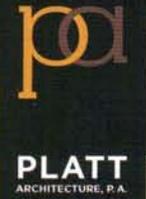


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# STEINWAY: A MEDITATION

By Bruce Murray—Dean, Brevard Music Center

Sprinkled within the little buildings that span the Brevard Music Center campus are dozens of machines of stunning potency and complexity. They are all the more remarkable in that they are new, yet based upon technology from the nineteenth century, when such machines were certainly among the most elaborate devices in the world. (No longer—the transistor, then the integrated circuit, upped the ante.) Their siren call has engaged, entranced, and obsessed countless millions since about 1860, when the present shape was more or less settled.

The machines are, of course, pianos, and Brevard's seventy pianos come from Steinway & Sons of Long Island City, New York. A Steinway piano is the gold standard, the Mercedes-Benz of keyboard instruments. Some of these huge, heavy machines are still made by hand, mostly, then adjusted and refined and tuned up to achieve the best possible effect. The technology may be antique in some respects, but it remains so rarified that pianos require specialists not only to maintain them but even just to move them.

The nine-foot-long Model D concert grands that sit on the stage of Whittington-Pfohl Auditorium and in Searcy Hall, pulled from Steinway's own "Concert and Artists" reserved stock, go even further: they are the Chateau Petrus, the Patek Philippes, the Formula 1s, mightily expensive but also incredibly powerful. Throughout their effective lifetimes they receive the sort of care generally reserved for elite racehorses or for members of Congress. They are known only by two- or three-digit numbers, and professional pianists speak about them the way professional golfers speak about favorite courses. "Have you played 510? Fantastic!" "Yes, 233 has a lot of character."

For all of their sensitivity to touch (and, unfortunately, to humidity and temperature), these pianos are also durable. Jackie Chan-durable, Lee Marvin-rugged, even in the present harsh summers of western North Carolina. These instruments are played sixteen hours or more every day for seven weeks, yet they survive, hardly the worse for wear. It's as if they say, "Go on, let me have it." They are testaments to the collective genius of the Industrial Revolution just as surely as are the gin, the steam engine, and the power loom. But the piano is different from any of these other inventions, for it is subtle and sly. Yes, it is ridiculously simple to play, and a modestly talented child can provide a pleasant listening experience. But a great player can provide something else entirely, something so vivid and important that you weep or shout, something that you will never forget.

Somehow this unlikely machine has induced composers to create some of the greatest art of the past few hundred years. Perhaps the real brilliance of the piano is that the technology simply melts away. Strolling through the Brevard campus one can hear the fourteen-year-old tip-toeing through her first Chopin etude, or the twenty-two-year-old preparing a Prokofiev sonata for international competition, or André Watts sounding like, well, André Watts. With a great instrument like a Steinway one does not notice the piano, only the music. It was much the same for Schubert, and for Liszt, and for Debussy. Thousands of moving parts are so devoted to a common purpose that they transcend their individual natures, yielding the most malleable, wonderful, unforgettable sounds.

A piano – a Steinway, like music itself, is a bit of a miracle.





BREVARD MUSIC CENTER

FRIDAY

SATURDAY

SUNDAY

June 22

Opening Night:  
Beethoven Piano  
Concerto No.4  
7:30 pm WPA

June 23

June 24

Tchaikovsky  
Symphony No.4  
3:00 pm WPA

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

June 25

Chamber Music  
at Porter  
7:30 pm SCH

June 26

OpenClass with  
Christopher Rex  
7:00 pm SH

June 27

Student Piano Recital  
12:30 pm SH

Chamber Music  
at Porter  
7:30 pm SCH

June 28

June 29

Opera's Greatest Hits  
7:30 pm WPA

June 30

Lockhart Conducts  
Mozart  
7:30 pm WPA

July 1

Lockhart Conducts  
American Classics  
3:00 pm WPA

July 2

Chamber Music  
at Searcy  
7:30 pm SH

July 3

July 4

Student Piano Recital  
12:30 pm SH

Pendergrast Family  
Patriotic Pops  
2:00 pm WPA

July 5

New Music  
12:30 pm SH

Barber of Seville  
7:30 pm SCH

July 6

Program of Song  
4:30 pm SH

Brahms  
Symphony No.4  
7:30 pm WPA

July 7

Barber of Seville  
2:00 pm SCH

Mozart and Bruckner  
7:30 pm WPA

July 8

Beethoven  
Symphony No.2  
3:00 pm WPA

OpenClass with  
Jeff Nelsen  
7:00 pm SH

July 9

BMC@TCL  
12:30 pm TCL

Chamber Music  
at Porter  
7:30 pm SCH

July 10

Just Brass  
7:30 pm WPA

July 11

Student Piano Recital  
12:30 pm SH

Chamber Music  
at Porter  
7:30 pm SCH

July 12

New Music  
12:30 pm SH

Dialogues of the  
Carmelites  
2:00 pm MP

Transylvania  
Symphonic Band  
7:30 pm WPA

July 13

Dialogues of the  
Carmelites  
2:00 pm MP

Piccolo Opera  
6:00 pm MP

Mahler Symphony No.6  
7:30 pm WPA

July 14

Dialogues of the  
Carmelites  
2:00 pm MP

Prokofiev  
Symphony No.5  
7:30 pm WPA

July 15

Peter and the Wolf  
3:00 pm WPA

Jan and Beattie Wood  
Concerto Competition  
Finals  
7:00 pm WPA

July 16

BMC@TCL  
12:30 pm TCL

Chamber Music  
at Searcy  
7:30 pm SH

July 17

OpenClass with  
Elisabeth Pridonoff  
7:00 pm SH

July 18

Student Piano Recital  
12:30 pm SH

Chamber Music  
at Searcy  
7:30 pm SH

July 19

HMS Pinafore  
7:30 pm SCH

July 20

HMS Pinafore  
2:00 pm SCH

Lockhart and Yakushev  
7:30 pm WPA

July 21

HMS Pinafore  
2:00 pm SCH

From Gershwin  
to Ellington  
7:30 pm WPA

July 22

Shostakovich  
Symphony No.5  
3:00 pm WPA

July 23

BMC@TCL  
12:30 pm TCL

Marianne Gedigian  
in Recital  
7:30 pm SCH

July 24

OpenClass with  
Ina Zdorovetchi  
7:00 pm SH

July 25

Student Piano Recital  
12:30 pm SH

A Night in Vienna  
7:30 pm SCH

July 26

New Music  
12:30 pm SH

Dialogues of the  
Carmelites  
2:00 pm MP

Transylvania  
Symphonic Band  
7:30 pm WPA

July 27

Program of Song  
4:30 pm SH

Mozart Concerto  
for Two Pianos  
7:30 pm WPA

July 28

Dialogues of the  
Carmelites  
2:00 pm MP

Death and  
Transfiguration  
7:30 pm WPA

July 29

Soloists of Tomorrow  
3:00 pm WPA

BMC Piano  
Competition Finals  
7:00 pm SCH

July 30

BMC@TCL  
12:30 pm TCL

An Evening with  
Elisabeth Pridonoff  
7:30 pm SH

July 31

Supersonic  
7:30 pm SA

August 1

Student Piano Recital  
12:30 pm SH

New Music  
4:30 pm SH

Maria Sampen in Recital  
7:30 pm SH

August 2

Piccolo Opera  
6:00 pm MP

La bohème  
7:30 pm SCH

August 3

Peer Gynt  
7:30 pm WPA

August 4

Transylvania  
Symphonic Band  
10:00 am SA

La bohème  
2:00 pm SCH

IGUDESMA & JOO:  
BIG Nightmare Music  
7:30 pm WPA

August 5

Season Finale with  
André Watts  
3:00 pm WPA

## ENSEMBLES

### Brevard Music Center Orchestra

The Brevard Music Center Orchestra is BMC's flagship ensemble led by Artistic Director Keith Lockhart and special guest conductors throughout the season. The majority of the Music Center's instrumental faculty performs in the ensemble, leading sections of College Division students.

### Brevard Sinfonia

Students in the Music Center's College Division comprise the Brevard Sinfonia. This ensemble will present one performance each week beginning with a program of all-American classics on July 1 under the direction of Artistic Director, Keith Lockhart.

### Brevard Festival Orchestra

Comprised of Brevard's artist faculty and College Division students, the Brevard Festival Orchestra is the central ensemble for opera productions and special concerts. We are excited to re-introduce a children's concert this season, presented by the BFO, joined by High School Division students, on July 15.

### Transylvania Symphony Orchestra

The Transylvania Symphony Orchestra features Brevard Music Center's talented high school students. The TSO presents three concerts throughout the season culminating with Maestro Keith Lockhart leading the orchestra in the Complete Incidental Music from Grieg's Peer Gynt on August 3.

### Transylvania Symphonic Band

Wind and percussion high school students make up the Transylvania Symphonic Band led by Kraig Williams. The TSB performs throughout the summer, including the Pendergrast Family Patriotic Pops Concert on July 4.

## BREVARD MUSIC CENTER ORCHESTRA

The following artist faculty and students comprise the Brevard Music Center Orchestra. Personnel for each concert vary, depending on the requirements of the repertoire. Principal players are listed first, followed (alphabetically) by artist faculty and students. (The roster of students is accurate as of May 20, 2012.)

### Violin

William Preucil \*‡  
 J. Patrick Rafferty \*‡  
 Marjorie Bagley \*‡  
*Dr. and Mrs. William J. Pendergrast*  
*Concertmaster Chair*  
 Timothy Christie \*+  
 Margaret Karp \*  
 Jason Posnock \*  
 Tina Raimondi \*  
 Wendy Rawls \*  
 Maria Sampen \*  
 Benjamin Sung \*  
 Byron Tauchi \*  
 Kellie Airhart  
 Victor Beyens  
 Ryan Blocker  
 Jalisha Boyd  
 Mallory Bray  
 Benjamin Brodie  
 Madeline Brumback  
 Julia Brynildsen  
 Magee Capsouto  
 Marissa Carlson  
 Ben Carson  
 Sarah Compton  
 Asia Doike  
 Spencer Ekenes  
 Jennifer George  
 Kyle Gilner  
 Ingang Han  
 Leslie Heinzen  
 Camilia Heninger  
 Unji Hong  
 Abigail Hull  
 Jonathan Hwang  
 Erika Koscho  
 Matthew Lammers  
 Aimee Lillienstein  
 Megan Lineberry  
 Sonsoles Llodra  
 Allie Martin  
 Danielle McNeil  
 Jacob Miller  
 Rebekah Morgan  
 Vanessa Moss  
 Daniel Parker  
 Natalie Paul  
 Raquel Ravaglioli  
 Mary Reed  
 Olivia Ren  
 Deena Rizkalla

Lauren Roth  
 Jessica (Sohee) Ryou  
 Donggin Shin  
 Pedro Oseias Silva  
 Amanda Simensky  
 Samantha Spena  
 Eben Ik Peng Ting  
 Joy Yamaguchi

### Viola

Scott Rawls \*+  
 Matthew Daline \*  
 Erika Eckert \*  
 Jennifer Snyder Kozoroz \*  
 Maggie Snyder \*  
 Caroline Anderson  
 Evan Basta  
 Matthew Box  
 Emily Cantrell  
 Bergen Christensen  
 Devan Costello-Mays  
 Leigh Dixon  
 Daniel Fellows  
 Rebecca Flank  
 Ria Hodgson  
 Garion Holian  
 Ai-Min Hsiao  
 Alicia Keener  
 Kathryn Kibbe  
 Tristan L'Heureux  
 Kyle Mayes  
 Lauren McDaniel  
 Ryan McDonald  
 Ingrid Popp  
 Catherine Rich  
 Matthew Sharpe  
 Renee Tostengard  
 Christopher Williams

### Cello

David Premo \*+  
 Jonathan Spitz \*+  
 Susannah Chapman \*  
 Benjamin Karp \*  
 Alistair MacRae \*  
 Felix Wang \*  
 Elisabeth Bloom  
 Megan Chartier  
 Christina Chen  
 Adam Collins  
 Christopher Erickson  
 Ethan Fallis

*BMCO Roster continued*

Justin Goldsmith  
Nathan Haley  
Blake Johnson  
Aric Lee  
Justin Lepard  
Noah Littlejohn  
Devon Maloney  
Essilevi Nadal  
Elizabeth Purvis  
Adrienne Steely  
Margaret Thompson

**Double bass**

Craig Brown \*+  
*Walter Linwood Pendergrast  
Double Bass Chair*  
Kevin Casseday \*  
Lindsay Bobyak  
Jonathan Boyer  
Emory Daniel  
Andrew De Stackelberg  
Kassandra Ferrero  
George Hillstrom  
Harrison Mullins  
Cody Rex  
Zachary Sawyer  
Matt Taylor

**Flute**

Marianne Gedigian \*+  
*Martha Pendergrast Coursey Flute  
Chair*  
Dilshad Posnock \*  
Michael Avitabile  
Marley Eder

Won Lee  
Amulet Strange  
Rebecca Swain  
Rachel Woolf  
  
**Oboe**  
Eric Ohlsson \*+  
Paige Morgan \*  
Laura Arganbright  
James Homme  
Sophia Parente  
Sarah Scruby  
Jonathan Thompson

**Clarinet**

Steve Cohen \*+  
Eric Ginsberg \*  
Janeen Elhassan  
Parker Gaims  
Ryan King  
Zachary Manzi  
Taylor Marino  
Claire Werling

**Bassoon**

William Ludwig \*+  
Susan Barber \*  
Kevin Grainger  
Kristina Nelson  
Emily Schoendorf  
Cornelia Sommer

**Saxophone**

Joseph Luloff \*+  
  
**French horn**

Richard Deane \*+  
Jean Martin-Williams \*  
Robert Rydel \*  
Sean Bresemann  
Philip Brindise  
Chelsea Hoover  
William Keene  
Austin Larson  
Matthew Mauro  
Nicholas Miller  
Taylor Peterson  
Andrew Sehmann  
Caitlyn Smith  
Margarite Waddell  
Richard Williams

**Trumpet**

Neal Berntsen \*+  
Mark Hughes \*+  
*Joe R. Utley Trumpet Chair*  
Mark Schubert \*  
William Cooper  
Andrew Fremder  
Bradley Hogarth  
Ian Kivler  
Uwe Von Sehrwald

**Trombone**

William Zehfuss \*+  
Dan Satterwhite \*  
Weston Olencki  
Barrington Venables  
Robert Walley

**Bass Trombone**

Dan Satterwhite \*+  
Wilson Wong

**Tuba**

Charles Villarrubia \*+  
Emily Carter

**Timpani**

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

**Percussion**

Conrad Alexander \*+  
Evan Barry  
Lara Hueter  
Ben Kipp  
Cheok Lam Lou  
Kelsey Tamayo  
Travis Wissman

**Harp**

Ina Zdorovetchi \*+  
Minyoung Kwon  
Juliana Scholle

**Keyboard**

Deloise Lima \*+  
  
‡ Concertmaster  
+ Principal  
\* Artist Faculty

**BREVARD SINFONIA**

The following student ensemble list is alphabetical and accurate as of May 20, 2012.  
The personnel for each concert vary, depending on the requirements of the repertoire.

**Violin**

Kellie Airhart  
Victor Beyens  
Ryan Blocker  
Jalisha Boyd  
Mallory Bray  
Benjamin Brodie  
Madeline Brumback  
Julia Brynildsen  
Magee Capsouto  
Marissa Carlson  
Ben Carson  
Sarah Compton  
Asia Doike  
Spencer Ekenes  
Jennifer George  
Kyle Gilner  
Ingang Han

Leslie Heinzen  
Camilia Heninger  
Unji Hong  
Abigail Hull  
Jonathan Hwang  
Erika Koscho  
Matthew Lammers  
Aimee Lillienstein  
Megan Lineberry  
Sonsoles Llodra  
Allie Martin  
Danielle McNeil  
Jacob Miller  
Rebekah Morgan  
Vanessa Moss  
Daniel Parker  
Natalie Paul  
Raquel Ravaglioli

Mary Reed  
Olivia Ren  
Deena Rizkalla  
Lauren Roth  
Jessica (Sohee) Ryou  
Donggin Shin  
Pedro Oseias Silva  
Amanda Simensky  
Samantha Spena  
Eben Ik Peng Ting  
Joy Yamaguchi

**Viola**

Caroline Anderson  
Evan Basta  
Matthew Box  
Emily Cantrell  
Bergen Christensen

Devan Costello-Mays  
Leigh Dixon  
Daniel Fellows  
Rebecca Flank  
Ria Hodgson  
Garion Holian  
Ai-Min Hsiao  
Alicia Keener  
Kathryn Kibbe  
Tristan L'Heureux  
Kyle Mayes  
Lauren McDaniel  
Ryan McDonald  
Ingrid Popp  
Catherine Rich  
Matthew Sharpe  
Renee Tostengard  
Christopher Williams

*Brevard Sinfonia Roster continued***Cello**

Elisabeth Bloom  
Megan Chartier  
Christina Chen  
Adam Collins  
Christopher Erickson  
Ethan Fallis  
Justin Goldsmith  
Nathan Haley  
Blake Johnson  
Aric Lee  
Justin Lepard  
Noah Littlejohn  
Devon Maloney  
Essilevi Nadal  
Elizabeth Purvis  
Adrienne Steely  
Margaret Thompson

**Double bass**

Lindsay Bobyak  
Jonathan Boyer  
Emory Daniel  
Andrew De Stackelberg  
Kassandra Ferrero  
George Hillstrom  
Harrison Mullins  
Cody Rex

Zachary Sawyer  
Matt Taylor

**Flute**

Michael Avitabile  
Marley Eder  
Won Lee  
Amulet Strange  
Rebecca Swain  
Rachel Woolf

**Oboe**

Laura Arganbright  
James Homme  
Sophia Parente  
Sarah Scruby  
Jonathan Thompson

**Clarinet**

Janeen Elhassan  
Parker Gaims  
Ryan King  
Zachary Manzi  
Taylor Marino  
Claire Werling

**Bassoon**

Kevin Grainger

Kristina Nelson  
Emily Schoendorf  
Cornelia Sommer

Saxophone  
Antonio Allen  
Casey Grev  
Curren Myers  
Nicole Roman  
Elyse Vest  
Dylan Ward

**French horn**

Sean Bresemann  
Philip Brindise  
Chelsea Hoover  
William Keene  
Austin Larson  
Matthew Mauro  
Nicholas Miller  
Taylor Peterson  
Andrew Sehmann  
Caitlyn Smith  
Margarite Waddell  
Richard Williams

**Trumpet**

William Cooper

Andrew Fremder  
Bradley Hogarth  
Ian Kivler  
Uwe Von Sehrwald

**Trombone**

Weston Olencki  
Barrington Venables  
Robert Walley

**Bass Trombone**

Wilson Wong

**Tuba**

Emily Carter

**Percussion**

Evan Barry  
Lara Hueter  
Ben Kipp  
Cheok Lam Lou  
Kelsey Tamayo  
Travis Wissman

**Harp**

Minyoung Kwon  
Juliana Scholle

**TRANSYLVANIA SYMPHONY ORCHESTRA**

The following student ensemble list is alphabetical and accurate as of May 20, 2012.  
The personnel for each concert vary, depending on the requirements of the repertoire.

**Violin**

Payton Andrews  
Alexander Barker  
Jonathan Black  
Liann Bova  
Sabrina Bradford  
Jeanelle Brierley  
Savannah Cash  
Alexandra Darst  
Maia Delegal  
Alena Firlie  
Chloe Harvel  
Lauren Hodge  
Brianna Hugan  
Bruce Kirkpatrick  
Christine Lau  
Patrick Lin  
Madison Maddox  
Maitreyi Muralidharan  
Kay Nakazawa  
Taishi Namura  
Jaclyn Nevitt

Natalie Paolini  
Anna Perkins  
Yonatan Quemado  
William Spivey  
Micaela Trautwein  
Marisa Votapek  
Michelle Ye

**Viola**

Hannah Breyer  
Philip Hall  
Javan Jacques  
Aaron Karp  
Unni Kurumbail  
Zoe Loversky  
Samantha Marsico  
Ivan Mendoza  
Tatjana Muroski  
Tyler Pacheco  
Katherine Stevens

**Cello**

Ahanu Banerjee  
Mary Bender  
David Bender  
Mattie Brister  
Molly DeLorenzo  
Julia Dixon  
Naomi Guth  
Stephen Hahn  
Geoffrey Manyin  
Nadja McKerley-Geier  
Erin Patterson  
Isabelle Schoppa  
Andrew Short  
Xavier Westergaard  
Lisa Yasui

**Double bass**

Avery Cardoza  
Peter Casseday  
Alyson Clark  
Austin Lewellen

Amy Nickler  
James Peterson  
Samuel Shapiro

**Flute**

Stephen Barton  
Chloe Falkenheim  
Grace Kim  
Danielle Maeng  
Leah Stevens  
Zach Warren

**Oboe**

Alejandro Briceno  
Hannah Cruse  
Mark Debski  
Christina Gavin  
Alexis Mitchell  
Peter Morey

**Clarinet**

Daniel Bernstein

*TSO Roster continued*

Barret Ham  
Rachel Norris  
Isabel Skau  
Rachel Smith  
Emily Wangler  
Carly Weikle  
Darien Williams

**Bassoon**

Kaitlyn Alvarez  
Nicholas Hooks  
Jaquain Sloan  
Sarah Tako  
Daniel Yim

**French horn**

Erik Aguillard  
Jack Bryant  
Allyson Fion  
Samir Gangwani  
Brooke Martin  
Chelsea McFarland  
Markus Minton  
Stephen Newberry  
Stefan Williams

**Trumpet**

Mathew Brown  
Michael Chen  
Mary Foster

Matthew Johnson  
Michael Kent  
Stockton Ray  
Jacob Rosenberg

**Trombone**

Adam Dillon  
Annabelle Forrester  
Martin Gelwasser

**Bass Trombone**

Jahi Alexander

**Tuba**

Alvin Ashlaw  
Davis Erickson

**Percussion**

Charlie Berntsen  
Paul Finckel  
Sean Guo  
Taylor Katanick  
Andrea Tafelski  
Zackary Truesdale

**Harp**

Anna Ellsworth

**TRANSYLVANIA SYMPHONIC BAND**

The following student ensemble list is alphabetical and accurate as of May 20, 2012.  
The personnel for each concert vary, depending on the requirements of the repertoire.

**Flute**

Stephen Barton  
Chloe Falkenheim  
Grace Kim  
Danielle Maeng  
Leah Stevens  
Zach Warren

**Oboe**

Alejandro Briceno  
Hannah Cruse  
Mark Debski  
Christina Gavin  
Alexis Mitchell  
Peter Morey

**Clarinet**

Daniel Bernstein  
Barret Ham  
Rachel Norris  
Isabel Skau

Rachel Smith  
Emily Wangler  
Carly Weikle  
Darien Williams

**Bassoon**

Kaitlyn Alvarez  
Nicholas Hooks  
Jaquain Sloan  
Sarah Tako  
Daniel Yim

**Saxophone**

Antonio Allen  
Casey Grev  
Curren Myers  
Nicole Roman  
Samuel Stubblefield  
Julian Velasco  
Elyse Vest  
Dylan Ward

**French horn**

Erik Aguillard  
Jack Bryant  
Allyson Fion  
Samir Gangwani  
Brooke Martin  
Chelsea McFarland  
Markus Minton  
Stephen Newberry  
Stefan Williams

**Trumpet**

Mathew Brown  
Michael Chen  
Mary Foster  
Matthew Johnson  
Michael Kent  
Stockton Ray  
Jacob Rosenberg

**Trombone**

Adam Dillon  
Annabelle Forrester  
Martin Gelwasser

**Bass Trombone**

Jahi Alexander

**Tuba**

Alvin Ashlaw  
Davis Erickson

**Percussion**

Charlie Berntsen  
Paul Finckel  
Sean Guo  
Taylor Katanick  
Andrea Tafelski  
Zackary Truesdale

Friday, June 22

7:30 PM

Whittington-Pfohl Auditorium

**Brevard Music Center Orchestra****JoAnn Falletta, conductor****Norman Krieger, piano**

BERLIOZ Roman Carnival Overture, Op. 9  
(1803-1869)

BEETHOVEN Concerto for Piano and Orchestra No. 4 in G major, Op. 58  
(1770-1827) Allegro moderato  
Andante con moto  
Rondo. Vivace  
*Mr. Krieger, piano*

**Intermission**

SCHMIDT Intermezzo from *Notre Dame*  
(1874-1939)

STRAUSS Suite from *Der Rosenkavalier*, Op. 59  
(1864-1949)



STEINWAY &amp; SONS®

Official piano of the Brevard Music Center

**Hector Berlioz (1803-1869): *Roman Carnival Overture*, Op. 9**

*Benvenuto Cellini*, the first of Berlioz's three operas, was composed during the years 1836 to 1838. Its premiere in 1838 must be judged a failure, as it led to something of a riot at the Salle Le Peletier in Paris. Berlioz could procure no further productions until Franz Liszt took up the piece with his orchestra in Weimar in 1851. Alas, the work never entered the standard repertoire, even though it is highly regarded by some musicians. The first American performance did not occur until 1976, and it reached the stage of the Metropolitan Opera only in 2003.

The carnival scene in *Cellini* provides the music for the *Roman Carnival Overture*, a freestanding piece that Berlioz dished up in 1843. The overture, unlike the opera, has been a smash hit almost from the beginning, and it remains one of the composer's most popular works. Not only does it manifest the boundless rhythmic vitality and orchestral color that we associate with Berlioz's finest music, but the lyric section is also very beautiful. So marvelous is *Roman Carnival* that one cannot help but think that the whole opera *Benvenuto Cellini* must be full of musical gold. How many conductors have had this thought over the decades? And, yet, it's still a no-go.

**Ludwig van Beethoven (1770-1827):  
*Piano Concerto No. 4 in G major*, Op. 58**

On September 6, 1791, Leopold II, the next-to-last Holy Roman Emperor, assumed one of his many superfluous titles when he was crowned King of Bohemia. Since Prague was, and remains, one of the most musical cities in the world, a new opera was commissioned for the coronation day. The Czechs wanted to go with the very best, so their first choice for composer was the immortal Antonio Salieri. Regrettably, Salieri was otherwise engaged, so the presenters settled for a lesser light, that rascal Wolfgang Amadeus Mozart. Mozart was occupied with something called *The Magic Flute*, but no problem: he could work on several projects simultaneously, much as Bobby Fischer could play several games of chess at once. In short order Mozart completed *La clemenza di Tito* for Prague, for which he received a regal fee.

By the time of the Prague coronation, Leopold's wife Maria Luisa had borne the last of the couple's sixteen children. The final branch on the imperial tree was named Rudolf Johannes Joseph Rainier von Habsburg-Lothringen, known to his pals as Archduke Rudolf. Rudolf lived for only forty-three years, but he had an interesting time. In 1819 he was made an archbishop and then a cardinal. Months later, he was ordained a priest; surely a mere technicality. More important for us Rudolf was, hands

down, the greatest dedicatee *qua* dedicatee in the history of music.

At the age of fifteen Rudolph became Beethoven's pupil, and as an adult he was one of the troika of aristocrats that provided Beethoven with a salary to compose whatever he wanted. Beethoven dedicated fourteen works to Rudolf, including the "Archduke" Trio (goes without saying), the *Missa Solemnis*, the *Hammerklavier* and *Lebewohl* Sonatas, the *Grosse Fugue*, the *Triple Concerto*, the *Emperor Concerto*, and the *Fourth Piano Concerto* performed this evening. Rudolf, in turn, dedicated a set of variations to Beethoven, who must have been ecstatic. Nonetheless, the Archduke's interest and largesse helped spur Beethoven to create some of the monuments of Western civilization.

Most concertos written prior to Beethoven were predicated upon the notion of opposition between soloist and orchestra. In his first two piano concertos Beethoven did not dispute the notion at all, and in his *Third Piano Concerto* he elevated opposition to something near conflict. (Raw. Smackdown.) In its first movement the *Fourth Concerto* takes the contrary view: collaboration instead of opposition. The premise is announced at the outset, when Beethoven has the piece begin with solo piano instead of with the customary extended orchestral *tutti*. The anti-competitive stance extends into the musical material itself, which is profoundly lyric. In a fell swoop Beethoven turns the very idea of concerto on its head.

The second movement is no less confounding. One might expect a beautiful melody in which the piano is accompanied lovingly by the orchestra. Instead, we get a slow movement of piercing intensity—it is all about opposition between piano and orchestra. (Wait, this was supposed to happen in the first movement.) Tradition matches the storyline to Orpheus taming the Furies. Although this was almost certainly not Beethoven's idea, it seems appropriate, given the mythic-mystical quality to the piece. And who could argue with equating the orchestra to the Furies, those infernal goddesses of the netherworld?

In the finale all of the pent-up energy from the first two movements comes out. Although there are places where both piano and orchestra behave themselves, and there are moments of profound beauty, it's more like dodge ball than a friendly game of catch.

The public premiere of the *Fourth Concerto* occurred on December 22, 1808, with Beethoven taking the solo role. (Just to tie things up: the venue was the Theater an der Wien, owned and operated by the impresario Emanuel Schikaneder, who had been, not coincidentally, Mozart's librettist and collaborator in the afore-mentioned *Magic Flute*.) In the first and third movements Norman Krieger plays Beethoven's own, mind-blowing cadenzas.

### Franz Schmidt (1874-1939): *Intermezzo from Notre Dame*

The Hungarian Franz Schmidt flourished in Austria, where he composed four symphonies (the Fourth is really something), some fine chamber works, and a notable oratorio, *Das Buch mit sieben Siegeln* ("The Book with Seven Seals"). His reputation has long suffered because of supposed association with Nazis. Given that he was deeply respectful of Austro-German musical traditions and that his works seemed conservative, at least in some outward respects, it should not surprise that some prominent members of the National Socialist Party liked his music. One cannot always choose one's audience. It is worth noting that for a concert sponsored by the (very Nazi-ish) German National Party, Schmidt suggested the work *Variations on a Hebrew Theme* by his student Israel Brandmann.

Schmidt's opera *Notre Dame*, after Victor Hugo, was composed during the period 1902-04. It is known today only for its gorgeous *Intermezzo*, in which Richard Strauss seems to be having a coffee with Giacomo Puccini.

### Richard Strauss (1864-1949): *Suite from Der Rosenkavalier*

Although Munich-born Richard Strauss was no kin to the waltzing Strausses of Vienna, he came to have powerful associations with Vienna as his remarkable career unfolded. Many regard the opera *Der Rosenkavalier* as his masterpiece. Without question it displays colossal artistic ambitions that extend into several dimensions. It is theatrically brilliant, it has amazing vocal roles, and it catches Strauss working at his musical peak. The plot concerns love lost and found, the passing of time, and rebirth. It is a perfect metaphor for, and manifestation of, the nineteenth-century *fin de siècle* impulse: opulence giving way to decadence, something ending, something beginning. It is also revered as the quintessentially Viennese opera, for it inhabits simultaneously the Vienna of Mozart, the Vienna of Johann Strauss II, and, presumably, the Vienna of the early twentieth century, thereabouts.

After the opera premiered in Dresden in 1911 there was an almost immediate demand for an orchestral suite. Producing opera is expensive; orchestra, not so much. Although Strauss wanted no part of hacking up his baby, circumstances forced his hand. Over the years he took several shots at pulling bits and patching them into something an orchestra could play. He never succeeded. The standard suite, the published one and the one played tonight, was not undertaken by Strauss but by his publisher, who engaged many different hands to assemble it. (Reportedly, the young Leonard Bernstein did some work on it.) Strauss signed off on the result in 1945. No group of excerpts can substitute for the opera, of course, but having a suite provides at least the opportunity to hear some of the most rapturous music ever composed.

-Bruce Murray

Sunday, June 24

3:00 PM

Whittington-Pfohl Auditorium

**Brevard Music Center Orchestra**

**JoAnn Falletta, conductor**

**Joseph Lulloff, saxophone**

SHOSTAKOVICH Suite from *The Gadfly*, Op. 97a  
(1906-1975)

Overture  
Romance  
Galop  
Fair

GLAZUNOV Concerto for Alto Saxophone and String Orchestra in E flat major, Op. 109  
(1865-1936) Allegro moderato — Andante — Allegro  
*Mr. Lulloff, saxophone*

### Intermission

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TCHAIKOVSKY Symphony No. 4 in F minor, Op. 36  
(1840-1893) Andante sostenuto; Moderato con anima  
Andantino in modo di canzona  
Scherzo. Pizzicato ostinato: Allegro  
Finale: Allegro con fuoco

Today's program is all Russian, with an enduring classic (Tchaikovsky's Symphony No. 4), a bit of a novelty (Shostakovich's music for *The Gadfly*), and a piece for a specialized clientele (Glazunov's Saxophone Concerto).

#### **Dmitri Shostakovich (1906-1975): Suite from *The Gadfly*, Op. 97A**

In 1934 the Soviet director Aleksandr Fajntsimmer completed his first film, *Poruchik Kizhe* ("Lieutenant Kije"), which is known today mostly for its score by Serge Prokofiev. By adapting some of the music into a suite, Prokofiev created one of his most popular orchestral works.

In 1956 Fajntsimmer completed *Ovod* ("The Gadfly") and worked with another renowned Soviet composer, Dmitri Shostakovich. The film was based on an 1897 novel of the same name by the British writer Ethel Lilian Voynich. The plot concerned revolutionary sentiment (in Italy, during the 1840s), so the book's enormous popularity in Russia is not surprising.

While Prokofiev struck gold with his music from *Kije*, Shostakovich did not have quite the same luck with *Gadfly*. For one reason or another, he did not even make his own suite; it was the Soviet editor and composer Levon Atomyon who extracted a dozen pieces for a 45-minute mega-suite. The complete agglomeration is played rarely, but conductors have been known to devise shorter, more manageable suites from the big one. JoAnn Falletta has selected four pieces for today's program. The Overture was designed to evoke a strongly national feeling, or perhaps the feeling that "This Is Important." The Romance begins as a gloss on the slow movement of Vivaldi's "Winter" Concerto, i.e., with plucked strings, and ends somewhere closer to the famous "Meditation" from Massenet's *Thaïs*. The second phrase of "The Fair" movement, alternately translated as "The National Feast" or "Holiday," bears an uncanny resemblance to a phrase in the PBS *Reading Rainbow* theme song. In all, the pieces from *The Gadfly* are attractive, evocative, and perfectly gauged for their cinematic purpose.

**Alexander Glazunov (1865-1936):  
Concerto for Alto Saxophone and String Orchestra in E flat  
major, Op. 109**

The occasion was a meeting backstage after a concert in 1929. Gershwin had played *Rhapsody in Blue*. Glazunov, the celebrated taskmaster from the Saint Petersburg Conservatory, had no use for the piece or any of Gershwin generally. He was happy to say so to Gershwin, who didn't flinch; why should he?

Yet Glazunov wrote a saxophone concerto. Go figure. Somehow, Glazunov, who departed Russia in fact if not officially by 1928, fell in love with the saxophone. He wrote a massive saxophone quartet ("only four notes at once, but I can't do anything about that," he said), then the Concerto in 1934. It owes essentially nothing to other twentieth-century music. It was if Stravinsky, Debussy, and even Richard Strauss had never been born, as its harmonic idiom flashes back at least as far as the 1870s. Some inspiration for the string writing must have come from Tchaikovsky's Serenade for Strings of 1880, a renowned score that Glazunov must have known like the back of his hand. The sonority remains fairly consistent throughout, with string parts gliding across one another to provide a sumptuous, occasionally contrapuntal backdrop for the sax. As if to cement the retro concept, there is even a fugue.

The Concerto constitutes an early, important peg in the relatively small repertoire of works for saxophone and orchestra. It was premiered in Sweden in November 1934 by the great German saxophonist Sigurd Raschèr, who later performed the Glazunov Concerto at Brevard during the early days of our festival.

**Pyotr Ilyich Tchaikovsky (1840-1893):  
Symphony No. 4 in F minor, Op. 36**

Tchaikovsky's last three symphonies, the Fourth, Fifth, and Sixth, dwarf his earlier efforts with respect to aspiration, quality, and public acceptance. (The "Symphony No. 7" was a hodgepodge concocted by Semyon Bogatyryov from Tchaikovsky sketches.) Tchaikovsky composed the Fourth Symphony during the period 1877-1878, and it was premiered on February 10, 1878 in Saint Petersburg. Given the immense popularity of the Symphony today, it is hard to understand the tepid responses of early audiences and critics. Indeed, although it took a little time for the work to enter the repertoire, it became one of the most frequently performed of all major orchestral works.

Tchaikovsky sent a program note for the Fourth in a letter to his great patroness, Nadezhda von Meck, to whom the work is dedicated. In his note Tchaikovsky did not focus on structural or sheerly musical aspects of the composition but instead explained the feelings that engendered various sections of the work. This program note, when it was published, did not help Tchaikovsky with critics and others for whom "Russian" music was "semi-barbaric" and "obviously deficient" in the various

intellectual qualities that made German music so great (right?). In fact, the structural elements of the Fourth Symphony, particularly those in the first movement, were ingenious and even innovative. It can be argued that the Fourth established a paradigm for the late Romantic symphony that influenced composers for generations, even composers as far-flung as Howard Hanson in America.

Although the Fourth Symphony operates on an epic scale, surely it reflects, in some respects, the composer's dark night of the soul in the wake of his disastrous 1877 marriage to Antonina Miliukhova. It would be hard to argue that the first movement did not represent for the composer some concept of fate or destiny, and we should take Tchaikovsky's word that the second movement was imagined as he recalled feelings from his childhood.

But an age-old question emerges: does any of this matter? Can we listen profitably to the Fourth symphony without extra-musical reference, without wondering what program or story or biographical data is embedded in the notes? In short, can we listen to it as if it were "pure interval music" (Stravinsky's words) that operates fundamentally in the world of pitch and rhythm and their infinite combination?

Sure.

-Bruce Murray

Friday, June 29

7:30 PM

Whittington-Pfohl Auditorium

## Opera's Greatest Hits

An evening of opera favorites. Arias, duets, and ensembles from operas you know and love. The presentation will be done "concert style" and will feature members of the Janiec Opera Company of the Brevard Music Center.

# Janiec Opera Company of the Brevard Music Center

### Rossini's Barber of Seville

July 5, 7

### Poulenc's Dialogue of the Carmelites

July 12, 13, 14, 26, 28

### Gilbert and Sullivan's H.M.S. Pinafore

July 19, 20, 21

### Puccini's La bohème

August 2, 4

For performance details visit [brevardmusic.org](http://brevardmusic.org)

# 2012 season

**BREVARD  
MUSIC  
CENTER  
2012**

**Opera's Greatest Hits**

featuring members of the

Janiec Opera Company  
of the Brevard Music Center

*Patrick Hansen, music director*

**Gioacchino Rossini**

(1792-1868)

"Largo al factotum"

from *The Barber of Seville*

Figaro: Keith Browning

*Figaro sings of the many talents that make him a good doctor, barber, matchmaker, etc.*

**W.A. Mozart**

(1756-1791)

"Là ci darem la mano"

from *Don Giovanni*

Zerlina: Devon Chandler

Giovanni: Ronald Wilbur

*Don Giovanni begins to seduce Zerlina ("There we will entwine our hands").*

**Charles Gounod**

(1818-1893)

"Je vieux vivre"

from *Romeo and Juliet*

Juliet: Abbey Curzon

*While others suggest that she get married, Juliet sings that she would like to live inside her dreams where it is eternally spring.*

**Georges Bizet**

(1838-1875)

"Votre toast, je peux vous le rendre"

from *Carmen*

Escamillo: Trevor Martin

*The famous bullfighter Escamillo sings of his adventures in the bullring.*

**Georges Bizet**

"Je dis que rien ne m'épouvante"

from *Carmen*

Michaëla: Summer Hassan

*Michaëla prays for courage as she wanders the mountains in search of her lover Don José.*

**Peter Illyich Tchaikovsky**

(1840-1893)

"Kuda, kuda, kuda vi udalilis"

from *Eugene Onegin*

Lensky: Clark Weyrauch

*Lensky reflects on his happy life as he waits for Onegin to arrive for their duel.*

**Léo Delibes**  
(1836-1891)

"Viens Mallika!"  
from *Lakmé*

Mallika: Megan Samarin  
Lakmé: Elise Marie Kennedy

*Lakmé and her servant Mallika sing as they gather flowers by a river.*

**Richard Strauss**  
(1864-1949)

"Sein wir wieder gut"  
from *Ariadne auf Naxos*

The Composer: Katie Abraham

*Immediately before the performance of his opera begins, the Composer declares his fervent belief in the great art of music.*

**Giuseppe Verdi**  
(1813-1901)

"Come dal ciel precipita"  
from *MacBeth*

Banco: Evan Ross

*Banco struggles to reconcile his knowledge that the murder of King Duncan was somehow arranged by MacBeth.*

**Camille Saint-Saëns**  
(1835-1921)

"Mon cœur s'ouvre à ta voix"  
from *Samson and Dalila*

Dalila: Tara Curtis

*Attempting to ensnare Samson, Dalila tells him that she will surrender herself entirely to him.*

**Claudio Monteverdi**  
(1567-1643)

"Pur ti miro"  
from *L'incoronazione di Poppea*

Megan Samarin and Elizabeth Reeves

**Giacomo Puccini**  
(1858-1924)

"Quando m'en vo"  
from *La Bohème*

Musetta: Gabriella Sam

Mimi: Summer Hassan

Marcello: Joe Hager

Rodolfo: Frank Mutya

Schaunard: Keith Browning

Colline: Nicholas Davis

Benoit: Makoto Winkler

*Musetta sings of the way everyone always notices her beauty when she goes out on the town.*

**INTERMISSION**

**Arthur Sullivan**

(1842-1900)

"Ruler of the Queen's Navy"

from *H.M.S. Pinafore*

Sir Joseph: James Eder  
Ensemble

*The Right Honorable Sir Joseph Porter tells us of his long career in the Queen's Navy.*

**Gioacchino Rossini**

(1792-1868)

"Una voce poco fa"

from *The Barber of Seville*

Rosina: Melissa Fajardo

**Gioacchino Rossini**

"La Calunnia"

from *The Barber of Seville*

Don Basilio: David Weigel

**Giacomo Puccini**

(1858-1924)

"Vecchia zimarra"

from *La Bohème*

Colline: Nicholas Davis

*Colline sings farewell to his overcoat which he has pawned along with Musetta's jewelry to buy Mimi a pair of gloves.*

**Franz Lehár**

(1870-1948)

"I'm off to Chez Maxim"

from *The Merry Widow*

Count Danilo: Joe Hager

**Georges Bizet**

(1838-1875)

"Près des ramparts de Séville"

from *Carmen*

Carmen: Julia Snowden

**Georges Bizet**

"Au fond du Temple Saint"

from *Les pêcheurs des perles*

Nadir: Brian Wallin

Zurga: Peter Johnson

*Nadir and Zurga greet each other and reminisce about the days gone by when they were rivals for the hand of a beautiful woman, Leila.*

**Johann Strauss II**

(1825-1899)

"Spiel ich die Unschuld vom Lande"

from *Die Fledermaus*

Adele: Etta Fung

**W.A. Mozart**  
(1756-1791)

"Pa ... pa ... pa ..."  
from *Die Zauberflöte*

Papageno: Nicholas Davis  
Papagena: Etta Fung

*Reunited by Papageno's magic bells the happy couple begins stuttering in astonishment.*

**Arthur Sullivan**  
(1842-1900)

"The hours creep on apace"  
from *H.M.S. Pinafore*

Josephine: Elise Jablow

**W.A. Mozart**

"Der Hölle Rache"  
from *Die Zauberflöte*

Queen of the Night: Carissa Scroggins

*Giving her a knife, the Queen of the Night tells Pamina to kill Sarastro in order to get the Shield of the Sun from him.*

**Giuseppe Verdi**  
(1813-1901)

"Libiamo ne' lieti calici"  
from *La Traviata*

Violetta: Elise Jablow  
Alfredo: Frank Mutya  
Revelers: The Janiec Opera Company

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## Upcoming Events

*Lockhart Conducts Mozart*  
Whittington-Pfohl Auditorium  
Saturday, June 30, 2012 - 7:30pm

*Lockhart Conducts American Classics*  
Whittington-Pfohl Auditorium  
Sunday, July 1 - 3:00 pm

*Pendergrast Family Patriotic Pops*  
Whittington-Pfohl Auditorium  
Wednesday, July 4 - 2:00 pm

*Barber of Seville*  
Scott Concert Hall  
Thursday, July 5 - 7:30 pm  
Saturday, July 7 - 2:00 pm

Saturday, June 30

7:30 PM

Whittington-Pfohl Auditorium

**Brevard Music Center Orchestra**

**Keith Lockhart, conductor**

**J. Patrick Rafferty, violin**

MOZART Symphony No. 35 in D major, K. 385, “Haffner”  
(1756-1791) Allegro con spirito  
Andante  
Menuetto  
Presto

MOZART Concerto for Violin and Orchestra No. 3 in G major, K. 216  
(1756-1791) Allegro  
Adagio  
Rondeau. Allegro  
*Mr. Rafferty, violin*

### Intermission

BARTÓK Concerto for Orchestra  
(1881-1945) Introduzione: Andante non troppo — Allegro vivace  
Giuoco delle coppie: Allegretto scherzando  
Elegia: Andante non troppo  
Intermezzo interrotto: Allegretto  
Finale: Presto

#### Wolfgang Amadeus Mozart (1756-1791): Symphony No. 35 in D major, K. 385, “Haffner”

Just to clear things up at the start: Mozart’s “Haffner” Symphony is nicknamed for an eminent family in his hometown of Salzburg, and not for Jamie Hafner, the eminent conductor of the Brevard Community Band and longtime Director of Education at the Brevard Music Center.

During Mozart’s youth his family was friendly with Salzburg’s mayor Sigmund Haffner, who had been helpful when Leopold Mozart was showing off young Wolfgang and sister Maria Anna to the crowned heads of Europe. Wolfgang composed a large serenade for orchestra, the “Haffner” Serenade, K. 250, for the occasion of the wedding of Sigmund’s granddaughter in 1776. In 1782 Sigmund’s son, also named “Sigmund,” was tapped to receive a noble title, and again Mozart was called upon to write a piece. By this time Mozart was in Vienna, very busy trying to make a living. Nonetheless, he dashed off a new serenade for the Haffners and sent it off to Salzburg. At the end of the year he decided to play the piece in Vienna and so retrieved the score from his father.

It’s important to recall that Mozart was not only the greatest musical genius of his era but also the greatest musical expert. In looking at the piece he wrote in a rush for the Haffners, he recognized its true nature: it was a symphony merely masquerading as a serenade. Through some additions and deletions, “Haffner” Serenade 2 became the “Haffner” Symphony. The work was premiered in Vienna on March 23, 1783.

The work begins with a bracing blast of D, and the first movement projects an aurora borealis of sound throughout. The argument unfolds at a measured pace but with a sense of inevitability and a scale befitting a symphony. The second movement provides some relaxation after the *con spirito* energy of the previous ten minutes. It is lovely but not exactly memorable; to be other than this would be to betray the larger architecture. The menuetto is more than a makeweight, for right on its surface it reveals an x-ray of the symphony’s harmonic skeleton. The finale, complex and virtuosic, is extended by an extra section just before the end. This investment in the finale and the concomitant adjustment of the middle movements provide the sense that there is but a single thought that spans the entire work. The “Haffner” is the first great Mozart Symphony.

Mozart's manuscript is held in the Morgan Library in New York City, and the Library has posted high-resolution images of the entire document online. Looking at the tidy arrangements of marks on the pages with nary a smudge or missed stroke, we can only marvel, or shudder, at what God hath wrought.

### Mozart: Violin Concerto No. 3 in G major, K. 216

Mozart's five violin concertos are products of the 1770s, probably all arriving during the period 1773-1775. Almost certainly they were written for the composer himself to play, although records of premieres and early performances are spotty. There is evidence to suggest that the teenaged Mozart was an extraordinary violinist, perhaps one of the best in the world. But within a few years after writing the violin concertos he put the instrument down, more or less for good. When he played a string instrument in adulthood it was most often the viola, not because he was necessarily enamored of the sound but because it allowed him to play the inner (contrapuntal) parts in quartets and other chamber music.

As a group Mozart's violin concertos do not manifest the range, the ingenuity, or the inspiration of the piano concertos. This is to be expected, as Mozart produced lots of piano concertos and kept writing them up until the end of his life. Nevertheless, the violin concertos remain wonderful pieces, free of guile (as one would expect from a teenager) and chock full of felicitous moments. Of the group Nos. 3 and 5 are the most popular, No. 5 for its *élan* and occasional (ersatz) "Turkish" elements, and No. 3 because it's happy and catchy.

The Third Concerto was likely completed on September 12, 1775, and a premiere with Mozart as soloist must have occurred soon after. In the first movement one melody follows another as if such things stem from an inexhaustible spring. The second movement is a wonder, one of Mozart's most beautiful creations that foreshadows the more famous "Elvira Madigan" concerto movement that would appear years later, in 1785. Mozart used the term "Rondeau" for the finale, signifying that the movement would not be a straight shot but would be a rather loose structure with discrete sections. Indeed, the alternation of various musics brings enough richness to the finale to make a perfect foil to the weight of the first movement.

### Béla Bartók (1881-1945): Concerto for Orchestra

In 1943 Béla Bartók was destitute and desperately ill when Serge Koussevitsky, legendary music director of the Boston Symphony Orchestra, visited him in a New York hospital and brought a commission for an orchestral work. Without doubt this gesture provided the impetus for Bartók to return to composing; he had been mostly mute, because of his health and his emigration to America, since 1939. We have Koussevitsky to thank, then, not only for the work he commissioned, the Concerto for Orchestra, but also for the Piano Concerto No. 3, the Sonata for Solo Violin, and the

(tragically uncompleted) Viola Concerto.

Bartók must have been saving up ideas, for he put the Concerto for Orchestra together in just a few months. In the fall of 1943 he repaired to a sanatorium in Asheville, North Carolina, and worked on orchestrating the Concerto as he tried to recover from his mysterious illness, later found to be leukemia. Koussevitsky and the BSO premiered the Concerto on December 1944, and Bartók was barely well enough to attend. For the occasion he provided his own program note, "Explanation to Concerto for Orchestra." As it is the best prose description of the work that can ever exist, it is worth quoting in full:

"The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a concertant or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments) or in the perpetuum-mobile-like passages of the principal theme in the last movement (strings), and, especially, in the second movement.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first movement contains fugato sections for the brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition.

"Less traditional forms are found in the second and third movements. The main part of the second movement consists of a chain of independent short sections, played by wind instruments consecutively introduced in pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common and could be symbolized by the letters A, B, C, D, E. A kind of 'trio'—a short chorale for brass instruments and side drum—follows, after which the five sections are recapitulated in a more elaborate instrumentation. "The structure of the third movement is chain-like: three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motives. Most of the thematic material of this movement derives from the introduction to the first movement. The form of the fourth movement—Intermezzo interrotto—could be rendered by the letter symbols A, B, A—interruption—B, A.

"The general mood of the work represents—apart from the jesting second movement—a gradual transition of the first movement and the lugubrious death song of the third, to the life-assertion of the last one."

The Concerto for Orchestra emerged quickly as Bartók's most popular orchestral work. It continues to test the mettle of any orchestra that attempts to perform it.

—Bruce Murray

# Sunday, July 1

## 3:00 PM

Whittington-Pfohl Auditorium

**Brevard Sinfonia**  
**Keith Lockhart, conductor**

COPLAND Buckaroo Holiday from *Rodeo*  
 (1900-1990)

GROFÉ Grand Canyon Suite  
 (1892-1972) Sunrise  
 Painted Desert  
 On The Trail  
 Sunset  
 Cloudburst

### Intermission

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IVES Variations on *America*  
 (1874-1954)

WALKER Lyric for Strings  
 (1922- )

GERSHWIN An American in Paris  
 (1898-1937)

#### Aaron Copland (1900-1990): Buckaroo Holiday from *Rodeo*

*Rodeo* (1942) was the second of Copland's three great "American" ballet scores, between *Billy the Kid* and *Appalachian Spring*. Agnes de Mille had worked out the entire choreography before Copland wrote anything, so in *Rodeo* Copland had perhaps rather less freedom than he found in other projects. "Buckaroo Holiday" is the opening section. It incorporates two American folk songs, "If He'd be a Buckaroo" and "Sis Joe," more or less intact, but it subjects the songs to some fantastic contrapuntal manipulation.

The orchestral version of the ballet score has become part of American culture. The opening bars of "Buckaroo Holiday" say "Copland" almost as powerfully as the opening of *Fanfare for the Common Man*.

#### Ferde Grofé (1892-1972): Grand Canyon Suite

The work of Ferde Grofé is heard whenever someone plays Gershwin's *Rhapsody in Blue*, for it was Grofé who orchestrated the piece, first for Paul Whiteman's band and later for orchestra.

Grofé was born in New York City to musician parents but grew up mostly in Los Angeles. He spent a few years in Leipzig with his mother after his father died. Despite extensive study of the classics, Grofé seemed more interested in pop music than in the serious variety. He began to make a living playing in dance bands, then in writing arrangements for them. Over time he became one of the premier arrangers in the country. So accomplished was he that for a time he taught orchestration at the Juilliard School.

From his teenage years onward Grofé composed. He wrote piano pieces, popular songs, film scores, and several large works for orchestra. The *Grand Canyon Suite* from 1931 is, far and away, his best-known composition. The "On the Trail" movement acquired a measure of immortality through its near-ubiquity in radio, in animated cartoons, and in any number of Disney productions. Throughout the Suite one hears Grofé's pop music sensibilities as well as his trademark style of orchestration: sometimes brash and bright but always lush, and always expert.

**Charles Ives (1874-1954): Variations on America**

In 1944 Arnold Schoenberg, by then living in America, wrote a letter to a friend that contained an extraordinary passage:

“There is a great Man living in this country—a composer. He has solved the problem how to preserve one’s self and to learn. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives.”

At this time Charles Ives was only starting to receive recognition among even hard-core new music types, and he remained all but unknown to the public. It took many more years before Ives came to be regarded as one of the seminal figures in American Music.

At the age of fourteen Ives became a church organist, and four years later he wrote the Variations on America for organ. It is a fair example of the early Ives exuberance, delight in unfamiliar combinations, and impatience with traditional forms. In 1963 the American composer William Schuman, then President of Lincoln Center, made an orchestral arrangement of the Variations, and this is the version that is played today.

**George Walker (1922- ): Lyric for Strings**

The American composer and pianist George Walker studied at Oberlin and Curtis and received his doctorate from the Eastman School of Music. He had a distinguished academic career, and he received the Pulitzer Prize for Music in 1996 for *Lilacs*, a work for voice and orchestra with a text by Walt Whitman. Walker was the first African-American composer to win the music Pulitzer. He has stayed active composing during (what would be for most humans) old age, having produced a remarkable violin concerto as recently as 2008.

*Lyric for Strings* began life as the second movement of his String Quartet No. 1 from 1946. In its version for string orchestra it is Walker’s most popular composition. One cannot help but be moved by the piece’s quiet intensity and directness of utterance.

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

“God helps those who help themselves.”  
- Algernon Sydney

George Gershwin was indefatigable in trying to make himself more capable as a composer and musician. He all but embodied the notion of self-improvement, a potent strand of American culture that persisted for better than a century. (Nowadays, maybe not so much.) In the 1920s Gershwin was one of the most successful musicians in the world, even making the cover of *Time* in 1925. Yet when he met Maurice Ravel, Gershwin asked for lessons in composition. Ravel liked Gershwin’s stuff but wouldn’t agree to lessons. In 1928 Gershwin went to Paris and played for Nadia Boulanger, then the most renowned music teacher in the world. Boulanger likewise turned Gershwin down.

Perhaps he didn’t need lessons after all. Gershwin’s visit to Paris was not in vain, because while there he composed the tone poem *An American in Paris*, his finest orchestral work and one of the best orchestra pieces written by an American. In the original program note, written with Deems Taylor, Gershwin said, “My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere.”

The work was commissioned by the New York Philharmonic, which gave the premiere under Walter Damrosch on December 13, 1928. The audience loved it. Critics were less enthusiastic, however, and one of the digs was that it wasn’t “serious” enough. Gershwin replied:

“It’s not a Beethoven Symphony, you know... It’s a humorous piece, nothing solemn about it. It’s not intended to draw tears. If it pleases symphony audiences as a light, jolly piece, a series of impressions musically expressed, it succeeds.”

(That “you know” in the first sentence is perfect.)

*An American in Paris* is one of the few musical works to have inspired a film of the same name, Vincente Minelli’s 1951 effort for MGM with Gene Kelly and Leslie Caron. The plot of the film is pretty much the plot of Gershwin’s piece, too. The piece had already been used in a film soundtrack for the 1945 biopic *Rhapsody in Blue*, starring Robert Alda as Gershwin, and it has been used dozens of times since.

-Bruce Murray

Wednesday, July 4

2:00 PM

Whittington-Pfohl Auditorium

## Pendergrast Family Patriotic Pops

Transylvania Symphonic Band  
Craig Alan Williams, conductor

Brevard Community Band  
Jamie Hafner, conductor

GRAFULLA Captain Finch's Quickstep (arr. Anglin)  
(1810-1880)

WEBER Jubel Overture (arr. Hafner)  
(1786-1826)

KING Barnum and Bailey's Favorite  
(1891-1971)

MÉNDEZ Jota No. 2  
(1906-1981)

REEVES Fantasy Humoresque on "Yankee Doodle"  
(1838-1900)

HAYMAN (arr.) Armed Forces Medley  
(1920- )

RODGERS Suite from *South Pacific*  
(1902-1979)

### Intermission

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RODGERS Victory at Sea (arr. Bennett)  
(1902-1979)

ANDERSON Bugler's Holiday  
(1908-1975)

TCHAIKOVSKY 1812 Overture  
(1840-1893)

Friday, July 6

7:30 PM

Whittington-Pfohl Auditorium

**Brevard Music Center Orchestra**

**Matthias Bamert, conductor**

**Jeff Nelsen, French horn**

MENDELSSOHN Ruy Blas Overture  
(1809-1847)

STRAUSS Horn Concerto No. 1 in E flat major, Op. 11  
(1864-1949) Allegro  
Andante  
Allegro  
*Mr. Nelsen, French horn*

### Intermission

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BRAHMS Symphony No. 4 in E minor, Op.98  
(1833-1897) Allegro non troppo  
Andante moderato  
Allegro giocoso  
Allegro energico e passionato

#### **Felix Mendelssohn (1809-1847): Ruy Blas Overture**

Victor Hugo's play Ruy Blas was produced in Leipzig in 1839. The theater commissioned Leipzig's favorite son, Felix Mendelssohn, to compose an overture. Mendelssohn had already read Hugo's play, and he detested it. Is that any reason to turn down a commission? Nor was Mendelssohn deterred when it turned out he had only six days, from start to finish, to write the piece. Mendelssohn being Mendelssohn was able to turn in a finished product in just two days.

The Overture does not scale the heights of Mendelssohn's earlier, immortal Overture to A Midsummer Night's Dream. Nevertheless, it remains a most effective piece, ending on a note of triumph after a long bout of creeping around.

#### **Richard Strauss (1864-1949): Horn Concerto No. 1 in E flat major, Op. 11**

Franz Strauss, Richard's father, was an acclaimed hornist, the longtime principal of the Court Opera in Munich. He was also a teacher and composer, and his list of compositions includes the Concerto, Op. 8, that is revived occasionally. In musical outlook he was notoriously conservative. When Wagner's music showed up on his stand, Franz Strauss was openly contemptuous. Nonetheless, his professionalism won the day. He played the premieres of several Wagner operas,

and even *Parisfal* at Bayreuth. Wagner remarked, "Strauss is a detestable fellow but when he blows his horn one cannot sulk with him."

At age eighteen, Richard Strauss was already busy making ambitious works, and he devised the First Horn Concerto for his father to play. Alas, Franz deemed the work too difficult, and the premiere, with only piano to accompany, was entrusted to Franz's student Bruno Hoyer. Over time the piece has become a staple of the horn repertoire. Strauss wrote another horn concerto fifty-nine years after the first one. It is instructive to note that most hornists judge the second concerto to be vastly more difficult than the first one.

Strauss's obvious inspiration for the Concerto No. 1 was Robert Schumann's *Konzertstück* for Four Horns and Orchestra, Op. 86, a work heard more frequently today, in this golden age of horn playing, than any time in the past. The *Konzertstück* may not be top-drawer Schumann, but its concept is ingenious, and the sonority of horns in front of the orchestra is striking and effective.

The Concerto begins with a horn call; why not? In fact, the piece is loaded up with the all of the various horn tropes with which Richard Strauss (hearing the horn at home for his entire life) was intimate. If the three movements do not sound exactly like the mature Strauss, they do sound like the

young, gifted Strauss and not like Schumann, as some writers suggest. In a good performance the Concerto emerges both as a splendid vehicle for the horn soloist and as a keyhole-view of things to come.

**Johannes Brahms (1833-1897):  
Symphony No. 4 in E minor, Op. 98**

The Fourth is Brahms's last symphony. Plans for a fifth symphony never materialized, and material intended for a fifth found their way into the heavenly String Quintet, Op. 111.

It is well known that Brahms spent decades struggling to produce his First Symphony, or, perhaps, struggling with the idea of producing his First Symphony. His symphonic timetable is intriguing if not exactly helpful.

- ♣ Symphony No. 1: composed 1855-1876
- ♣ Symphony No. 2: composed 1877
- ♣ Symphony No. 3: composed 1883
- ♣ Symphony No. 4: composed 1884-1885

It's as if he finished one, but found that he had ideas left over, and so wrote another one. In fact, No. 2 can be viewed as an opposite of No. 1, and Nos. 3 and 4 can be construed as having a yin-yang relationship even as they share harmonic and structural concepts.

The layout of the Fourth symphony is sufficiently unusual to be called "unusual" but not strange enough to be called "strange" or "revolutionary." The most obvious deviations from tradition are: the prevailing elegiac quality of the first movement, where one would expect more energy; the sonata form in the third movement, where one would expect an ABA scherzo-trio format; and the finale, which is a set of variations, technically a

passacaglia or a chaconne. Moreover, the eight-bar theme used for the variations is derived from the final choral movement, also a chaconne, of Bach's Canata 150, "*Nach dir, Herr, verlanget mich*" ("Lord, I Long for Thee").

The Fourth Symphony is Brahms's most concentrated orchestral work. It inhabits a world of microscopic motivic manipulation that may be fully accessible only to the most skilled analysts. The connections among motives extend across movements and throughout time scales. A few examples: the first movement is predicated on a chain of descending thirds (cf. Beethoven's "Hammerklavier" Sonata); this chain is reflected clearly in the structure of the second movement, and in the large tonal relationship between the second and third movements. There is a sort of pitch pivot, C-B, prominent in the first movement. This recurs in the finale and may be gleaned, in a larger scale, between the end of the third movement and the first few bars of the fourth. The passacaglia theme in the finale is an inversion of the theme of the third movement. Et cetera. Such relationships never stop, and they provide an overwhelming sense of unity even if one is not privy to the innermost secrets.

The premiere of the Fourth Symphony occurred in October 1885, not in Vienna but in Meiningen, where Hans von Bülow had developed one of the great orchestras of the world (and where a young Richard Strauss had just been appointed assistant conductor). It took audiences in Vienna and elsewhere some time to warm to the work. Today many musicians regard the Fourth Symphony as Brahms's crowning achievement.

-Bruce Murray

Saturday, July 7

7:30 PM

Whittington-Pfohl Auditorium

**Brevard Sinfonia**

**Matthias Bamert, conductor**

MOZART Symphony No. 40 in G minor, K. 550  
(1756-1791) Molto allegro  
Andante  
Menuetto — Trio  
Allegro assai

### Intermission

BRUCKNER Symphony No. 7 in E major  
(1824-1896) Allegro moderato  
Adagio. Sehr feierlich und sehr langsam  
Scherzo. Sehr schnell  
Finale. Bewegt, doch nicht schnell

#### **Wolfgang Amadeus Mozart (1756-1791): Symphony No. 40 in G minor, K. 550**

Mozart composed his last three symphonies, Nos. 39, 40, and 41, in 1788. For generations it was believed that Mozart wrote them for an obscure, possibly inner purpose and that he never heard them performed. Contemporary scholarship has shown otherwise. Indeed, Christoph Wolff makes a convincing case that the creation of Mozart's final three symphonies was spurred, generally, by the composer's recent appointment to the Imperial court and, specifically, by the recent publication in Vienna of three new symphonies by Haydn.

In 1785-86 Haydn had composed a group of six symphonies for Paris. Although the works had been printed already by various French publishers, the Vienna publisher Artaria, who was also Mozart's publisher, published them as well. Artaria produced a first set of three in 1787, containing Haydn's Symphonies 82, 83, and 84, in the keys of C major, G minor, and E flat major.

Doubtless Mozart got his hands on these pieces. In 1788 he composed his Symphonies 39, 40, and 41, in the keys of E flat major, G minor, and C major. Just as he had responded earlier to Haydn's string quartets with the famous set of six that he dedicated to Haydn, now Mozart responded to Haydn's symphonies.

The new symphonies also came hot on the heels of Mozart's appointment to the Imperial court in Vienna. This was a hugely important event in his life, for it provided stable and essentially permanent employment. Mozart inferred that it

would lead him to real financial freedom and, thus, to artistic freedom of the sort that Haydn was beginning to enjoy. In this surmise Mozart turned out to be wrong, for he did not calculate in the effect of an Austrian war with Turkey or the concurrent economic depression. Had he lived longer, business might have picked up.

Clearly he composed the three symphonies of 1788 to demonstrate his ability. An Imperial composer ought to be writing Imperial music, e.g., symphonies. Likely the piece was played during Mozart's trip to Germany in 1789, and it probably received other performances as well before Mozart's death in December 1791. It stayed in view during the nineteenth century, although many found it to be lightweight and charming. This is hard to fathom today, when the prevailing view finds "passion, violence, and grief" (Charles Rosen, in *The Classical Style*).

The four movements do not break new ground in an exterior formal sense. What is stunning is the transmogrification of various musical tropes into a coherent, long-limbed musical argument. The elements Mozart comprehends include

- ▲ the old (Baroque) "sigh" motive
- ▲ the "Mannheim rocket"
- ▲ relatively strict imitative counterpoint, after J.S. Bach

This reveals that Mozart knew everything and heard everything, and that he remembered it all. Mozart's later works would seem to be strongly syncretic by design, yet they reveal almost unimaginable power, beauty, and unity. The G minor Symphony is a miracle.

**Anton Bruckner (1824-1896): Symphony No. 7 in E major**

It may seem untoward, but it is indisputable that, for some composers, there are palpable connections between the real world (life) and the imagined world (music). Gustav Mahler and Dmitri Shostakovich provide obvious examples, but Wagner works, too, and so does Schumann, to some extent. Music can be “about” more than itself and more than other music. Life and death can play into it as well.

The Austrian Anton Bruckner gives lie to this whole enterprise. He composed some of the most radical music of the late nineteenth century, yet in life he was socially and politically naive, to say the least, and humble to a fault. The dichotomy was so powerful that Mahler, who admired Bruckner’s music, referred to him as “half simpleton, half God.”

Bruckner’s symphonies are vast beyond any other works in the genre composed in the same moment. The Seventh is actually modest by Bruckner standards, running just about 65 minutes in a typical performance. The Eighth, by contrast, tends to run nearly an hour and a half. But the Seventh is no less ambitious than its companions; it deals with the same vital issues.

One must ratchet down one’s sense of time to listen successfully to Bruckner. The music moves slowly, sometimes very slowly. Arguments play out across long stretches. Although there is never urgency, there is instead a sublimated intensity that never wanes and that, occasionally, expands into pure, white heat. Bruckner’s celebrated mastery of counterpoint manifests itself in huge sheets of sound sliding across each other in the manner of tectonic plates. Bruckner owes his harmonic procedures to Wagner, whom he idolized. In fact, a hearing of Wagner’s *Tannhäuser* in 1863 influenced Bruckner profoundly, somehow granting him the freedom to create.

The Seventh commences with a series of open intervals that suggests the vast landscape that is to come. The first movement exhibits a sonata form that is straightforward but so slow to unfold that some may miss it. The movement ends with a crescendo that is long enough and large enough that one can hardly believe it. It is like flying into the surface of a star. Bruckner considered the second movement a memorial to Wagner, who died during its composition. The movement employs four “Wagner tubas,” the brass instrument Wagner conceived for his *Ring* cycle and which had not been used in concert music before. It is not hard to conceive the scherzo movement as the direct descendent of some of the rustic dances that Bruckner’s Viennese predecessor Schubert had produced. (It is fascinating that Bruckner’s longtime counterpoint teacher, Simon Sechter, had given Schubert one lesson before Schubert died in 1828.) The music of the finale is derived from the first movement, and the work concludes in the proverbial blaze of glory.

Despite the absolute, non-referential nature of Bruckner’s music, one cannot help but find in it the same existential questions one finds in the autobiographical Mahler. Perhaps we do not encounter Bruckner’s own life and death there, but we may glimpse Life and Death.

-Bruce Murray

Sunday, July 8

3:00 PM

Whittington-Pfohl Auditorium

**Transylvania Symphony Orchestra**

**Ken Lam, conductor**

**Donna Lee, piano**

BEETHOVEN Symphony No. 2 in D major, Op. 36  
(1770-1827) Adagio molto. Allegro con brio  
Larghetto  
Scherzo. Allegro  
Allegro molto

Intermission

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SHOSTAKOVICH Piano Concerto No. 2 in F major, Op. 102  
(1906-1975) Allegro  
Andante  
Allegro  
*Ms. Lee, piano*

BEETHOVEN Wellington's Victory, Op. 91  
(1770-1827)



STEINWAY & SONS.

Official piano of the Brevard Music Center

**Ludwig van Beethoven (1770-1827):  
Symphony No. 2 in D major, Op. 36**

The old received wisdom treats the odd-numbered Beethoven symphonies as virile, cutting-edge works, and the even-numbered ones as lighter, smaller, and less significant. This is far too easy, of course. No. 8 is lean and mean, and No. 6, the "Pastoral," is longer than either No. 5 or No. 7. But something feels right in the old division between odd and even. The odd-numbered group includes three greatest hits: Nos. 5 and 9 and No. 3, the "Eroica." Nos. 2 and 4 are friendlier than the other symphonies, and the "Pastoral" ends more with a whimper than a bang.

Even if No. 2 is less purpose-driven than No. 1, it has plenty of energy. A surfeit of energy, some would say, if an early critic is to be believed: "a hideously writhing, wounded dragon that refuses to die, but writhing in its last agonies and, in the fourth movement, bleeding to death." Most listeners today

would have difficulty connecting such a review to the music of the Second Symphony. It must be recalled that the musical rhetoric that we consider "Beethovenian" took a while to enter the mainstream. It was (and is) intense stuff, too hot for those who refused to open their minds.

The Second Symphony was written in 1802 and was premiered in 1803. Most of the composing was done in Heiligenstadt, the spot where Beethoven wrote the famous letter confessing his despair over growing deafness. None of that anguish is reflected in the genial Second.

The Symphony contains a vital innovation. Before this work the standard form for a third movement (after a slow movement and before a quick finale) was the minuet and trio. This is the way Haydn and Mozart did it. Beethoven, however, wanted something with more intensity, so he replaced the minuet and trio with the scherzo and trio; a scherzo would be faster than a minuet. In some respects this was just semantics.

In the First Symphony Beethoven had written a minuet to be played very fast, at scherzo speed. But the Second Symphony formalized the idea.

The finale is famous for its start, which since Beethoven's time has been thought to depict either a burp or a hiccup or...some other bodily noise. The movement exudes humor in any case, rather like Haydn but more "street."

**Dmitri Shostakovich (1906-1973):  
Piano Concerto No. 2 in F major, Op. 102**

Shostakovich wrote his Second Piano Concerto in 1957. It was a gift to his son Maxim on the occasion of Maxim's nineteenth birthday. One imagines the conversation in the hallway of the Moscow Conservatory in 1957:

"What did you get for your birthday, Maxim?"

"This jacket, and a book, and, oh yeah,  
my dad gave me a concerto."

Here we find Shostakovich in an uncharacteristically genial mood. The Concerto reveals little of the usual Shostakovich angst nor the maniacal energy of the First Concerto, but Shostakovich without the bad stuff still sounds like Shostakovich. The first movement starts with a very catchy tune that seems to generate everything that follows. It is subject to some variation and combination, and it builds some intensity. All is well at the end. The second movement recalls Chopin and even Rachmaninoff, a composer for whom Shostakovich would seem to have little use. The short finale suggests the composer's typical circus manner but with the twist that much of the music is in seven beats, which should make it awkward but which here makes it more fun.

**Ludwig van Beethoven: Wellington's Victory, Op. 91**

Wellington's Victory is what happens when you give Beethoven guns. Like Shostakovich's Second Piano Concerto, it is a *pièce d'occasion*. Wellington commemorates the Duke of Wellington's triumph at the Battle of Vitoria in Spain on June 21, 1813. The work is unique in Beethoven's output. Over the years many have criticized it in highly derogatory terms. Whatever its intrinsic qualities, it must be recalled that it was composed for a specific purpose. Moreover, it earned

Beethoven a very substantial sum of money, surely not a bad thing.

Johann Nepomuk Maelzel (1772-1838) is remembered today as the inventor of the metronome, except that he did not invent it. In all probability the actual inventor was Dietrich Nikolaus Winkel (1777-1826), who exhibited a working metronome in Amsterdam in 1814. Maelzel saw a potential gold mine. He added the familiar numeric scale, applied the name "metronome," and patented the device in 1815. The rest is history; Winkel was out of luck. In countless musical scores from the nineteenth and twentieth centuries one finds "M.M." followed by a note followed by an equal sign and a number. The "M.M." is "Maelzel's Metronome."

Maelzel's inventing prowess did not stop with the metronome. He was fascinated with machines that could play music, or play musical instruments. Thus he invented the panharmonicon, an "automatic playing machine" that simulated the playing of all manner of instruments: flutes, clarinets, trumpets, drums, etc. And guns. Evidently the panharmonicon had a keyboard and was played in the manner of an organ.

Enter Beethoven. Beethoven liked the metronome idea and used it occasionally to specify tempi in his scores. He became friendly with Maelzel, who convinced the composer to write a piece for the panharmonicon. Beethoven came up with an early version of Wellington, but it's not clear whether the piece actually worked on the panharmonicon. Nevertheless, Beethoven began to consider the commercial possibilities, and he rewrote the piece for orchestra with a new section, settling on the format we hear today.

Wellington's Victory uses patriotic and national tunes of the time; it's not "For He's a Jolly Good Fellow" but actually "Marlbrough s'en va-t-en guerre," depicting the French. Beethoven specifies a large, unconventional orchestra with a vast percussion array. The percussionists are supposed to fire muskets, an acutely dangerous proposition.

All in all Wellington's Victory can provide marvelous entertainment. If one is looking for a sublime artistic experience, one should stay far, far away.

-Bruce Murray

Tuesday, July 10

7:30 PM

Whittington-Pfohl Auditorium

**Just Brass**

**The entire Brevard brass contingent assembles for a brass-travaganza.**

GERVAISE Renaissance Dances (arr.Jones)  
(1540-1560)

BRUCKNER Étude für das tiefe Blech (arr.Crespo)  
(1824-1896)

DAHL Music for Brass Instruments  
(1912-1970) Chorale Fantasy On 'Christ Lay In the Bonds of Death'  
Intermezzo  
Fugue

Intermission

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R. STRAUSS Wiener Philharmoniker Fanfare  
(1864-1949)

WIFF RUDD Abstracts  
(1955-)

DI LASSO Echo Song  
(1532-1594)

EWAZEN Symphony in Brass  
(1954-) Andante. Allegro  
Andante con moto  
Allegro vivace  
Andante. Allegro molto



Friday, July 13

7:30 PM

Whittington-Pfohl Auditorium

**Brevard Music Center Orchestra**

**Julian Kuerti, conductor**

MAHLER Symphony No. 6 in A minor  
(1860-1911) Allegro energico, ma non troppo. Heftig aber markig  
Andante moderato  
Scherzo. Wuchtig  
Finale. Sostenuto — Allegro moderato — Allegro energico

**Gustav Mahler (1860-1911): Symphony No. 6 in A minor**

Each of Mahler's nine symphonies is unique, extraordinary, seminal. Nevertheless, it is not impossible to conceive of the symphonies and the song cycle *Das Lied von der Erde*, and perhaps other songs, as linked elements of a *Gesamtkunstwerk* (all-encompassing artwork) that took Mahler his lifetime to complete. (The term "*Gesamtkunstwerk*" may also refer to a multimedia piece, or to a proto-multimedia piece such as the music dramas Wagner produced at Bayreuth.) The reasons that such an idea may be more appropriate for Mahler's music than almost anyone else's music are legion. To wit: there are but a few distinct works (although the works are long, long enough that there are many minutes' worth of Mahler-music). Some of the works share common musical materials. Essentially, the only genres represented in Mahler's output are songs and symphonies.

However, the most obvious reason for viewing Mahler's works as a single, Gaia-like entity is that no other composer's music, even that of Shostakovich, seems to be as autobiographical as Gustav Mahler's. As goes the life, so goes the music.

Or does it?

The preponderance of material suggesting that Mahler was writing autobiography in his music came from his wife, Alma, after Mahler died in 1911. Traditional scholarship treated Alma's views as canon. More recent scholarship has cast strong doubt.

One of Alma's most striking episodes concerns the Sixth Symphony. For a brief time, in certain contexts, Mahler attached a single word to the Sixth Symphony: *Tragische*, or "Tragic." Most listeners would find this to be an appropriate

appellation; the work seems to follow an arc suggesting tragedy. In its finale a group of "hammer blows" are produced by a special percussion instrument (see endnote\*). The first edition had three blows. Mahler removed the third one when he revised the score. If the Sixth is to be construed as a tragedy, then it is easy to view the hammer blows as blows of fate or destiny.

The period in which Mahler composed the Sixth, 1903-04, was arguably the happiest time of Mahler's life. So how can the Sixth be autobiographical? If Alma is to be believed and Mahler was writing autobiography, was he recalling earlier incidents in his life when he notated the three hammer blows?

No. A few years later, in 1907 Mahler faced three disasters: he was forced to resign the directorship of the Vienna Opera; his daughter Maria Anna, not yet five years old, died of illness; and he was diagnosed with a heart condition for which there was no cure.

According to Alma, Mahler believed that he had predicted the terrible events of 1907 with the hammer blows of the Sixth Symphony. So superstitious was he, said Alma, that he removed the third hammer blow so as to distance the score from real life.

Although this story is recounted everywhere, it does not seem to hold up to scrutiny. Most obviously: Mahler revised the Sixth Symphony and removed the third hammer blow in 1906, before the events of his horrible year.

If Alma cannot be trusted on the matter of the Sixth Symphony, can she be trusted anywhere? Some scholars say "no." This does not mean that the whole autobiography notion should be trashed. At times Mahler did indeed speak about his

work as if it contained autobiographic references, even though in his later years he disavowed some of the textual programs and subtitles that he had applied earlier in his career. But perhaps we should view whatever autobiography we may find in the music as belonging to the inner sort, a record of Mahler's creative, interior progress. Then the *Gesamtkunstwerk* notion becomes fairly unobjectionable. Yes, the symphonies are like chapters of a book, but the book is not the story of Mahler's life; it is the story of his mind, and his soul.

The first movement begins with a terrible, terrible march. The second theme (which Alma described as "her theme") is luxurious and yearning at the same time.

The Scherzo is a nightmarish version of the first movement. A genuinely Expressionist composer, fifteen or twenty years later, might have dispensed with the first movement altogether and gone with the Scherzo alone. The effect of the Scherzo here is to move the action closer to the abyss.

We could not be more relieved to reach the Andante: sad, beautiful, perhaps nostalgic. But although it provides a moment of calm, it does not actually provide relief. The finale is astounding; there is nothing else like it in music. At first we chart an upward course; surely we are destined for triumph or, at least, affirmation. But the world turns on its side. We descend gradually into darkness, then we endure the hammer

blows of fate. It is catastrophe.

The Mahler Sixth is not for the faint of heart. It is powerful, extraordinary music that nonetheless leaves the committed listener in a state of despair. Why would anyone want to hear this? Why would anyone want to write this? For the same reasons we have *Hamlet* and *Lear* and *Death of a Salesman*: it dares to express the inexpressible. If Mahler was indeed predicting anything in the Sixth Symphony, then he was predicting the brutality of the twentieth century.

\*Mahler indicated that the percussion instrument for the hammer blows must sound "brief and mighty, but dull in resonance and with a non-metallic character, like the fall of an axe." One of the usual techniques is to employ a sledge hammer on a large wooden box. William Steinberg, one of the few conductors to present Mahler in America during the 1950s and '60s, once ordered the percussionist of the Pittsburgh Symphony to strike the very orchestra shell; apparently this made quite a fine effect. The Brevard Music Center uses a custom wooden appliance devised by our crack production team. For tonight's performance, Julian Kuerti employs the three hammer blows of the original edition. And, in case anybody is wondering, he plays the Scherzo before the Andante. Again, as in the original edition.

- Bruce Murray

Saturday, July 14

7:30 PM

Whittington-Pfohl Auditorium

Hinda Honigman Memorial Concert

**Brevard Sinfonia**

**Julian Kuerti, conductor**

**Kwan Yi, piano**

BEETHOVEN Overture to *The Creatures of Prometheus*, Op. 43  
(1770-1827)

MOZART Concerto for Piano and Orchestra in C major, K. 415  
(1756-1791)  
Allegro  
Andante  
Allegro  
*Mr. Yi, piano*

Intermission

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PROKOFIEV Symphony No. 5 in B flat major, Op. 100  
(1891-1953)  
Andante  
Allegro marcato  
Adagio  
Allegro giocoso



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**Ludwig van Beethoven (1770-1827):**  
**Overture to *The Creatures of Prometheus*, Op. 43**

For an 1801 ballet, *Die Geschöpfe des Prometheus* (“The Creatures of Prometheus”), Beethoven composed sixteen pieces, most of them light, brief, and highly danceable. The score yielded two pieces that resonated beyond the ballet itself. First, the *Prometheus* finale served as the basis for the extended, challenging “Eroica” Variations, Op. 35, for solo piano. That piece, in turn, was morphed into the finale of the Symphony No. 3, the “Eroica.” Beethoven did not often recycle material, but something about that Prometheus tune stuck in his head, only to find its florescence in the “Eroica.”

The other piece from *Prometheus* that we care about today is the Overture, which has survived as an independent concert piece. It is slow-fast, brief as Beethoven overtures go, and it

gives no clue that the ballet recounts the ancient Greek myth of how fire was stolen from Zeus and given to mankind. But it’s Beethoven in C major with trumpets and drums and such, so you know it will be pretty exciting.

**Wolfgang Amadeus Mozart (1756-1791):**  
**Concerto for Piano and Orchestra in C major, K. 415**

Mozart arrived in Vienna in 1781, rosy-cheeked and full of promise and ambition. With no employment connection to court or church, he would freelance. To this end he needed to compose, he needed to perform, and he needed to compose music for himself to perform. Among his early efforts in Vienna was a set of six sonatas for piano and violin. But Mozart was thinking bigger than this.

In Mozart’s time Vienna, the “city of music,” had no standing

orchestra outside of the Imperial court theater—amazing but true. Not that there weren't orchestra concerts, because there were, but a concert with orchestra meant that an orchestra had to be assembled from scratch from the pool of local players. (This practice continues today, in many shapes and forms, throughout the world.) Mozart determined that he would organize, promote, and present his own concerts, to be sold via subscriptions. He would call upon his musical contacts to put together a good orchestra. He would call upon his contacts among the nobility, those who remembered him from his days as the supreme child prodigy, to get some tickets sold.

The concert idea was not the only one. Mozart figured that since his piano concertos had always been received well, then he could write some new ones and sell subscriptions to the publication. To this end, in the winter of 1782-83 he composed three new piano concertos, K. 413, 414, and 415, the piece heard tonight. The pieces came with a special feature. They could be played conventionally, with orchestra, or the winds could be omitted and they could be played with strings only, even as few strings as a quartet. This would seem to make a lot of sense.

However, Concerto-of-the-Month plan did not work, even with the clever dual-format of the music. Mozart did not sell enough subscriptions to even cover the publication costs, let alone to make any money. In the end the three concertos were published through conventional methods a few years later. The concertos were hardly wasted, as Mozart performed them himself at various times.

The C major Concerto, K. 415, may be the most conventional of the group of three composed that winter. The Concerto in A, K. 414, manifests some interesting features, so one suspects that Mozart wanted K. 415 to end the series rather more conventionally so as to not enrage subscribers. What we get in K. 415 is straightforward brilliance typical of C major (the best key for straightforward brilliance). There is a little fugal action that doesn't go anywhere much, and the whole concerto ends quietly, the one surprise. Certainly K. 415 represents a stepping stone to the string of incomparable piano concertos that Mozart wrote from 1784 onwards, in which virtually every piece is a masterwork.

**Sergei Prokofiev (1891-1953):  
Symphony No. 5 in B flat major, Op. 100**

The Ukrainian Sergei Prokofiev was admitted to the Saint Petersburg Conservatory at the tender age of thirteen. He was the youngest person ever to enroll in that venerable institution, whose graduates have included Tchaikovsky, Rachmaninoff, the

choreographer George Balanchine, and Shostakovich, for whom Prokofiev emerged as something of a *bête noire*. Prokofiev stayed at the Conservatory for ten years and made noise as both composer and pianist. In his final year he won the Anton Rubinstein Prize for piano by daring to perform, for an exam, his own First Piano Concerto, which was hot off the press.

The Revolution left Prokofiev with doubts about his prospects. In 1918 he set sail for the United States. He had initial success as a concert pianist and composer, but some bad luck with the premiere of his opera *The Love for Three Oranges* left him all but destitute. In 1920 he moved to Paris, which became more a base than a home. Prokofiev toured widely, returning occasionally to the U.S. and appearing regularly in Russia. Somehow Prokofiev had a Yao Ming-like relationship with the Soviet musical establishment, and he was allowed to come and go during his time in the decadent West. Apparently some of the higher-ups were banking that he'd return for good at some point, and they were right. After a careful, long-term recruitment campaign, Prokofiev returned to Russia permanently in 1936.

Once he was back in Soviet Russia, things were not quite so peachy. Prokofiev's erstwhile pals clamped down on his international travel. His general fortunes alternated between great and fairly terrible, although he was never denounced as vehemently as Shostakovich. Prokofiev died on March 5, 1953. The world took little notice since Joseph Stalin died on the same day.

Prokofiev composed the fifth of his seven symphonies in just a month in 1944, at the height of the war. He described it as "a symphony of the greatness of the human spirit," but its topic is inescapable. The Fifth must be counted as Prokofiev's most successful large orchestra work. The subject matter provides automatic depth and poignancy. There is a convincing psychological progression across the four movements. The finale includes effects surely intended to suggest sounds that millions of Russians would have heard during fighting; these help generate tremendous intensity at the end.

The premiere on January 13, 1945, in the Great Hall of the Moscow Conservatory, was a monumental triumph. That very day the Red Army had declared victory.

-Bruce Murray

Sunday, July 15

3:00 PM

Whittington-Pfohl Auditorium

Sponsor:

United Community Bank

**Peter and the Wolf – A Family Concert**

**Brevard Festival Orchestra**

**Ken Lam, conductor**

**Vijay Venkatesh, piano**

**Keith Lockhart, narrator**

KABELEVSKY Overture to *Colas Breugnon*, Op. 24  
(1904-1987)

LISZT Piano Concerto No. 1 in E flat major  
(1811-1886) Allegro maestoso  
Quasi adagio  
Allegro marziale animato  
*Mr. Venkatesh, piano*

PROKOFIEV Peter and the Wolf, Op. 67  
(1891-1953)

*Today's orchestra is comprised of students from the College and High School Divisions,  
and members of the Artist Faculty.*



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Friday, July 20  
7:30 PM

Whittington-Pfohl Auditorium

**Brevard Music Center Orchestra**  
**Keith Lockhart, conductor**  
**Ilya Yakushev, piano**

ADAMS Slonimsky's Earbox  
(1947- )

MENDELSSOHN Piano Concerto No. 1 in G minor, Op. 25  
(1809-1847) Molto allegro con fuoco  
Andante  
Presto — Molto allegro e vivace  
*Mr. Yakushev, piano*

### Intermission

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STRAVINSKY Petrushka (1947)  
(1882-1971) Part I: The Shrovetide Fair  
Part II: Petrushka's Cell  
Part III: The Moor's Room  
Part IV: The Shrovetide Fair (Evening)



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#### John Adams (1947- ): Slonimsky's Earbox

In the past twenty years or so John Adams has emerged as one of the most eminent American composers. Several of his orchestral works are performed frequently in this country and abroad. He won the Pulitzer Prize for Music in 2003 for his choral piece *On the Transmigration of Souls*. His operas *Nixon in China* and *Doctor Atomic* have been mounted by the Metropolitan Opera.

*Slonimsky's Earbox* (1996) is an orchestral showpiece that honors the Russian-American composer-conductor-author Nicolas Slonimsky, who died in 1995 at the age of 101. Slonimsky was perhaps known best to the world as the longtime editor of *Baker's Biographical Dictionary of Musicians*, but he may be known also to Brevard audiences as the compiler of *The Lexicon of Musical Invective*, often quoted here in pre-concert talks. One of Slonimsky's most significant activities was his tireless work to promote the music of Charles Ives and other composers.

Adams reports that *Slonimsky's Earbox* is based explicitly on the opening of Stravinsky's *Le chant du rossignol* ("The Song of the Nightingale") composed in 1917. Slonimsky, no doubt, would have made the connection without prompting, and would have approved.

#### Felix Mendelssohn (1809-1847): Piano Concerto No. 1 in G minor, Op. 25

Felix Mendelssohn was one of the greatest of musical prodigies; the very greatest, some say, greater than Mozart. Some also say that Mendelssohn was a better composer at age seventeen than he was at twenty-eight, which is harsh (but also true). It may be enough to note that Mendelssohn was supremely gifted, had all the advantages of the best possible education, and became a very successful musician who composed, conducted, and played the piano, all at the highest levels.

Mendelssohn the pianist was overshadowed by his contemporaries Chopin and Liszt, both of whom were more radical in outlook (and both of whom were non-German).

While there is no doubt that Mendelssohn was one of the best pianists of his time, in the 1830s and '40s he never embraced the latest technical innovations. In strictly technical terms his writing for the piano never moved much beyond what can be found in Beethoven's music, for example.

Mendelssohn wrote two numbered piano concertos. The G minor, written when Mendelssohn was twenty-one, is played more frequently than the later D minor, even though Mendelssohn did not hold the G minor in high regard. "I wrote it in but a few days and almost carelessly; nonetheless, it always pleased people the most, though me very little," he said. (What, too busy to work on it?)

Mendelssohn's own opinion notwithstanding, the G minor Concerto has some interesting features. The piano enters almost immediately at the beginning, rather in the manner of Beethoven's "Emperor" Concerto. The first movement does not end but proceeds directly, via a transitional section, into the second movement, which is set in the very distant key of E major. The finale starts in the wrong key but quickly rights itself, revealing those hypersonic scales and arpeggios in the solo part that were hallmarks of Mendelssohn's own playing.

Even if we miss the more overtly physical gestures found in contemporaneous works by Chopin, Liszt, and others, there is something to be said, after all, for being spic-and-span.

#### Igor Stravinsky (1882-1971): *Petrushka* (1947)

*Petrushka* was the second of the three seminal ballet scores that Stravinsky produced for Sergei Diaghilev's Ballets Russes in Paris. *Firebird* had come about in 1910; *Petrushka* came a year later; *Le sacre du printemps* ("The Rite of Spring") followed in 1913.

Stravinsky first imagined the music for *Petrushka* not for a ballet but as a concert piece for piano and orchestra. This is reflected in the finished score by the prominent piano part. (And more: in 1921 Stravinsky worked up a suite for solo piano, *Trois mouvements de Petrouchka*, for Arthur Rubinstein.) In fact, after *Firebird* Diaghilev wanted Stravinsky to follow up right away with *Rite of Spring*. However, Stravinsky at the time had some uncertainty about how to move forward with *Rite* and worked on the *Petrushka* music instead. When Diaghilev got wind, he invited Stravinsky to turn it into a ballet. A deal was struck.

The story of the ballet was concocted by the artist Alexander Benois, who created the sets for the premiere, and Stravinsky himself. At the Shrovetide Fair a magician casts a spell that brings three puppets—Petrushka, the Ballerina, the Moor—to life. The three ex-puppets dance. Petrushka tries to curry favor with the Ballerina, to no avail. The Moor tries to seduce the Ballerina, but is interrupted by Petrushka. The Moor chases Petrushka and kills him. As the magician holds up Petrushka's limp body he explains to the police it's just a puppet. Petrushka's ghost appears and mocks the magician, who runs away.

All of this sounds like a Disney tale, if the Walt Disney Company wished to traumatize little children for life. Nevertheless, it yields immense possibilities for dancers; Stravinsky and Benois and Diaghilev knew what they were doing.

In order to imbue *Petrushka* with a characteristic Russian flavor, the composer utilized at least five different Russian folk songs. Other pre-existing melodies are used as well, including two waltzes by the Viennese composer Joseph Lanner and a popular song by one Emile Spencer that Stravinsky had assumed was public domain. It wasn't, and Stravinsky got into trouble with the copyright police.

Regardless, the score for *Petrushka* represented a musical advance over the score for *Firebird*, which had represented a musical advance over everything that Stravinsky had composed before. Most notably the motto "Petrushka chord" recurs throughout the score. This is a combination of two distant triads that probably had not been heard (certainly not this way) in Western music before. The whole score is a riot of color and complicated rhythms, but the folk melodies keep it grounded and accessible.

-Bruce Murray

Saturday, July 21

7:30 PM

Whittington-Pfohl Auditorium

**Brevard Sinfonia**

**Jeff Tyzik, conductor**

**Charles Ross, timpani**

GERSHWIN Cuban Overture  
(1898-1937)

TYZIK Concerto for Timpani and Orchestra  
(1952- ) Moderato e Rubato, Allegro Energico  
Rubato, Adagio (Tempo di Blues)  
Allegro a la Afro Cubano  
*Mr. Ross, timpani*

### Intermission

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MORTON Jelly Roll Morton Suite (arr. Tyzik)  
(1885-1941)

ELLINGTON In a Sentimental Mood (arr. Crotty)  
(1899-1974)

MULLIGAN Walkin' Shoes (arr. Tyzik)  
(1927-1996)

TYZIK (arr.) Night Train  
(1952- )

TYZIK (arr.) Ellington Portrait  
(1952- )

### Encore Piece

Birdland by Joe Zawinul

Sunday, July 22

3:00 PM

Whittington-Pfohl Auditorium

**Transylvania Symphony Orchestra**  
**Kraig Alan Williams, conductor**  
**Marjorie Bagley, violin**

VERDI Overture to *La forza del destino*  
 (1813-1901)

HAYDN Violin Concerto No. 1 in C major  
 (1732-1809) Allegro moderato  
 Adagio  
 Finale. Presto  
*Ms. Bagley, violin*

### Intermission

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SHOSTAKOVICH Symphony No. 5 in D minor, Op. 47  
 (1906-1975) Moderato  
 Allegretto  
 Largo  
 Allegro non troppo

#### Giuseppe Verdi (1813-1901): Overture to *La forza del destino*

Verdi's opera *La forza del destino* was completed in 1862 and premiered in 1863. There were problems, however. The opera was deemed dramatically unwieldy and too gory for its own good. Verdi himself was unhappy with the ending. After the early performances Verdi removed some of the blood and guts, but this did not solve all of the problems. He hid the work from view for a time and, in 1869, made a thorough revision. Things worked better in the new version, and *La forza* attained a very respectable place in the operatic repertoire.

The overture was not part of the original composition but appeared with the 1869 revision. As overtures go, this one is the usual mishmash of tunes, but it is paced well and it sports a famous "destiny" motive, instantly recognizable from its appearances in films and animated cartoons.

#### Joseph Haydn (1732-1809): Violin Concerto No. 1 in C major

Joseph Haydn came into the employ of the Esterházy family in 1761 and immediately began producing music for the

entertainment of the family and their friends. During his early years at the Esterházy estate he seems to have composed four violin concertos, his only works in the genre. All four were made for the Italian Alois Luigi Tommasini, a violinist in Haydn's orchestra who later became his concertmaster.

During the nineteenth century none of the violin concertos saw the light of day. They were known to exist only because they were listed in Haydn's own catalog. You never know what will turn up in the dusty corners of libraries and monasteries. In the twentieth century, manuscript copies of three of the concertos were discovered. No. 2 remains lost.

Of the three known concertos, No. 1 is the most popular. It follows a Baroque-style format that Vivaldi himself would have recognized, and the second movement contains a small tip of the hat to Vivaldi. However, the syntax and grammar are early Classical, with a firm sonata structure in the first movement. Tommasini must have been an exceptional executant, because some of the passagework for the solo violin, particularly in the third movement, is treacherous.

Although the Concerto in C is undeniably a lovely work, in Haydn's violin concertos we find a situation remarkably similar to that with Mozart's violin concertos, namely that there are only a small number of works that all were composed at an early stage of the composer's career. Given that Bach and Beethoven and Brahms could create timeless masterworks in the genre of the violin concerto, we cannot help but feel a tinge of regret that Haydn and Mozart did not make later attempts. On the other hand, perhaps if Haydn composed a violin concerto in the 1790s he would not have had the time to write the "Miracle" Symphony or some of the Op. 76 Quartets—no way we'd give up any of those pieces for, well, for anything else. We should be grateful that three Haydn concertos showed up after a century of neglect, and we can hope, not unreasonably, that the other one shows up soon.

**Dmitri Shostakovich (1906-1975):  
Symphony No. 5 in D minor, Op. 47**

Shostakovich had one of the more baffling careers of all twentieth-century composers. He was alternately in and out with the Soviet bosses, feted for one work, castigated for the next. Some works seemed to endorse the party line, some seemed to defame it. Was he a mere *apparatchik*, as most believed, or was he a crypto-dissident? Solomon Volkov's (in)famous book *Testimony*, which Volkov claimed was Shostakovich's secret as-told-to memoir, reports that the music is filled with secret messages conveying powerful dissatisfaction with the Soviet state. The prevailing view is that Volkov's book is poppycock. The whole truth will never be ascertained. Perhaps none of it really matters, because only the music survives.

It was not difficult for Shostakovich to learn where he stood with the authorities on a given day—all he had to do was read *Pravda*. In 1936 he was attacked in print for the opera *Lady Macbeth of Mtsensk*. This was hardly expected; the opera had

been premiered two years earlier and had received acclaim even from government officials. It has been surmised that Stalin himself was complicit in discrediting Shostakovich. However, in 1936 Stalin had bigger fish to fry, as this was the time of "The Great Terror," the coordinated persecution of hundreds of thousands of Soviet citizens. More than six hundred thousand persons were executed, and some seven million were sent to the Gulag. In 1936 Dmitri Shostakovich feared for his life.

In light of the *Pravda* attack, not to mention everything else going on, Shostakovich withdrew his new Fourth Symphony from public view, assuming, probably correctly, that it would only make things worse. A few months later he began work on another symphony, one that would somehow toe the party line of "heroic classicism" while, presumably, satisfying his inner creative impulse.

The Fifth Symphony was the result. It was first played on November 21, 1937, by conductor Yevgeny Mravinsky and the Leningrad Philharmonic Orchestra. The premiere was an unqualified success, and Shostakovich's reputation was rehabilitated overnight. One assumes that he could sleep better.

The music of the Fifth Symphony is complicated in style, method, and allusion. There are echoes of Mahler and, oddly, Georges Bizet. Shostakovich quotes himself as well, notably his Pushkin setting *Vozrozhdenij* ("Rebirth"). The problematic movement is the finale. On the surface it would seem to be a straightforward gloss on Mahler's First Symphony. However, there has long been a contention (not just by Volkov) that the finale is a parody of Stalinist "heroic" music much favored by the Soviet rulers.

Sincere note of triumph or subversive anti-Stalinist mocking?  
You decide.

- Bruce Murray

Thursday, July 26

7:30 PM

Whittington-Pfohl Auditorium

**Transylvania Symphonic Band**  
**Kraig Alan Williams, conductor**

BACH Toccata, Adagio, and Fugue in C major (arr. Knox)  
(1685-1750)

MILHAUD Suite Française  
(1892-1974) Normandie  
Bretagne  
Ile de France  
Alsace-Lorraine  
Provence

MASLANKA Give Us This Day ("Short Symphony")  
(1943- ) Moderately Slow  
Very Fast

Intermission

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BENSON The Passing Bell  
(1924-2005)

TICHELI Symphony No. 2  
(1958- ) Apollo Unleashed

Friday, July 27

7:30 PM

Whittington-Pfohl Auditorium

In Loving Memory of  
Ann Bryant Pickelsimer

**Brevard Music Center Orchestra**  
**David Stewart Wiley, conductor**  
**Robert Blocker, piano**  
**Bruce Murray, piano**

DVOŘÁK Carnival Overture, Op. 92  
 (1841-1904)

MOZART Concerto for Two Pianos in E flat major, K. 365  
 (1756-1791) Allegro  
 Andante  
 Rondo. Allegro  
*Mr. Blocker, piano*  
*Mr. Murray, piano*

### Intermission

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SIBELIUS Symphony No. 2 in D major, Op. 43  
 (1865-1957) Allegretto  
 Tempo andante ma rubato  
 Vivacissimo  
 Allegro moderato



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#### Antonín Dvořák (1841-1904): Carnival Overture, Op. 92

In October 1892 Antonín Dvořák was feted on a concert at Carnegie Hall. He had just arrived in America for a four-year stint as head of the National Conservatory in New York. Naturally, he had to conduct something, and he chose his recent three-overture cycle *Nature, Life and Love*, which he had also conducted on his farewell concert in Prague. The constituent parts of the cycle are *In Nature's Realm*, Op. 91, the *Carnival Overture*, Op. 92, and *Othello*, Op. 93.

A “cycle” of overtures is an odd, unique arrangement, but the idea was simple: the three pieces could be played together, or any one of them could be played independently. Of the *Carnival Overture* Dvořák said it describes “a lonely,

contemplative wanderer reaching at twilight a city where a festival is in full swing. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in songs and dances.”

#### Wolfgang Amadeus Mozart (1756-1791): Concerto for Two Pianos in E flat major, K. 365

K. 365, Mozart's only one for two pianos and orchestra (there is an earlier one for three pianos and orchestra), was composed in 1779 in Salzburg. It was written explicitly for Mozart himself to play with his sister Maria Anna, known as “Nannerl.” She was five years older than her brother and a remarkable pianist in her own right. Alas, within the patriarchal structures of society

(and of her own family), Nannerl's musical ability could never fully bloom. For a long period Wolfgang was closer to his sister than to any other person, so it is not surprising that he came up with one of his happiest scores.

In the first movement the trick behind the Concerto becomes clear: anything that happens in the piano has to happen twice, once in piano I and again in piano II, or vice-versa. This results in an emphasis on dialogue between the soloists rather than any great contention between soloists and orchestra. Domestic music, then, at its apex; the manner could hardly be more *gemütlich*.

In the second movement the orchestra almost gets a time-out. The pianists do all the work, and they have ample opportunity to make pretty sounds. The third movement rondo is filled with joy yet sometimes intimates something more, perhaps a whiff of the *buffa*-style concerto finales Mozart would write from 1784 onwards.

Mozart left us his own treacherous cadenzas for the Concerto, and these are played tonight.

**Jean Sibelius (1865-1957):  
Symphony No. 2 in D major, Op. 43**

When Jean Sibelius met Gustav Mahler in 1907, Mahler made his famous remark about a symphony "embracing the whole world." Sibelius held out for something very different: a structure that grew organically out of tightly controlled material. Two composers with utterly antithetical ideas, yet of all the persons writing symphonies at the dawn of the twentieth century, it is Mahler and Sibelius whose work we still perform.

Sibelius's achievement and his complicated, still-evolving reception make sense only within the context of the history of the symphony, first as a form and later as an idea. It would seem that composers in the eighteenth century, certainly J.C. Bach but even Haydn, viewed the symphony as a decent vehicle for transmitting their work to a large public. One gets the sense that things changed a bit with Mozart, particularly when he wrote his final three symphonies in 1788. He might have written more piano concertos to capitalize on his various performance opportunities, but he chose instead to compose three extraordinarily complex symphonies. This was the high, hard road, and that he took it reveals that he understood the symphony to be the primary means for revealing his most important musical thoughts, superior to all other channels. Beethoven carried the notion further; a symphony could even be manifesto, a statement of aesthetic philosophy. This simply could not work with concertos or quartets or sonatas. (Well, maybe quartets.)

Mendelssohn and Schumann inherited the Beethoven model, but with the new rhetoric of Romanticism the model was but a shell of its former self. Manifestos, if they existed, had to be revealed in other ways. Berlioz and Liszt wrote progressive works in the symphony form, but both Berlioz's *Symphony fantastique* and Liszt's *Faust* Symphony were outliers. They were only glancingly influential; they were so specific that they could not inhabit significant places in the historical arc of symphony writing.

The primacy of Wagner's music in the latter half of the nineteenth century might have extinguished the symphony arc. However, Brahms seems to divine what a symphony still could be, or could be now. Through strenuous efforts he brought the arc back to life. Bruckner took things to another plane, but his works were not consistently successful. It was Mahler who appropriated the arc, against all odds and despite a stunningly different view from that of Brahms. Many would contend that Mahler carried the arc to some kind of logical conclusion.

Jean Sibelius ended up in a spot that was rather close by. His piece of the symphony arc surely came via the eastern offshoot that was Tchaikovsky. Perhaps the influence of Bruckner brought Sibelius somewhat nearer the main path.

Sibelius's Second Symphony was composed during the years 1900-02 and given its premiere in March 1902 in Helsinki. It was received with hyperbolic praise from virtually all quarters. Some read into it a rallying cry of Finnish independence from Russia, although Sibelius seemed to have no countenance for such ideas. The Second Symphony put Sibelius on the international map and helped grow the composer's reputation to staggering heights in certain places, notably Britain and in America.

The seeds of Sibelius's final, aphoristic style are already evident in the Second Symphony even if its surface certainly owes a bit to Tchaikovsky and a bit to Bruckner. Sibelius's desire to create organic music is obvious, particularly when the big tune from the first movement returns as the bass line at the end of the whole work.

One can hear the Sibelius Second merely as a Tchaikovsky *manqué* (a super-duper one), or as the precursor to the towering achievements in modern art that were the Fifth and Seventh Symphonies. Either way works.

-Bruce Murray



**Alan Hovhaness (1911-2000):**  
**Symphony No. 2, Op. 132, “Mysterious Mountain”**

Alan Hovhaness was born in Massachusetts as “Alan Vaness Chakmakjian.” In 1930 he created an “Americanized” name, after his middle name, for reasons that are unclear. Perhaps he wanted to be known as an American composer and not an Armenian one (his father was Armenian), or perhaps he was correct in his claim that no one could pronounce “Chakmakjian” correctly.

Hovhaness studied music as a child and, at age fourteen, decided to be a composer. As a teenager he wrote copiously, even producing two operas and thus setting the prolific pace he would maintain for the rest of his life. He came into the purview of the eminent composer Roger Sessions, then studied composition at Tufts University, where his father had been a chemistry professor, and at the New England Conservatory. In 1940 he began to explore his Armenian roots, and Armenian music, in earnest. In 1942 he had a disastrous experience at Tanglewood, where he felt that Copland and Bernstein, among others, dismissed him, or worse.

To say that Hovhaness is difficult to pin down is a gross understatement. He had a strong interest for metaphysics. He had the Armenian influence but also musical influences from India and East Asia. He was almost unbelievably prolific (at least 500 works, and perhaps as many as a thousand or more). He was a searcher and an outsider, and that he was married six times somehow does not surprise.

Hovhaness’s greatest success came with his 1955 Symphony No. 2, “Mysterious Mountain.” It was performed by Leopold Stokowski on Stokowski’s first concert as music director of the Houston Symphony. It was played by several major orchestras, and Fritz Reiner, of all people, made a superb recording in 1958.

After the premiere performance, Hubert Roussel wrote in the Houston Post:

“Hovhaness produces a texture of the utmost beauty, gentleness, distinction and expressive potential. The real mystery of *Mysterious Mountain* is that it should be so simply, sweetly, innocently lovely in an age that has tried so terribly hard to avoid those impressions in music.”

From this brief description we can discern some of the hallmarks of Hovhaness’s music. (We can also discern that there was a time when fine music critics worked at newspapers throughout the United States.) Symphony No. 2 is a series of flowing triads, almost homophonic in places, that never raises its voice and that suggests the innate power of sound itself. Surely there is a place for music such as this.

**Maurice Ravel (1875-1937):**  
**Suite No. 2 from *Daphnis et Chloé***

Composer Maurice Ravel and impresario Sergei Diaghilev enjoyed a mutually profitable relationship as they worked on *Daphnis et Chloé* from 1909 until 1912. Diaghilev commissioned *Daphnis* for his Paris-based Ballets Russes, and the premiere performance in June 1912 was loaded up with luminaries: Pierre Monteux conducted the orchestra, Michel Fokine was the choreographer, and Vaslav Nijinsky danced the role of Daphnis.

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

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

-Bruce Murray

Sunday, July 29

3:00 PM

Whittington-Pfohl Auditorium

## Soloists of Tomorrow

Brevard Music Center Orchestra

Carol Nies, conductor

## Jan and Beattie Wood Concerto Concert

This concert showcases the winners of the annual Jan and Beattie Wood Concerto Competition. BMC students perform as soloists with the Brevard Music Center Orchestra.

## Chamber Music

at Brevard Music Center

### 2012 highlights

**Vega Quartet**

**Music of Robert Schumann**

**Marianne Gedigian in Recital**

**A Night in Vienna**

**An Evening with Elisabeth Pridonoff**

**Maria Sampen in Recital**

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Whittington-Pfohl  
Auditorium  
July 29, 2012  
3:00 pm

## **Soloists of Tomorrow**

Jan and Beattie Wood  
Concerto Concert

Brevard Music Center Orchestra  
*David Stewart Wiley, conductor*

Showcasing the winners of the annual  
Jan and Beattie Wood Concerto Competition



**Keith Lockhart**  
Artistic Director

# Program

**W.A. Mozart**  
(1756-1791)

Overture to *The Magic Flute*, K. 620

**Carl Nielsen**  
(1865-1931)

Concerto for Clarinet and Orchestra, Op. 57

*Taylor Marino, clarinet*

**Henri Tomasi**  
(1901-1971)

Concerto for Trumpet and Orchestra

II. Nocturne

III. Finale

*Brad Hogarth, trumpet*

## INTERMISSION

**Edward Elgar**  
(1857-1934)

Cello Concerto in E minor, Op. 85

IV. Allegro

*Blake Johnson, cello*

**Johannes Brahms**  
(1833-1897)

Piano Concerto No. 1 in D minor, Op. 15

*Maria Parrini, piano*

## About the Performers

**Brad Hogarth** began playing the trumpet at age eleven in Houston, Texas and his first solo experience occurred at the 1999 Midwest Clinic in Chicago at the age of thirteen. Brad completed a double major in Trumpet Performance and Music Education at the Eastman School of Music in Rochester, New York and also spent a semester in Germany at the Hochschule für Musik Freiburg, Germany. His teachers have included world-renowned trumpeters James Thompson and Anthony Plog. After finishing school, Brad spent over a year teaching music and performing in Japan at the Gunma Kokusai Academy. Brad recently graduated with his Masters in Trumpet Performance at the San Francisco Conservatory of Music where he studied with Mark Inouye.

Brad has performed throughout North America, Europe, and Japan. He spent three summers touring as principal trumpet with the National Youth Orchestra of the Netherlands as well as one summer in Italy at the CCM Spoleto Festival. This summer before attending the Brevard Music Center, Brad performed with the Spoleto Festival Orchestra in Charleston, SC. Brad's most recent professional engagements include performing with the San Francisco Symphony under the batons of Michael Tilson Thomas and Jane Glover.

**Blake Johnson** started playing the cello at the age of twelve, and was self-taught until the age of eighteen. During his senior year of high school he participated in the Vega String Quartet program, and served as principal cellist of five metropolitan youth orchestras in Atlanta. He has been a featured artist in the Atlanta's Young Artist Concert series and won the Emory Youth Symphony Orchestra Concerto Competition in 2008.

As the cellist of the Lăc Quartet at Vanderbilt University, he studied and performed in the Aix-en-Provence Music Festival in Aix-en-Provence, France. The Lăc Quartet also participated in the Festival international d'Art Lyrique et de Musique, and attended the Academie Europeenne de la Musique Aix-en-Provence. Blake has performed internationally with several orchestras including Sinfonietta Polonia, Poznan Philharmonic, and the Orkiestra Kameralna l'Autunno. He is a recent graduate from the Blair School of Music at Vanderbilt University where he studied with Felix Wang, and this fall will attend the Cleveland Institute of Music.

**Taylor Marino**, a rising sophomore, currently studies clarinet at the Manhattan School of Music with Mark Nuccio, acting principal clarinet of the New York Philharmonic. Taylor is a graduate of Interlochen Arts Academy in Michigan where he studied with Deborah Chodacki for one year. Prior to attending Interlochen, Taylor studied clarinet for 6 years in Charlotte, NC and was a member of numerous youth orchestras and honor ensembles.

In addition to the Brevard Music Center, Taylor has attended Eastern Music Festival, Montecito Music Festival and Interlochen Arts Camp where he was awarded full tuition as an Emerson Scholar. Taylor was also a member of the prestigious New York String Orchestra Seminar, performed concerts in Carnegie Hall and was the Grand Prize winner of the Oklahoma Symposiums Young Artist Competition in 2009.

**Maria Parrini**, age fifteen, is the daughter and piano student of Sherry and Fabio Parrini from Greenville, SC. In March 2011, she performed the first movement of Robert Schumann's Piano Concerto with the Carolina Youth Symphony (CYS) Symphony Orchestra; she also played the entire concerto with the Greenville County Youth Orchestra (GCYO) Young Artist Orchestra in May 2012.

Maria has placed first in the 2011, 2010, and 2009 South Carolina Music Teachers National Association (MTNA) Junior Piano Competitions. In the summer of 2011, she attended the Southeastern Piano Festival and the Philadelphia International Music Festival, where she studied with Charles Fugo and Hugh Sung, respectively.

Maria has performed in masterclasses with Natalya Antonova, Christopher O'Riley, and Svetlana Smolina. She also studies cello with Martha Brons and chamber music with John Ravnan at the Greenville Fine Arts Center. At Brevard, Maria is in the piano studio of Norman Krieger.

Friday, August 3

7:30 PM

Whittington-Pfohl Auditorium

Sponsor:

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**Transylvania Symphony Orchestra**

**Brevard Festival Chorus**

**Keith Lockhart, conductor**

**Ray Dooley, narrator**

GRIEG Complete Incidental Music to *Peer Gynt*, Op. 23  
(1843-1907)

Act I

At the Wedding

Halling

Springar: The Wedding at Hegstad

Act II

Prelude – The Abduction of the Bride

Peer Gynt and the Herdswomen

Peer Gynt and the Green-Clad Woman

In the Hall of the Mountain King

Dance of the Mountain King's Daughter

Peer Gynt Chased by the Trolls

Peer Gynt Meets the Great Boyg

Act III

Aase's Death

Act IV

Morning Mood

Arabian Dance

Anitra's Dance

Peer Gynt's Serenade

Solveig's Song

Act V

Peer Gynt's Homecoming

Shipwreck

Solveig Sings in the Hut

Night Scene

Pentecost Hymn: "Blessed be the Day"

Solveig's Lullaby

**Song Texts**

**Peer Gynt and the Herdswomen**

Three herdswomen:

*Trond of Valfeld! Bard and Kaare!*

*Troll pack! Would you sleep in our arms tonight?*

Peer:

*To whom are you calling?*

Three herdswomen:

*For the Trolls! For the Trolls!*

**In the Hall of the Mountain King**

Troll Choir:

*Kill him! The Christian's son has*

*deceived the fairest daughter of our king! Kill him!*

**Peer Gynt Chased by the Trolls**

The Trolls:

*Stop all the holes up!*

*The kids are having such fun!*

*Stop!*

Peer:

*Go away, pig!*

Troll:

*How dare you? He has royal blood!*

Peer:

*A rat hole!*

The Trolls:

*Dwarf brothers, hurry and plug it!*

Peer:

*These are worse than the old ones!*

The Trolls:  
Beat him!

Peer:  
Oh, if only I were a mouse!

The young Trolls:  
Now stop!

Peer:  
Oh, if I were a louse!

The Trolls:  
Now stop! Now stop! Beat him! Beat him!  
Let's go for his eyes! Beat him!

Peer:  
Help, Mother, or I'll die!

**Peer Gynt Meets the Great Boyg**

Chorus:  
Is he coming?

The Boyg:  
Yes, step by step.

Chorus:  
All you sisters from far away come join us now!

Peer:  
If you want to save me, girl, make haste! Don't look down, don't lower your head! Throw the prayer book in his face!

Chorus:  
He's falling!

The Boyg:  
He's ours!

Chorus:  
Sisters, come quick!

Peer:  
This life is not worth redeeming, so full of sorrows!

Chorus:  
He's falling! Seize him! Fall on him!

The Boyg:  
He was too strong. There were women behind him.

**Arabian Dance**

Chorus:  
The Prophet has come! Play flutes and the drum!  
The Prophet, the Prophet, the all-knowing wise one,  
to us he's come over sandy ocean!  
With fifing and drumming! The Prophet is coming!

Anitra:  
His steed is like milk that is so white  
that flows in the rivers of Paradise!  
Bend each knee, and bend every head,  
his eyes are like stars that are shining tender.  
No one on earth can stand the brilliant shine  
of the stars and their splendor.  
Brilliant shine! Brilliant shine! Shine the shine of the  
star's splendor.  
Oh, he came across the desert gold  
and pearls upon his breast.  
And wherever he passed darkness followed.  
He, the lordly one, came,  
and across the desert he came in the form of a  
mortal!  
Kaaba, the Kaaba stands empty, he himself has  
proclaimed it!

Chorus:  
The Prophet has come! Play flutes and the drum!  
The Prophet, the Prophet, the all-knowing wise one,  
to us he's come over sandy ocean!  
With fifing and drumming! The Prophet is coming!

**Peer Gynt's Serenade**

Peer Gynt:  
I locked the gate of Paradise,  
and took away the key.  
While lovely women aped their eyes  
there where the ocean's margin lies,  
the wind bore me to sea!

The south, the south my ship's course lay,  
where salt sea waves rose high.  
Where proud and fair the palm trees sway  
like garlands 'round the ocean bay, I set my ship on  
fire!

Then boarded I a desert ship,  
a ship that ran on legs that foamed  
beneath my lashing whip, catch me, a bird am I,  
I skip and twitter 'round my eggs!  
Anitra thou art palm tree wine, and well I know it's  
true.

Cheese from angora goats, 'tho fine is not  
by half so sweet to dine upon, my love, as you!

**Solveig's Song**

Solveig:  
The winter and spring may come  
and pass by and summer may fade,  
and the year may die.  
But you'll come back one day to me,  
and I'll be waiting as I vowed to be. Ah!  
God guard you, dear, on sea or on land.  
God comfort you if at his throne you stand.  
Here, until you come, I'll be waiting alone,  
or if in heaven I'll join you, my own. Ah!

**Solveig Sings in the Hut**

Solveig:  
Here we are ready for Pentecost day.  
Oh, my beloved boy are you still so far away?  
Your burden is heavy, take all the time you're due.  
I will await you, as I promised you.

**Night Scene**

Peer:  
One saw the light, thanks to me,  
but thanks to me he is a monster.

Chorus:  
We are your thoughts, you should have formed us,  
feet to run with, you should have given us.

We should have risen like soaring voices,  
but here we tumble like balls of cotton!

Peer:  
Balls of thread, eh? Away!!  
Would you trip your own father?

Dry leaves (Chorus):  
We are a watchword, you should have spoken us.  
See how your idleness sadly has broken us.  
The worms have eaten through ev'ry fiber,  
we did not gather the ripe'ning harvest!

Peer:  
You will become fertilizer!  
Be therefore glad: you are not in this world without  
purpose.

Murmurs in the air (Chorus):  
We are songs, you should have sung us.  
Thousands of times you have curbed and suppressed  
us.  
In the depths of your heart we have lain in wait;  
you never summoned us. Now we are poisoned!

Peer:  
The Poison is yours, quick stand aside!  
I have no time to lose!

Drops of dew (Chorus):  
We are teardrops, you should have wept us.  
Ice spears that wound you, we could have melted.  
The barb now festers. In your rough spirit  
the wound is closed over, our strength has faltered!

Peer:  
I wept before the old man of Dovre:  
and I was beaten just the same.

Broken rods (Chorus):  
We are good deeds, you should have performed us.  
Doubts that strangle have bent and deformed us.  
On the day of judgement, we will gather  
to voice our accusation, you are condemned!

Peer:  
But you cannot burden me with what I did not do!  
Better to get out of here, if I have to pay for the sins  
of the devil!  
My own are enough for me!

**Pentecost Hymn: "Blessed be the Day"**

Chorus:  
O blessed morning, when God's word  
descended to earth with tongues of fire.  
God's heirs are singing with praise unto him,  
in heaven's native tongue.

**Solveig's Lullaby**

Solveig:  
Sleep now, you dearest boy of mine.  
I will cradle you, I will guard you...  
The boy sits on his mother's knee,  
The two have been playing all live-long day.  
The child has rested on his mother's breast,  
all the live-long day. God bless you my joy!  
The child has been held close to my heart,  
all the live-long day. So weary is he now.  
Sleep now, you dearest boy of mine!  
Sleep! I will cradle you, I will guard you!  
Sleep and dream, dear boy of mine!

Chorus:  
O blessed morning, when God's word  
descended to earth with tongues of fire.  
God's heirs are singing with praise unto him,  
in heaven's native tongue.

Saturday, August 4

10:00 AM

Straus Auditorium

**Transylvania Symphonic Band**  
**Kraig Alan Williams, conductor**

MENDELSSOHN Overture for Winds (arr. Boyd)  
(1809-1847)

STEVEN BRYANT Suite Dreams  
(1972- )

HOLST First Suite in E flat for Military Band, Op. 28, No. 1  
(1874-1934) Chaconne  
Intermezzo  
March

HINDEMITH Symphonic Metamorphosis on Themes by Carl Maria von Weber (arr. Wilson)  
(1895-1963)

Saturday, August 4

7:30 PM

Whittington-Pfohl Auditorium

Brevard Sinfonia

Ken Lam, conductor

## Igudesman & Joo: BIG Nightmare Music

Written & Conceived by Aleksey Igudesman & Hyung-ki Joo

Symphony No. 40, K. 550 Molto Allegro	Wolfgang Amadeus Mozart/Aleksey Igudesman/ Monty Norman orch. Igudesman
Rondo alla Turca, K. 311	Wolfgang Amadeus Mozart Igudesman/Joo orch. Igudesman
Concerto No. 2, Op.18 Adagio Sostenuto	Sergei Rachmaninov/Eric Carmen arr. & orch. Joo
New Work	Joseph Frizell Kerr
Tango Russo for Violin & Orchestra	Aleksey Igudesman
Winterpolka	Aleksey Igudesman
Blue Danube Waltz, Op. 314	Johann Strauss/Schulz-Evler/Igudesman orch. Igudesman
Uruguay	Aleksey Igudesman

### INTERMISSION

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Sonata Facile, K. 545	Wolfgang Amadeus Mozart/Igudesman/Joo/ A.Boury/L. Cirade
Gonna Fly Now	Bill Conti/Vivaldi/Bach arr. & orch. Igudesman
Chandeliers for Piano and Orchestra	Hyung-ki Joo
Fistful of Dollars	Ennio Morricone, arr. Igudesman & Joo orch. Igudesman
Morrison's Jig	Traditional/Mozart/Mendelssohn/Beethoven/ Vivaldi/Bach orch. Igudesman
Prelude in C sharp minor, Op. 3, No. 2	Sergei Rachmaninov
Serenade for Strings K. 525, "Eine kleine Nachtmusik" Allegro	Wolfgang Amadeus Mozart/Igudesman/Joo orch. Igudesman/Joo
And maybe more...	

Sunday, August 5

3:00 PM

Whittington-Pfohl Auditorium

Sponsor:

Skyland Automotive

Gina Bachauer Memorial Concert

Brevard Music Center Orchestra

Keith Lockhart, conductor

André Watts, piano

DAVID DZUBAY Shadow Dance  
(1964- )

GRIEG Piano Concerto in A minor, Op. 16  
(1843-1907) Allegro molto moderato  
Adagio  
Allegro moderato molto e marcato  
*Mr. Watts, piano*

Intermission

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BERLIOZ Symphonie fantastique  
(1803-1869) I. Rêveries, passions  
II. Un Bal  
III. Scène aux champs  
IV. Marche au supplice  
V. Songe d'une Nuit du Sabbat



STEINWAY & SONS.

Official piano of the Brevard Music Center

#### David Dzubay (1964- ): Shadow Dance

*"All things... are aggregates of atoms that dance and by their movements produce sounds. When the rhythm of the dance changes, the sound it produces also changes... Each atom perpetually sings its song, and the sound, at every moment, creates dense and subtle forms." (Alexandra David-Neel, Tibetan Journey, London, 1936.)*

Perotin, a choirmaster at the cathedral of Notre Dame, composed the first known works of music written in four parts at the end of the twelfth century. His *Viderunt Omnes*, circa 1199, is an organum based on a Gregorian chant sung at both Christmas and New Years. Perotin's organum can be thought

of as a lengthened shadow of the original chant. That is, individual notes of the chant are sustained in the bottom part for long periods of time, during which the three upper parts have active melodic sequences, often with a rather dance-like lilt. The upper parts playfully shadow each other with imitative melodic lines in the same register, constantly crossing back and forth. Contrasting with the sustained-note sections are more active discant sections, called *clausulae*, where the bottom part is also rhythmically active.

Shadow Dance, then, is a further shadowing of the chant, taking *Viderunt Omnes* as a base, or cantus firmus, and adding newly composed music above, below, and in between phrases of the Perotin, which is most evident during the first half of the

composition. At the midpoint, “the rhythm of the dance changes” and the Perotin recedes, except for momentary glimpses back in time. Players in the ensemble are asked to sing portions of the original chant, namely the first and the last two words—*Viderunt*, and *justitiam suam*. Like the age in which we live, the character of this dance is unstable: by turns ominous, peaceful, celebratory, reflective, frantic, joyful, raucous, anxious, hopeful.

In 2006, I transcribed, or more accurately, re-composed the work for the University of North Carolina-Greensboro Wind Ensemble, completely replacing the final two minutes and making other changes. I liked that version much better, and have taken the opportunity of Maestro Lockhart’s performance this summer to now incorporate those changes back into the original orchestral version!

- David Dzubay

### Edvard Grieg (1843-1907): Piano Concerto in A minor, Op. 16

Edvard Grieg, Norway’s most revered composer, was a miniaturist by temperament and by talent. He mostly avoided large forms, making suites instead of symphonies and writing, for example, sixty-six short *Lyric Pieces* for piano but just one piano sonata. The Piano Concerto in A minor is the exception that proves the rule. It is one of Grieg’s most popular works and one of the most popular of all piano concertos, rivaling in this respect Tchaikovsky No. 1 and Rachmaninoff No. 2. It is also one of the two greatest-hit piano concertos set in the key of A minor, the other being the Schumann Piano Concerto, Op. 54. Doubtless Schumann’s work served as a model for Grieg; Grieg had heard the Schumann Concerto performed by Clara Schumann in 1858, ten years before he wrote his own. What the twenty-four-year-old Grieg borrowed from Robert Schumann was musical gesture and general dimensions. Grieg also borrowed (stole, appropriated) Schumann’s concept for the concerto’s opening: a blast from the orchestra, then a series of massive chords from the piano, then the orchestra’s return. Grieg may have even done a better job of it, adding a bar of timpani at the front.

In 1870 Grieg showed the work to Liszt, who sightread its solo and orchestra parts simultaneously and who praised it resoundingly for its “Norwegian” qualities. The Concerto’s fate was sealed, and it entered the standard repertoire. For many young pianists it is the first Romantic concerto to be learned, so it receives a remarkable number of bad performances (but not at Brevard).

After the opening salvo, the first movement traverses a straightforward sonata form that nonetheless serves to reveal Grieg’s peerless melodic gift. A big cadenza leads to a coda that recalls the opening, finally. The second movement is glorious, set in the remote key of D flat, with a memorable 8-note horn solo

to introduce the piano—magic. The third movement is a dance in Grieg’s best Norwegian manner interrupted by yet another wonderful melody. Shortly before the end we migrate to A major for a quick waltz, then a triumphant close.

### Hector Berlioz (1803-1869): *Symphonie fantastique*

The full title is *Symphonie fantastique: Épisode de la vie d’un Artiste...en cinq parties* (“Fantastic Symphony: An Episode in the Life of an Artist, in Five Parts”). Berlioz composed the piece in 1830 but revised it from time to time. It has been popular since the day it was born, and it is one of the works that defines musical Romanticism.

The *Symphonie* has an overt program, fairly obvious from the time of the work’s creation but spelled out explicitly in Berlioz’s own program note of 1845. In outline it works this way:

1. *Rêveries – Passions* (Daydreams – Passions): A gifted, sensitive young musician (perchance this could be Berlioz himself?) spies a beautiful woman from afar and falls desperately in love.
2. *Un bal* (A ball): The musician finds himself at a party, but he still thinks of her.
3. *Scène aux champs* (Scene in the Country): The musician finds himself in the country, but he still thinks of her.
4. *Marche au supplice* (March to the Scaffold): The musician realizes that his love is unrequited, so he takes drugs (opium). He imagines that he has killed his beloved and has been condemned to death by beheading. He is beheaded.
5. *Songe d’une nuit de sabbat* (Dream of a Witches’ Sabbath): The musician finds himself in the company of witches conducting a diabolical orgy. Who should be in the middle of it but...her.

One of Berlioz’s ingenious ideas, apart from what happens orchestration-wise, was the introduction of a recurring melody, the *idée fixe*, that represents the object of his affection throughout the symphony. It crops up at the most unexpected times and is transformed to accommodate the action and the sentiment of the moment.

In some ways it seems remarkable that the *Symphonie fantastique* was composed just three years after the death of Beethoven. In other ways it seems that the work is a fair descendent of Beethoven’s “Eroica” Symphony, with its very general program, and his “Pastoral” Symphony, with a more explicit program. Berlioz went just a bit further.

-Bruce Murray



Ken Lam is the winner of the 2011 Memphis International Conducting Competition. He is Orchestra Director at Montclair State University (NJ), Resident Conductor of the Brevard Music Center in North Carolina and Artistic Director of the Greater Baltimore Youth Orchestra, having recently concluded his position as Assistant Conductor of the Cincinnati Symphony

Orchestra.

Ken was a featured conductor in the League of American Orchestra's 2009 Bruno Walter National Conductors Preview with the Nashville Symphony and made his US professional debut with the National Symphony Orchestra at the Kennedy Center in June 2008 as one of four conductors selected by Leonard Slatkin. Last season he gave concerts with the Hong Kong Philharmonic, the Hong Kong Sinfonietta and the Taipei Symphony Orchestra. In the US he has also worked with the St Louis and Baltimore Symphony Orchestras. He was Principal Conductor of the Hong Kong Chamber Orchestra from 2001-2007.

In opera, he regularly conducts opera productions at Brevard and was Assistant Conductor at both Cincinnati Opera and Baltimore Lyric Opera. He was Assistant Conductor to Lorin Maazel at the Castleton Festival for two Britten chamber opera productions. His recent production of Massenet's *Manon* at Peabody Conservatory was hailed by the Baltimore Sun as "among the best Peabody Opera ventures, overall, of the past decade." Also active in choral music, Ken has been Artistic Director of Hong Kong Voices since 2000 and directed the choral program at the University of Hong Kong for three years before moving to the US in 2005.

Passionate about education, Ken was conductor of the Cincinnati Symphony Youth Orchestra where he worked regularly with students throughout the tri-state area and led the Kentucky All-State Orchestra at KMEA 2011. As Education Artistic Director of the World Piano Competition he plans and hosts all of their educational outreach activities throughout the year. As Resident Conductor of Brevard Music Center he works with both college and high school orchestras and collaborates with faculty and students of the composition department regularly.

Mr. Lam's conducting teachers are Gustav Meier, Markand Thakar, Marin Alsop and Edward Polochick at Peabody Conservatory. He studied with David Zinman and Murry Sidlin at the American Academy of Conducting at Aspen for three summers and was nominated for the Aspen/Glimmerglass Opera Prize. He was also a two-time fellow at the National Conducting Institute studying with Leonard Slatkin.

He read economics at St. John's College, Cambridge University and was a practicing solicitor specializing in asset finance for ten years with the international law firm Clifford Chance and was a director and manager at the classical label Naxos.



Dr. Kraig Alan Williams is currently the Director of Bands, Associate Professor of Music, and Director of the Wind Studies Program at the Mason Gross School of the Arts, Rutgers University. His duties include the artistic guidance of the Grammy-nominated Rutgers Wind Ensemble and administration of all aspects of a large, dynamic and comprehensive university

band program. Other responsibilities include teaching graduate and undergraduate conducting and the mentoring of Master's and Doctoral students in Wind Studies.

Maintaining an active schedule as a guest conductor, clinician and lecturer, Williams has appeared in those capacities in more than 15 states and with such prominent ensembles as the Dallas Wind Symphony and The United States Air Force Band. Williams has led highly acclaimed concerts before the College Band Director's National Association Southern Regional Conference (2006, 2010), Tennessee All-West Concert Band Festival (2005), the Mid-South Low Brass Conference (2007) and the Mid-South Horn Conference (2009). His wind ensemble was featured in several Mid-South Imagine Contemporary Music Festivals featuring the works of such noted composers as Joseph Schwantner, George Crumb, James Mobberley, Armando Luna, Hasan Ucarusu, Eric Whitacre, Michael Daugherty and David Maslanka.

Prior to arriving at Rutgers, Williams served as the Director of Bands at University of Memphis (2003-2011); conductor of the Duke University Wind Symphony and director of the Duke in Vienna program (1997-2000); director of bands and chamber ensembles at California State University, Los Angeles (1993-1996); assistant conductor of Southern California Inland Empire Symphony and Los Angeles Solo Repertoire Orchestra in Burbank, and music director of the Lake Elsinore Civic Light Opera (1990-1993).

Williams has conducted performances in Graz, Budapest, Malta, Marktoberdorf, and Prague. He has performed in Carnegie Hall, conducted live radio broadcasts on National Public Radio and has recorded for Mark Records and ADK in Prague, Czech Republic. A project featuring the wind music of Eric Ewazen will be released on Albany records in 2011.

Williams received his doctorate from The University of Texas at Austin, where he studied with Jerry F. Junkin. He received a Master's of Music degree in performance from California State University, Northridge. Williams is a member of CBDNA, TMEA, and is a sponsor and honorary member of the Memphis chapters of Kappa Kappa Psi and Tau Beta Sigma.

Williams joined the conducting faculty at the Brevard Music Center in 2001 and was named Director of Band Activities in 2008. He has regularly achieved critical acclaim for his work with the Symphonic Band and Chamber Winds.



**Carol Nies** is music director of the Middle Tennessee State University Symphony Orchestra and Chamber Orchestra, and music director of the Curb Youth Symphony at the Blair School of Music, Vanderbilt University. She has served as a cover conductor and conducting assistant for the Cincinnati Symphony Orchestra. She has also served as the associate conductor and assistant conductor of the Cincinnati Chamber Orchestra, guest conductor of the Rome Festival Orchestra, and guest conductor of the Rome Festival Opera where she conducted *Carmen*, *Falstaff*, *La bohème*, *Die Zauberflöte*, *Le Nozze di Figaro*, *Don Giovanni*, and *L'Elisir d'Amore*. She was assistant conductor of the Opera Theater of Lucca (Italy), assistant conductor of the CCM (University of Cincinnati) Contemporary Ensemble, assistant conductor of the CCM Philharmonia Orchestra, music director of *Opera-To-Go*

(Cincinnati), and music director of the Cincinnati Contemporary Music Ensemble.

As a guest conductor, Ms. Nies's engagements have included concerts with the Hradec Kralove Philharmonic (Czech Republic), the Black Sea Philharmonic (Romania), the River Cities Symphony, *Music Under Construction* (Contemporary Music Series, New York City) and the New York All-State String Orchestra. Future conducting engagements include twelve performances as the Guest Conductor of the Rome Festival Opera and Rome Festival Orchestra in 2012.

Ms. Nies received a DMA in Orchestral Conducting from the College-Conservatory of Music (University of Cincinnati), a Professional Studies Diploma in Orchestral Conducting from the Mannes College of Music, a MM (Double Bass) from the Yale School of Music, and a BM from the University of Miami.



**JoAnn Falletta,**  
**Principal Guest Conductor,**  
**Brevard Music Center**

JoAnn Falletta has a rapidly growing international reputation as a vibrant ambassador for music and an inspiring artistic leader. An effervescent and exuberant figure on the podium, she has been praised by The Washington Post as having "Toscanini's tight control over ensemble, Walter's affectionate balancing of inner voices, Stokowski's gutsy showmanship, and a controlled frenzy worthy of Bernstein." Acclaimed by The New York Times as "one of the finest conductors of her generation," she serves as the Music Director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra, Principal Conductor of the Ulster Orchestra in Belfast, Northern Ireland, and Principal Guest Conductor of the Brevard Music Center.

Highlights of her recent international guest conducting appearances include the Haifa Symphony (Israel), Goettingen Symphony (Germany), Netherlands Radio Orchestra, National Philharmonic of Lithuania, Orquesta de Extremadura (Spain), Warsaw National Philharmonic, Kraków Philharmonic, Orchestra National de Belgique, Seoul Philharmonic, BBC Philharmonic in Manchester, Ensemble Kanazawa (Japan), Tokyo Metropolitan Orchestra, Orchestra of Asturias (Spain), Rotterdam Philharmonic, Orchestre National De Lyon, Northwest German Philharmonic, Royal Scottish National Orchestra, and the Lisbon Metropolitan Symphony. She has guest conducted over 100 orchestras in North America, including the orchestras of Philadelphia, Detroit, Montreal, San Francisco, Los Angeles, Milwaukee, Indianapolis, St. Louis, Houston, Rochester, Utah, Edmonton, Quebec and the National Symphony.

She is the recipient of many of the most prestigious conducting awards including the Seaver/National Endowment for the Arts Conductors Award, the coveted Stokowski Competition, and the Toscanini, Ditson and Bruno Walter Awards for conducting, as well as the American Symphony Orchestra League's prestigious John S. Edwards Award. In the past 10 years, her recordings for Naxos have garnered nine Grammy nominations, including two Grammy awards in 2009. Ms. Falletta received her undergraduate degree from the

Mannes School of Music in New York, her master's and doctorate degrees from The Juilliard School.

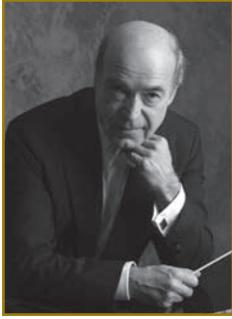


**Marjorie Bagley, violin**

Violinist Marjorie Bagley made her Lincoln Center concerto debut in 1997 with the Little Orchestra Society after beginning her performing career at the age of nine in her home state of North Carolina with the Asheville, Winston-Salem, and North Carolina Symphonies.

Having graduated from the Manhattan School of Music in the first class of Pinchas Zukerman, she is active as a recitalist, chamber musician, and teacher. Ms. Bagley has also performed as soloist with the Utah Symphony, Idaho Falls Symphony, Ann Arbor Symphony, the University of Michigan Symphony, and the Washington Square Music Series. As first violinist and founding member of the Arcata String Quartet, Ms. Bagley performed in the Weill Recital Hall at Carnegie, London's Wigmore Hall, and across Western Europe and the United States. She is also an active proponent for new music and has premiered works by Paul Chihara, David Noon, Nils Vigeland, and Judith Shatin. Through her travels to music festivals, Ms. Bagley has had the opportunity to play with some of the great artists of our time including Pinchas Zukerman, Itzhak Perlman, Joseph Kalichstein, and members of the Guarneri, Emerson, American, Tokyo, and Borromeo String Quartets.

Ms. Bagley can be heard on recordings for the VOX, New World, and Summit labels, and a recording of music for violin and percussion on the Equilibrium label featuring a concerto by Lou Harrison. She is the Co-Director of the Juniper Chamber Music Festival in Logan, Utah, which is becoming one of the most elite chamber music festivals in the nation. Ms. Bagley has been on the faculty of Ohio University, Utah State University, and the International Music Academy in Pilsen. She is a member of the Artist Faculty at Brevard and has also taught at the Perlman Music Program, the Kinhaven Music School, and the Manhattan School of Music Preparatory Program.

**Matthias Bamert, conductor**

Matthias Bamert is a conductor who defies categorization. He has been described in the international press as urbane, elegant, stylish, dynamic, sensitive, incisive, full-blooded, impassioned, ebullient, enthusiastic, sensational. "In the age of the specialist, Bamert can turn his hand to anything and do it well" (Financial Times).

Bamert is Associate Guest Conductor of the Royal Philharmonic Orchestra, was Principal Guest Conductor of the Scottish National Orchestra and Director of the Glasgow contemporary music festival Musica Nova from 1985-90, and served as Music Director of the London Mozart Players for seven years. He has worked frequently in the concert hall and studio with such orchestras as the Philharmonia, the London Philharmonic and the BBC Symphony Orchestra, appears regularly at the London Proms, and often appears with orchestras outside London such as the BBC Philharmonic and the City of Birmingham Symphony Orchestra.

Bamert has one of the busiest international touring schedules of any conductor. He spends several weeks of every season in North America (Los Angeles Philharmonic, Pittsburgh, Cleveland, Houston, Montreal), and is a regular guest in Japan (NHK Symphony, Hong Kong, New Zealand and Australia (including Sydney and Melbourne)). He has guest-conducted extensively in Europe with orchestras such as the Orchestre de Paris, Salzburg Mozarteum Orchestra, Rotterdam Philharmonic, Netherlands Radio Philharmonic, Residentie Orkest The Hague, Cologne Radio, Berlin Symphony, Oslo Philharmonic, St Petersburg Philharmonic, Swedish Radio Symphony, Barcelona Opera, Strasbourg Philharmonic.

A prolific recording artist, Bamert has made over 60 discs, many of which have won international prizes, and he continues to record extensively with Chandos Records. Matthias Bamert appears by arrangement with Intermusica Artists' Management Ltd.

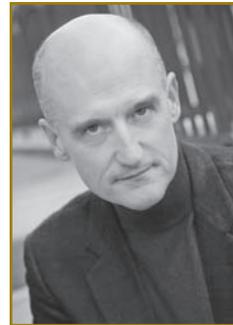
**Robert Blocker, piano**

Robert Blocker began his study of piano at the age of five, presenting his first public recital two years later. Today, he concertizes throughout the world. His engagements have included performances in the United States, Europe, Mexico, China, and Korea, Thailand, and several Pacific Rim countries. Recent orchestral engagements include the Beijing Symphony Orchestra, Shanghai

Symphony, Houston Symphony, Monterey Philharmonic, Prague Chamber Orchestra, Moscow Chamber Orchestra, Korean Symphony and Daejeon (South Korea) Symphony.

His 2007 performance at the International Great Mountains Festival with the Sejong Artists was broadcast throughout Korea twice on KBS. These appearances have won him critical acclaim as noted in the *Los Angeles Times* review: "...great skill and accomplishment, a measurable virtuoso bent and considerable musical sensitivity... mesmerizing moments." This year, Naxos will release a CD of three Mozart concerti performed by Blocker with the Biava Quartet.

Robert Blocker has been the Henry and Lucy Moses Dean of Music at Yale University, since 1995. In 2006 Blocker was named honorary Professor of Piano at the Central Conservatory of Music in Beijing. In 2000, Steinway and Sons featured Robert Blocker in its film commemorating the tercentennial year of the piano along with Billy Joel, Van Cliburn and others. He appears regularly on national radio and television as both artist and commentator. In 2004 the Yale University Press published *The Robert Shaw Reader*, edited by Robert Blocker. Now in its third printing, the volume is presently being translated for publication in Korea.

**Ray Dooley, actor**

Ray Dooley has taught by example and in the studio for the Professional Actor Training Program since 1990. He has been a guest instructor for numerous universities and training programs including the University of Texas at Austin, the Alabama Shakespeare Festival, and the University of San Diego/Old Globe Theatre.

Mr. Dooley is a principal actor with PlayMakers Repertory Company, and has played leading roles in theatres in New York, throughout the United States, and abroad, including *Circle in the Square*; CSC Repertory Company (OBIE Award, Distinguished Performance, *Peer Gynt*); Yale Repertory Theatre; Seattle Repertory Theatre; Hartford Stage Company; American Shakespeare Theatre, Stratford, CT; Huntington Theatre, Boston; the Citadel Theatre, Edmonton, Canada, among many others.

In January 2006 Mr. Dooley traveled to Vienna's English Theatre, Vienna, Austria, to play Father Flynn in the European premier of John Patrick Shanley's Pulitzer and Tony-Winning *Doubt*. He has appeared in numerous films, daytime dramas, and commercials.

**Igudesman and Joo**

Aleksey Igudesman and Hyung-ki Joo are two classical musicians who have taken the world by storm with their unique and hilarious theatrical shows, which combine comedy with classical music

and popular culture. Their clips on YouTube, to date, have gathered over 28 million hits, and the duo has appeared on television in numerous countries. Equally comfortable performing in classical concert halls, as well as in stadiums in front of crowds of 18,000, their collective dream is to make classical music accessible to a wider and younger audience.

Many of classical music's biggest names, such as Emanuel Ax, Joshua Bell, Janine Jansen, Gidon Kremer, Mischa Maisky, Viktoria Mullova, and Julian Rachlin, have joined them in their musical sketches. Aleksey and Hyung-ki have also teamed up with actors, such as John Malkovich, and former James Bond, Sir Roger Moore, on several occasions in aid of UNICEF.

Besides touring "A Little Nightmare Music", they also perform "BIG Nightmare Music", with symphony orchestras, and lead their workshop "8 To 88 - Musical Education for Children of All Ages"

at universities and music schools around the world, leaving students inspired and confident to break new grounds for their own musical journeys. Igudesman & Joo can be seen in several films, including their own "Mockumentary", "Everything You Always Wanted to Know About Classical Music".

On New Year's Eve, 2011, at the Vienna Konzerthaus, with the help of 100 violinists from all over the world, Igudesman & Joo set the world record for the most "Dancing Violinists" performing together on stage. The world record was conceived and produced by the duo in aid of UNICEF.

Aleksey Igudesman plays on a Santo Serafin 1717 violin, kindly loaned to him by Erste Bank.



#### **Norman Krieger, piano**

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

Norman Krieger regularly appears with the major orchestras of North America, among them the New York, Los Angeles, Buffalo, Dayton and Hamilton Philharmonics, the Boston Pops and Minnesota Orchestras, and the Baltimore, California, Chicago, Cincinnati, Florida, Hartford, Honolulu, Kansas City, Milwaukee, National, New Mexico, North Carolina, Oregon, Pittsburgh, Richmond, Saint Louis, San Antonio, San Diego and Syracuse Symphony Orchestras. He has also been heard as guest soloist with the Hong Kong Philharmonic, Prague's Czech National Symphony Orchestra, Turkey's Presidential Symphony Orchestra, New Zealand's Auckland Philharmonia Orchestra and Taiwan's National Symphony Orchestra.

In 1987, Norman Krieger made headlines by being named the Gold Medal Winner of the first Palm Beach Invitational Piano Competition. He is also the recipient of the Paderewski Foundation Award, the Bruce Hungerford Memorial Prize, the Victor Herbert Memorial Prize, the Buffalo Philharmonic Young Artists Competition Prize and the Saint Louis Symphony Prize.

Norman Krieger's training began in Los Angeles under the tutelage of Esther Lipton, and went on to earn Bachelor's and Master's degrees from The Juilliard School. Subsequently, he studied with Alfred Brendel and Maria Curcio in London, and was awarded an Artists Diploma from the New England Conservatory, where he worked with Russell Sherman.

A champion of contemporary music, Norman Krieger features the music of John Adams, Leonard Bernstein, John Corigliano, Daniel Brewbaker, Judith St. Croix, Lukas Foss and Lowell Liebermann among his active repertoire. His recordings include albums on the Artistic 4, Stradivari Classics, and Beaufour labels.

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



#### **Julian Kuerti, conductor**

One of the most significant conducting talents to emerge in recent years, Canadian conductor Julian Kuerti has quickly made a name for himself with his confident style, artistic integrity and passion for musical collaboration. Kuerti has led numerous orchestras across North America including the Boston, Houston, Cincinnati, Atlanta, Seattle, Montreal and Toronto symphonies, Los Angeles Philharmonic, Orchestra of St. Luke's, Saint Paul and Los Angeles chamber orchestras, and the National Arts Centre Orchestra. He made his New York City Opera debut at Lincoln Center in the spring of 2011 conducting Oliver Knussen's "Where the Wild Things Are." *The New York Times* stated, "In his City Opera debut Julian Kuerti, a rising Canadian conductor who was an assistant to James Levine at the Boston Symphony Orchestra, drew a bustling, moody and colorful performance of Mr. Knussen's 50-minute score from the impressive City Opera Orchestra."

Highlights of recent seasons have included debuts with the Atlanta, Seattle, New Jersey, Rochester, Toledo, Colorado, San Antonio, Quebec and Vancouver symphonies, as well as the Orchestra of St. Luke's, Los Angeles and St. Paul chamber orchestras and Malaysian Philharmonic, Orchestre Philharmonique du Luxembourg, Deutsches Symphonie-Orchester Berlin, Berliner Symphoniker in Germany. He has enjoyed return engagements with the Montreal Symphony, National Arts Centre Orchestra, Royal Conservatory Orchestra of Toronto, Utah Symphony, Orquesta Sinfónica de Concepción in Chile and Bochumer Symphoniker in Germany. The Canadian conductor has also led the Winnipeg and Victoria symphonies and the Calgary Philharmonic.

Kuerti was born in Toronto into one of Canada's most distinguished musical families; his father is famed pianist Anton Kuerti. He studied with David Zinman and Jorma Panula, and was one of two conducting fellows at Tanglewood, where he had the opportunity to learn in masterclasses from James Levine, Kurt Masur, Stefan Asbury and Rafael Frühbeck de Burgos, performing with the TMC orchestra and fellows throughout the summer.

Julian Kuerti appears by arrangement with IMG Artists, LLC.  
152 W. 57th St., 5th Floor, New York, NY 10019. 212-994-3500



#### **Donna Lee, piano**

Pianist Donna Lee made her solo debut in 1990 with the National Symphony Orchestra. She has since appeared as a soloist and collaborative artist at Kennedy Center's Concert Hall and Terrace Theater in Washington, DC and Lincoln Center's Alice Tully Hall in New York City. She has also performed in Asia, Europe and throughout the US, with recent performances in Hong Kong, Beijing, China and Puerto Rico. Donna has been heard in broadcast performances over radio stations: WQXR, NY; WGMS, Washington, DC; WKLM, Michigan; WCLV, Cleveland; WKSU, Northeast Ohio; Swedish Radio, throughout Sweden; and Voice of America, Far East. She has recorded for the Proprius, Innova and Musart labels. She made her solo recording debut on the Azica label, with a program

entitled *Scenes from Childhood* with works by Schumann, del Tredici, Medtner, and Prokofieff.

Critics have described Donna Lee's performances as elegant and refined (Il Fronimo, Italy), engaging (WCLV-Cleveland) and brilliant (Iwate Daily News, Japan). She has appeared at Interlochen Arts Festival, at Kent/Blossom Chamber Music numerous times with the Miami String Quartet, and at Brevard with distinguished artist faculty.

Donna Lee earned her doctorate from Peabody Conservatory of The Johns Hopkins University, her Masters from The Juilliard School, and her bachelor of music degree from the University of Maryland, College Park, where she studied with prominent artist-teachers Julian Martin, the late Rudolf Firkusny, and Thomas Schumacher, respectively. A highly sought-after teacher and clinician, she has had numerous prize-winning students. She has taught at Peabody Conservatory, Bucknell University, and Interlochen Arts Camp in Michigan. Presently, Donna Lee is Associate Professor and Coordinator of the Piano Division at Kent State University; during the summers, she is co-director of the Piano Institute at Kent State and artist faculty at Kent/Blossom Chamber Music in Ohio and Brevard Music Center in North Carolina.



**Joseph Lulloff, saxophone**

Saxophonist Joseph Lulloff is one of today's most sought-after performers and clinicians. Acclaimed internationally for his innovative style and unparalleled virtuosity, Mr. Lulloff has been described by Branford Marsalis as "a marvelous musician" whose "knowledge of music, along with his ability to embrace music normally considered outside the sphere, makes him a joy to listen to." Mr. Lulloff

performs regularly with symphony orchestras throughout the United States and as soloist in many of the most prestigious concert venues in the Americas, Europe, Southeast Asia and Japan.

It is at Michigan State University where Joseph Lulloff has crossed paths with composers and faculty colleagues, Charles Ruggiero and Jere Hutcheson, whose works he has commissioned, premiered and championed. He is past president of the North American Saxophone Alliance, and his honors include a Pro Musicis International Music Award, and both the Teacher/Scholar Award and the Distinguished Faculty Award from Michigan State University. As winner of the annual Concert Artists Guild International Music Competition, he has presented solo recitals at New York's Weill Recital Hall and major concert halls in Washington, DC (Smithsonian Institute), Boston (Jordan Hall), and Los Angeles.

Mr. Lulloff has performed as a member of the wind sections of the Cleveland Orchestra, St. Louis Symphony Orchestra, Minnesota Orchestra, and Grand Rapids Symphony Orchestras, among others. As soprano saxophonist with the Capitol Quartet, Mr. Lulloff performs and participates in educational residencies with this critically acclaimed saxophone quartet throughout the United States. Equally adept with both classical and jazz repertoire, Mr. Lulloff is featured both as a soloist and ensemble member in numerous recordings on the Arabesque, RCA, Albany, AUR, Veriatza, and Channel Classics labels.

Joe Lulloff is a Yamaha Performing Artist and resides in Okemos, Michigan, with his wife Janet and son Jordan.



**Bruce Murray, piano**

Bruce Murray joined the artist faculty of the Brevard Music Center in 1993. In 2003 he assumed a full-time, year-round role at Brevard as Dean and Artistic Administrator.

Murray maintains an active performing career as a pianist and has presented hundreds of concerts as recitalist, chamber musician, and soloist with orchestra.

Although he plays a broad swath of the standard repertoire, he is known particularly for his performances of Bach, Beethoven, and Liszt, and for his commitment to new music. He has given dozens of premieres, including works by Robert Beaser and Robert Aldridge. He has played Bach's Goldberg Variations on three continents. His repertoire of concertos numbers nearly forty works, and he has performed with conductors Keith Lockhart, David Effron, Matthias Bamert, Grant Llewellyn, Louis Lane, Shinik Hahm, Anshel Brusilow, and Paul Polivnick. He has played chamber music and recitals with many important musicians of our time, including Roberto Diaz, Carol Wincenc, Elmar Oliveira, Ransom Wilson, Andres Cardenes, Andres Diaz, Frederica von Stade, Eliot Fisk, the Audubon Quartet, and Miles Hoffman. With violinist William Preucil he has played the complete sonata cycles of Beethoven and Brahms. During a twenty-year tenure with the renowned Cadec Trio, Murray performed virtually the entire repertoire of music for piano, violin, and cello.

From the time he left Yale until he moved to Brevard, Murray served on the faculty of the University of Alabama. He taught piano and allied courses, and many of his former students are busy as performers and college teachers. He also served in a variety of administrative roles and was Director of the School of Music from 1998 until 2003.

Murray received a BFA degree from Carnegie Mellon University and a master's degree and doctorate from Yale. His teachers have included Ward Davenny, Claude Frank, Aube Tzerko, Leonard Shure, and Nelson Whitaker. At Yale he studied counterpoint with Jacob Druckman and theory with Allen Forte. He has written scholarly pieces for books and journals, liner notes for recordings, and more than a hundred book reviews for CHOICE. His recordings of the solo piano music of American composer Frederic Goossen are available on the Opus One label. Two compact discs of chamber music with violist Doris Lederer are available on the Centaur label.



**Jeff Nelsen, horn**

The eclectic career of internationally acclaimed Canadian hornist Jeff Nelsen comprises a true cross-section of the music industry. For over twenty years, he has succeeded in both classical and contemporary music and has been inspirational as both musician and mentor. He is best known as the hornist of the world famous Canadian Brass, with whom he toured and recorded for 8 years. As

a horn soloist, he has performed concerti with orchestra, and his uniquely engaging recitals, on five continents.

Jeff is Professor of Horn at the prestigious Indiana University Jacobs School of Music. He teaches horn, chamber music, and trains people in what he calls “Fearless Performance”, a subject upon which he recently gave a TEDx Talk. An innovative pedagogue in both substance and style, Jeff utilizes multiple avenues for distance learning. He recently gave his fearless lecture over live video conferencing to a group in USA while he was in Tokyo. Jeff also teaches online lessons all over the world from his studio in Bloomington. Prior to joining the horn faculty at I.U. in 2006, Jeff had been on faculty at the University of Toronto, British Columbia, Victoria (B.C.), and McGill University in Montreal.

Jeff has performed with dozens of orchestras including the New York Philharmonic, Chicago, Boston, San Francisco, Houston, and National Symphonies, Philadelphia and Minnesota Orchestras, and the Canadian and New York City Opera Companies. Jeff has held full-time positions in the Montreal, Vancouver, and Winnipeg symphony orchestras.

Eager to cross musical boundaries, Nelsen has performed the complete run of two shows on Broadway and toured with popular entertainers including Barry Manilow and Michael Bolton. He has an extensive discography that includes film, television, and video game soundtracks, jazz, and solo features in addition to his many Canadian Brass and symphonic recordings.



#### **J. Patrick Rafferty, violin**

Violinist J. Patrick Rafferty has been hailed for his “exciting performances”, his “subtle and imaginative ideas about the music”, and “a velvety, sweetly sonorous tone [that] captured the intellect and calmed the soul.” (Milwaukee Sentinel) Rafferty’s solo credits include concerto performances with the symphony orchestras of Milwaukee, Dallas, Cincinnati, and St. Louis. In addition, he has appeared as soloist with the Dallas

Bach Orchestra, the Dallas Chamber Orchestra, the Dallas Fine Arts Orchestra (with whom he performed the Texas premiere of Richard Strauss’ Violin Concerto), the Brevard Music Center Orchestra, the Cincinnati Symphony Chamber Orchestra, and many others, with over 40 works performed.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986 to 1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as acting concertmaster of the San Diego Symphony Orchestra, guest concertmaster of the Seattle Symphony, and as concertmaster of the Brevard Music Center Orchestra.

Mr. Rafferty is first violinist of the Louisville String Quartet and also maintains commitments with the Cadek Trio. He has collaborated with such ensembles as the New Marlboro Chamber Players, the American Chamber Trio, the Fine Arts Chamber Players, the Dallas Chamber Orchestra, and the Walden Chamber Players.

While maintaining his active performance schedule, Rafferty has successfully built a respected teaching career. His students have been placed in many major US and European orchestras, and in many respected teaching positions. He has taught at the Wisconsin Conservatory, the University of Wisconsin-Milwaukee, the University of Alabama, and is now Associate Professor of Violin at the University of Louisville.



#### **Charles Ross, Timpani**

Charles Ross has been the Principal Timpanist of the Rochester Philharmonic since 2003. A graduate of the Curtis Institute of Music, he has performed as timpanist with many orchestras in the U.S. and abroad; including the Philadelphia Orchestra, La Scala Opera, Baltimore Symphony, Santa Fe Opera, RAI (Radio Orchestra) of Torino, Italy, Chataqua Festival Orchestra, and the Moscow and Philadelphia Chamber Orchestras.

Mr. Ross is on the faculty of the Eastman School of Music and the Brevard Music Center. He has also taught at the Curtis Institute of Music, Drexel University, and has given clinics and master classes for the Percussive Arts Society. His primary teachers have been Ken Belding, David Fein, Gerald Carlyss, Michael Bookspan, and Fred Hinger. Additionally, he has studied with Cloyd Duff, Saul Goodman, and Alan Abel.

An accomplished jazz vibraphonist, Mr. Ross has performed a number of times as vibe soloist with the Rochester Philharmonic. In January, 2010, he gave his debut as timpani soloist with the RPO, premiering a concerto written for him by Grammy Award-winning composer, producer, and conductor Jeff Tyzik.

Mr. Ross is also the creator and manufacturer of RossTimp Kettledrum Mallets; currently used by professionals and students throughout the world. He is an affiliate artist and clinician with the Pearl/Adams Corporation, and Evans/Daddario.



#### **Jeff Tyzik, conductor**

Grammy Award winner Jeff Tyzik is recognized as one of America’s most innovative pops conductors. Described by the Rochester Democrat & Chronicle as “among the best pops conductors in America,” Tyzik is known for his brilliant arrangements, original programming, and engaging rapport with audiences of all ages. Now in his 17th season as Principal Pops Conductor of the Rochester Philharmonic

Orchestra, Tyzik also currently serves as Principal Pops Conductor of the Oregon Symphony and the Vancouver Symphony Orchestra.

Highly sought after as a guest conductor, Tyzik has recently appeared with orchestras such as the Boston, Cincinnati, and New York Pops, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Detroit, Milwaukee, Toronto, and Dallas Symphony Orchestras, the National Arts Centre Orchestra, and the Royal Scottish National Orchestra.

A native of Hyde Park, New York, Tyzik began his life in music at nine years of age, when he first picked up a cornet. He studied both classical and jazz throughout high school, and earned his bachelor’s and master’s degrees from the Eastman School of Music, where he studied with Radio City Music Hall’s Ray Wright and the great band leader Chuck Mangione, both of whom profoundly impacted him as a musician.

As an accomplished composer and arranger, Tyzik has had his compositions recorded by ensembles including the London Symphony Orchestra, the Rochester Philharmonic Orchestra, and the Summit Brass, and his arrangements have been recorded by groups including

Erich Kunzel and the Cincinnati Pops Orchestra, the RPO, the Vancouver Symphony Orchestra, and Doc Severinsen with the Royal Philharmonic Orchestra in London. He has also produced and composed theme music for many of the major television networks, including ABC, NBC, HBO, and Cinemax, and released six of his own albums on Capitol, Polygram and Amherst Records.



**Vijay Venkatesh, piano**

A native of Orange County, California, 21 year-old Vijay Venkatesh has been hailed in concert review for his “sublime phrasing, tremendous and powerful virtuosity, beautiful lyricism, and mature and sensitive interpretation” in performances “equaling that of Radu Lupu, Itzak Perlman, and Andres Segovia.”

At age 14, he made his orchestral debut with the South Coast Symphony. In addition, he has performed with the YMF Debut, Pasadena Symphony, Rio Hondo, Transylvania Symphony, and Brevard Music Center Orchestras as 1st prize winner of all their respective concerto competitions. His career has toured the US with highlights in Walt Disney Concert Hall, Dorothy Chandler Pavilion, and Redlands Bowl as well as in Canada, Italy, and Turkey with broadcasts on the radio stations, NPR, KUSC 91.5 FM, “Voice of America”, WDAV 89.9 FM and KOCE-TV. He is the 2008 Grand Prize Winner of the Los Angeles Music Center’s Spotlight Awards, and is a ‘08 recipient of the Davidson Fellow Award, honored with a reception at the Library of Congress. A 2009 alumnus of NPR’s ‘From the Top’ with host Christopher O’ Riley, a 2009 Aspen Music Festival Fellow, and a 2009 Winner in NFAA YoungARTS, he took 1st prize in the 2011 International Zimmerli Solo Piano Competition in North Carolina as well as 1st prizes in the 2004 Russian International Solo Piano Competition and 2007 World Piano Pedagogue Competition. In 2007, he won 2nd prize in the Virginia Waring International Solo Piano Competition. His love for chamber music and collaboration has taken him to performances nationwide performing in both trios and quartets as well as collaborating in arias, sonatas and concertos for opera singers, flutists, bassists, cellists, and violinists.

Vijay’s tutelage began at the age of three under Aleli Tibay, and he currently studies privately with Norman Krieger at the University of Southern California in Los Angeles.



**André Watts, piano**

André Watts burst upon the music world at the age of 16 when Leonard Bernstein chose him to make his debut with the New York Philharmonic in their Young People’s Concerts, broadcast nationwide on CBS-TV. Only two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt’s E-flat Concerto with the New York Philharmonic, thus launching his career

in storybook fashion. More than 45 years later, André Watts remains one of today’s most celebrated and beloved superstars.

A perennial favorite with orchestras throughout the US, Mr. Watts is also a regular guest at the major summer music festivals including Ravinia, the Hollywood Bowl, Saratoga, Tanglewood and the

Mann Music Center. Recent and upcoming engagements include appearances with the Philadelphia and Minnesota Orchestras, New York and Los Angeles Philharmonics, and the St. Louis, Atlanta, Detroit, Dallas, Cincinnati, Houston, Baltimore, Indianapolis, Seattle and National symphonies among others.

André Watts has had a long and frequent association with television, having appeared on numerous programs produced by PBS, the BBC and the Arts and Entertainment Network, performing with the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Mostly Mozart Festival Orchestra and the Chamber Music Society of Lincoln Center among others.

A much-honored artist who has played before royalty in Europe and heads of government in nations all over the world, André Watts received a 2011 National Medal of Arts, given by the President of the United States to individuals who are deserving of special recognition for their outstanding contributions to the excellent, growth, support and availability of the arts in the United States. In June 2006, he was inducted into the Hollywood Bowl of Fame to celebrate the 50th anniversary of his debut (with the Philadelphia Orchestra) and he is also the recipient of the 1988 Avery Fisher Prize.

Mr. Watts’s recordings are available on the SONY Classical, Philips, Angel/EMI, and Telarc labels.

André Watts appears at Brevard by arrangement with C/M Artists.



**David Stewart Wiley, conductor**

David Stewart Wiley has proven to be a strong, innovative, and inspiring American music director, leading orchestras to artistic success, especially in a changing artistic and financial climate. Wiley serves concurrently as Music Director & Conductor of the Roanoke Symphony Orchestra and New York’s Long Island Philharmonic. Prior to these positions, he served as Assistant

Conductor of the Minnesota Orchestra and the Indianapolis Symphony Orchestra. He has conducted in nearly all U.S. states, including the symphonies of Boston, San Francisco, Milwaukee, Indianapolis, Minnesota, Saint Louis, Atlanta, Oregon, Honolulu, Utah, and Buffalo, and dozens of countries in Europe, Asia, and Africa including Italy, Germany, Slovakia, and the Czech Republic.

David Stewart Wiley came to national attention as a conductor when he won the prestigious Aspen Conducting Prize, which led to his engagement as Assistant Conductor for the 1994 Aspen Music Festival. In 1995, after being invited to conduct the Boston Symphony Orchestra at Symphony Hall, he was awarded a Conducting Fellowship at Tanglewood, where he conducted several performances.

Mr. Wiley holds a Doctor of Music in Conducting from Indiana University, where he had also received his Master of Music degree, a degree in Piano Performance with honors from the New England Conservatory of Music, and a degree in Religion, summa cum laude, from Tufts University.

Wiley has collaborated with a diversity of acclaimed solo artists and groups in the Classical and Pops world, including Sir James Galway, Billy Joel, Leonard Bernstein, Jessye Norman, Midori,

Lynn Harrell, John Williams, André Watts, Akemi Takayama, Pip Clarke, David Kim, Elmar Oliveira, Erica Kiesewetter, Julie Albers, Jon Nakamatsu, Eiji Oue, Norman Krieger, Zuill Bailey, Giora Schmidt, Christian Zacharias, Orly Shaham, Bernadette Peters, Bruce Hornsby, Jennifer Holliday, Marvin Hamlisch, Mercedes Ellington, Lou Rawls, Doc Severinsen, Aaron Neville, Michael McDonald, Art Garfunkel, the Pointer Sisters, Ben Vereen, Kool & the Gang, Cirque, Jeans n' Classics, and the Sounds of Blackness.

Mr. Wiley is represented by William Reinert & Associates.



#### **Ilya Yakushev, piano**

Russian pianist Ilya Yakushev, with many awards and honors to his credit, continues to astound and mesmerize audiences at major venues on three continents. He made his San Francisco Symphony debut in 2007 with Music Director Michael Tilson Thomas, performing Prokofiev's First and Fourth Piano Concertos as part of the Symphony's "Prokofiev Festival". His performances were included in the top ten classical music events

of the year by the San Francisco Chronicle, and prompted a return to the Symphony in September 2009 with Maestro Tilson Thomas performing Prokofiev's 3rd Piano Concerto.

The highlights of Yakushev's recent seasons include concerto appearances with the BBC Concert Orchestra and Keith Lockhart, the Rhode Island Philharmonic and Larry Rachleff, the Rochester Philharmonic, Edmonton Symphony, the Wichita Symphony, the Fort Wayne Philharmonic, the Cheyenne Symphony, and the Wisconsin Chamber Orchestra. He has also performed recitals in Tokyo, New York, Tennessee, Minnesota, Berkeley, and the Mostly Mozart Festival at Lincoln Center's Avery Fisher Hall.

In October 2010, Mr. Yakushev released two CDs on IY-Records label – "Prokofiev by Yakushev" and "Bach Partitas No. 1, 2, & 3". He is Winner of the 2005 World Piano Competition in Cincinnati, OH, prizewinner of the Young Artists Concerto Competition in his native St. Petersburg, First Prize winner at the Donostia Hiria International Piano Competition in San Sebastian, Spain, and recipient of The Award for Excellence in Performance, presented to him by the Minister of Culture of the Russian Federation in Moscow. Most recently, Mr. Yakushev became a recipient of the prestigious Gawon International Music Society's Award in Seoul, Korea.

Mr. Yakushev attended the Rimsky-Korsakov College of Music in his native St. Petersburg, Russia, and subsequently came to New York City to attend Mannes College of Music where he studied with legendary pianist Vladimir Feltsman.

Since 2002, Mr. Yakushev has served as Executive Director of the International Keyboard Institute and Festival at Mannes, founded and directed by Jerome Rose.



#### **Kwan Yi, piano**

Pianist Kwan Yi has been hailed by audiences and critics alike as an artist of poetic insight and communicative powers. In 2007, Mr. Yi made his debut with the Houston Symphony under the baton of Hans Graf, performing the Liszt Piano Concerto No. 2 in Jones Hall. He appeared as a soloist with the Pottstown Symphony performing the Schumann Piano Concerto. As a recitalist, Mr. Yi has performed in Carnegie Weill

Recital Hall, Nichols Hall in Chicago, and Gusman Hall in Miami. As a chamber musician, he has collaborated with the St. Petersburg Quartet, Itzhak Perlman, Peter Wiley and Roberto Diaz. His performances have been broadcast by WHYI, KUHF and WQXR. His future engagements include recitals in the Auditorium du Louvre in Paris, a solo appearance with Orchestra of the Pines and numerous performances in Korea.

A recipient of many honors and prizes, Mr. Yi's recent awards include the National Foundation in the Advancement in the ARTS Award, the ASCAP Foundation's Ira Gershwin Award for Outstanding Musicianship, and the Grand Prize of 2007 Ima Hogg National Young Artist Competition, 2007 Sorantin International Young Artist Competition and 2008 Schmidbauer International Piano Competition.

Mr. Yi is currently studying with Ignat Solzhenitsyn at the Curtis Institute of Music where he holds Lester H. Grundy Fellowship. While attending the Juilliard School Pre-College Division, he studied with Frank Levy. Additionally, he worked with Gary Graffman, Robert McDonald and Fou T'song.

Mr. Yi appears at Brevard this year as a Young Artist Award winner of the National Federation of Music Clubs.

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

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Scholarship support is BMC's single-greatest need. Over 90% of all students are awarded some level of scholarship support based on merit and/or demonstrated financial need. Gifts to BMC's scholarship program help ensure that these young musicians have the opportunity for study at the highest levels of professional development.

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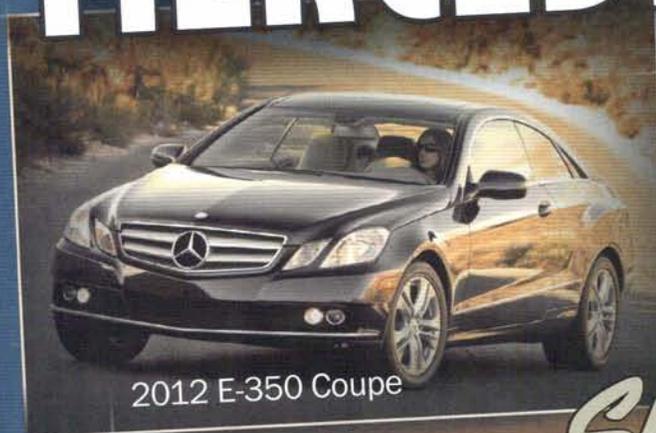
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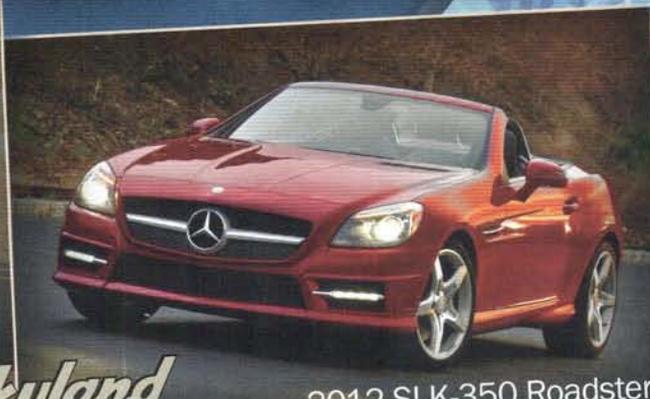


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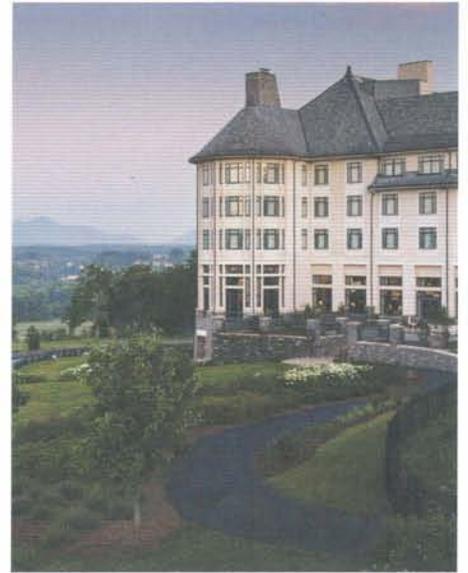
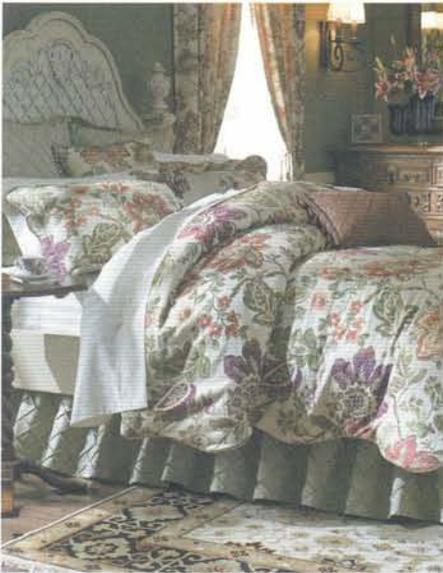
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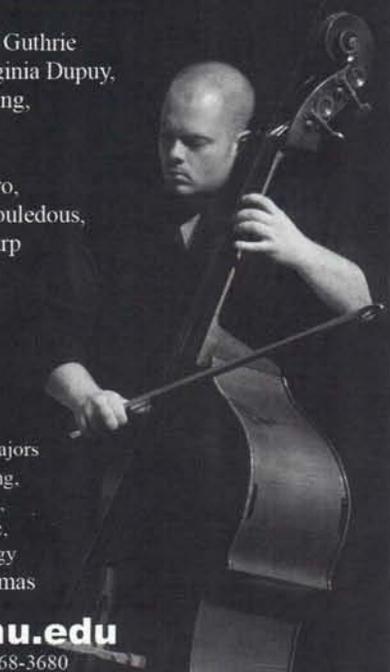
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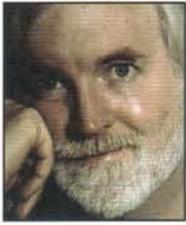
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## ARTIST FACULTY



**Robert Aldridge** has written more than 80 works for orchestra, opera, music-theater, dance, string quartet, solo and chamber ensembles. He has received numerous fellowships and awards for his music from institutions including the Guggenheim Foundation and the NEA. Aldridge received the 2012 Grammy for

Best Contemporary Classical Composition for his opera, *Elmer Gantry*. He has recently been appointed Director/Chair of the Music Department at Mason Gross School of the Arts, Rutgers University (July, 2012).



**Conrad Alexander** is currently on the percussion faculty at Ithaca College and Mansfield University. He taught previously at Interlochen, James Madison University, and the University of Virginia. Mr. Alexander performs with the Binghamton Philharmonic and the Cayuga Chamber Orchestra, and has appeared with the

New York City Opera and the symphonies of Dallas, Richmond, and Knoxville. Mr. Alexander earned degrees from Southern Methodist University and the Eastman School of Music.



**Dean Anthony** is Resident Stage Director and Director of Production of the Shreveport Opera. He has quickly established himself with his stagings of *Tosca*, *Die Fledermaus*, and *Carmen*, among many others. As a character tenor, Mr. Anthony has performed worldwide in such cultural centers as New York, Berlin,

San Francisco, and Montreal. He can be heard on Naxos in the Grammy-nominated recording of *Amahl and the Night Visitors*.



Violinist **Marjorie Bagley** made her Lincoln Center concerto debut in 1997 and has since been active throughout the world as a recitalist, chamber musician, and teacher. Ms. Bagley holds degrees from the University of Michigan and the Manhattan School of Music, where she graduated in the first class of Pinchas Zukerman.

Currently, Bagley is Associate Professor of Violin at the University of North Carolina Greensboro.



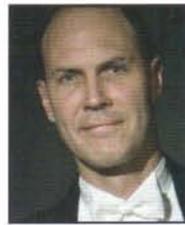
**Susan Barber** is Associate Professor of Bassoon at James Madison University, Chair of the Woodwind Area, and member of the Montpelier Wind Quintet. Dr. Barber is an active performer and clinician, presenting workshops and recitals throughout the United States. She has previously held positions with the Baton Rouge Symphony,

The Hartford Symphony, The Connecticut Opera, Sarasota Opera, Orquesta Sinfonica de Galicia, and the Soni Fidelis Woodwind Quintet.



**Neal Berntsen** joined the trumpet section of the Pittsburgh Symphony in 1997, after previously serving as a member of the Chicago Lyric Opera and the Grant Park Symphony. Mr. Berntsen teaches at Carnegie Mellon University and has presented master classes and recitals around the world. Mr. Berntsen holds

degrees from the University of Puget Sound and Northwestern University, and has studied with Adolph Herseth, Vincent Cichowicz and Manuel Laureano.



Bassist **Craig Brown** is a member of the North Carolina Symphony and serves on the faculty at the University of North Carolina at Greensboro. He has been Principal Bass in the Des Moines Metro Opera Orchestra, and has been a member of the Toledo Symphony. Mr. Brown is an active chamber musician, and has also been a bass clinician

for the American String Teachers Association.



Bassist **Kevin Casseday** is a member of the Jacksonville Symphony Orchestra and teaches bass at the University of Florida. Mr. Casseday holds degrees from Indiana University, and has studied with Stuart Sankey, Eugene Levinson, and Edgar Meyer. As a composer, he has written music for solo bass, chamber ensembles with bass, and a book of technical exercises written to help players of all levels maintain a relaxed technique.



Cellist **Susannah Chapman** is well-established as a chamber musician, soloist, contemporary music interpreter, and performer in leading chamber orchestras. The principal cellist of the Mostly Mozart Festival Orchestra, she is a former member of the Saint Paul Chamber Orchestra and currently performs regularly with the

Orpheus Chamber Orchestra. Ms. Chapman holds a Doctorate of Music from SUNY Stony Brook, and is the cello instructor at Sarah Lawrence College and Princeton University.



A native of Washington DC, violinist and violist **Tim Christie** began his musical studies at the age of nine, and went on to study with Andrew Jennings and Paul Kantor at the University of Michigan, where he earned undergraduate degrees in both English Literature and Violin Performance, and a MMus in Violin Performance. He is

Founder and Artistic Director of the Walla Walla Chamber Music Festival.



**Steve Cohen** is Professor of Clarinet at Northwestern University. He performs regularly with the Chicago Symphony and the Chicago Lyric Opera. He is the former Principal Clarinet of the New Orleans Symphony, and previously served on the faculties of Cincinnati College-Conservatory of Music and the Louisiana State University.

Mr. Cohen holds degrees from the Oberlin Conservatory and his teachers have included Loren Kitt, Larry McDonald, Karl Leister, and Robert Marcellus.



Soprano **Margaret Cusack** made her New York City Opera debut in 1985. She then became a leading soprano with the company, returning to sing *Musetta* (*La Bohème*), *Nedda* (*I Pagliacci*), and *Violetta* (*La Traviata*). Ms. Cusack made her Metropolitan Opera debut in *Elektra* in 1999 under the baton of James Levine. Ms. Cusack is currently

Professor of Voice and Chair of the Piano and Voice Department at Westminster Choir College.



**Matthew Daline** currently serves as Assistant Professor of Viola at Bowling Green State University, Ohio. He has earned degrees from Juilliard, Yale, and SUNY Stony Brook. Daline was the top prizewinner in the 1999 Artists International Competition, which provided a debut recital in Carnegie Hall, and has performed at numerous

national and international festivals including Banff, Spoleto Festival, Verbier, and Tanglewood.



**Richard Deane** is Third Horn of the Atlanta Symphony Orchestra and Visiting Professor of Horn at the University of Georgia. Mr. Deane has played principal horn with the Colorado Philharmonic and the Concerto Soloists of Philadelphia, and for the 2012-13 Season he has been invited to fill the Third Horn chair of the New York Philharmonic. Mr.

Deane holds degrees from the Cincinnati College-Conservatory of Music and the Juilliard School, where he studied with Myron Bloom.



**David Dzubay** is chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music. His music has been performed by orchestras, ensembles and soloists throughout North America, Europe, and Asia, and has been recorded on the Sony, Bridge, and Naxos labels. Recent

honors include Guggenheim and MacDowell fellowships, a 2011 Arts and Letters Award, and the 2010 Heckscher Prize.



Violist **Erika Eckert** is Associate Professor of Viola at the University of Colorado at Boulder. She has also served on the faculties of The Cleveland Institute of Music, Baldwin Wallace College, and the Chautauqua Institution. As co-founder and former violist of the Cavani String Quartet, Ms. Eckert performed on major concert series worldwide, garnered

numerous international awards and prizes, and appeared on NBC, CBS, ABC, PBS, and NPR.



Stage director **David Gately** is known for his vivid storytelling and lively and clever productions. In demand across the continent, Mr. Gately has directed recent productions for the Florida Grand Opera, and the Operas of Dallas, Seattle, Cincinnati, Vancouver, and Utah. His hugely successful "wild west" production of *Don Pasquale*,

hailed as a "contemporary classic" by the Denver Post, has been mounted by leading opera houses across North America.



**Marianne Gedigian** is Professor of Flute and holds the Butler Professorship in Music at The University of Texas at Austin Butler School of Music. She was a regular performer with the Boston Symphony for over a decade, and served as Principal Flute with the Boston Pops Esplanade and Acting Principal Flute with the Boston Pops. Ms. Gedigian

has served on the faculties of Boston University, The Boston Conservatory, and Tanglewood.



**Eric Ginsberg** is Professor of Clarinet at Western Illinois University and clarinetist of the Camerata Woodwind Quintet. He has performed with the New York City Ballet, the Brooklyn Philharmonic, the Pittsburgh Opera Orchestra, and the Omaha Symphony Orchestra. Mr. Ginsberg studied with Kalmen Opperman and with Stanley Drucker at

Juilliard, where he received both his Bachelor's and Master's degrees.



**Patrick Hansen** is the Director of Opera Studies at the Schulich School of Music of McGill University in Montreal. A versatile artist, Mr. Hansen is a stage director, conductor, and vocal coach. Formerly the Artistic Administrator for the Florida Grand Opera, Mr. Hansen was the Director of the Young American Artist Program at Glimmerglass Opera and the former Music

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*Ken Lam*

## ARTIST FACULTY



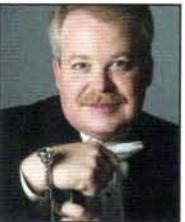
**Dana Howell** is a Los Angeles-based composer and performer. Howell has earned degrees from Carnegie Mellon University, the San Francisco Conservatory of Music, and a Doctorate in composition from the University of California, Los Angeles. He currently serves as choir director of St. Timothy Catholic Church

in Los Angeles, and is music director of the annual "We Remember" World AIDS Day in Pasadena, CA.



Violinist **Carolyn Huebl** is in demand as a soloist, chamber musician, and orchestral leader, winning critical acclaim throughout the United States, Canada, and South America. Formerly Assistant Principal Second Violin with the Pittsburgh Symphony Orchestra, she often appears as concertmaster with the IRIS Chamber

Orchestra. She has previously taught at Carnegie Mellon University, and is currently on the faculty of the Blair School of Music at Vanderbilt University.



**Mark Hughes** is Principal Trumpet of the Houston Symphony Orchestra. He was previously the Associate Principal Trumpet of the Atlanta Symphony, and has also performed with the Boston and Chicago Symphonies. Mr. Hughes graduated from Northwestern University, where he studied with Vincent Cichowicz, and continued his

studies as a scholarship student of Adolph Herseth. He can be heard on the Duetsche Grammophon, Sony Classics, and Naxos labels.



**Benjamin Karp** is Associate Professor of Cello and director of chamber music at the University of Kentucky School of Music. For the past two academic years he also served on the faculty of the Indiana University Jacobs School of Music. He received the MM degree from Indiana University, where he was a student of Janos Starker, and a BA

in Philosophy from Yale University, where he studied with Aldo Parisot.



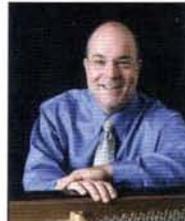
**Margaret Karp** is the Assistant Concertmaster of the Lexington Philharmonic and a member of the Leonore String Quartet. Formerly a member of the Florida Orchestra and Philharmonia da Camera, Dortmund, Germany, Ms. Karp graduated from Indiana University where she studied with James Buswell and Valery

Gradow. Ms. Karp is currently Instructor in Violin and Viola at the University of Kentucky.



Violist **Jennifer Kozoroz** completed her high school studies at Interlochen Arts Academy and went on to earn degrees from Ohio State University and The Juilliard School. Previously, Ms. Kozoroz has been the Assistant Principal Viola of the Virginia Symphony and violist of the Harrington String Quartet. She is currently the Director

of the Milwaukee Youth Symphony Orchestra Progressions program, and serves as an advisor for the Sphinx Organization.



Pianist **Norman Krieger** is Professor of Keyboard Studies at the University of Southern California. He regularly appears in recital and as a concerto soloist across the United States, Europe, and Asia. Mr. Krieger has studied with Adele Marcus, Alfred Brendel, Maria Curcio, and Russell Sherman and holds degrees from The Juilliard

School and New England Conservatory. Mr. Krieger was named Gold Medal Winner of the first Palm Beach Invitational Piano Competition.



**Ken Lam** is Assistant Conductor of the Cincinnati Symphony Orchestra and has recently been appointed Orchestra Director at Montclair State University. Mr. Lam was Principal Conductor of the Hong Kong Chamber Orchestra, and has conducted the National Symphony, the Hong Kong Philharmonic, and the St. Louis

and Baltimore Symphony Orchestras. Mr. Lam has studied conducting with Gustav Meier, Marin Alsop, and Leonard Slatkin, and holds a degree in economics from St. John's College, Cambridge.



Pianist **Donna Lee** made her debut in 1990 with the National Symphony Orchestra.

She has since appeared as soloist and collaborative artist in Asia, Europe and throughout the US. She has recorded for the Azica, Proprius, Innova, and Musart labels. Ms. Lee is Associate Professor and Coordinator of the Piano Division at Kent

State University School of Music. Previously, Ms. Lee has taught at Peabody Conservatory, Bucknell University and Interlochen.



Pianist **Deloise Lima** holds degrees from the School of Music and Fine Arts of Parana, the Trinity College of Music, the Royal College of Music, University of Notre Dame, and Florida State University. A sought-after accompanist and chamber musician, she has performed extensively throughout Brazil with many recognized

singers and instrumentalists. Ms. Lima is currently Assistant Professor of Collaborative Piano at Florida State University.



**William Ludwig** is Professor of Bassoon and Chair of the Woodwind Department at the Indiana University Jacobs School of Music. Previously, Mr. Ludwig served as Professor of Bassoon at Louisiana State University, and Principal Bassoon of the Florida Orchestra and Baton Rouge Symphony. He holds degrees from Louisiana State University and Yale

School of Music and studied with John Patterson, Sol Schoenbach, Leonard Sharrow, Bernard Garfield and Arthur Weisberg.



Saxophonist **Joseph Lulloff** is Distinguished Professor of Saxophone Performance Studies at Michigan State University, and soprano saxophonist of the Capitol Quartet. Mr. Lulloff performs regularly with leading symphony orchestras throughout the United States and as soloist in many of the most prestigious concert venues in the Americas, Europe, and

Asia. Mr. Lulloff holds degrees from Michigan State University and can be heard on the RCA, Albany, and Arabesque labels.



Cellist **Alistair MacRae** has appeared as a soloist, chamber musician, and orchestral principal throughout the Americas, Europe, Asia, and the Middle East. Mr. MacRae made his Carnegie Hall solo recital debut in 2001, and has since been featured in many of New York's major performance venues. Mr. MacRae earned degrees from the Manhattan School of Music

and Princeton University, where he currently serves on the cello faculty.



**Jean Martin-Williams** is Professor of Horn and Director of the Lilly Teaching Fellows Program at the University of Georgia. Dr. Martin-Williams is a member of the Atlanta Opera Orchestra, the New York Pops, and the Zephyr Brass Trio. She has appeared as a soloist, chamber musician, and orchestral player across the Americas, Europe, and Asia. Dr. Martin-Williams

holds degrees from Lawrence University and the Manhattan School of Music.



Oboist **Paige Morgan** has performed as a soloist, chamber, and orchestral musician throughout the United States, Europe, Russia and Japan. Dr. Morgan is Associate Professor of Oboe at Ithaca College, and a member of the contemporary performance group Ensemble X. She regularly performs with orchestras including those of Buffalo, Richmond, and

Rochester. Dr. Morgan holds degrees from the Eastman School of Music and can be heard on the Sony label.



**Bruce Murray** is Dean and Artistic Administrator of the Brevard Music Center. He maintains an active performing career as a pianist and has presented hundreds of concerts as a recitalist, soloist with orchestra, and chamber musician with many important musicians of our time, including Roberto Diaz,

William Preucil, Carol Wincenc, Elmar Oliveira, Ransom Wilson, Andres Cardenes, Andres Diaz, Frederica von Stade, Eliot Fisk, the Audubon Quartet, and Miles Hoffman.



**Janice Murray** has performed throughout North America as soloist, accompanist, and chamber player. She is an adjunct faculty member at Brevard College, where she teaches piano and music theory, and serves as staff accompanist. At the Brevard Music Center, she teaches courses in music theory and keyboard skills, and serves as Music Director of the High

School Voice program.



**Carol Nies** is Music Director of the Middle Tennessee State University Symphony, the Nashville Youth Orchestra Program, and the Curb Youth Symphony. She has appeared as guest conductor of the Rome Festival Orchestra and the Rome Festival Opera, has served as a cover conductor and conducting assistant for the Cincinnati Symphony

Orchestra. Dr. Nies holds degrees from Yale University, CCM-University of Cincinnati, Mannes, and the University of Miami.



**Craig Nies** is co-chair of the piano department at the Blair School of Music, Vanderbilt University. He has performed and recorded extensively across the U.S. and collaborated with world-renowned ensembles and conductors. Dr. Nies holds degrees from the Curtis Institute of Music, Yale University, and SUNY Stony Brook. His teachers have included

Mieczyslaw Horowitz, Rudolf Serkin, Claude Frank, Beveridge Webster, and Gilbert Kalish.



**Eric Ohlsson** is the Charles O. DeLaney Professor of Music in Oboe at Florida State University, and serves as Principal Oboe of the Tallahassee Symphony and the Palm Beach Opera Orchestra. Mr. Ohlsson was previously Assistant Professor of Oboe and Assistant Director at the University of South Carolina. Mr. Ohlsson holds degrees from The Ohio State

University. His teachers have included John Mack, William Baker, and James Caldwell.



Soprano **Sarah Pelletier** has performed at the world's most renowned music festivals such as Spoleto, Bard, Aldeburgh, Ravinia, and Tanglewood. Ms. Pelletier's operatic and concert career has extended internationally with performances throughout the U.S., Europe, and Japan. She is a frequent recitalist and regularly collaborates with the nation's

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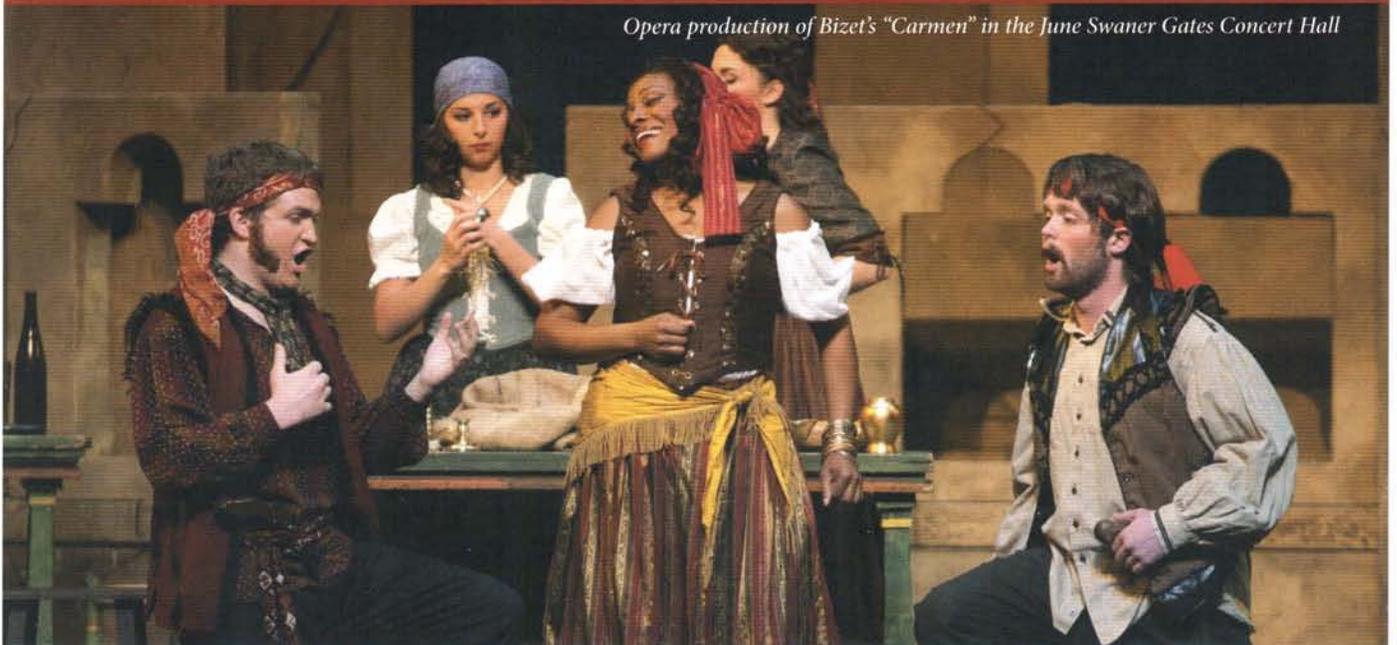
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## ARTIST FACULTY



Flutist **Dilshad Posnock**, originally from Bombay, India, has appeared as a soloist, chamber musician, and orchestral principal in concerts and festivals across the United States, England, and India. Ms. Posnock served as Artist Lecturer in Flute, and Director of the Artist Diploma Program at Carnegie Mellon University. Ms. Posnock

holds performance degrees from the Royal College of Music, London, and Carnegie Mellon, where she was a student of Jeanne Baxtresser.



**Jason Posnock** is Associate Artistic Administrator at the Brevard Music Center and Concertmaster of the Asheville Symphony Orchestra. He has appeared as soloist, chamber musician, and orchestral principal throughout the United States, UK, and Asia, and has performed with prominent American ensembles including

the Philadelphia Orchestra and Pittsburgh Symphony. He holds the AB degree from Princeton University and graduate degrees from Carnegie Mellon and the Royal College of Music.



Cellist **David Premo** serves as Associate Principal Cello of the Pittsburgh Symphony Orchestra, and Artist-Lecturer in Cello at Carnegie Mellon University. Mr. Premo was previously the Associate Principal Cello of the Kennedy Center Opera House Orchestra and performed as a member of the National Symphony Orchestra. Mr. Premo

studied with Margaret Evans of the Chicago Symphony, Robert Newkirk at Catholic University, and Janos Starker at Indiana University.



**William Preucil** is Concertmaster of The Cleveland Orchestra and Distinguished Professor of Violin at the Cleveland Institute of Music. Previously, he was first violinist of the Cleveland Quartet. Other concertmaster positions have included the Atlanta, Utah, and Nashville Symphony Orchestras. Mr. Preucil appears frequently

as a recitalist, chamber musician and soloist with orchestras and at major chamber music festivals in the United States and abroad.



**Elisabeth Pridonoff** has appeared in concerts across North America, Europe, and Asia, and has performed and taught at major conservatories in China, Hong Kong, Japan, Taiwan, and Korea. She holds Master's degrees in both piano and voice from the Juilliard School, having studied piano with Sasha Gorodnitsky and Adele

Marcus, and voice with Hans Heinz and Anna Kaskas. Elisabeth Pridonoff is a Steinway Artist.



**J. Patrick Rafferty** served as Concertmaster of the Milwaukee Symphony Orchestra from 1986 to 1991. He previously served as Associate Concertmaster of the Dallas Symphony and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. As recitalist and chamber musician, Mr. Rafferty has performed in New York,

Chicago, Boston, Washington, D.C., Cincinnati, and many other cities. Mr. Rafferty is currently Associate Professor of Violin at the University of Louisville.



**Tina Raimondi** studied music at De Paul University and the University of Minnesota, where she received the Doctor of Musical Arts degree. She joined the Florida Philharmonic Orchestra in 1997 and is currently a member of the Palm Beach Opera Orchestra. Presently, Ms. Raimondi maintains a large private teaching studio

and serves as President of the Suzuki Association of South Florida.



Violist **Scott Rawls** has appeared as soloist and chamber musician throughout North America, Japan, and Europe. A champion of new music, Rawls has toured extensively as a member of Steve Reich and Musicians. His recordings can be heard on the Centaur, CRI, Nonesuch, Capstone, and Philips labels. Dr. Rawls currently serves as Associate

Professor of Viola and Chair of the Instrumental Division at the University of North Carolina at Greensboro.



Violinist **Wendy Rawls** is presently Assistant Concertmaster of the Greensboro Symphony and has also performed with the North Carolina Symphony and the Charlotte Symphony. Ms. Rawls earned degrees from Ithaca College, New England Conservatory, and Mannes. Her major teachers have included Paul Kantor, Linda

Case, and Hiroko Yajima. Ms. Rawls is founder and director of the Gate City Suzuki School in Greensboro, N.C.



**Charles Ross** is Principal Timpanist of the Rochester Philharmonic and is on the faculty of the Eastman School of Music. A graduate and former faculty member of the Curtis Institute of Music, he has performed as timpanist with many orchestras in the U.S. and abroad; including the Philadelphia Orchestra, La Scala, Baltimore Symphony, Santa Fe Opera, RAI, Chataqua Festival

Orchestra, and the Moscow and Philadelphia Chamber Orchestras.



Hornist **Robert Rydel** is a member of the Charlotte Symphony, performs regularly with the Atlanta and Pittsburgh Symphony Orchestras, and is on the faculties of Winthrop University and Queens University of Charlotte. He attended the New England Conservatory, where he studied with Richard Mackey of the Boston Symphony. In addition to his playing responsibilities, Mr. Rydel is also a recording engineer, and serves as Brevard's Assistant Director of Recording.



**Maria Sampen** is Associate Professor of Violin at the University of Puget Sound. She is in demand internationally as soloist, chamber musician, and recitalist, performing both standard repertoire and new and experimental works. Ms. Sampen holds bachelor's and doctoral degrees from University of Michigan, and a Master of Music degree from Rice University. Her major teachers have included Paul Kantor, Kenneth Goldsmith, and Paul Makara.



**Dan Satterwhite** enjoys a versatile career as an orchestral bass trombonist, tubist, and euphonium player. He has performed with ensembles including the Chicago Symphony, Metropolitan Opera Orchestra, and Cincinnati Pops, and has held positions with the Orquesta Sinfonica de Asturias and the Orquesta Filarmonica de Santiago. Mr. Satterwhite is currently Assistant Professor of Trombone at Lynn University and serves as bass trombonist of the Florida Grand Opera Orchestra.



**Mark Schubert** is on the faculty at Baylor University where he teaches Applied Trumpet, coaches chamber music and sectionals for large ensembles, as well as teaching brass method courses. Mr. Schubert graduated from the New England Conservatory and was a member of the Honolulu Symphony for thirty-three years. He has also performed with such orchestras as the Boston Symphony, Boston Pops, and the Houston Symphony.



Pianist **Sandra Shen** has performed as a soloist and chamber musician in the United States and Asia and has won first prizes in several piano competitions, including the 1997 Hilton Head International Piano Competition and the 1996 Mieczyslaw Munz Piano Competition. She has recorded for Taiwan Rock Music label. Ms. Shen has served as Piano Lecturer at Southern Illinois University, and currently is based in Northern California.



Violist **Maggie Snyder** has performed solo recitals, chamber music, concertos, and as an orchestral musician throughout the United States and abroad, and in May, 2009, made her recital debut in Weill Recital Hall at Carnegie Hall. Ms. Snyder holds degrees from the University of Memphis and The Peabody Conservatory of Music. Ms. Snyder is on the faculty of the Hugh Hodgson School of Music at the University of Georgia.



**Jonathan Spitz** is Principal Cellist of the New Jersey Symphony Orchestra and the American Ballet Theater, and a member of the Orpheus Chamber Orchestra. He is an active recitalist and chamber musician and has recorded for the Deutsche Grammophon, and Sony labels, among others. Mr. Spitz is a graduate of the Curtis Institute, and currently serves on the faculty of the Mason Gross School of the Arts at Rutgers University.



**Benjamin Sung** currently serves as Assistant Professor of Violin at Florida State University and concertmaster of the Fargo-Moorhead Symphony Orchestra. Dr. Sung has performed as soloist with orchestras throughout North and South America, and can be heard on the Centaur Records label. He holds a Bachelor's degree from the Eastman School of Music and Master's and Doctorate degrees from the Indiana University Jacobs School of Music, from the studio of Nelli Shkolnikova.



**Byron Tauchi** is the Principal Second Violin of the Louisiana Philharmonic. He has served as Concertmaster of the Manhattan Chamber Orchestra and Associate Concertmaster of the San Jose Symphony, and has been on the faculty at the University of Nevada Las Vegas. Mr. Tauchi studied at the Manhattan School of Music with Raphael Bronstein and Ariana Bronne, and also holds a degree in computer science from the University of California at Berkeley.



Tubist **Charles Villarrubia** is Senior Lecturer in Chamber Music at The University of Texas at Austin and a founding member of Rhythm & Brass. He has regularly performed with the Boston Symphony and Boston Pops, and has been a member of the Dallas Brass and the Tanglewood Music Center Orchestra. He holds degrees from Louisiana State University and Boston University and can be heard on the Telarc, Angel, and EMI labels.

## ARTIST FACULTY



**Felix Wang** is currently Associate Professor of Cello at the Blair School of Music at Vanderbilt University. He is the cellist of the Blair String Quartet and Blakemore Trio, and Co-Principal Cellist of the IRIS Orchestra. Mr. Wang earned degrees from the Peabody Institute, New England Conservatory, and the University of Michigan, and was a

recipient of the Frank Huntington Beebe Grant enabling him to study in London with William Pleeth.



Steinway Artist **Douglas Weeks** is Babcock Professor of Piano at Converse College. He has performed extensively throughout the Southeastern United States, and also performed recitals in thirteen countries in Africa, the Middle East, and South Asia under the auspices of the US State Department. Dr. Weeks holds degrees from Illinois State,

Indiana and Florida State Universities, and the Ecole Normale de Musique in Paris, France.



**Janice Williams** has served as Director of Choral Activities at Bolton High School in Arlington, Tennessee, and on the faculty of the University of Memphis Community Music School, as the director of the Memphis Area Children's Choir. Ms. Williams has made presentations for the Texas Music Educators Association and has been published in "Texas Music Education Research."



**Dr. Kraig Alan Williams** is currently the Director of Bands, Associate Professor of Music and Director of the Wind Studies Program at the Mason Gross School of the Arts, Rutgers University. Previously, Dr. Williams served as the Director of Bands at the University of Memphis, and held positions at Duke University and California

State University, Los Angeles. He has regularly appeared throughout the US as a guest conductor, clinician and lecturer.



**Ina Zdorovetchi** has established a reputation as one of the leading harpists of her generation, having performed as soloist and recitalist throughout Europe, North America and the Middle East. Currently, Ms. Zdorovetchi is the principal harpist with Boston Lyric Opera, Boston Pops Esplanade Orchestra, Opera Boston, Boston Modern

Orchestra Project, and is on the faculty at Boston Conservatory, Wellesley College, and New England Conservatory Pre-College.



**William Zehfuss** is Principal Trombone of the Charleston Symphony Orchestra and a member of the Charleston Brass Quintet. He has acted as Assistant Principal Trombone of the Utah Symphony Orchestra and Principal Trombone of the Honolulu Symphony. Mr. Zehfuss has served on the faculties of the University of Hawaii, College of Charleston,

and University of South Carolina. He received his degree in Trombone Performance from Northwestern University.

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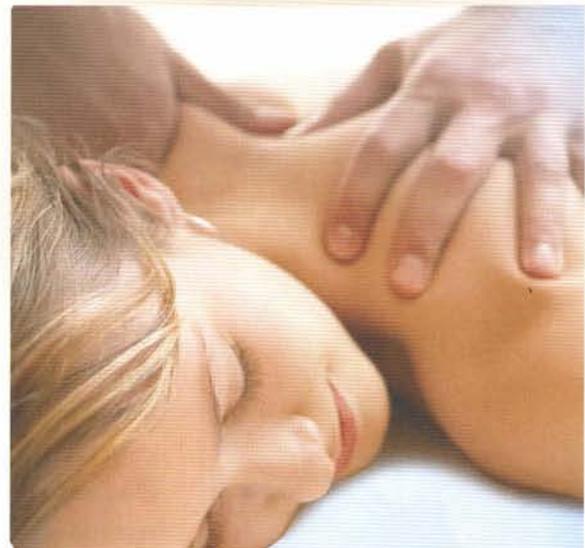


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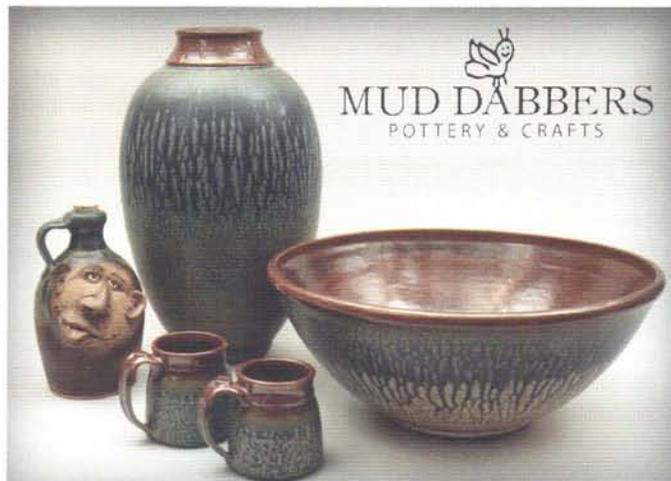
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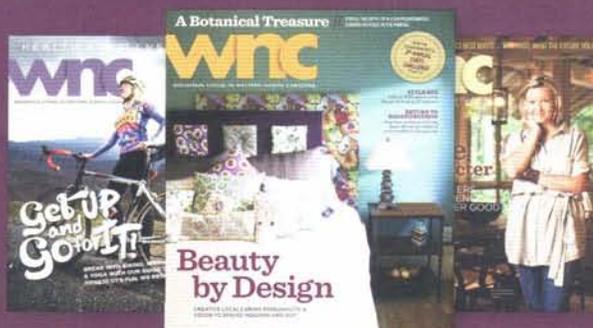
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 Taishi Namura - Marietta, GA  
 Jaclyn Nevitt - Silver Spring, MD  
 Natalie Paolini - Aliquippa, PA  
 Daniel Parker - Jackson, MS  
 Natalie Paul - Oak Ridge, TN  
 Anna Perkins - Amherst, MA  
 Yonatan Quemado - Glenshaw, PA  
 Raquel Ravaglioli - Malibu, CA  
 Mary Reed - Bowling Green, KY  
 Olivia Ren - Monroeville, PA  
 Deena Rizkalla - Falls Church, VA  
 Lauren Roth - Cleveland, OH

Jessica (Sohee) Ryou - San Jose, CA  
 Donggin Shin -  
 Cottonwood Heights, UT  
 Pedro Oseias Silva - Hattiesburg, MS  
 Amanda Simensky - Westminster, MD  
 Samantha Spena - Binghamton, NY  
 William Spivey - Savannah, GA  
 Eben Ik Peng Ting - Cleveland, TN  
 Micaela Trautwein - Loveland, CO  
 Marisa Votapek - Naples, FL  
 Joy Yamaguchi - Salinas, CA  
 Michelle Ye - Ridgefield, CT

**VIOLA**

Caroline Anderson - Bel Aire, KS  
 Evan Basta - Caldwell, NJ  
 Matthew Box - Carrollton, TX  
 Hannah Breyer - Gilbert, AZ  
 Emily Cantrell - Greenwood, VA  
 Bergen Christensen - Nashville, TN  
 Devan Costello-Mays -  
 Woodbridge, VA  
 Leigh Dixon - Louisville, KY  
 Daniel Fellows - Mounds, OK  
 Rebecca Flank - Lawrenceville, GA  
 Philip Hall - Gilbert, AZ  
 Ria Hodgson - Wimberley, TX  
 Garion Holian - Missoula, MT  
 Ai-Min Hsiao - Kaohsiung, Taiwan  
 Javan Jacques - Snellville, GA  
 Aaron Karp - Lexington, KY  
 Alicia Keener - Oak Ridge, TN  
 Kathryn Kibbe - Yakima, WA  
 Unni Kurumbail - East Lyme, CT  
 Tristan L'Heureux - Bradenton, FL  
 Zoe Loversky - Chevy Chase, MD  
 Samantha Marsico - North East, MD  
 Kyle Mayes - Marietta, GA  
 Lauren McDaniel - Huntington, WV  
 Ryan McDonald - Lawrenceville, GA  
 Ivan Mendoza - Lutherville, MD  
 Tatjana Muroski - Orlando, FL  
 Tyler Pacheco - Orlando, FL  
 Ingrid Popp - Greensboro, NC  
 Catherine Rich - Mc Gregor, TX  
 Matthew Sharpe - Greensboro, NC  
 Katherine Stevens - Charlotte, NC  
 Renee Tostengard - Billings, MT  
 Christopher Williams - Cookeville, TN

**CELLO**

Ahanu Banerjee -  
 Avondale Estates, GA  
 Mary Bender - Franklin, TN  
 David Bender - Franklin, TN  
 Elisabeth Bloom - Cos Cob, CT  
 Mattie Brister - Georgetown, TX  
 Megan Chartier -  
 Shelby Township, MI  
 Christina Chen - Morganville, NJ  
 Adam Collins - Aberdeen, NC  
 Molly DeLorenzo - Montclair, NJ  
 Julia Dixon - Louisville, KY  
 Christopher Erickson -  
 New Boston, MI  
 Ethan Fallis - North Logan, UT

Justin Goldsmith -  
 Croton-On-Hudson, NY  
 Naomi Guth - Yellow Springs, OH  
 Stephen Hahn - Chapel Hill, NC  
 Nathan Haley - Sugar Land, TX  
 Blake Johnson - Nashville, TN  
 Aric Lee - Sammamish, WA  
 Justin Lepard - Lincoln, NE  
 Noah Littlejohn - Amarillo, TX  
 Devon Maloney - Beaver, PA  
 Geoffrey Manyin - Annapolis, MD  
 Nadja Mc Kerley-Geier - Nashville, TN  
 Essilevi Nadal - Boca Raton, FL  
 Erin Patterson - Trinity, AL  
 Elizabeth Purvis - Albuquerque, NM  
 Isabelle Schoppa - Charlottesville, VA  
 Andrew Short - Decatur, GA  
 Adrienne Steely - Hewitt, TX  
 Margaret Thompson -  
 Grand Rapids, MI  
 Xavier Westergaard - Beaufort, SC  
 Lisa Yasui - Boca Raton, FL

**DOUBLE BASS**

Lindsay Bobyak - Bloomington, IN  
 Jonathan Boyer - Fenton, MO  
 Avery Cardoza - Ridgewood, NJ  
 Peter Casseday - Jacksonville, FL  
 Alyson Clark - Louisville, KY  
 Emory Daniel - Atlanta, GA  
 Andrew De Stackelberg - Irvine, CA  
 Cassandra Ferrero - New York, NY  
 George Hillstrom - Crystal Lake, IL  
 Stephen Jones - Myrtle Beach, SC  
 Austin Lewellen - Fort Wayne, IN  
 Harrison Mullins - Greensboro, NC  
 Amy Nickler - Lake Park, FL  
 James Peterson - Vienna, VA  
 Cody Rex - Greensboro, NC  
 Alix Reynolds - Fort Thomas, KY  
 Zachary Sawyer - St. Joseph, MI  
 Samuel Shapiro - Bethesda, MD  
 Matt Taylor - Indianapolis, IN

**FLUTE**

Michael Avitabile - Phillipsburg, NJ  
 Stephen Barton - Tallahassee, FL  
 Marley Eder - Valencia, CA  
 Chloe Falkenheim - Arlington, VA  
 Grace Kim - Asheville, NC  
 Won Lee - Carrollton, TX  
 Danielle Maeng - Brentwood, TN  
 Leah Stevens - East Islip, NY  
 Amulet Strange - Dallas, TX  
 Rebecca Swain - Las Vegas, NV  
 Zach Warren - Charlotte, NC  
 Rachel Woolf - Carlsbad, CA

**OBOE**

Laura Arganbright - Gilbert, AZ  
 Alejandro Briceno - Charlotte, NC  
 Hannah Cruse - Edgemont, AR  
 Mark Debski - Bethel Park, PA  
 Christina Gavin - Melbourne, FL  
 James Homme - Tallahassee, FL  
 Alexis Mitchell - Chandler, AZ  
 Peter Morey - Cockeysville, MD

Sophia Parente - Plymouth, MN  
 Sarah Scruby - Orange Park, FL  
 Jonathan Thompson - Lewisville, TX

**CLARINET**

Daniel Bernstein - Northridge, CA  
 Janeen Elhassan - Camillus, NY  
 Parker Gaims - Reseda, CA  
 Barret Ham - Macon, GA  
 Ryan King - Ann Arbor, MI  
 Zachary Manzi -  
 Colorado Springs, CO  
 Taylor Marino - Matthews, NC  
 Rachel Norris - Wake Forest, NC  
 Isabel Skau - Portland, OR  
 Rachel Smith - Alpharetta, GA  
 Emily Wangler - Clarence, NY  
 Carly Weikle - Sharpsburg, GA  
 Claire Werling - Pandora, OH  
 Darien Williams - Rex, GA

**BASSOON**

Kaitlyn Alvarez - Pearland, TX  
 Kevin Grainger - Fletcher, NC  
 Nicholas Hooks - Merritt Island, FL  
 Kristina Nelson - Northport, AL  
 Emily Schoendorf -  
 University Park, MD  
 Jaquain Sloan - Lenoir, NC  
 Cornelia Sommer - Bellevue, WA  
 Sarah Tako - Stillwater, MN  
 Daniel Yim - Tigard, OR

**SAXOPHONE**

Antonio Allen - Athens, GA  
 Casey Grev - Columbus, OH  
 Curren Myers - Norman, OK  
 Nicole Roman - Cudjoe Key, FL  
 Samuel Stubblefield - Franklin, TN  
 Julian Velasco - Whittier, CA  
 Elyse Vest - Fleming Island, FL  
 Dylan Ward - Harrisburg, NC

**FRENCH HORN**

Erik Aguilard - Gonzales, LA  
 Sean Bresemann - Sanford, FL  
 Philip Brindise - Naples, FL  
 Jack Bryant - Braselton, GA  
 Allyson Fion - Winston-Salem, NC  
 Samir Gangwani - Clemmons, NC  
 Chelsea Hoover - Watkinsville, GA  
 William Keene - Carrollton, GA  
 Austin Larson - Neenah, WI  
 Brooke Martin - Clarkesville, GA  
 Matthew Mauro - Whitehouse, OH  
 Chelsea McFarland - Atlanta, GA  
 Nicholas Miller - West Chester, OH  
 Markus Minton - Marietta, GA  
 Stephen Newberry - Canton, GA  
 Taylor Peterson - Gaffney, SC  
 Andrew Sehmman - Richmond, KY  
 Caitlyn Smith - Plainfield, IL  
 Margarite Waddell - Eugene, OR  
 Richard Williams - Atlanta, GA  
 Stefan Williams - Madison, GA

## TRUMPET

Mathew Brown - Winter Garden, FL  
 Michael Chen - Herndon, VA  
 William Cooper - Carrollton, GA  
 Mary Foster - Winston-Salem, NC  
 Andrew Fremder - Grafton, WI  
 Bradley Hogarth - Houston, TX  
 Matthew Johnson - Houston, TX  
 Michael Kent - Houston, TX  
 Ian Kivler - Orlando, FL  
 Stockton Ray - Cary, NC  
 Jacob Rosenberg - Washington, DC  
 Uwe Von Sehrwald - Houston, TX

## TROMBONE

Adam Dillon - Flower Mound, TX  
 Annabelle Forrester - Canton, GA  
 Martin Gelwasser - Boca Raton, FL  
 Weston Olencki - Spartanburg, SC  
 Barrington Venables -  
 Holland Landing ON, Canada  
 Robert Walley - Athens, GA

## BASS TROMBONE

Jahi Alexander - Baltimore, MD  
 Wilson Wong - Skokie, IL

## TUBA

Alvin Ashlaw - Suwanee, GA  
 Emily Carter - West Chester, OH  
 Davis Erickson - Jacksonville, IL

## PERCUSSION

Evan Barry - Deer Park, IL  
 Charlie Berntsen - Pittsburgh, PA  
 Paul Finckel - Yonkers, NY  
 Sean Guo - Murphy, TX  
 Lara Hueter - Marietta, GA  
 Taylor Katanick - Sussex, WI  
 Ben Kipp - Huntley, IL  
 Cheok Lam Lou - Fairborn, OH  
 Andrea Tafelski - Pinellas Park, FL  
 Kelsey Tamayo - Radcliff, KY  
 Zackary Truesdale - Camden, SC  
 Travis Wissman - Urbana, OH

## HARP

Anna Ellsworth - Gahanna, OH  
 Minyoung Kwon - Seoul, South Korea  
 Juliana Scholle - Scottsdale, AZ

## PIANO

Jonathan Asbell - Brevard, NC  
 Robert Benedict - Wesley Chapel, FL  
 Christian Bigliani - Cumming, GA  
 Vladislav Boguinia - New York, NY  
 Samuel Breazeale - Irmo, SC  
 Samuel Brown - Kingsport, TN  
 Taylor Burkhardt - Jefferson City, MO  
 Alita Carbone - Chicago, IL  
 Sarah Chang - Irvine, CA  
 Yi Chang - Oberlin, OH  
 Wayne Ching - San Antonio, TX  
 Ya-Ju Chuang -  
 Nantou County, Taiwan

Alyssa Conde - Sunrise, FL  
 Karen Ding - Pleasanton, CA  
 Amber Durand - Lithonia, GA  
 Samantha Dusek - River Falls, WI  
 George Ellenberg - Pensacola, FL  
 Zyrene Estallo -  
 Quezon City, Philippines  
 Benjamin Fiedler - Biltmore Lake, NC  
 Sami Froncek - Derby, KS  
 Caroline Gachassin - Lafayette, LA  
 Christina Gamble - Salem, OR  
 Jason Gan - Pittsford, NY  
 Elbert Gong - Belle Mead, NJ  
 Tatiana Gorbunova -  
 Bowling Green, OH  
 Cynthia Graeler - St. Louis, MO  
 Kathleen Griffith - Omaha, NE  
 Gabrielle Guthrie - Myrtle Beach, SC  
 Jeremy Hassell - Amarillo, TX  
 Yoonji Hong - Baltimore, MD  
 Yuet Ka Hui - Hong Kong, Hong Kong  
 Kathryn Jian - John's Creek, GA  
 Akira Kaku - Ann Arbor, MI  
 Abigail Kent - Mount Pleasant, SC  
 Christina Kidd - Walnut Cove, NC  
 Ching I Kuo - New Taipei City, Taiwan  
 Jonathan Lau - Chattanooga, TN  
 James LaVelle - Wellsburg, NY  
 Alexandra Lee - Delran, NJ  
 Michael Lenahan - Rossford, OH  
 Jesse Leong - Richmond, VA  
 Hui Liang - Taipei, Taiwan  
 Elizabeth Lin - San Jose, CA  
 Kiffen Loomis - Asheville, NC  
 Sydney Lukert - Winston-Salem, NC  
 Kevin Madison - Woodbury, NJ  
 Luka Marinkovic - Sandy Springs, GA  
 Connor Mautner - Annandale, VA  
 Ethan McCollum - Berea, KY  
 Lydia Michel - East Helena, MT  
 Kyung-Hyun Min - South Riding, VA  
 Hikari Nakamura - Novi, MI  
 Riley Osborn - Roswell, GA  
 Jeremiah Padilla - Doral, FL  
 Brent Pafford - Jacksonville, FL  
 Maria Parrini - Greenville, SC  
 Corinne Penner - Wichita, KS  
 Celeste Pepitone-Nahas -  
 Lake Oswego, OR  
 Max Phillips - Auburn, AL  
 Jestin Pieper - Austin, TX  
 Lynsi Porterfield - Amarillo, TX  
 Abel Prasetyo - Bekasi, Indonesia  
 Sarah Pratt - Kensington, MD  
 Blake Proehl - Parkston, SD  
 Paulina Ray-Zorick - Columbus, NC  
 Georgianna Rickard - Lake Placid, NY  
 Nathan Ryland - Richardson, TX  
 Michelle Schodowski - Kingsport, TN  
 Rebecca Smith - Cincinnati, OH  
 Crystalyn Snow - Cincinnati, OH  
 Noah Sonderling - La Crescenta, CA  
 Elizabeth Stoner - Charleston, SC  
 Melanie Uchimura - Kalamazoo, MI  
 Manuel Vizurraga - Villa Rica, GA

Shelby Wanen - Chagrin Falls, OH  
 Tong Wang - Edmonton, AB, Canada  
 Edward Wang - Cupertino, CA  
 Sarah Xu - Dunlap, IL  
 Justin Yew - La Canada Flintridge, CA  
 Chen Yin - Taipei, Taiwan  
 Zhihan Zhang - Phoenix, AZ

## COMPOSITION

Jacob Berntsen - Pittsburgh, PA  
 Alex Blank - Rock Hill, MO  
 Joseph Bozich - Puyallup, WA  
 Ezra Donner - North Tonawanda, NY  
 Yvonne Freckmann - Poteet, TX  
 John Goffinet - Melbourne, FL  
 Kevin Hartnett - Lees Summit, MO  
 Shawn Head - Franklin, WI  
 Robert Rankin - Apex, NC  
 Kyle Rotolo - Baltimore, MD  
 Brandon Rumsey - Eugene, OR  
 Igor Santos - Plainfield, IN  
 Curtis Smith - Provo, UT  
 Jacob Walls - Forest Grove, OR

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Katie Abraham - Alton, IL  
 Laura Begley - Denton, TX  
 Keith Browning - Jonesboro, GA  
 Devon Chandler - Austin, TX  
 Tara Curtis - Olathe, KS  
 Abbey Curzon - Calgary, AB, Canada  
 Nicholas Davis - Clarksville, TN  
 James Eder - Broadview Heights, OH  
 Melissa Fajardo - East Hanover, NJ  
 Etta Fung - Hong Kong, Hong Kong  
 Joseph Hager - New York, NY  
 Jessica Harika - Glen Allen, VA  
 Summer Hassan - Raleigh, NC  
 Elise Jablow - New York, NY  
 Carl Peter Johnson - Saint James, MN  
 Elise Marie Kennedy -  
 San Francisco, CA  
 Trevor Martin - Houston, TX  
 Garry McLinn - Burke, VA  
 Frank Mutya - Winnipeg, MB, Canada  
 Anne-Claire Niver - Greensboro, NC  
 Marissa Ortiz - Longboat Key, FL

*Student roster is accurate as of May 15, 2012*

## STUDENT FACTS

<b>Enrolled</b>	<b>440</b>
<b>College</b>	<b>248</b>
<b>High School</b>	<b>192</b>
<b>Male</b>	<b>205</b>
<b>Female</b>	<b>235</b>
<b>States</b>	<b>41 + DC</b>
<b>Receiving Financial Aid</b>	<b>93%</b>
<b>Number of Applicants</b>	<b>Over 2200</b>
<b>YouTube Auditions Uploaded</b>	<b>225</b>

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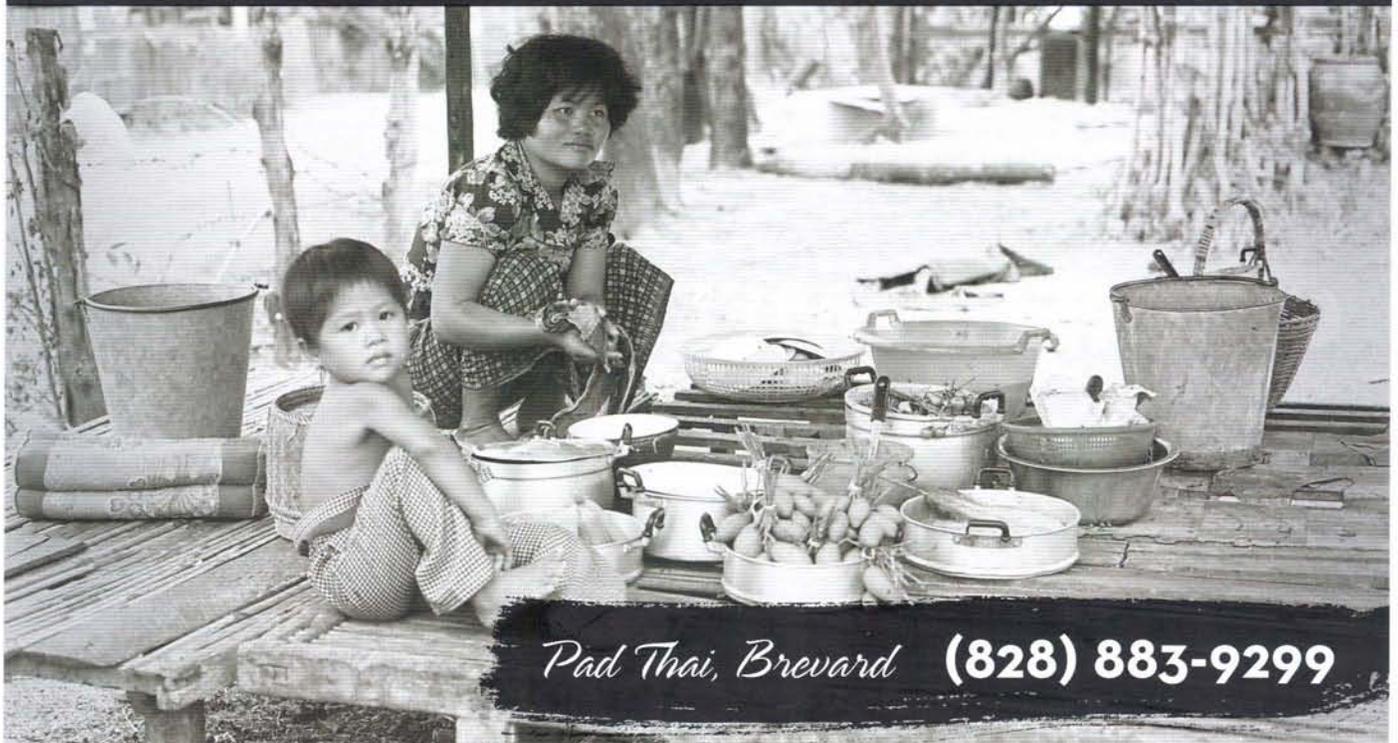


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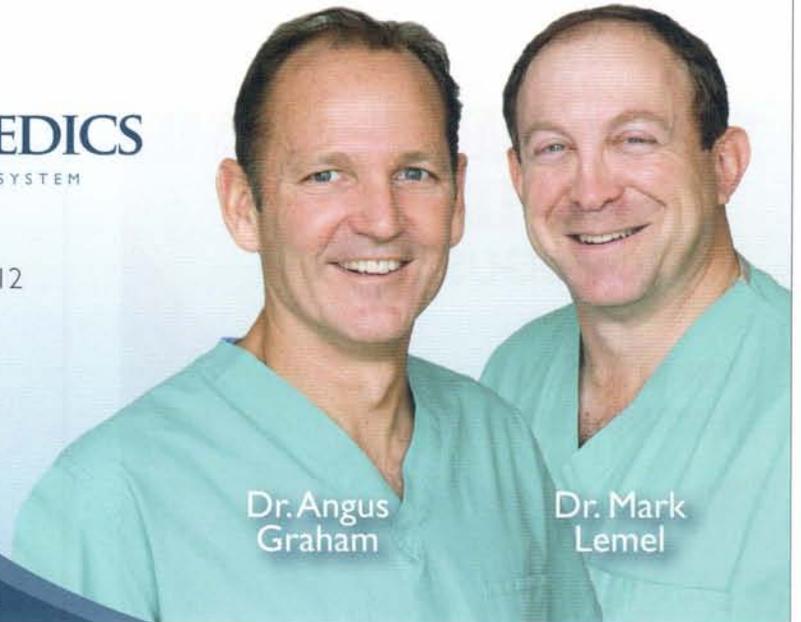
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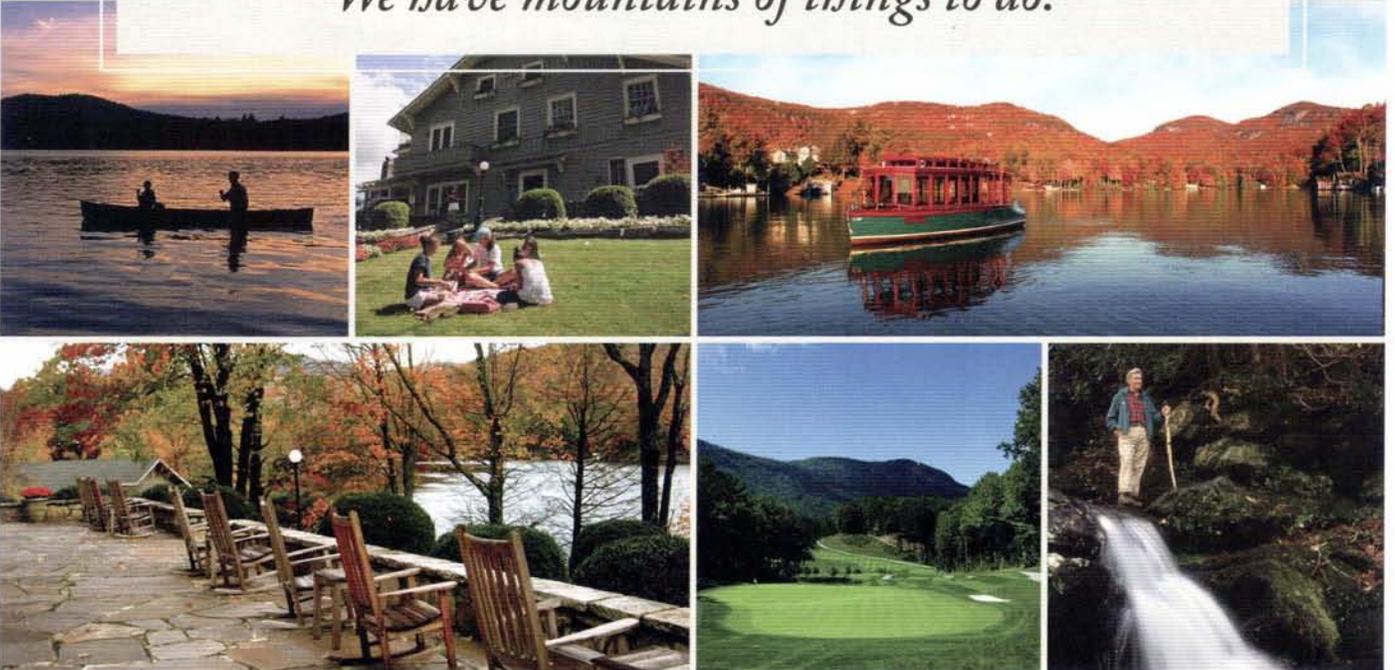
Neal Berntsen  
Trumpet, Pittsburgh Symphony Orchestra

David Premo  
Associate Principal Cello, Pittsburgh Symphony Orchestra

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# FREE EVENTS

## The PreConcert THOMAS HALL

Special platform for pre-concert performances.  
July 1, 7, 8, 14, 21, 22, 28, 29; Aug 3, 4

## Pre-Concert Talks THOMAS HALL

Informative talks held one hour prior to BMCO concerts.  
June 22, 24, 30; July 6, 13, 20, 27; August 5

## Pre-Opera Talks SCOTT COMMONS

Informative talks held one hour prior to opera performances.  
July 5, 7, 12, 13, 14, 19, 20, 21, 26, 28; August 2, 4

## BMC@TCL TRANSYLVANIA COUNTY LIBRARY

Students perform chamber music at the library on  
Mondays at 12:30 pm. July 9, 16, 23, 30

## Transylvania Symphonic Band WHITTINGTON-PFOHL AUDITORIUM

July 12, 26; August 4

## The OpenClass Series SEARCY HALL

Public masterclasses presented by eminent artists.  
Free tickets available through the box office (limited seating).  
June 26; July 8, 17, 24

## Student Piano Recitals SEARCY HALL

Wednesdays at 12:30 pm. June 27; July 4, 11, 18, 25; August 1

## New Music SEARCY HALL

Composition students premier their new works.  
July 5, 12, 26; August 1

## Program of Song SEARCY HALL

High school voice students in recital. July 6 and 27

## Piccolo Opera MORRISON PLAYHOUSE

High school voice students present opera scenes.  
July 13 and August 2

## Jan and Beattie Wood Concerto Competition Finals WHITTINGTON-PFOHL AUDITORIUM

July 15

## Supersonic STRAUS AUDITORIUM

BMC Percussion in concert. July 31

## Just Brass WHITTINGTON-PFOHL AUDITORIUM

The entire Brevard brass contingent assembles for a  
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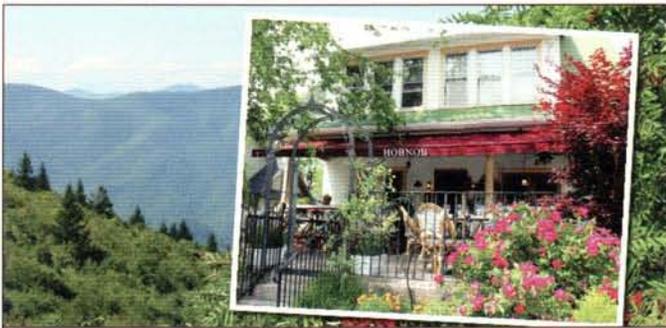
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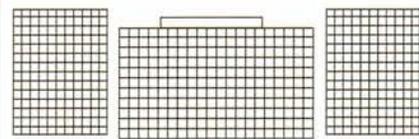
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### 3 DIFFERENCES:

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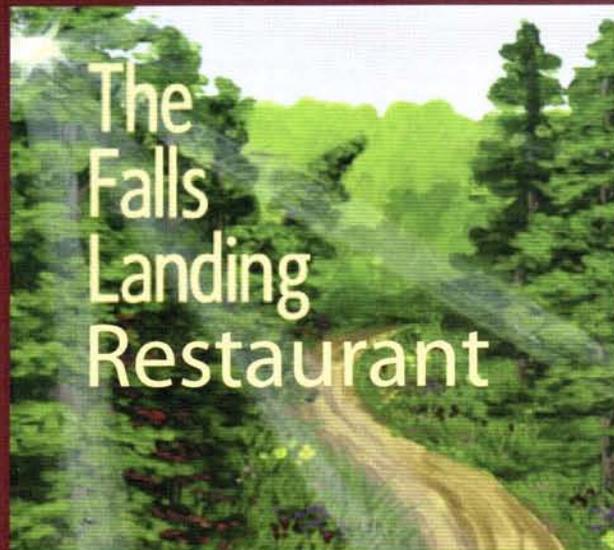
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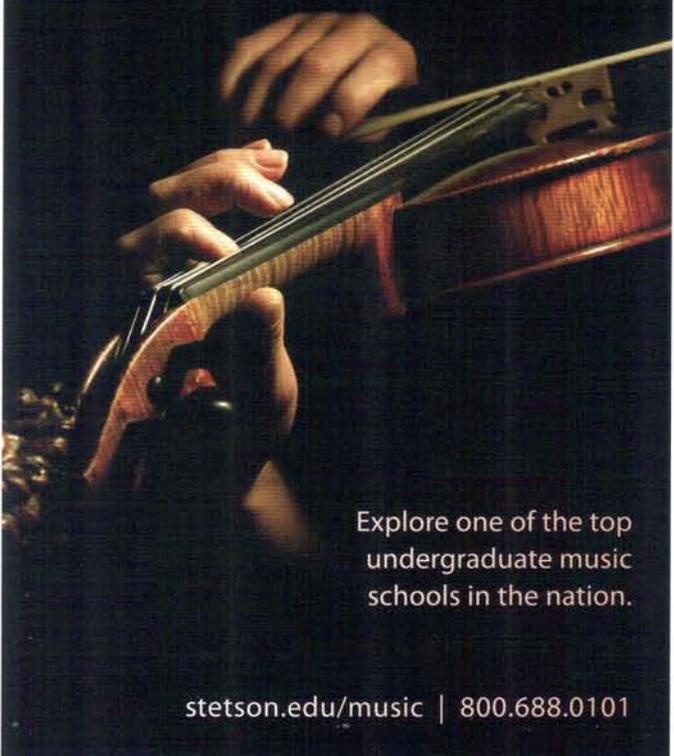
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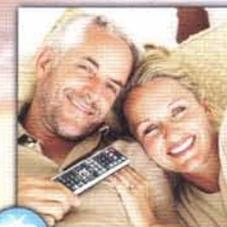
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## DISTINGUISHED SERVICE AWARD

This year Brevard Music Center is honored to present its Distinguished Service Award to a group of Trustees – current and former – whose long-term and tireless support of BMC has been evident in countless acts of leadership and generosity. This group was instrumental in establishing the BMC partnership with Converse College that began in 1965, leading to decades of successful collaboration between the two institutions.

### **Mrs. T. Kenneth (Dicksie) Cribb**

Dicksie Cribb represents forty years of active board service, including her role as past Chairman of the Nominating Committee for new members of the BMC Board. She was a founding member of the Encore Society comprised of individuals who have made planned gifts to the Brevard Music Center.

### **Joe Roy Utley, M.D. and Joella Faye Utley, M.D.**

Lifelong musicians, distinguished physicians, and passionate collectors, Joe and Joella Utley have steadfastly supported the mission of the Brevard Music Center with leadership giving that includes endowments for scholarships and for the principal trumpet chair.

### **Robert MacPherson Wood, Sr.**

As a great arts leader and supporter, Robert Wood, Sr. connected BMC to the greater Atlanta arts community. He maintained a visible and forceful presence in the daily life of the Brevard Music Center, provided financial support to many deserving students, and guided others to give generously to support the BMC mission.

### **Kurt and Nelly Zimmerli**

Benefactors of the Brevard Music Center, the Zimmerlis have set a high standard for leadership giving including capital projects such as Helvetia, our guest artist residence, prize money for the annual Zimmerli Piano Competition, and opera performance sponsorship with the Zimmerli Family Opera Endowment.

Created in 1997, the Brevard Music Center Distinguished Service Award is presented to individuals or organizations whose contributions to the Brevard Music Center have been extraordinary and who have added significantly to the furtherance of the Center's mission.

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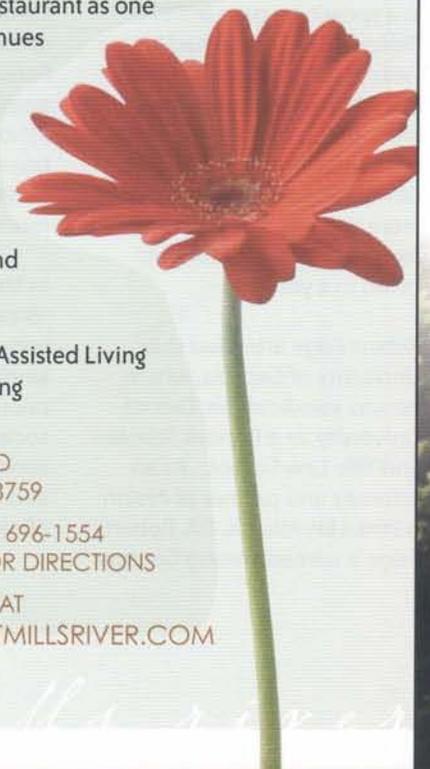
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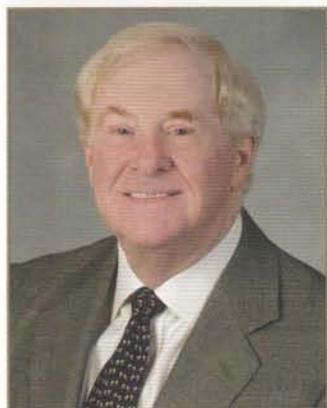
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## DISTINGUISHED ALUMNI AWARD ROBERT G. EDGE

Brevard Music Center honors an outstanding leader, supporter, and benefactor of music and the arts.



Robert G. Edge was a student at Brevard in 1957 and served on the BMC Board of Trustees from 1967-1988. In high school he came to Brevard as the result of an Atlanta Music Club Scholarship to Transylvania Music Camp. Mr. Edge described his early experiences in a speech he gave in 1975. "Before I knew what had hit me I was playing second clarinet in a Dittersdorf Symphony and... trying to learn the Latin pronunciations in the Vivaldi Gloria... In one week I heard more live concerts than most high school music students heard in a year."

Robert Edge attended the University of Georgia, where he was valedictorian; Oxford University, as a Rhodes Scholar; and Yale Law School. As an attorney and partner of Alston & Bird, LLP, Atlanta, GA, Robert Edge is named among Georgia

Trend's Legal Elite, is listed in Super Lawyers magazine, and was named the "Atlanta Trusts and Estates Lawyer of the Year" in the 2010 edition of Best Lawyers in America. Atlanta arts leader and patron, he has served as Chairman of the Charles Loridans Foundation, President of the Atlanta Music Festival Association, and sponsor of the Atlanta Opera educational program, "Opera with an Edge."

Mr. Edge is a great lover of opera and has a long association with the Metropolitan Opera Association (NY). As a Met board member and managing director he was instrumental in the success of the Metropolitan Opera's annual week of opera performances in Atlanta. As a scholar and benefactor, he has also served as President of the Association of American Rhodes Scholars, Director of The Carter Center, and Chairman of the University of Georgia Foundation with special emphasis on the Hodgson School of Music that proudly boasts the Robert G. Edge Recital Hall as one of its premier facilities.

In Mr. Edge's own words: "Brevard, in my opinion, is important because it is the kind of place that touches people who will help keep our society alive and sensitive. It is concerned with the intellectual and cultural environment of man."

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## BREVARD MUSIC CENTER ASSOCIATION

The Brevard Music Center Association (BMCA) is a volunteer organization devoted to supporting the Music Center through fundraising and supplemental staff services. Since 1979, BMCA volunteers have donated their time, talent, and resources in support of the talented young musicians who attend the Music Center each summer. Working behind the scenes in a wide variety of responsibilities, as well as during concerts and at special events, BMCA's 200+ members support BMC wherever they're needed, applying themselves with energy and commitment to the Brevard Music Center.

Volunteer activities are not limited to the summer music festival season. In fact, some of our committees, such as Facilities, Beautification, and Special Events, are active year round. To learn more about BMCA, or to volunteer, call 828-862-2124. A volunteer will be happy to help you!

These generous volunteers provide countless hours, all year round, to assist BMC with a multitude of important tasks.

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*Georgiana Ungaro (Celebrations Chair) with Robert McGarry*

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Pictured L to R, Skip Hirsh, Linda Thomson, Penny Roubion, Michel Robertson.



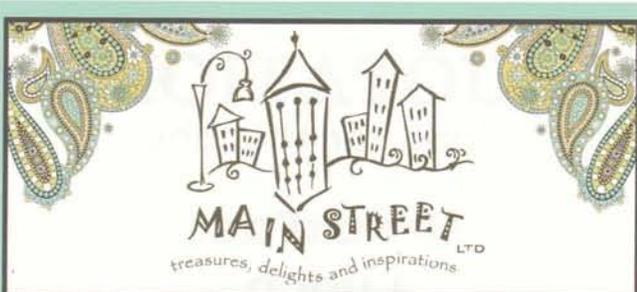
## Brevard Music Center Association Board

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## GINA BACHAUER ARTIST CHAIR ANDRÉ WATTS, PIANO



For the past 30 years, the Brevard Music Center has annually featured one guest artist in a concert given in memory of Gina Bachauer, a celebrated pianist who appeared frequently at the Music Center. Bachauer understood the importance of nurturing young talent and often gave generously of her time to students. In 1980, a memorial fund was established through the generosity of Mr. and Mrs. Carlo Renzulli, long-time friends of Bachauer. The

fund enables the Music Center to invite internationally renowned artists such as André Watts to Brevard.

André Watts burst upon the music world at the age of 16 when Leonard Bernstein chose him to make his debut with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat Concerto with the New York Philharmonic, thus launching his career in storybook fashion. More than 45 years later, André Watts remains one of today's most celebrated and beloved superstars.

Watts will perform Grieg's Piano Concerto in A minor with Keith Lockhart and the Brevard Music Center Orchestra on Sunday, August 5, at 3 pm.

## NATIONAL FEDERATION OF MUSIC CLUBS SOUTHEAST REGION

The National Federation of Music Clubs (NFMC) Southeast Region has held its annual meeting at the Brevard Music Center since 1948. Members participate in a weekend of conferences and performances. NFMC is an organization dedicated to music education and the promotion of creative and performing arts in the United States.

Its American Music Program is dedicated to providing scholarships and awarding monies to talented American performers and composers, encouraging the performance of American musical works.

The Brevard Music Center has a long relationship with the National Federation of Music Clubs, especially the clubs of the Southeast Region. In 2005, the BMC Board of Trustees established a new ex-officio position to the BMC board for the Vice President in charge of the Southeast Region of NFMC. Barbara Hildebrand fills that position today.

Each summer, the Music Center presents a concert in memory of Hinda Honigman who served as president of NFMC from 1967 to 1971 and as a BMC trustee from 1966 to 1985. This year the concert will be on Saturday, July 14, at 7:30 pm featuring NFMC Young Artist Winner Kwan Yi performing Mozart's Piano Concerto in C major, K. 415 with Julian Kuerti conducting the Brevard Sinfonia.

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# NAMED CONCERTS

The following are ongoing named performances that are supported either by continuing donations, a dedicated endowment or in recognition of a momentous contribution.

**Wednesday, July 4**

## Pendergrast Family Patriotic Pops

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

**Sunday, July 15**

**Sunday, July 29**

## Jan and Beattie Wood Concerto Competition

In 2001, second generation BMC trustee Beattie Wood and his wife, Jan, were recognized for their continued support of the Music Center with the naming of the annual concerto competition and concert. The competition is open to all full-session instrumental students and is a highlight of the student experience. The Jan and Beattie Wood Concerto Competition finals will be held on July 15. Winners will receive full scholarships to Brevard in 2013, as well as the opportunity to perform with the Brevard Music Center Orchestra on July 29.

**Sunday, July 29**

## BMC Piano Competition

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

**Thursday, August 2**

**Saturday, August 4**

## La bohème

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

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# CAMPUS MAKEOVER

By Frank McConnell – BMC Director of Operations

Patrons and students returning to Brevard Music Center this season can't help but notice the remarkable transformation that has occurred on our campus since the echoes of season 2011 faded into the forest. Vistas have been opened. Underbrush has been cleared, revealing beautiful mountain streams. Pedestrian pathways were created and landscaped. And countless bulbs, annuals, shrubs, and trees have been added to enhance the natural setting that is Brevard.

A large part of this renewal is due to the beneficence of lifetime friend and supporter of BMC, Lynn Williams, who wished simply to "make this place I love so dearly... beautiful!" Employing local company Theron McCall Grading, whose principal is described by Lynn as possessing the "heart of a lion and the soul of a poet," the main entrance was widened, many

truckloads of native stone added to the surrounding banks and along the lakes, and redbuds and dogwoods planted. New pathways and stone steps were created beside both lakes, an attractive footbridge to expanded picnic areas added, stream banks beautified, even small waterfalls created to be discovered as one wanders about campus. A small garden tucked away in the woods overlooking Lake Milner honors Ann Bryant Pickelsimer, Lynn's mother. The grounds around the lakeside lodge were cleared, a retaining wall built outlining new flower beds, with green sod now framing one of BMC's original buildings. Landscape consultant Devon Gentry was also engaged to lend his expertise in several areas. As we savor these enhancements to our natural beauty for years to come, our gratitude for the generosity and vision of this caring committed benefactor is immeasurable.

At times literally as the dust from the bulldozers was settling, BMCA gardening volunteer coordinator Allen Haas and his team were at work raking, digging, and planting new installations of bulbs and other perennials, shrubs, and flowering trees, creating islands of color and hidden quiet garden oases all over campus. This group of volunteers works year round creating and nurturing the many green and blooming spaces along our walkways and around our buildings. New this spring was the construction of a greenhouse to be used by Allen and his team to propagate their own plants from seed, cuttings, or division to be used in their BMC landscaping projects - an endeavor as "green" as it gets.



*Theron McCall...  
is described by Lynn  
as possessing the  
"heart of a lion and  
the soul of a poet"...*

Pictured L to R, Allan Haas, Russell Newton, Larry Fogdall, Lynn Williams, Theron McCall.



## THE LINDA STANSBURY CANDLER GARDEN

The "Garden Gang," largely comprised of members of BMC's Board of Trustees, has been hard at work for nearly two years creating a permanent flowering tribute in memory of one of BMC's hardest working and most loved individuals. Linda Candler, wife of former President John Candler, was a tireless volunteer for years, the ultimate hostess, and was instrumental in the founding of the Brevard Music Center Association. A lovely new brick approach and patio, surrounded by a garden of perennials and annuals, lined with weeping cherry trees and benches for reflection, now greet visitors to Burt Alumni House near the auditorium. At the center of the Linda Stansbury Candler Garden is a striking steel sculpture of a rhododendron blossom, one of Linda's favorite flowers. This piece was created by NC native and BMC alum, Sabrina Fadiel, and donated by Kate and Mitchell Watson.



The Brevard Music Center is grateful for the generous financial support of our donors. Without charitable donations, we simply could not exist. The donors listed below have contributed approximately half of all financial support needed to educate our students. We wish to thank all of the individuals, foundations, corporations, and other organizations who have helped to make the Brevard Music Center available to so many gifted and hardworking students.

The following represents gifts received from May 1, 2011, through April 30, 2012.

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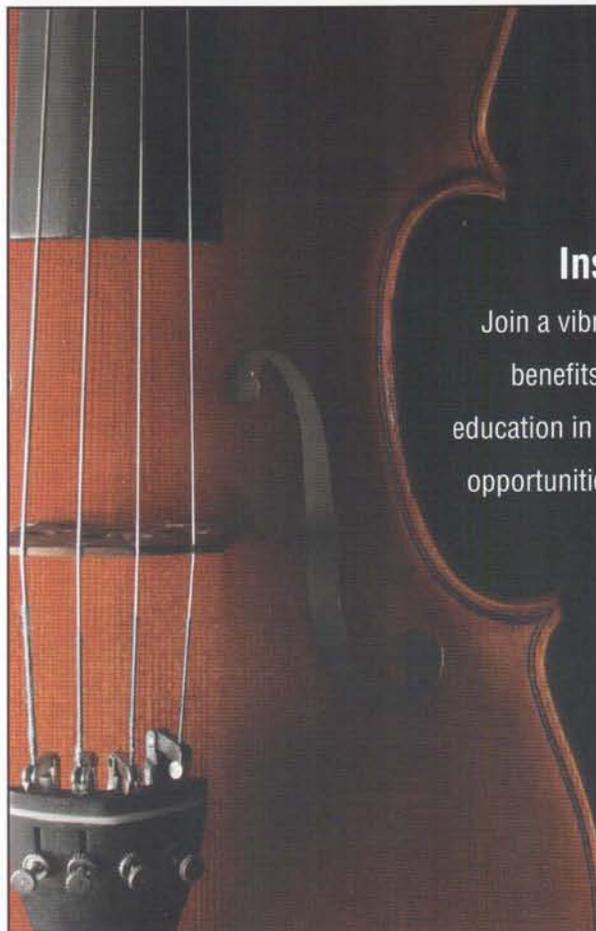
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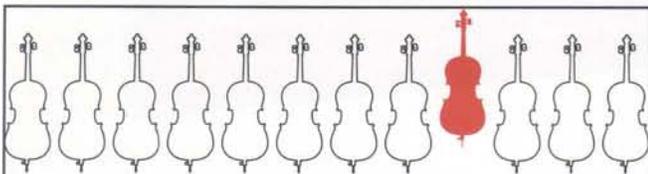
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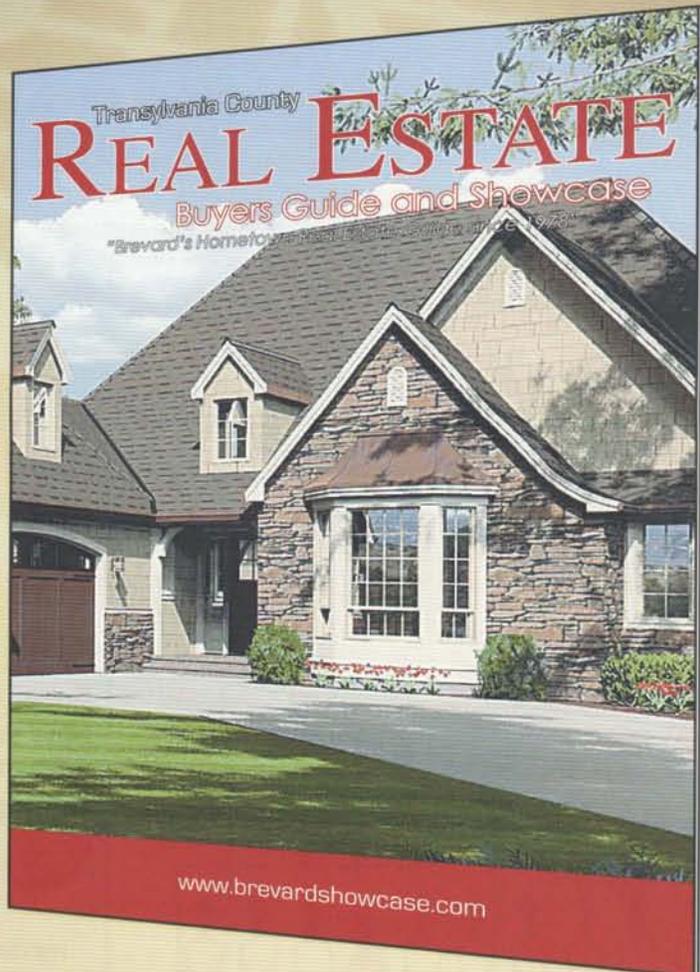


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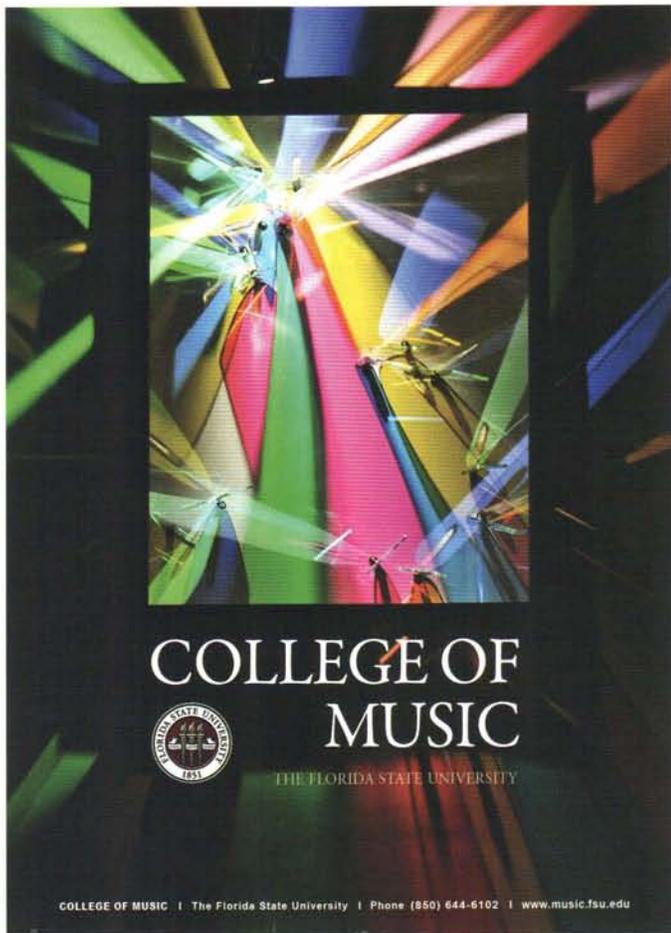
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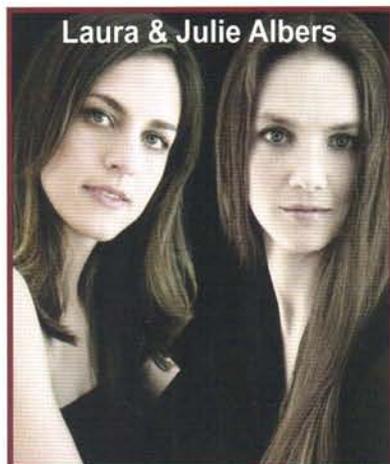
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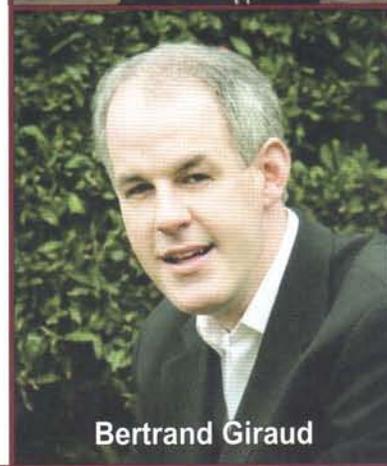
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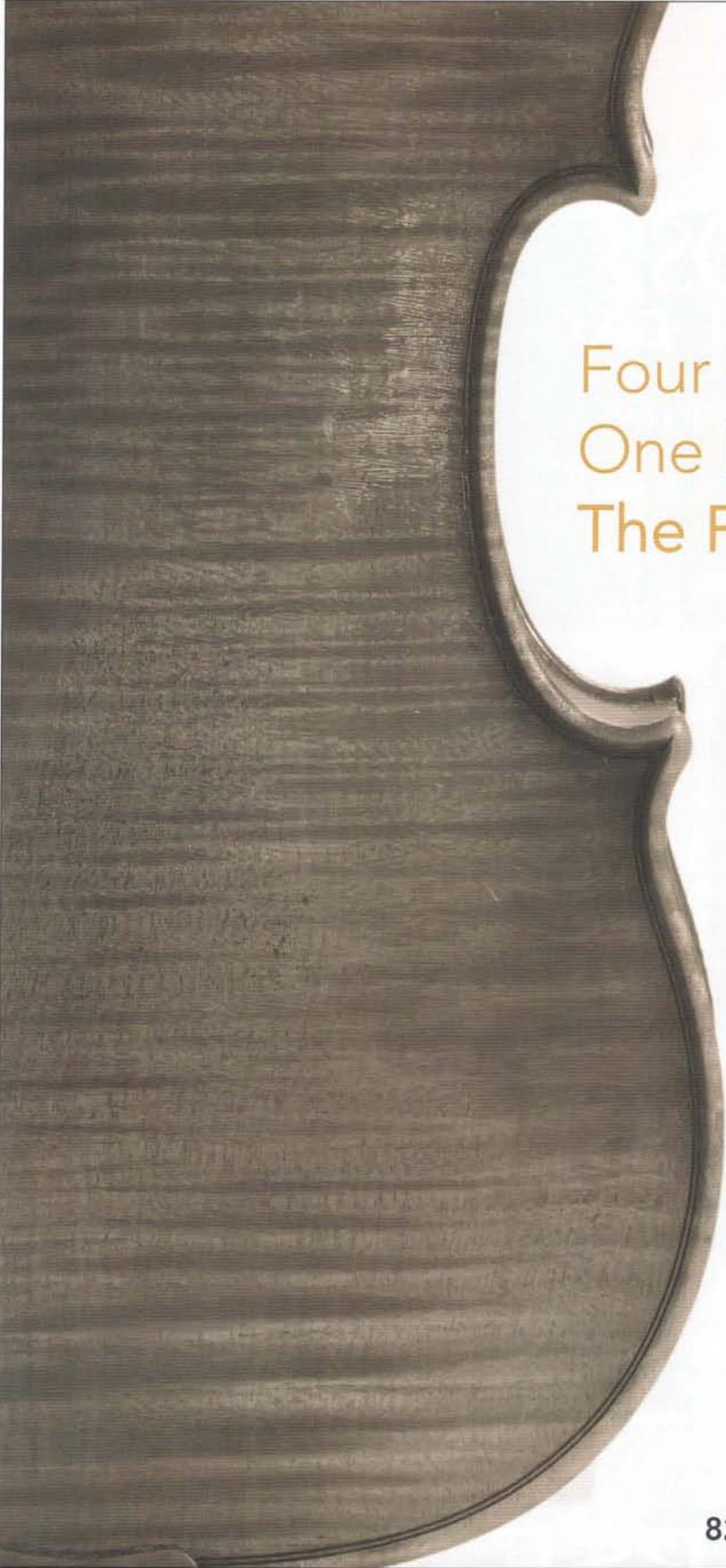
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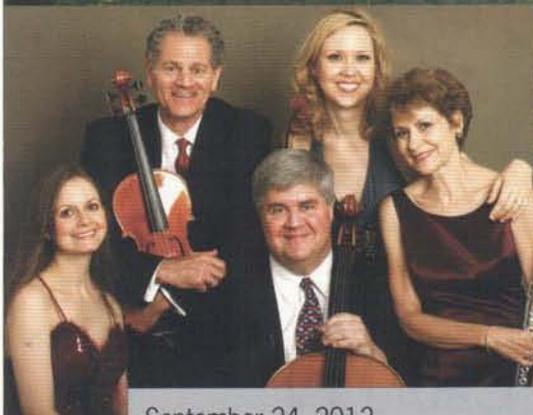
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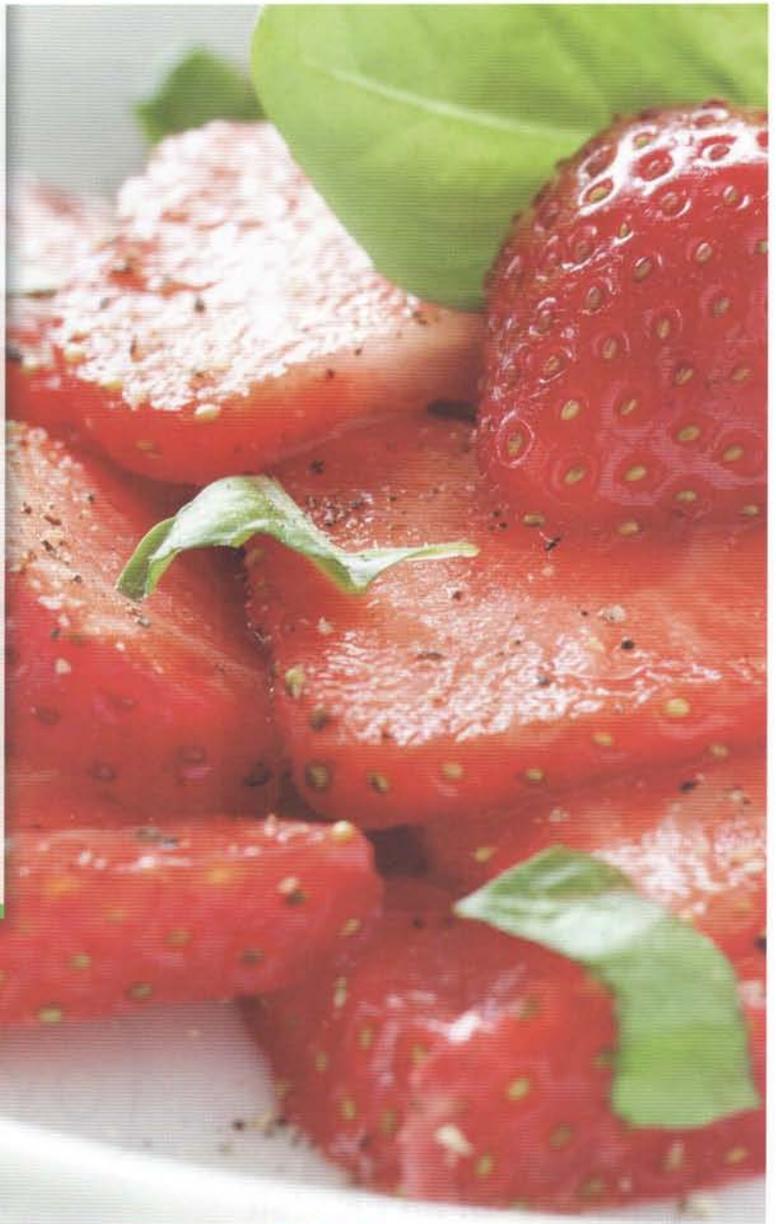
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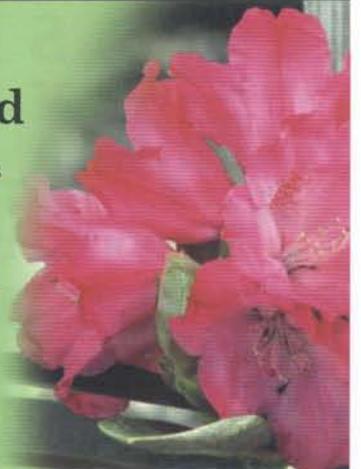
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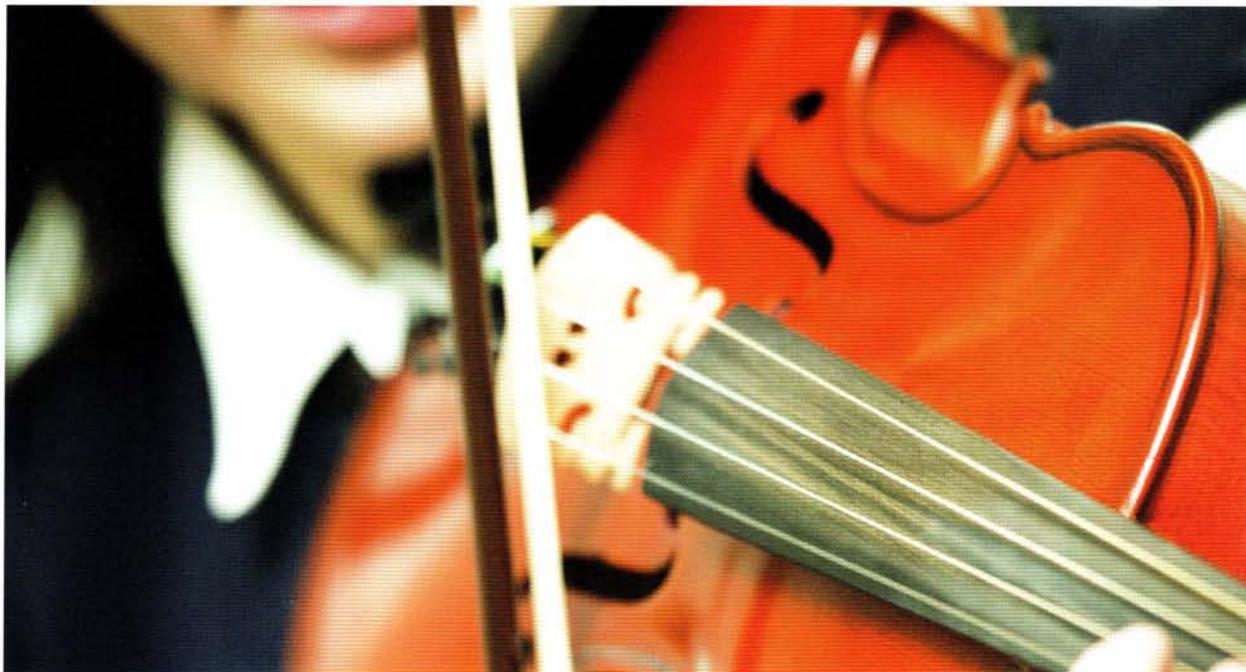
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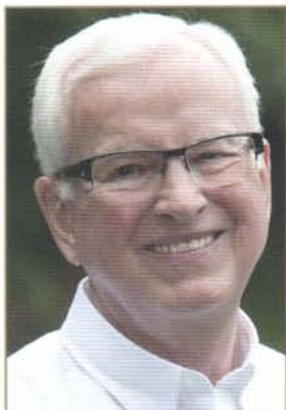


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Welcome to the Brevard Music Center's 76th season. I am excited and honored to serve as President of such a dynamic organization, and I promise you a season of outstanding musical experiences.

If you travel to Berlin or Buenos Aires or Beijing you can find people who know the name "Brevard." The Brevard Music Center has

developed a reputation around the country and the world as a summer music program of the highest caliber. And that reputation is growing. This year more than 2200 young musicians applied to the Music Center, and we selected about 400 of them to spend the summer in Brevard, representing nearly every state in the U.S., and many foreign countries. Add in 65 artist faculty members from the nation's leading universities, conservatories, and orchestras, plus some of the best conductors and soloists in the world. It all makes for a unique and stimulating environment.

The task of imagining, planning, and constructing Brevard every year is immense. Some months ago, as I first began working with the BMC staff, I asked how long they'd been preparing for the 2012 season. The answer? "We are already working on 2013 and '14." Assembling dozens of programs for the Festival season is a complex process filled with nuanced challenges. We must be sensitive to the many diverse groups served by the Institute. The high school and college students have distinctive needs. Pianists, instrumentalists, composers, and singers all have lofty individual goals and expectations, yet they all flourish together within the demanding yet nurturing confines of the Music Center. Providing the platform for these talented students to go even beyond their aspirations takes the utmost commitment from everyone in the Brevard family. And I could not be more proud of the yeoman's work that they do.

Now the 2012 Festival is here. I invite you to enjoy the results of the arduous, yet heartfelt work put forth by our artist faculty and students. We hope that you find the season memorable and that we move you to new levels of appreciation for the art. Please return throughout the summer, to see how these young musicians develop and to hear all that they can accomplish. You will be delighted and rewarded.

Larry Fogdall  
President and CEO

## Brevard Music Center 2012 Staff

Larry Fogdall, President and CEO

Keith Lockhart, Artistic Director

Bruce Murray, Artistic Administrator & Dean

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## Keith Lockhart

Artistic Director  
David Efron Principal Conductor Chair

Artistic Director Keith Lockhart assumed the role of Principal Conductor of the Brevard Music Center in 2007, solidifying an already special relationship Maestro Lockhart shares with BMC. Having attended as a student for two summers (1974, 1975), Lockhart was first featured as a guest conductor here in 1996 and has since returned numerous times.

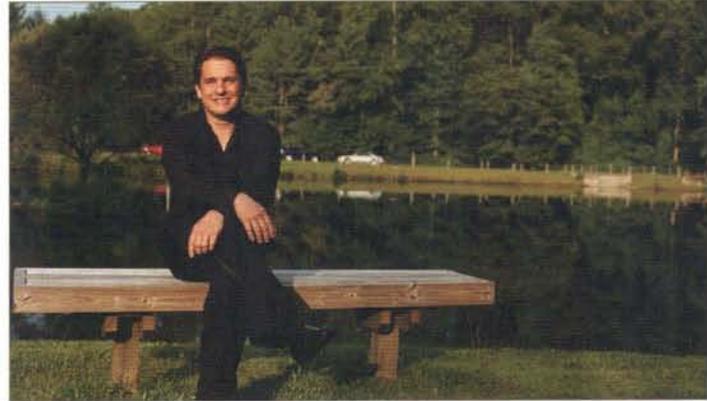
In August 2010, Keith Lockhart was appointed seventh Principal Conductor of the BBC Concert Orchestra and will lead the BBC CO through to its 60th year in 2012 and beyond. Meanwhile, across the pond, he celebrates his eighteenth anniversary season as Conductor of the Boston Pops. During the 2010-2011 season, Keith Lockhart led the BBC Concert Orchestra during its 15-city tour across America and made his Atlanta Opera debut.

Keith Lockhart has conducted the Symphony Orchestras of Chicago, Cincinnati, Cleveland, Dallas, Houston, Minnesota, Montreal, Philadelphia, San Francisco, Baltimore, Atlanta, St. Louis, Indianapolis, Singapore, Toronto, and Vancouver, as well as the Los Angeles and St. Paul Chamber Orchestras, the National Arts Centre Orchestra (Canada), and the Philharmonics of New York and Los Angeles. Moreover, he has conducted the New York Chamber Symphony, the Royal Concertgebouw Orchestra (Amsterdam), and the Deutsche Symphonie, the Deutsches Symphonie-Orchester Berlin, and the Melbourne Symphony Orchestra. In the 2009-2010 season, Maestro Lockhart returned to the Boston Lyric Opera for performances of Bizet's *Carmen* and traveled to Japan for performances with the NHK Symphony.

His leadership of the Utah Symphony from 1998-2009 allowed him to stand at the front of that organization's historic merger with the Utah Opera to create the first-ever joint administrative arts entity of the Utah Symphony and Opera. Since the merger, arts institutions nationally and internationally have looked to Maestro Lockhart as an example of an innovative thinker on and off the podium. Keith Lockhart revived the orchestra's Mahler

tradition, presenting the entire cycle of the composer's major symphonic works. Maestro Lockhart conducted three "Salute to the Symphony" television specials broadcast regionally, one of which received an Emmy award, and, in December 2001, he conducted the orchestra and the Mormon Tabernacle Choir in a national PBS broadcast of Vaughan Williams' oratorio *Hodie*. Maestro Lockhart led the Utah Symphony during Opening Ceremonies of the 2002 Olympic Winter Games and conducted two programs for the 2002 Olympic Arts Festival. In April 2005, the Symphony embarked on its first European tour in 19 years. That was followed by the release of the Symphony's first recording in two decades, *Symphonic Dances*, in April 2006.

In February 1995, Lockhart was named the 20th conductor of the Boston Pops Orchestra since its founding in 1885. Over the last 17 years, he has conducted over 1400 concerts and made 71 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV and nationally on PBS. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP-Deems Taylor Award. Keith Lockhart was the 2006 recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society. He has led the Boston Pops on 35 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction, the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004, they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002, Maestro Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome



in New Orleans. Since November 2004, he and the Boston Pops have released four self-produced recordings: *Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*, all available online through [www.bostonpops.org](http://www.bostonpops.org). Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: Keith Lockhart and The Boston Pops Orchestra Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Keith Lockhart served as Music Director of the Cincinnati Chamber Orchestra for seven years, completing his tenure in 1999. During his leadership, the Orchestra doubled its number of performances, released recordings, and developed a reputation for innovative and accessible programming. Maestro Lockhart also served as Associate Conductor of both the Cincinnati Symphony Orchestra and the Cincinnati Pops Orchestra from 1990 to 1995.

Born in Poughkeepsie, NY, Maestro Lockhart began his musical studies on piano at the age of 7, and holds degrees from Furman University and Carnegie Mellon University. He also holds honorary doctorates from the Boston Conservatory, Boston University, Northeastern University, Furman University, and Carnegie Mellon University, among others.

More information is available at [www.KeithLockhart.com](http://www.KeithLockhart.com) and [www.cami.com](http://www.cami.com).

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(Whittington-Pfohl Auditorium)

**June 22 – August 5**

Monday – Saturday: 10am to 5pm or through intermission

Sunday: noon through intermission

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(Porter Center)

**June 25 – August 4**

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**Phone:** (828) 862-2105

**Toll free:** (888) 384-8682

**Email:** boxoffice@brevardmusic.org

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**Late Arrivals & Seating**

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

**Photography & Recording**

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

**Restrooms**

Whittington-Pfohl Auditorium - Restrooms are located in the lobby and the adjacent building behind the concession kiosks.  
Porter Center – Restrooms are located in the lobby, on either side of Scott Concert Hall.

**Telephones**

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

**Children/Students**

Whittington-Pfohl Auditorium - Children and teenagers (age 17 and under) with a paying adult, and students with a student ID, may sit on the lawn free of charge with a valid ticket. The auditorium is reserved for children over age 6.

**Smoking**

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

**Concessions**

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

**Lawn Etiquette**

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

**Pets**

Pets are not permitted at BMC concerts.

**Harmony House**

Harmony House is the official gift shop of the Brevard Music Center. Located at the front of Whittington-Pfohl Auditorium, it carries signature apparel, jewelry, music themed novelties, picnic accessories, and more.

Harmony House is managed by the Brevard Music Center Association and is staffed by volunteers. All proceeds directly benefit the educational programs of the Brevard Music Center.

BMC thanks Brevard Rescue Squad for volunteering standby service at all weekend concerts.



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- ③ Burt Alumni House
- ④ Harmony House
- ⑤ Searcy Hall
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- P Parking
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DINING & CONCESSIONS

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**Concessions at Porter Center**

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**Welcome to the 76th season at Brevard Music Center.**

From its humble beginnings in 1936, Brevard Music Center now stands as one of the premier music education institutions in America. Talented young musicians from all over this nation and many other countries converge to renew and continue their passion for music.

Foremost an educational institution, Brevard Music Center brings gifted students and a renowned and dedicated faculty together in the lush mountains of western North Carolina. The summer provides a

unique opportunity to learn and enjoy great music. Days are filled with instruction, rehearsal, and practice time. As patrons, we have waited all year to enjoy these performances. Over 80 opportunities will present themselves this season!

I would like to recognize the Brevard Music Center Staff and Faculty for their continued devotion to our mission. Their dedication and desire to work with and nurture our students is the essence of Brevard Music Center. The Board of Trustees deserves many accolades for its leadership and vision, as it continues to push the Brevard Music Center toward an ever-brighter future.

Most importantly, I want to thank you, our patrons. Whether a season ticket holder or a first-time visitor, thank you for coming. The continued support of our friends, patrons, donors, and volunteers is what makes everything possible. There is a place within the “Brevard Experience” for everyone! On behalf of the entire Brevard Music Center Family we are glad you’re here – ON WITH THE SHOW!

Phillip Jerome  
Chairman, Board of Trustees

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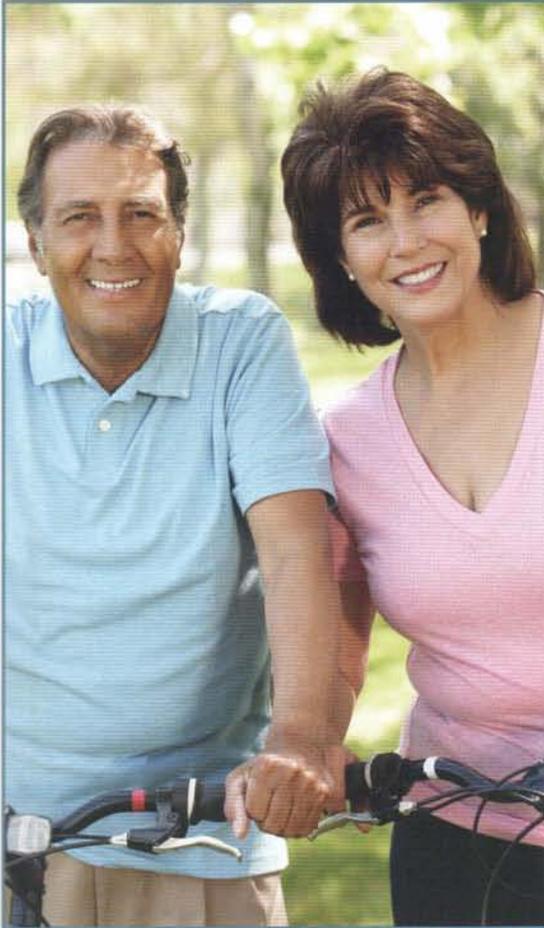
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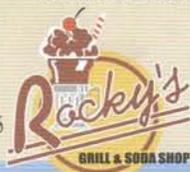
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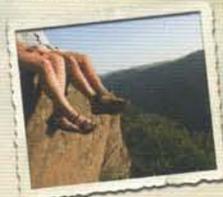
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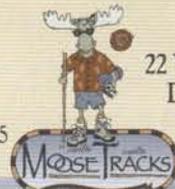
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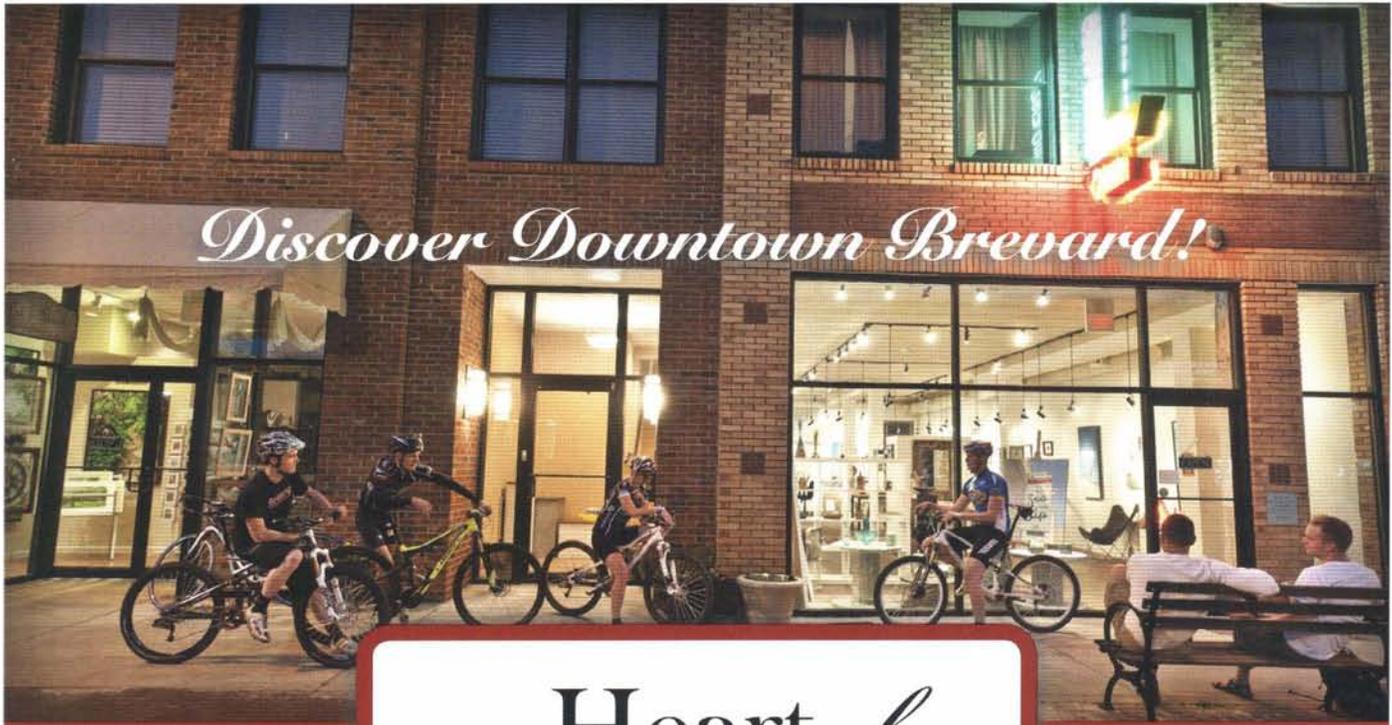
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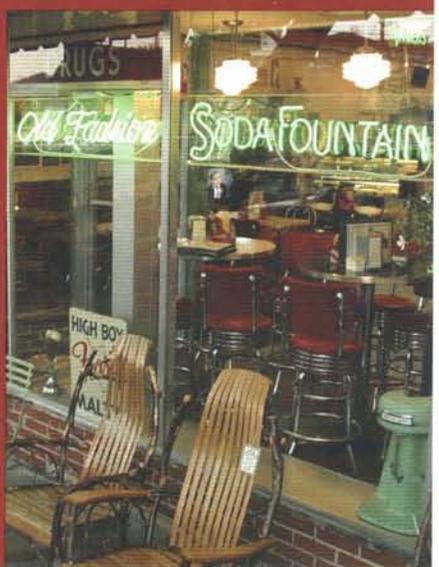
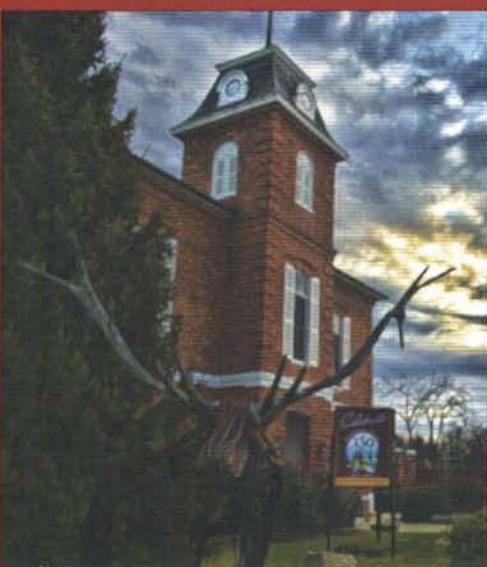
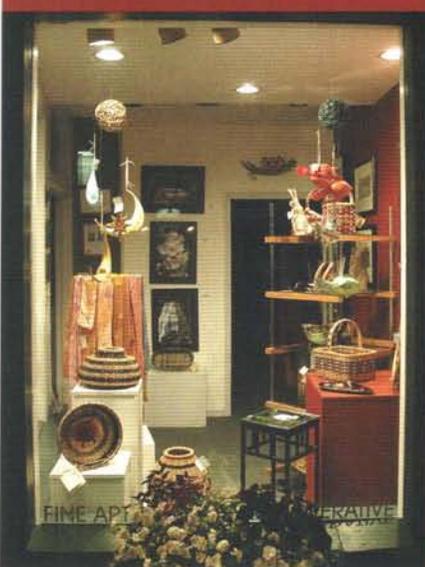
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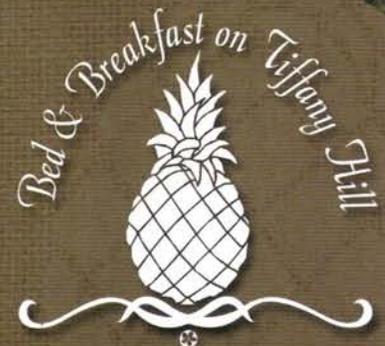
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# DR. BRUCE MURRAY: AN APPRECIATION

By Keith Lockhart—Artistic Director

There are people who make a big splash wherever they go, always taking care to make sure they are noticed although, by and large, they contribute very little. Then, there are people whose contributions are staggeringly huge, but who seem to take care to remain as unseen as possible. Bruce Murray belongs firmly in the latter category. I can think of no one who has contributed more to mission fulfillment and overall performance excellence at Brevard over the last decade, but please don't ask Bruce to elaborate on that... you might not get an answer. Self-promotion isn't a strong point.

When I came to Brevard as artistic director, almost 5 years ago, I realized that I faced a significant learning curve. I soon learned that Bruce was an unparalleled resource. I also soon learned that Bruce was a trusted ally who devoted every fiber of his being to making the Brevard experience an extraordinary one. Together, we looked at every facet of what our students were doing while on campus, when they were doing it, and why...down to the tiniest details. I believe we have had extraordinary successes at Brevard these past few seasons – the playing of our ensembles is consistently at the highest level, the faculty grows stronger with every new hire, and our students are the best they've ever been – the results of their interaction with the Brevard experience are simply spectacular. None of this would have been possible without Bruce's passion for our mission, and the wide range of skills he brings to the table.

Bruce is, first and foremost, an extraordinary musician, as any of you who have heard him perform at Brevard can attest. How he maintained that level, while in the heat of battle during our summer season, is something I'm at a loss to explain. A few years ago, I had the pleasure to perform Richard Strauss' Burleske with Bruce and the BMC Orchestra. This is an extraordinarily difficult work for the soloist (it scares many pianists off), and Bruce had never played it before. About two weeks before our first rehearsal, I asked him how it was going, and his response was basically to look down and scuff the dirt with his shoe, like a high

school student who hadn't started his term paper. He explained that it was very difficult to find time to practice when the Center was in session, and I went away with a vague sense of dread...no pianist in their right mind would try to learn that piece in two weeks. I needn't have worried – come the first rehearsal, he had totally assimilated the work. It was beautiful, technically spotless, and thoroughly musical. If he wasn't such a good guy, I'd hate him for that!

Bruce doesn't always spend a lot of time on niceties and he can be brutally honest – but never more so than he is with himself. There is much warmth behind that taciturn exterior, though...you should see the way our babies cuddle up to him, or how he melts when he holds them. Babies know (sorry, Bruce...now everyone else does, too!).

What else does Bruce bring to the table? An encyclopedic knowledge of music and musicians. A razor-edged wit. Incredibly natural writing skills (His program notes are about the best I've ever read. I hope his next job gives him the time to pen his first novel. I'd buy it). Wonderful gifts as a lecturer – the joy of music and music-making simply radiates from him. More "tech geek" skills than the average 50 musicians combined. And a wonderfully catholic and eclectic knowledge about everything from sports (I've forgiven him for still being a Steelers fan) to thrash metal bands. Do not (I repeat, do not) play Bruce in Trivial Pursuit. You will not win.

If it's not clear from the above...I like this guy. As a matter of fact, I love this guy. No one is irreplaceable. Brevard will find new resources, and continue to move from strength to strength. It's time for Bruce to seek new challenges; I understand and fully support that, but it doesn't mean I have to like it.

Goodbye and God speed, friend. I'll miss you.

Keith Lockhart



*I can think of  
no one who has  
contributed  
more to mission  
fulfillment  
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William Preucil (L)  
with Bruce Murray (R)



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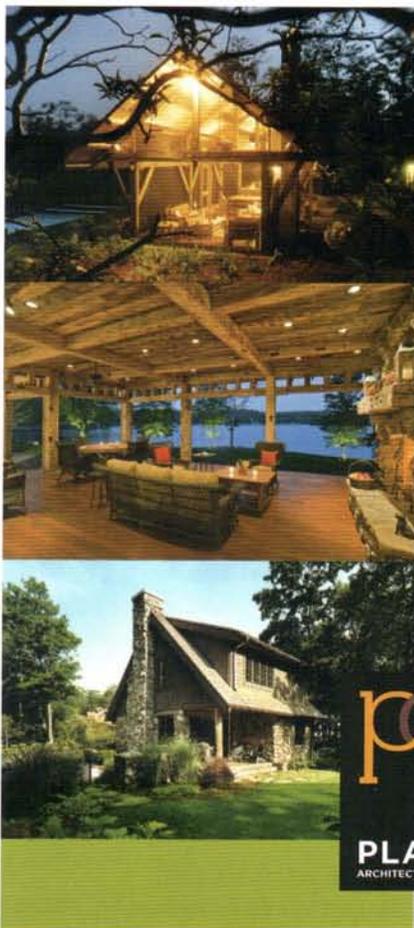
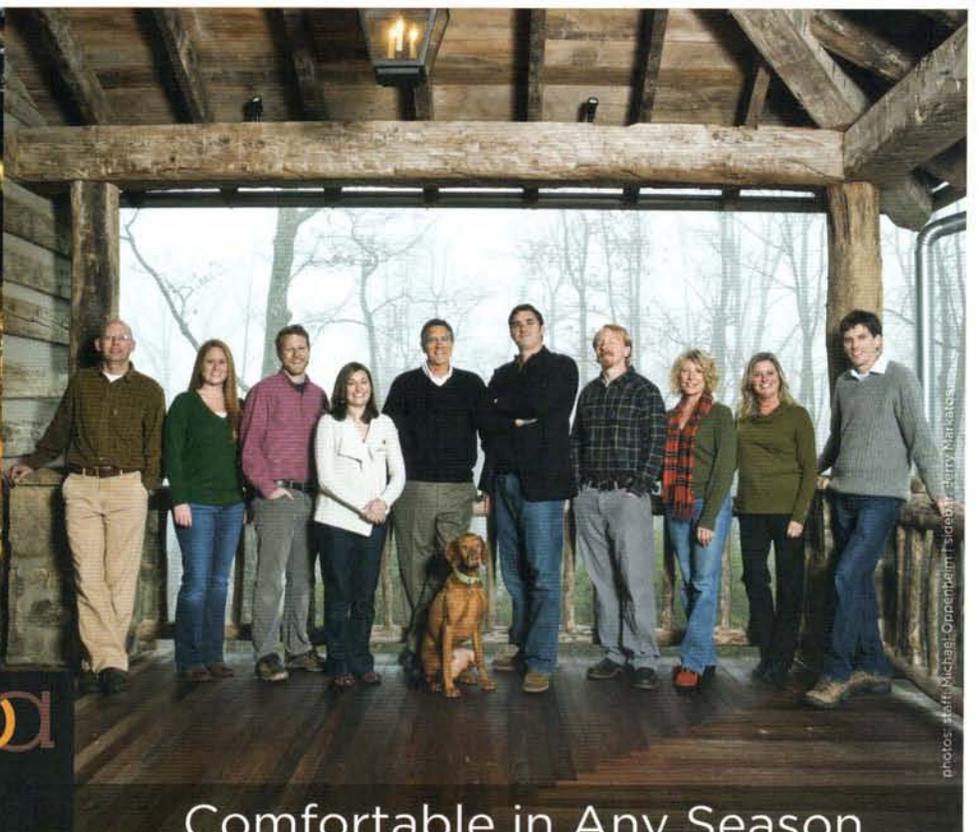
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# STEINWAY: A MEDITATION

By Bruce Murray—Dean, Brevard Music Center

Sprinkled within the little buildings that span the Brevard Music Center campus are dozens of machines of stunning potency and complexity. They are all the more remarkable in that they are new, yet based upon technology from the nineteenth century, when such machines were certainly among the most elaborate devices in the world. (No longer—the transistor, then the integrated circuit, upped the ante.) Their siren call has engaged, entranced, and obsessed countless millions since about 1860, when the present shape was more or less settled.

The machines are, of course, pianos, and Brevard's seventy pianos come from Steinway & Sons of Long Island City, New York. A Steinway piano is the gold standard, the Mercedes-Benz of keyboard instruments. Some of these huge, heavy machines are still made by hand, mostly, then adjusted and refined and tuned up to achieve the best possible effect. The technology may be antique in some respects, but it remains so rarified that pianos require specialists not only to maintain them but even just to move them.

The nine-foot-long Model D concert grands that sit on the stage of Whittington-Pfohl Auditorium and in Searcy Hall, pulled from Steinway's own "Concert and Artists" reserved stock, go even further: they are the Chateau Petrus, the Patek Philippes, the Formula 1s, mightily expensive but also incredibly powerful. Throughout their effective lifetimes they receive the sort of care generally reserved for elite racehorses or for members of Congress. They are known only by two- or three-digit numbers, and professional pianists speak about them the way professional golfers speak about favorite courses. "Have you played 510? Fantastic!" "Yes, 233 has a lot of character."

For all of their sensitivity to touch (and, unfortunately, to humidity and temperature), these pianos are also durable. Jackie Chan-durable, Lee Marvin-rugged, even in the present harsh summers of western North Carolina. These instruments are played sixteen hours or more every day for seven weeks, yet they survive, hardly the worse for wear. It's as if they say, "Go on, let me have it." They are testaments to the collective genius of the Industrial Revolution just as surely as are the gin, the steam engine, and the power loom. But the piano is different from any of these other inventions, for it is subtle and sly. Yes, it is ridiculously simple to play, and a modestly talented child can provide a pleasant listening experience. But a great player can provide something else entirely, something so vivid and important that you weep or shout, something that you will never forget.

Somehow this unlikely machine has induced composers to create some of the greatest art of the past few hundred years. Perhaps the real brilliance of the piano is that the technology simply melts away. Strolling through the Brevard campus one can hear the fourteen-year-old tip-toeing through her first Chopin etude, or the twenty-two-year-old preparing a Prokofiev sonata for international competition, or André Watts sounding like, well, André Watts. With a great instrument like a Steinway one does not notice the piano, only the music. It was much the same for Schubert, and for Liszt, and for Debussy. Thousands of moving parts are so devoted to a common purpose that they transcend their individual natures, yielding the most malleable, wonderful, unforgettable sounds.

A piano – a Steinway, like music itself, is a bit of a miracle.





BREVARD MUSIC CENTER

FRIDAY

SATURDAY

SUNDAY

June 22

June 23

June 24

Opening Night:  
Beethoven Piano  
Concerto No.4  
7:30 pm WPA

Tchaikovsky  
Symphony No.4  
3:00 pm WPA

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

June 25

June 26

June 27

June 28

June 29

June 30

July 1

Chamber Music  
at Porter  
7:30 pm SCH

OpenClass with  
Christopher Rex  
7:00 pm SH

Chamber Music  
at Porter  
7:30 pm SCH

Opera's Greatest Hits  
7:30 pm WPA

Lockhart Conducts  
Mozart  
7:30 pm WPA

Lockhart Conducts  
American Classics  
3:00 pm WPA

July 2

July 3

July 4

July 5

July 6

July 7

July 8

Chamber Music  
at Searcy  
7:30 pm SH

Student Piano Recital  
12:30 pm SH  
  
Pendergrast Family  
Patriotic Pops  
2:00 pm WPA

New Music  
12:30 pm SH  
  
Barber of Seville  
7:30 pm SCH

Program of Song  
4:30 pm SH  
  
Brahms  
Symphony No.4  
7:30 pm WPA

Barber of Seville  
2:00 pm SCH  
  
Mozart and Bruckner  
7:30 pm WPA

Beethoven  
Symphony No.2  
3:00 pm WPA  
  
OpenClass with  
Jeff Nelsen  
7:00 pm SH

July 9

July 10

July 11

July 12

July 13

July 14

July 15

BMC@TCL  
12:30 pm TCL  
  
Chamber Music  
at Porter  
7:30 pm SCH

Just Brass  
7:30 pm WPA

Student Piano Recital  
12:30 pm SH  
  
Chamber Music  
at Porter  
7:30 pm SCH

New Music  
12:30 pm SH  
Dialogues of the  
Carmelites  
2:00 pm MP  
Transylvania  
Symphonic Band  
7:30 pm WPA

Dialogues of the  
Carmelites  
2:00 pm MP  
Piccolo Opera  
6:00 pm MP  
Mahler Symphony No.6  
7:30 pm WPA

Dialogues of the  
Carmelites  
2:00 pm MP  
  
Prokofiev  
Symphony No.5  
7:30 pm WPA

Peter and the Wolf  
3:00 pm WPA  
Jan and Beattie Wood  
Concerto Competition  
Finals  
7:00 pm WPA

July 16

July 17

July 18

July 19

July 20

July 21

July 22

BMC@TCL  
12:30 pm TCL  
  
Chamber Music  
at Searcy  
7:30 pm SH

OpenClass with  
Elisabeth Pridonoff  
7:00 pm SH

Student Piano Recital  
12:30 pm SH  
  
Chamber Music  
at Searcy  
7:30 pm SH

HMS Pinafore  
7:30 pm SCH

HMS Pinafore  
2:00 pm SCH  
  
Lockhart and Yakushev  
7:30 pm WPA

HMS Pinafore  
2:00 pm SCH  
  
From Gershwin  
to Ellington  
7:30 pm WPA

Shostakovich  
Symphony No.5  
3:00 pm WPA

July 23

July 24

July 25

July 26

July 27

July 28

July 29

BMC@TCL  
12:30 pm TCL  
  
Marianne Gedigian  
in Recital  
7:30 pm SCH

OpenClass with  
Ina Zdorovetchi  
7:00 pm SH

Student Piano Recital  
12:30 pm SH  
  
A Night in Vienna  
7:30 pm SCH

New Music  
12:30 pm SH  
Dialogues of the  
Carmelites  
2:00 pm MP  
Transylvania  
Symphonic Band  
7:30 pm WPA

Program of Song  
4:30 pm SH  
  
Mozart Concerto  
for Two Pianos  
7:30 pm WPA

Dialogues of the  
Carmelites  
2:00 pm MP  
  
Death and  
Transfiguration  
7:30 pm WPA

Soloists of Tomorrow  
3:00 pm WPA  
  
BMC Piano  
Competition Finals  
7:00 pm SCH

July 30

July 31

August 1

August 2

August 3

August 4

August 5

BMC@TCL  
12:30 pm TCL  
  
An Evening with  
Elisabeth Pridonoff  
7:30 pm SH

Supersonic  
7:30 pm SA

Student Piano Recital  
12:30 pm SH  
  
New Music  
4:30 pm SH  
  
Maria Sampen in Recital  
7:30 pm SH

Piccolo Opera  
6:00 pm MP  
  
La bohème  
7:30 pm SCH

Peer Gynt  
7:30 pm WPA

Transylvania  
Symphonic Band  
10:00 am SA  
La bohème  
2:00 pm SCH  
IGUDESMA & JOO:  
BIG Nightmare Music  
7:30 pm WPA

Season Finale with  
André Watts  
3:00 pm WPA

# Janiec Opera Company of the Brevard Music Center

The Janiec Opera Company of the Brevard Music Center was founded in 1965 by BMC's then artistic director, Henry Janiec. Originally called the Opera Workshop, it was renamed in 1996 to honor Mr. Janiec upon his retirement, and serves as an important step between college training and the professional world. Each year, 40 talented young singers are selected from more than 200 applicants. Each summer they prepare and perform opera and musical productions over the course of seven weeks.

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

David Gately	Director <i>Lucile Parrish Ward Opera Chair</i>
Patrick Hansen	Associate Director
Dean Anthony	Assistant Director
Elizabeth Koch	Voice Faculty
Aaron Breid	Coaching Staff
Giacomo Siciliani	Assistant Chorus Master and Assistant to the Conductors
Corey Melaugh	Apprentice Coach
Jeanne Yuen	Apprentice Coach
Frances Rabalais	First Assistant Director

**David Gately**

Director, Janiec Opera Company of the Brevard Music Center  
*Lucile Parrish Ward Opera Chair*

Stage Director, *Barber of Seville* and *La bohème*



Stage director David Gately is known for his vivid storytelling and lively and clever productions. His staging of *Don Pasquale* with the San Diego Opera during the 11-12 season was called “fresh, amusing and energetic,” while his *Nozze di Figaro* with Opera Colorado was praised for his “sensitive touch [which] was in evidence throughout. The production is elegant, but economical.”

His direction of *Il Barbiere di Siviglia* with the Manitoba Opera used “nuance and creative physical comedy, resulting in a superb production brimming with energy.” (*Winnipeg Free Press*).

Recent productions of note include his direction of *L’Elisir d’Amore* with Dallas Opera, *Madama Butterfly* with Seattle Opera, *La bohème* with Florida Grand Opera, *Carmen* in New Orleans, *Les Contes D’Hoffman* in Edmonton, *Die Zauberflöte* with the Cincinnati and Vancouver Operas, *A Midsummer Night’s Dream* with both the Florentine Opera and Glimmerglass Opera, *Falstaff* with Opera Omaha, and *Rigoletto* with Utah Opera. His hugely successful “wild west” production of *Don Pasquale*, which was most recently hailed as a “contemporary classic” by the Denver Post, has been mounted by the San Diego, Kentucky, Colorado, Calgary, Chautauqua, Virginia, Dayton, Omaha, Edmonton, Fort Worth, and Canadian Opera Companies.

Mr. Gately directed *Le Nozze di Figaro* with Opera Colorado, *Don Pasquale* with San Diego Opera, *Aida* with Vancouver Opera, *Orfeo ed Euridice* with Boston Baroque, and *Lysistrata* with Fort Worth Opera all during the 2011 - 12 season. Future seasons include engagements with the Atlanta Opera, Los Angeles Philharmonic, and Fort Worth Opera, among others.

During the previous season Mr. Gately directed productions of *La bohème* with Atlanta Opera, both *Hansel and Gretel* and *Little Women* with Utah Opera, *Faust* with San Diego Opera, and *Giulio Cesare* with Fort Worth Opera. The Calgary Herald wrote of his *Lucia di Lammermoor* with the Calgary Opera that “the entire opera [was] well staged by David Gately, the staging happily congruent with the set to evoke the period and its inherent romanticism.”

During the 2009 – 2010 season he directed *Il Barbiere di Siviglia* with Washington National Opera, Opera Colorado and Manitoba Opera, *L’Elisir d’Amore* with Atlanta Opera, *Simon Boccanegra* for its premiere with Opéra de Montréal, and the World Premiere production of *Before Night Falls* with the Fort Worth Opera where the Dallas Morning News wrote that he “supplies a physically gripping staging.” In addition, he directed *Angels in America* with the BBC Symphony Orchestra at the Barbican Centre in London for the United Kingdom premiere of the work.

Over the course of the last several seasons he directed productions of *Hansel and Gretel* with the Washington National Opera, *Rigoletto* with Arizona Opera, *La Cenerentola* with Atlanta

Opera, *Così Fan Tutte* with the Florida Grand Opera, *Carmen* and *Ariadne auf Naxos* with Vancouver Opera, *Don Pasquale* with Opera Colorado *Le Nozze di Figaro* with the Utah Opera, *Carmen* with Austin Lyric Opera, and *Luca di Lammermoor* with L’Opera de Montreal where his direction was called “elegant, realistic and almost balletically integrated with the music.” (*The Gazette*) In addition, he directed two productions with the Fort Worth Opera: *La Cenerentola* and *Dead Man Walking*, where he was praised for “his keen combination of insight and imagination... creating an aura of day-to-day reality on stage that in turn gave the opera its gripping emotional effect.” (*Theater Jones*)

**Patrick Hansen**

Associate Director,  
 Janiec Opera Company of the Brevard Music Center

Stage Director, *Dialogues of the Carmelites*



Patrick Hansen, stage director, is the director of opera studies at the Schulich School of Music of McGill University in Montreal, Quebec. A versatile artist, Mr. Hansen is a stage director, conductor, and vocal coach. This summer he returns as Associate Director of the Janiec Opera Company of the Brevard Music Center, where he will direct and conduct Poulenc’s *Dialogues of the Carmelites*.

For the past two seasons, Mr. Hansen was the stage director for the Washington Chorus “Essential Puccini” and “Mostly Mahler” concerts of excerpts from *La bohème*, *Turandot*, and *Die Drei Pintos*. Productions he has directed include *Camelot* at the Paramount Theatre in Charlottesville, Virginia, Beethoven’s *Fidelio*, Gluck’s *Orfeo ed Euridice*, and Donizetti’s *La fille du Regiment*, and *L’Elisir d’amore*. He has recently conducted *La Traviata*, *Alcina*, *Gianni Schicchi*, *Suor Angelica*, and *The Pirates of Penzance* at Brevard. For Opera McGill he has directed *La bohème*, *Don Giovanni*, *L’incoronazione di Poppea*, *Hänsel und Gretel*, *The Rape of Lucretia*, *Dialogues des Carmélites*, and many others.

Formerly the artistic administrator for Florida Grand Opera, Mr. Hansen was the director of the Young American Artist Program at Glimmerglass Opera and the former music director of Opera Festival of New Jersey, where he conducted Dallapiccola’s *Il prigioniero*, Bartók’s *A Kékszakállu Herceg Vara*, *Die Zauberflöte*, and the world premiere of Frank Lewin’s revised edition of *Burning Bright*.

For eight years Mr. Hansen was the music director for the opera/musical theatre programs at Ithaca College in Ithaca, New York, where he conducted and/or directed over 25 productions.

Mr. Hansen has been a member of the music staff at the Juilliard Opera Center, Lyric Opera of Chicago, Tulsa Opera, Pittsburgh Opera, Des Moines Metro Opera, Florida Grand Opera, Nashville Opera, Opera Memphis, and Opera Iowa. He has served on the judging panel for the prestigious Richard Tucker Award as well as the McCammon competition in Fort Worth.

Mr. Hansen is also the assistant editor of G. Schirmer’s Operatic Anthology series and has recorded a series of brass method books with the Canadian Brass.

**Dean Anthony**  
Assistant Director,  
Janiec Opera Company of the Brevard Music Center

Stage Director, *H.M.S. Pinafore*



Enjoying a 25-year career as a stage performer, Dean Anthony has quickly established himself as a stage director on the operatic scene with his gritty and physical productions of *Tosca* at Florentine Opera, Anton Coppola's *Sacco and Vanzetti* with Opera Tampa, *Manon Lescaut* at Shreveport Opera, and *Man of La Mancha*, *Sweeney*

*Todd*, *La tragédie de Carmen*, and *Hansel and Gretel* with Augusta Opera.

For three seasons Mr. Anthony has been the Resident Stage Director and Director of Production for Shreveport Opera where he produced and directed *Man of La Mancha*, *La bohème*, *The Merry Widow*, *Tosca*, *Madama Butterfly*, *La tragédie de Carmen*, *Amahl and the Night Visitors*, and *The Fantasticks*. Additional directing credits include *The Barber of Seville* and *The Merry Widow* at Opera on the James, *The Marriage of Figaro*, *Carmen*, and *Rigoletto* at St. Petersburg Opera and *The Merry Widow* at the University of Minnesota-Duluth. He was the Artistic and Producing Director of the newly formed Diamond Opera Theater in upstate New York for two seasons directing *The Medium*, *The Face on the Barroom Floor*, and several cabarets.

Upcoming engagements include collaboration with Fort Worth Opera Festival's new production of *Glory Denied* by Tom Cipullo. He will also return to Florentine Opera for *Carmen*, Opera on the James for *The Magic Flute* and Shreveport Opera for *I Pagliacci*. In 2008 he joined David Gately as the Assistant Director of the Janiec Opera Company at the Brevard Music Center specializing in acting and movement. His productions at Brevard included *H.M.S. Pinafore*, *Suor Angelica*, *Tintypes*, *The Threepenny Opera*, *Elixir of Love* and choreography for *Die Fledermaus*, *The Mikado*, *Tales of Hoffman*, and *La Traviata*.

Mr. Anthony's one-of-a-kind masterclass series based on movement, acting, and stage-craft for singers has lead him to the Nashville, Florentine, Minnesota, Virginia, Shreveport and Florida Grand Operas, Festival Lyrique de Belle Ile en Mer, SUNY Fredonia, University of Texas, Texas State University, University of Wisconsin Green Bay, Centenary College, Brevard Music Center, Astoria Music Festival, and Central Methodist University.

As a character tenor, Mr. Anthony was often referred to as "The Tumbling Tenor." He created over 90 roles and appeared with over 50 opera companies throughout North America and Europe. He was highly praised as a character artist for his vocal, dramatic, physical and acrobatic abilities. Mr. Anthony can be heard on Naxos as Kaspar on the Grammy-nominated recording of *Amahl and the Night Visitors*, and seen as Danny Buchanan in Francesca Zambello's *Street Scene* on Image Entertainment.

**Ken Lam**  
Resident Conductor,  
Brevard Music Center



Conductor, *Barber of Seville* and *H.M.S. Pinafore*

Ken Lam is the winner of the 2011 Memphis International Conducting Competition. He is Orchestra Director at Montclair State University (NJ), Resident Conductor of the Brevard Music Center in North Carolina and Artistic Director of the Greater Baltimore

Youth Orchestra, having recently concluded his position as Assistant Conductor of the Cincinnati Symphony Orchestra.

Ken was a featured conductor in the League of American Orchestra's 2009 Bruno Walter National Conductors Preview with the Nashville Symphony and made his US professional debut with the National Symphony Orchestra at the Kennedy Center in June 2008 as one of four conductors selected by Leonard Slatkin. Last season he gave concerts with the Hong Kong Philharmonic, the Hong Kong Sinfonietta and the Taipei Symphony Orchestra. In the US he has also worked with the St Louis and Baltimore Symphony Orchestras. He was Principal Conductor of the Hong Kong Chamber Orchestra from 2001-2007.

In opera, he regularly conducts productions at Brevard and was Assistant Conductor at both Cincinnati and Baltimore Lyric Operas. He was Assistant Conductor to Lorin Maazel at the Castleton Festival for two Britten chamber opera productions. His recent production of Massenet's *Manon* at Peabody Conservatory was hailed by the Baltimore Sun as "among the best Peabody Opera ventures, overall, of the past decade." Also active in choral music, Ken has been Artistic Director of Hong Kong Voices since 2000 and directed the choral program at the University of Hong Kong for three years before moving to the US in 2005.

Passionate about education, Ken was conductor of the Cincinnati Symphony Youth Orchestra and led the Kentucky All-State Orchestra at KMEA 2011. As Education Artistic Director of the World Piano Competition he plans and hosts all of their educational outreach activities. As Resident Conductor at Brevard he works with both college and high school orchestras and collaborates with faculty and students of the composition department regularly.

Mr. Lam's conducting teachers are Gustav Meier, Markand Thakar, Marin Alsop and Edward Polochick at Peabody Conservatory. He studied with David Zinman and Murry Sidlin at the American Academy of Conducting at Aspen for three summers and was nominated for the Aspen/Glimmerglass Opera Prize. He was also a two-time fellow at the National Conducting Institute studying with Leonard Slatkin.

He read economics at St. John's College, Cambridge University and was a practicing solicitor specializing in asset finance for ten years with the international law firm Clifford Chance and was a director and manager at the classical label Naxos.

**Carol Nies**

Conducting Faculty, Brevard Music Center

Conductor, *La bohème*

Carol Nies is music director of the Middle Tennessee State University Symphony Orchestra and Chamber Orchestra, and music director of the Curb Youth Symphony at the Blair School of Music, Vanderbilt University. She has served as a cover conductor and conducting assistant for the Cincinnati Symphony Orchestra. She has also served as the associate conductor and assistant conductor of the Cincinnati Chamber Orchestra, guest conductor of the Rome Festival Orchestra, and assistant conductor of the Rome Festival Opera where she conducted *Carmen*, *Falstaff*, *La bohème*, *Die Zauberflöte*, *Le Nozze di Figaro*, *Don Giovanni*, and *L'Elisir d'Amore*. She was assistant conductor of the Opera Theater of Lucca (Italy), assistant conductor of the CCM (University of Cincinnati) Contemporary Ensemble, assistant conductor of the CCM Philharmonia Orchestra, music director of *Opera-To-Go* (Cincinnati), and music director of the Cincinnati Contemporary Music Ensemble.

As a guest conductor, Ms. Nies's engagements have included concerts with the Hradec Kralove Philharmonic (Czech Republic), the Black Sea Philharmonic (Romania), the River Cities Symphony, *Music Under Construction* (Contemporary Music Series, New York City) and the New York All-State String Orchestra. Future conducting engagements include twelve performances as the Guest Conductor of the Rome Festival Opera and Rome Festival Orchestra in 2012.

Ms. Nies received a DMA in Orchestral Conducting from the College-Conservatory of Music (University of Cincinnati), a Professional Studies Diploma in Orchestral Conducting from the Mannes College of Music, a MM (Double Bass) from the Yale School of Music, and a BM from the University of Miami.

**Elizabeth Koch, Voice Faculty**

A National Finalist with both the Metropolitan Opera National Council auditions and the Pavarotti International Competition, Ms. Koch has earned degrees from The Juilliard School, The Manhattan School of Music, and Simpson College. She has taught at Cornell University, the University of Miami, Ithaca College, and McGill University. She has sung with many of the major operatic stars, including Renee Fleming, Samuel Ramey, Frederica von Stade, and Marilyn Horne, and appeared under the batons of Zubin Mehta, Leonard Slatkin, George Manahan, and Richard Bradshaw.

**Aaron Breid, Coaching Staff**

Aaron Breid is entering his second season at Minnesota Opera's Resident Artist Program. In the 2012-2013 season, he will serve as chorus master and assistant/cover conductor for productions of *Nabucco*, *Anna Bolena*, *Hamlet*, *Turandot*, and the world premiere of Douglas Cuomo's *Doubt*. Last season, Mr. Breid served as assistant conductor for *Werther* and rehearsal pianist for *Così fan tutte*, *Lucia di Lammermoor*, *Madama Butterfly*, and the world premiere of the Pulitzer Prize winning *Silent Night* by Kevin Puts.

**Giacomo Siciliani,****Assistant Chorus Master and Assistant to the Conductors**

Giacomo Siciliani, born in New York City and native of Columbus, OH, and Park Rapids, MN, is a senior undergraduate conducting and composition major at Concordia College in Moorhead, MN. In 2009, Siciliani studied Italian and Opera in Trieste, Italy, and won first place in the NATS competition. Siciliani is 2012's winner of Concordia College's bi-annual conducting competition, and will assistant conduct for a third year at Fargo-Moorhead Opera.

**Corey Melaugh, Apprentice Coach**

Corie Catherine Melaugh is a Master of Music candidate in Vocal Coaching at Oklahoma City University, where she also received her double Bachelor of Music in Piano and Violin Performance. For the past two years, she has played at Opera in the Ozarks, as a violinist and then as an assistant vocal coach. This is her first summer at Brevard, and she is thrilled to be working with the Janiec Opera Company.

**Jeanne Yuen, Apprentice Coach**

Jeanne Yuen is actively pursuing a career as an ballet and choral accompanist, vocal coach, and conductor in Toronto, Ontario. Most recently, Ms. Yuen served as a staff accompanist for Choral Programs at the University of Toronto, and has collaborated with Wish Opera Toronto, UofT Women's Chorus, Queen's Student Opera Company and Canadian Children's Dance Theatre. Ms. Yuen is a graduate of the Faculty of Music, University of Toronto.

**Frances Rabalais, First Assistant Director**

Frances Rabalais started her education as a singer, but soon realized that she was more interested in directing. She is currently working as an Assistant Stage Manager and Assistant Director for various regional companies, including the New Orleans Opera Association and Shreveport Opera. When not adding to her extensive opera literature collection, she also studies dance and knits. Frances is thrilled to be at Brevard this summer.

# Barber of Seville

Scott Concert Hall, Porter Center

Thursday, July 5 7:30pm

Saturday, July 7 2:00pm

**Janiec Opera Company of the Brevard Music Center**  
**Brevard Festival Orchestra**

**David Gately, director**

**Ken Lam, conductor**

Music	Gioachino Rossini
Libretto	Cesare Sterbini

Act I

Intermission

Act II

Evan F. Adamson, scenic designer  
Kate Bashore, lighting designer  
Glenn Avery Breed, costume designer  
Necole E. Bluhm, wig and make-up designer  
Heather Mallory, sound designer

Cast:

Count Almaviva • †Garry McLinn, ‡Jason Weisinger  
Rosina, the doctor's ward • †Melissa Fajardo, ‡Jessica Harika  
Doctor Bartolo • Evan Ross  
Figaro, a barber • Keith Browning  
Don Basilio, a singing teacher • †David Weigel, ‡Nicholas Davis  
Berta, Rosina's governess • Devon Chandler  
Fiorello, servant to the Count / The Officer • Ronald Wilbur  
Ambrogio, servant to the doctor • Dean Anthony

†Will perform role on July 5

‡Will perform role on July 7

Chorus:

James Eder  
Joe Hager  
Peter Johnson  
Trevor A. Martin  
Frank Mutya  
Benjamin G. Pattison  
Brian S. Wallin  
Clark Weyrauch  
Makoto Winkler  
Patrick ZurSchmeide

## Brevard Festival Orchestra

<b>Violin 1</b> Marjorie Bagley* Ben Carson Jessica Ryou	<b>Viola</b> Erika Eckert* Daniel Fellows	<b>Flute</b> Won Lee	<b>Bassoon</b> Susan Barber*	<b>Timpani</b> Conrad Alexander*
<b>Violin 2</b> Wendy Rawls* Ingang Han Pedro Silva	<b>Cello</b> Benjamin Karp* Blake Johnson	<b>Oboe</b> Paige Morgan*	<b>Horn</b> Jean Martin-Williams* Caitlyn Smith	<b>Percussion</b> Evan Barry Lara Hueter
	<b>Bass</b> Kevin Casseday*	<b>Clarinet</b> Eric Ginsberg* Nina Elhassen	<b>Trumpet</b> Mark Schubert*	<b>Continuo</b> Aaron Breid

\*denotes Artist Faculty

## Barber of Seville Notes

### Gioachino Rossini (1792-1868): The Barber of Seville

Pierre-Augustin Caron de Beaumarchais (1732-1799) is best known for writing three plays, the “Figaro” trilogy: *Le Barbier de Séville*, *Le Mariage de Figaro*, and *La Mère coupable*. They were loaded with social and political commentary, as Beaumarchais was an early adopter of the ideals of the French Revolution. He had a busy career beyond playwriting, however. For instance, for a time he was an international arms dealer, supplying French weaponry to rebel forces. In America.

Obviously two of the Figaro plays formed the bases for celebrated Italian operas, Mozart’s *Le nozze di Figaro* and Rossini’s *Il barbiere di Siviglia*. Beaumarchais, in fact, had conceived *Le Barbier de Séville* as an *opéra comique* (an opera with dialog), but when he could not sell this idea he concocted a play with original music by Antoine-Laurent Baudron. (Mozart wrote piano variations on one of the tunes.)

Rossini was not the first composer to have a go at Beaumarchais’s play; there had been several attempts before, even one by the early American composer Alexander Reinagle. The best-known effort came in 1782 from Giovanni Paisiello, composer of 94 operas and owner of a huge fan base in Rome. When Rossini produced *Il barbiere di Siviglia, ossia L’inutile precauzione* (“The Barber of Seville, or The Futile Precaution”) in 1816, Paisiello’s partisans sabotaged the premiere. However, the second performance was a smash, and *Il barbiere* has been on the boards ever since.

- Bruce Murray

### Synopsis:

#### Act I

Count Almaviva has disguised himself as Lindoro, a poor student, and, accompanied by his servant Fiorello and a band of hired musicians, sings a serenade to Rosina underneath her window. Rosina is the ward of the elderly Dr. Bartolo who has her confined until he can fulfill his plans of marrying her. Almaviva wishes to make the beautiful Rosina fall in love with him for himself, and not his money, which is the reason for his disguise. Figaro enters the scene singing “Largo al factotum della città” (“Make way for the factotum of the city”). Figaro, who works for Dr. Bartolo, offers to help Almaviva meet Rosina. As Bartolo leaves the house to make plans for his own wedding to Rosina, Figaro and Almaviva make plans to smuggle the count into the house disguised as a drunken soldier.

Inside the house, Rosina is touched by the voice she heard a short while ago, knowing only that it belongs to “Lindoro.” She asks Figaro if he will deliver a letter for her just as Dr. Bartolo returns with his confidant and Rosina’s singing teacher, Basilio. Bartolo is wary of Count Almaviva and decides to go ahead with plans to marry Rosina the very next day. Figaro overhears them plotting and realizes the urgency of the situation. He takes the letter that Rosina has already written to give to the Count. Rosina, who is left alone with the suspicious doctor, undergoes an interrogation and listens to him boast about how he is too clever to be tricked.

Count Almaviva, disguised now as a drunken soldier, bursts into the house and demands lodging, despite Bartolo’s protests. All the commotion draws a crowd and Almaviva manages to whisper to Rosina that he is really “Lindoro” in disguise.

#### Act II

Count Almaviva makes another appearance at Doctor Bartolo’s house. This time he is disguised as a young music teacher, Don Alonso, who claims to be a substitute for the supposedly ailing Basilio. Bartolo is suspicious, but allows Rosina’s singing lesson to proceed. Figaro, who is giving the doctor a shave, manages to steal the balcony window key to give Almaviva. Basilio arrives on the scene, but after a quick and hefty bribe, feigns illness and departs.

Dr. Bartolo overhears Rosina and Almaviva making plans to elope and kicks the Count and Figaro out. He sends for Basilio and the notary, so that he can marry Rosina immediately. He convinces Rosina that “Lindoro” is just wooing her on behalf of his master, Count Almaviva.

Figaro and the count are making their way to Rosina’s balcony in the midst of a storm. “Lindoro” is finally able to reveal his true identity and explain to Rosina that he is actually the count himself. The notary is forced to marry Rosina and Almaviva before Dr. Bartolo returns. He finally concedes defeat and accepts the union of the two young lovers.

# Dialogues of the Carmelites

Morrison Playhouse, Porter Center

Thursday, July 12 2:00 PM

Friday, July 13 2:00 PM

Saturday, July 14 2:00 PM

Thursday, July 26 2:00 PM

Saturday, July 28 2:00 PM

**Janiec Opera Company of the Brevard Music Center**

**Patrick Hansen, director/conductor/piano**

Music by Francis Poulenc. Libretto by the composer after a text by George Bernanos; adapted to a lyric opera with the authorization of Emmet Lavery; the drama inspired by a novel of Gertrud von le Fort and by a scenario of Rev. Father Bruckberger and Phillippe Agostini.

Act I

Intermission

Act II

Intermission

Act III

Kelley Finn, lighting designer  
Necole E. Bluhm, wig and make-up designer  
Heather Mallory, sound designer

Costumes provided by University of Cincinnati, CCM and coordinated by Glenn Avery Breed.

Cast:

Mme. De Croissy, Prioress • Marisa Ortiz  
Mme. Lidoine, the new Prioress • †Katie Abraham, ‡Gabriella Sam  
Mother Marie, assistant Prioress • Tara Curtis  
Sister Constance, a young nun • †Elise Marie Kennedy, ‡Elizabeth Reeves  
Marquis de la Force • Trevor A. Martin  
Blanche, his daughter • †Anne Claire Niver, ‡Carissa Scroggins  
The Chevalier, his son • †Brian S. Wallin, ‡Clark Weyrauch  
Mother Jeane, Dean • Melissa Fajardo  
Sister Mathilde • Megan Mikailovna Samarin  
The Jailor • Trevor A. Martin  
Father Confessor of the Convent • Jason Weisinger  
M. Javelinot, a doctor • Nicholas Davis  
1st Commissioner • Gary McLinn  
2nd Commissioner • Patrick ZurSchmeide  
1st Officer • Makoto Winkler  
Thiery, Valet to the Marquis • James Eder

†Will perform role on July 12, July 14, and July 28

‡Will perform role on July 13 and July 26

<b>Nuns:</b>	Elise Jablow	<b>Offstage Chorus:</b>	Benjamin G. Pattison
Katie Abraham	Elise Marie Kennedy	Keith Browning	Evan Ross
Devon Chandler	Anne Claire Niver	James Eder	Jacob Keith Watson
Abbey Curzon	Elizabeth Reeves	Peter Johnson	David Weigel
Etta Fung	Gabriella Sam	Joe Hager	Ronald Wilbur
Jessica Harika	Carissa Scroggins	Gary McLinn	Patrick ZurSchmeide
Summer Hassan	Julia Snowden	Frank Mutya	

## Dialogues of the Carmelites *Notes*

### Francis Poulenc (1899-1963): *Dialogues of the Carmelites*

Poulenc was Catholic, and grew more devout as he grew older. Composing *Dialogues of the Carmelites* seemed more a matter of spiritual necessity than a labor of love. The story is based, very generally, on actual historical events, the arrest and execution of the sixteen “Martyrs of Compiègne” during France’s Reign of Terror. The sixteen were nuns attached to the Carmelite monastery in Compiègne. They were sent to the guillotine on July 17, 1794, just days before the Reign of Terror ended. As they approached the scaffold, the nuns sang the medieval hymn *Veni Creator Spiritus*.

Poulenc began the project in 1953 and worked on it for two years. It was premiered in three different versions—Italian, French, and English—and three different productions in 1957. Poulenc based his libretto on a couple of existing literary treatments of the story, Gertrud von Le Fort’s novella *Die Letzte am Schafott* (1931) and Georges Bernanos’s play *Dialogues of the Carmelites* (1948). Unbeknownst to Poulenc, the rights to these works were entangled in complicated legal agreements. In the end he had to enter an arrangement with Emmet Lavery, a Hollywood screenwriter, in order to use any of Bernanos’s material.

*Dialogues* constitutes Poulenc’s most important composition, the work in which he invested the most and achieved the most.

- Bruce Murray

### Synopsis:

#### Act I

Sitting in the library of his Paris home, the Marquis de la Force is faced with his timid and pathologically nervous daughter, Blanche. Blanche is terrified after a group of peasants surrounded her carriage on the way home. Shortly after retiring for the night, she returns after being frightened by a shadow. Afraid of life and the rumblings of the revolution, she announces her decision to become a nun and join the order of Carmelites at Compiègne.

At Compiègne, Blanche speaks with the aging Prioress, Mme. de Croissy and is interrogated about the true reasons for joining the convent. Accepted into the convent, Blanche befriends Sister Constance, a fun-loving, young peasant girl. The two have a conversation about death, and Constance shares with Blanche her dream that she will die young, probably together with Blanche.

Mme. de Croissy is on her deathbed and puts Blanche’s spiritual care in the hands of Mother Marie. The young Blanche is witness to the Prioress’s agonizing moments before her death, in which she confesses fear and great confusion.

#### Act II

Blanche is left alone to watch over the body of Mme. de Croissy and attempts to run away in a panic. Mother Marie senses Blanche’s genuine fear and comforts her. Constance returns to share her thoughts that perhaps the Prioress’s death was indeed meant for someone else, who may be able to confront death with great peace and ease.

The nuns gather in the chapter room, when Blanche’s brother, Chevalier, arrives and tries to convince Blanche to return to their father. Blanche refuses, explaining that she will not leave the convent, her new home.

Before going into hiding, the Chaplain, Father Confessor, leads the nuns in a final Mass. The sisters discuss the possibility of dying as martyrs but their new Prioress, Mme. Lidoine, forbids them, reminding them all that martyrdom cannot be chosen, it must be a gift from God. In the midst of commotion caused by a mob outside the convent, the desolate Blanche is handed a statue of Christ Child. In her nervousness, however, she drops and breaks it.

#### Act III

In the absence of Mme. Lidoine, Mother Marie proposes that the sisters collectively take a joint vow of martyrdom. There is but one dissenter (Blanche). Constance confesses it was her, and asks permission to change her mind so that they can move forward with the vow. Terrified, Blanche escapes.

Mother Marie goes in search of Blanche, finding her at her family home. Blanche has been forced to work for her former servants after her father was guillotined. At Compiègne, the Carmelite nuns are arrested and condemned to death. Mother Marie is distraught to be away from the rest of the sisters during this time, but is calmed by Father Confessor who assures her that God’s plan will be revealed at the right moment.

The nuns slowly make their way to the guillotine chanting the *Salve Regina*. One by one, each nun is led up to her death. Just as Constance is about to step up, Blanche appears through the crowds and joins her sisters up to the scaffold.

# H.M.S. Pinafore

Scott Concert Hall, Porter Center

Thursday, July 19 7:30 PM

Friday, July 20 2:00 PM

Saturday, July 21 2:00 PM

**Janiec Opera Company of the Brevard Music Center**  
**Brevard Festival Orchestra**

**Dean Anthony, director**

**Ken Lam, conductor**

Music	Arthur Sullivan
Libretto	W.S. Gilbert

Act I

## Intermission

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Act II

Danielle Schultz, scenic designer  
 Kelley Finn, lighting designer  
 Glenn Avery Breed, costume designer  
 Necole E. Bluhm, wig and make-up designer  
 Heather Mallory, sound designer

## Cast:

The Rt. Hon. Sir Joseph Porter, KCB First Lord of the Admiralty • James Eder  
 Captain Corcoran, Commander of H.M.S. Pinafore • Trevor A. Martin  
 Ralph Rackstraw, Able Seaman • Benjamin G. Pattison  
 Josephine, The Captain's Daughter • †Abbey Curzon, ‡Elise Jablow  
 Little Buttercup, A Portsmouth Bumboat Woman • Julia Snowden  
 Dick Deadeye, Able Seaman • †Evan Ross, ‡Peter Johnson  
 Bill Bobstay, Boatswain's Mate • Makoto Winkler  
 Cousin Hebe, Sir Joseph's First Cousin • Megan Mikailovna Samarin  
 Bob Becket, Carpenter's Mate • David Weigel

†Will perform role on July 19 and July 21

‡Will perform role on July 20

## Chorus:

Katie Abraham	Anne Claire Niver
Keith Browning	Marissa Ortiz
Devon Chandler	Elizabeth Reeves
Tara Curtis	Gabriella Sam
Nicholas Davis	Carissa Scroggins
Melissa Fajardo	Brian S. Wallin
Etta Fung	Jacob Keith Watson
Joe Hager	Jason Weisinger
Jessica Harika	Clark Weyrauch
Summer Hassan	Ronald Wilbur
Elise Marie Kennedy	Patrick ZurSchmeide
Gary McLinn	

## Brevard Festival Orchestra

<b>Violin 1</b> Maria Sampen*	<b>Cello</b> Alistair MacRae*	<b>Oboe</b> Michael Homme	<b>Horn</b> Jean Martin-Williams*
<b>Violin 2</b> Lauren Roth	<b>Bass</b> Cody Rex	<b>Clarinet</b> Eric Ginsberg*	<b>Trumpet</b> Mark Schubert*
<b>Viola</b> Maggie Snyder*	<b>Flute</b> Amulet Strange	<b>Bassoon</b> Nellie Sommer	<b>Percussion</b> Bilinda Lou Travis Wissman

\*denotes Artist Faculty

## H.M.S. Pinafore Notes

### Gilbert & Sullivan: H.M.S. Pinafore

Gilbert wrote the words, Sullivan wrote the music. Before partnering with W.S. Gilbert (1836-1911) in 1871, Arthur Sullivan (1842-1900) had attained some success as an all-around composer, but to make a living wage he was still teaching and playing the organ in church. It was slow going with Gilbert at first. *Thespis*, their first effort, did all right. *Trial by Jury* came in 1875, and it was a hit; *Sorcerer* in 1877 was modestly successful. The following year came *H.M. S. Pinafore*, and neither Gilbert nor Sullivan was prepared for the international acclaim that came their way. So successful was the show that G&S were able to team up with producer Richard D'Oyly Carte and create their own performing organization, the D'Oyly Carte Opera Company.

Gilbert and Sullivan had seven hits in a row before things began to wane. Their relationship deteriorated over time to the point that a dissolution of the partnership was unavoidable. It was essentially money, not Yoko Ono, that caused the split. Naturally, money also got them back together, briefly, for two late shows, *Utopia, Limited* and *The Grand Duke*, but neither did well.

Gilbert & Sullivan's best works retain a near-universal appeal predicated, paradoxically, on their resolute Englishness, like a cuppa or a pint or Sherlock Holmes.

- Bruce Murray

### Synopsis:

#### ACT I

The H.M.S. Pinafore is docked off the port of Portsmouth and sailors on board are busy completing their individual tasks. A dockside vendor, Little Buttercup, arrives to sell her wares and hints at hiding a dark secret behind her cheery exterior. Able Seaman Ralph Rackstraw comes onto the scene and sings of the love he has for a girl far above his social status. The identity of the girl is revealed to be none other than Josephine, Captain Corcoran's daughter.

The Captain is disappointed that Josephine does not seem interested in an arrangement he has for her to marry Sir Joseph Porter, First Lord of the Admiral. Josephine is, in fact, in love with a humble sailor on the ship, but will not reveal this love, out of respect for her father. Sir Joseph appears surrounded by a group of female relatives. He expresses to the sailors his opinion that they should consider themselves anyone's equal (except his own, of

course). This encourages Ralph to express his love for Josephine, who turns him down on the pretext of the difference in their social standing (even though she feels the same way). Ralph is distraught and threatens to kill himself at which point Josephine agrees to elope with him that night. The sailors rejoice except for Dick Deadeye, the grim realist of the group.

#### ACT II

Later that night the Captain laments that things in his life don't seem to be going well, while a sentimental Little Buttercup watches him. The Captain would return Buttercup's affections if they were not of such different backgrounds. Buttercup warns him that things may not be what they seem, and that change is around the corner.

Sir Joseph appears and expresses his frustration that Josephine does not seem interested in his advances. The Captain convinces him to explain to Josephine that ranks do not count in matters of love. Josephine is confused and cannot decide between love and a life of comfort. However, Sir Joseph's words convince her to follow her heart and marry Ralph.

Dick Deadeye warns the Captain of the young couple's plans and Josephine and Ralph are caught as they attempt to elope that night. The Captain is angered by the situation and the disloyalty demonstrated to him by his soldiers. Sir Joseph orders Ralph to be put in chains, which prompts Little Buttercup to finally disclose the secret she has been hiding. Many years ago she looked after two babies – one from a wealthy family and one a commoner. The babies (who are revealed to be none other than Ralph and Captain Corcoran) were accidentally mixed up. This now means that Josephine is not fit to wed Sir Joseph, although Ralph chooses to marry her. Furthermore, the Captain, being born common, has no social standing on Little Buttercup, leaving them free to marry. And Sir Joseph makes a decision to marry his cousin Hebe. Three weddings ensue.

# La bohème

Scott Concert Hall, Porter Center

Thursday, August 2 7:30 PM

Saturday, August 4 2:00 PM

Sponsor:

The Zimmerli Family

Opera Endowment

**Janiec Opera Company of the Brevard Music Center  
Brevard Festival Orchestra**

**David Gately, director**

**Carol Nies, conductor**

Music                    Giacomo Puccini  
Libretto                Luigi Illica and Giuseppe Giacosa

Act I

Act II

Intermission

Act III

Intermission

Act IV

Evan F. Adamson, scenic designer  
Andrea Boccanfuso, lighting designer  
Glenn Avery Breed, costume designer  
Necole E. Bluhm, wig and make-up designer  
Heather Mallory, sound designer

Cast:

Rodolfo, a poet • †Frank Mutya, ‡Jacob Keith Watson  
Mimi, a seamstress • Summer Hassan  
Marcello, a painter • Joe Hager  
Musetta, a grisette • †Gabriella Sam, ‡Etta Fung  
Colline, a philosopher • †David Weigel, ‡Nicholas Davis  
Schaunard, a musician • Keith Browning  
Benoit, a landlord & Alcindoro, admirer of Musetta • Makoto Winkler  
Parpignol, a toy vendor • Brian S. Wallin  
Custom-House Officer/ Sergeant • Ronald Wilbur, Peter Johnson

†Will perform role on August 2

‡Will perform role on August 4

Chorus:

Katie Abraham	Elise Marie Kennedy	Megan Mikailovna Samarin
Devon Chandler	Trevor A. Martin	Carissa Scroggins
Tara Curtis	Garry McLinn	Julia Snowden
Abbey Curzon	Frank Mutya	Brian Wallin
James Eder	Anne Claire Niver	Jacob Keith Watson
Melissa Fajardo	Marissa Ortiz	Jason Weisinger
Jessica Harika	Ben Pattison	Clark Weyrauch
Peter Johnson	Elizabeth Reeves	Ronald Wilbur
Elise Jablow	Evan Ross	Patrick ZurSchmeide

## Brevard Festival Orchestra

<b>Violin 1</b> Marjorie Bagley* Unji Hong John Shin	<b>Viola</b> Matthew Daline* Emily Cantrell	<b>Flute</b> Dilshad Posnock*	<b>Bassoon</b> Susan Barber*	<b>Bass Trombone</b> Dan Satterwhite*
<b>Violin 2</b> Byron Tauchi* Victor Beyens Asia Doike	<b>Cello</b> Susannah Chapman* Justin Goldsmith	<b>Oboe</b> Laura Arganbright	<b>Horn</b> Robert Rydel* Austin Larson	<b>Timpani/Percussion</b> Ben Kipp Kelsey Tamayo
	<b>Bass</b> Kevin Casseday*	<b>Clarinet</b> Nina Elhassen Claire Werling	<b>Trumpet</b> Detlef Von Sherwald	<b>Harp</b> Minyoung Kwon

\*denotes Artist Faculty

## La bohème Notes

### Giacomo Puccini (1858-1924): La bohème

There are probably persons, perhaps thousands of persons, who have seen the show *Rent* and didn't read the notes and, thus, do not realize that *Rent* is *La bohème* with different music.

*Rent* has been a popular show since it opened in 1996, but Operabase, the organization that documents opera performances worldwide, reports that *La bohème* is currently the fourth most popular work among all operas, performance-wise, in the world. Almost since its premiere in Turin in 1896 (under the baton of the twenty-eight-year-old Arturo Toscanini) the work has been a mainstay of the opera repertoire.

The libretto came from Luigi Illica and Giuseppe Giacosa, with whom Puccini created three other operas. The ostensible source material was the novel *Scènes de la vie de bohème* by Henri Murger, but Illica and Giacosa came up with much of the action themselves. No doubt some part of the enduring success of *La bohème* is tied to the sad, sad love story. The other part is, of course, Puccini's score, which is orchestrated beautifully and which has yielded a number of opera's greatest hits.

- Bruce Murray

### Synopsis:

#### Act I

It is Christmas Eve in the Latin Quarter garret of a quartet of Bohemians. Painter Marcello and poet Rodolfo try to battle the cold by burning pages of Rodolfo's latest drama. Soon philosopher Colline enters, followed by musician Schaunard, who is thrilled to produce food, fuel, and drink for the group as the result of an extremely lucrative job. As the four friends rejoice in their good fortune, their landlord, Benoit, arrives to collect their rent. They distract him with offerings of wine, and, in his drunken state, convince him to relate amorous adventures for their entertainment. They then proceed to throw him out in mock indignation – without any rent, of course. Schaunard has decided that the friends must celebrate this night at their favorite restaurant, Café Momus. As Marcello, Colline and Schaunard leave the loft, Rodolfo remains behind to finish an article he is working on.

A knock at the door reveals a frail, young seamstress and neighbor, Mimi. Mimi explains that she needs a light for her candle, and Rodolfo obliges. The draft in the stairwell soon puts both their candles out and the pair search in the dark for Mimi's key, which she seems to have dropped. The two are immediately drawn to each other and share their dreams and life stories as Rodolfo holds onto Mimi's shivering hand. The couple then leaves to join Rodolfo's friends in the café.

#### Act II

The streets are filled with bustling activity and vendors of every description are selling their wares. On their way to the café, Rodolfo buys Mimi a new bonnet. The couple joins Rodolfo's housemates, and the five make their way to Café Momus and order food and drink.

Musetta, Marcello's former lover, enters with the wealthy and old Alcindoro, in whose company she is obviously bored. Musetta is successful in attracting Marcello's attention, and the two realize how much they wish to be together. By feigning a painful foot, Musetta sends Alcindoro to have her shoes fixed while she makes her way back to her former sweetheart. The group of now six friends manages to leave the café without paying, leaving Alcindoro to foot the bill for their celebrations.

#### Act III

It is dawn at the gates to the city of Paris. Mimi, who is in even poorer health, is looking for Marcello outside a tavern where he now lives. She confesses to him that she must leave Rodolfo because he has turned into a very jealous lover, and has even abandoned her that night – although, in fact, he is inside the tavern. Soon Rodolfo emerges, looking for Marcello, and Mimi rushes to hide. Rodolfo also expresses to Marcello that he must leave Mimi for her fickleness, but on further prodding, reveals that it is because he fears that his current state of poverty does not allow him to take care of Mimi's health. Mimi stumbles out of hiding and the couple sings sadly of their mutual desire to part, agreeing to remain together only until the spring. Simultaneously, Musetta and Marcello engage in a heated argument and the quartet shares the scene in duets of contradictory emotions.

#### Act IV

Months later, back in the garret, Rodolfo and Marcello lament their loneliness. Colline and Schaunard join them in a meager meal. To drown their sorrows, the four feign gaiety and stage a dance. In the midst of their fake celebration, Musetta enters and tells them that she has just found Mimi who is too ill to climb up the stairs, but wishes to see Rodolfo. Rodolfo helps her up to the loft and attempts to make her comfortable. The remaining four friends leave in an attempt to sell their belongings to buy Mimi some medicine. Left alone, Mimi and Rodolfo reminisce about the day they first met and find comfort in recalling stories of their love.

Musetta, Marcello, Colline, and Schaunard return and the group is all together with Mimi in the last moments of her life.



**Katie Abraham,**  
soprano

This season at BMC:  
*Dialogues of the Carmelites* (New Prioress)

Katie was raised in Alton, Illinois. She has degrees from Roosevelt University and Mannes College studying with Matthew Chellis and Amy Burton, and will be continuing her studies at The Boston Conservatory in the fall. This will be Katie's third summer at Brevard – most recently playing Ruth in *The Pirates of Penzance*. She is very excited to be back.



**Keith Browning,**  
baritone

This season at BMC:  
*Barber of Seville* (Figaro), *La bohème* (Schaunard)

Keith is excited to be returning to Brevard for his second season after performing in last season's *Hänsel und Gretel* and *The Threepenny Opera*. The Atlanta native has performed the roles of Le Gendarme in *Les mamelles de Tirésias*, Charlot in *Angèlique*, Il Conte in *Le nozze di Figaro*, and Betto di Signa in *Gianni Schicchi*. A recent graduate of Stetson University, Keith will be attending the University of Maryland in the fall as a member of the Maryland Opera Studio.



**Devon Chandler,**  
soprano

This season at BMC:  
*Barber of Seville* (Berta)

Devon is currently a Sophomore at Mannes College of Music in New York City studying with Dan H. Marek. Previous roles include Susanna in *The Marriage of Figaro* with Spotlight On Opera. She has enjoyed performing with and helping assist the New Light Opera, a student run light opera group at Mannes. With them she has performed scenes and solos in Bryant Park, Alan Merkin Hall, and the Bruno Walter Auditorium.



**Tara Curtis, mezzo-soprano**

This season at BMC:  
*Dialogues of the Carmelites* (Mother Marie)

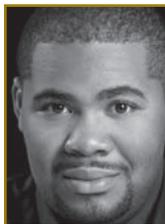
Tara has recently been named as the Mezzo-Soprano apprentice at the Lyric Opera of Kansas City. She will be seen as Inez in Verdi's *Il Trovatore* with the company in November. Most recently, she played the roles of Carmen, Magdalena in Wagner's *Die Meistersinger von Nürnberg*, and Maddalena in Verdi's *Rigoletto* in KU Opera's opera gala in May. She was seen as Dritte Dame in Mozart's *Die Zauberflöte* at KU Opera in January.



**Abbey Curzon, soprano**

This season at BMC:  
*H.M.S. Pinafore* (Josephine)

Abbey is from Calgary, Canada and has a Bachelor of Music degree from Rice University. In the summer of 2009 she covered Olympia in *Les contes d'Hoffmann* with Janiec Opera Company. In 2010 she appeared as Frederika in the Shepherd School of Music's production of *A Little Night Music* and was Amore in their fall production of *L'Incoronazione di Poppea*. This fall she will attend Indiana University in pursuit of a Master's in Music Degree.



**Nicholas Davis,**  
baritone

This season at BMC:  
*Barber of Seville* (Don Basillio), *La bohème* (Colline)

Nicholas is an University of Kentucky alum. He has been bass soloist in several concert works and oratorios. Mr. Davis performed the roles of Papageno in the UKOT Undergraduate Studio production of *The Magic Flute* and the Pirate King in *The Pirates of Penzance*. Nicholas will be pursuing graduate studies at The University of Michigan in the fall.



**James R. Eder II, bass baritone**

This season at BMC:  
*Dialogues of the Carmelites* (Thierry), *H.M.S. Pinafore* (Sir Joseph Porter)

James is currently pursuing a Bachelor of Music at The Ohio State University in Columbus, Ohio. As a result of James's mature voice and commanding stage presence he has already appeared in OSU's main stage productions of Britten's *Albert Herring* as the Vicar and Verdi's *Falstaff* as Pistola. He recently presented a recital featuring works by Bellini, Bolcom, Fauré, Sullivan, Tchaikovsky, and Rubinstein. He will return to OSU in the fall to complete his degree.



**Melissa Fajardo, mezzo-soprano**

This season at BMC:  
*Barber of Seville* (Rosina)

Melissa is a native of East Hanover, New Jersey. Ms. Fajardo is a student of Rita Shane, coaches with Benton Hess and will begin her final year of her MM in Voice Performance. This summer, Melissa premieres her first Rosina at Brevard. Previous roles include Genevieve in *Pelleas et Melisande*, Mother in *Mavra*, Cherubino and Maguerite in *Louise*. She has participated in summer programs such as Spoleto Festival USA and The CoOPERATIVE Program.



**Etta Fung, soprano**

This season at BMC: *La bohème* (Musetta)

Etta, a native of Hong Kong, is currently studying with renowned mezzo-soprano Joyce Castle at Kansas University. Etta is the winner of the Vocal Division of the Naftzger Competition 2012. She has been cast as Pamina in *Die Zauberflöte*, Gretel in *Hänsel und Gretel*, Atalanta in *Serse*, and Anne Trulove in the *Rake's Progress* at Kansas University. Etta will be an Apprentice at the Lyric Opera of Kansas City next season.



**Joe Hager, baritone**  
This season at BMC: *La bohème* (Marcello)

Joe was most recently seen as Dr. Malatesta in Greenville Light Opera Works production of

*Don Pasquale*. Other recent performances include the Jailor in *Tosca* with Lyric Opera of Kansas City, Sky Masterson in *Guys and Dolls* with Seagle Music Colony, and his recent professional music theater debut portraying the role of Monsieur Richard in *Phantom of the Opera* (Jakarta, Indonesia). Mr. Hager recently completed his masters at the University of Kansas where he studied under Dr. John Stephens.



**Jessica Harika, mezzo-soprano**  
This season at BMC: *Barber of Seville* (Rosina)

Jessica is thrilled to be returning to Brevard

this season. Her recent productions include *La Traviata* (Flora), *Hansel & Gretel* (Hansel), and *Le Nozze di Figaro* (Cherubino). Ms. Harika received her bachelor's degree from Virginia Commonwealth University, and will be attending New England Conservatory in the fall to pursue a master's degree. She would like to thank her family for their constant love and support.



**Summer Hassan, soprano**  
This season at BMC: *La bohème* (Mimi)

Summer (Oberlin Conservatory '11) will start her MM at

College-Conservatory of Music at the University of Cincinnati in Fall '12. Roles include Dorabella (*Così fan Tutte*), Vitellia (*La clemenza di Tito*), Mother (*Hänsel und Gretel*) and Betty (*The Threepenny Opera*). She has participated in masterclasses including with Marilyn Horne and Samuel Ramey. She was an intern for the Dallas Opera Education Department (2008). Opera scenes briefly include Volupia (*L'egisto*), Jemmy (*Guillaume Tell*) Peep-Bo (*The Mikado*).



**Elise Jablow, soprano**  
This season at BMC: *H.M.S. Pinafore* (Josephine)

Elise recently completed her graduate studies at the Manhattan School

of Music. Last summer, she performed at Brevard in *Alcina* (Oberto) and *Hansel and Gretel* (Sandman). Other credits include *Così fan tutte* (Despina), and *The Ghosts of Versailles* (2<sup>nd</sup> Gossip). Elise has been heard performing with American Opera Projects, The Vermont Philharmonic and New York Lyric Opera Theater. She completed her undergraduate training at McGill University.



**Peter Johnson, bass-baritone**  
This season at BMC: *H.M.S. Pinafore* (Dick Deadeye), *La bohème* (Customs Officer)

Originally from

Minnesota, Peter has sung with the Fargo-Moorhead Opera for four seasons, and made his debut as Balthazar in Menotti's *Amahl and the Night Visitors*. In 2011 he won 1st Place in the Senior Men's Division of the Minnesota NATS competition. Scene work includes David from *A Hand of Bridge*, Escamillo in *Carmen*, and Keçal in *The Bartered Bride*. Peter will start his MM degree at UT Knoxville this fall.



**Elise Marie Kennedy, soprano**  
This season at BMC: *Dialogues of the Carmelites* (Constance)

Elise recently performed the role of Adina in

*The Elixir of Love* with the San Francisco Opera Guild and Blonde in *The Abduction from the Seraglio*. Other roles include Sister Constance in *Dialogue of the Carmelites*, and Cupid in *Orpheus in the Underworld*. She has performed the partial roles of Sophie (*Der Rosenkavalier*), Titania (*Midsummer Night's Dream*), Marie (*La Fille du Regiment*) and others. She will begin her masters at the Jacobs School of Music this fall with Constanza Cucarro.



**Trevor A. Martin, baritone**  
This season at BMC: *Dialogues of the Carmelites* (Marquis de la Force), *H.M.S. Pinafore* (Captain Corcoran)

Trevor is currently pursuing his Master's Degree at University of Houston under Joseph Evans. He has performed the roles of Ford in *Falstaff* and Paul in Daron Hagen's *Amelia* with the Moores Opera Center. Last summer he performed the Father in *Hänsel und Gretel* with Janiec Opera Company. Other notable roles include: Guglielmo (*Così fan tutte*), Escamillo (*Carmen*), Sid (*Albert Herring*), Masetto (*Don Giovanni*), Angelotti/Jailer (*Tosca*), Daniel Webster (*The Devil and Daniel Webster*), and Baker (*Into the Woods*).



**Garry McLinn, tenor**  
This season at BMC: *Barber of Seville* (Count Almaviva), *Dialogues of the Carmelites* (First Commissioner)

Garry currently attends

McGill University, under the tutelage of Professor Sanford Sylvan. This past season, Garry appeared as Peter Quint in Opera McGill's production of Britten's *The Turn of the Screw* and as Liberto, captain of the Praetorian Guard in *Coronazione di Poppea*, also with Opera McGill. Garry has performed as the Tenor Soloist in several engagements with the Church of St. Andrew and St. Paul, and with the Schulich Singers in collaboration with the McGill Early Music Ensemble.



**Frank Mutya, tenor**  
This season at BMC: *La bohème* (Rodolfo)

Frank recently received his Master's of Music in Voice Performance at McGill. Frank's

roles include Tom Rakewell, Peter Quint, Ferrando, Lysander, Hoffmann, Rinuccio, the Witch, Torquemada, Don Curzio, and Monastatos. Frank has performed with Opera McGill, Opera NUOVA, the University of Toronto's Opera Division, the Center for Opera Studies in Italy and the Lyric Opera Studio of Weimar. This summer Frank is excited to make his Brevard debut as Rodolfo in *La bohème*.



**Anne Claire Niver, soprano**  
This season at BMC:  
*Dialogues of the Carmelites* (Blanche)

Anne Claire is a rising junior at the UNCG

School of Music, pursuing a degree in Vocal Performance. A graduate of Enloe High School and Governor's School East, she has substantial stage experience. Her roles include Mrs. Lovett in *Sweeney Todd*, La tasse chinoise in *L'enfant et les sortilèges*, and The Sandman in *Hansel and Gretel*. She has also been awarded first place at NC-NATS in Music Theatre and Classical categories respectively for consecutive years. Anne Claire is a student of Dr. Carla LeFevre.



**Marissa Ortiz, mezzo-soprano**  
This season at BMC:  
*Dialogues of the Carmelites* (Old Prioress)

Ortiz earned a B.M. (May '12) from Stetson

University. A student of Russell Franks, she appeared in Stetson Opera productions of *Suor Angelica* (Princess), *Dido and Aeneas* (Sorceress), and in scenes from *The Mikado* (Katisha) and *La Traviata* (Flora). Participating in NEC's summer 2011 program, she performed in scenes from *Don Giovanni* (Donna Anna) and *Marriage of Figaro* (Countess). In August, Ms. Ortiz will pursue the M.M. at DePaul University studying with Jane Bunnell.



**Benjamin G. Pattison, tenor**  
This season at BMC:  
*H.M.S. Pinafore* (Ralph)

This is Benjamin's fourth summer at BMC- three years as a YA

Trumpet student and this season with the opera program. In the fall, Mr. Pattison will be joining the U.S. Army Chorus, part of the "Pershing's Own" ensembles in Washington D.C. Mr. Pattison has been a student at DePaul University for 3 years, studying both trumpet and voice- performing the title role in *Albert Herring* and Basilio in *Don Quichotte auf der Hochzeit des Comacho*.



**Elizabeth Reeves, soprano**  
This season at BMC:  
*Dialogues of the Carmelites* (Constance)

Elizabeth's roles include

Musetta in Tuscia Opera festival's *La bohème*; First Lay Sister in Bel Cantanti Opera's *Suor Angelica*; Veronica in *Don Cesarino*; White Cat/ Shepherd in *L'enfant et les sortilèges*, and Elegant Lady in *Les mamelles de Tirésias*. As a librettist, she collaborated with composer Ethan Braun on *Don Cesarino*, and with composer Jake Runestad on *The Toll* and *The Abbess and the Acolyte*, performed at Peabody Opera Theatre and the Virginia Arts Festival.



**Evan Ross, bass-baritone**  
This season at BMC:  
*Barber of Seville* (Dr. Bartolo), *H.M.S. Pinafore* (Dick Deadeye)

Evan is a Masters candidate at the Boston

Conservatory. Most recently Mr. Ross sang Leporello in *Don Giovanni* for which he was praised by the Boston Globe for "almost stealing the show" Other roles include Pooh-Bah in *The Mikado*, the Father in *Hansel and Gretel* and Le Chat in *L'enfant et les Sortilèges* among others. Abroad Mr. Ross was seen as General Boum in *Le Grand Duchesse de Gerolstein* in Perigueux, France with FAVA and as Betto in *Gianni Schicchi* in Fidenza, Italy.



**Gabriella Sam, soprano**  
This season at BMC:  
*Dialogues of the Carmelites* (New Prioress), *La bohème* (Musetta)

Gabriella is a senior music education and performance double major at SUNY Fredonia, studying with professor Joe Dan Harper. Previous roles include Despina in *Così fan tutte* as well as Mrs. Ford in *Die Lustigen Weiber von Windsor*. This is Gabriella's first summer music intensive.



**Megan Mikailovna Samarin, mezzo-soprano**  
This season at BMC:  
*Dialogues of the Carmelites* (Constance)

Megan is a candidate for the Bachelor of Music at Manhattan School of Music under the direction of Ashley Putnam. Megan performed as Hansel in Humperdink's *Hansel and Gretel* with the New York Lyric Opera Theater in January. Last summer she performed the Flower Girl in *Le Nozze di Figaro* by Mozart and Letitia in a scene from *The Old Maid and the Thief* by Menotti at Opera on the Avalon.



**Carissa Scroggins, soprano**  
This season at BMC:  
*Barber of Seville* (Count Almaviva), *Dialogues of the Carmelites* (First Commissioner)

Carissa is pursuing her Masters in Voice at the University of Kansas. This past year, she was "Die Königin der Nacht" in *Die Zauberflöte*. She played "Edith" and covered "Mabel" in Kansas City Metro Opera's production of *The Pirates of Penzance*. At the University's Opera Gala, held at the renowned Kauffman Center for the Performing Arts (Kansas City), Ms. Scroggins was "Cunégonde" in a *Candide* scene.



**Julia Snowden, mezzo-soprano**  
This season at BMC:  
*H.M.S. Pinafore* (Buttercup), *Dialogues of the Carmelites* (First Commissioner)

Julia is a native of Boston and a graduate of Indiana University's Jacobs School of Music. This spring, she performed Flora in Amore Opera's production of *La Traviata* in New York. Other notable roles have included Meg in *Little Women*, Hänsel in *Hänsel & Gretel* and Florence in *Albert Herring*. At Indiana, she appeared as Suzy in Puccini's *La Rondine*, Dorothee in Massenet's *Cendrillon*, and Giovanna in Verdi's *Rigoletto*. She currently lives in Boston where she studies with Maria Spacagna.



**Brian S. Wallin, tenor**  
This season at BMC:  
*Dialogues of the Carmelites* (Chevalier),  
*La bohème* (Parpignol)

Brian graduated in May, 2012 from the University of Maryland with a degree in Vocal Performance. While at Maryland he was a member of the chorus in the Maryland Opera Studio's production of *Il barbiere di Siviglia*. He attended the Fairbanks Summer Arts Festival in 2010. He was also the director of MännerMusik, a small all-male chamber ensemble and was the director of music for the Catholic Student Center on Campus.



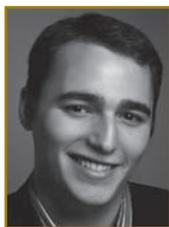
**Jacob Keith Watson, tenor**  
This season at BMC: *La bohème* (Rodolfo)

Jacob is a graduate of Ouachita Baptist University with a degree in Musical Theatre. Performance highlights include Feste in *Twelfth Night*, Iago understudy in *Othello*, Don Ottavio in *Don Giovanni*, Obadiah/Ahab in *Elijah* and Frederic in *Pirates of Penzance*. Upcoming roles include: Count Almaviva (cover) in *Barber of Seville*, Peppe in *I Pagliacci* and Matteo Borsa (and Duke cover) in *Rigoletto* with Shreveport Opera. Awards include 2012 MONCA Regional Finalist/Best Stage Presence and 2nd Place in the 2012 Lotte Lenya Competition.



**David Weigel, bass-baritone**  
This season at BMC:  
*Barber of Seville* (Don Basilio), *La bohème* (Colline) *H.M.S. Pinafore* (Bob Becket)

David recently won the Encouragement Award at the North Carolina Met National Council Auditions. David was a Young Artist with Opera North last summer, where he sang Antonio in *Le Nozze di Figaro*. Some other roles include Leporello in *Don Giovanni* and Frank in *Die Fledermaus*. David grew up in Asheville, NC and holds a MM from UNC Greensboro and a BM from Furman University. This fall, he will be joining the A.J. Fletcher Opera Institute.



**Jason Weisinger, tenor**  
This season at BMC:  
*Dialogues of the Carmelites* (Father Confessor), *Barber of Seville* (Count Almaviva)

Jason's previous credits include Nemorino in *L'elisir d'amore*, Fenton in *Die lustigen Weiber von Windsor*, and The Student in *Strawberry Fields*. This past May Mr. Weisinger coached American art song with world-renowned mezzo-soprano Stephanie Blythe. With a BM in Vocal Performance from SUNY Fredonia, he will start his MM at the College Conservatory of Music at University of Cincinnati in the fall studying with Ken Shaw. Previously studying with Joe Dan Harper, Mr. Weisinger hails from Baldwin, NY.



**Clark Weyrauch, tenor**  
This season at BMC:  
*Dialogues of the Carmelites* (Chevalier)

Clark is a recent graduate of Concordia College in Moorhead Minnesota where he sang for three seasons with the Fargo-Moorhead chorus. He is a two-time finalist of the Minnesota NATS competition and has done scene work as Tamino in *The Magic Flute*, and Bill in *A Hand of Bridge*. Clark plans to apply to graduate school in the fall.



**Ronald Wilbur, baritone**  
This season at BMC:  
*Barber of Seville* (Fiorello), *La bohème* (Customs Officer)

Ronald is elated to perform his first season at Brevard. Mr. Wilbur has also performed the roles of Major-General Stanley (*Pirates of Penzance*), Friar John (*Romeo et Juliette*), Monostatos (*The Magic Flute*), and the Undertaker (*Porgy and Bess*). Mr. Wilbur is a native of Kennesaw, Georgia, currently pursuing degrees in Voice Performance and Music Education at the University of Kentucky, under the tutelage of Dr. Noemi Lugo.



**Makoto Winkler, baritone**  
This season at BMC:  
*Dialogues of the Carmelites* (First Officer), *H.M.S. Pinafore* (Bill Bobstay)

Makoto is a Vocal Performance major at SUNY Fredonia. He performed the role of Mr. Page in the Hillman Opera's production of *The Merry Wives of Windsor*. He also performed scenes from *Don Pasquale*, *Il Barbiere di Siviglia* and Lee Hoiby's *The Tempest* with the Fredonia Student Opera Theater Association. He has performed in the chorus of *Così fan Tutte* and *Les contes d'Hoffman*. Mr. Winkler is from Seaford, New York.



**Patrick ZurSchmeide, baritone**  
This season at BMC:  
*Dialogues of the Carmelites* (Second Commissioner)

Patrick is studying in the Conservatory of Music at Wheaton College, Chicago. The past two summers he attended the Brevard Music Center High School Voice program and is thrilled to have the opportunity this summer to sing with the Janiec Opera Company. Patrick received an honorable mention as a finalist in the Chicago Chapter NATS Auditions this April. He is studying the roles of Papageno, Guglielmo, and Captain Corcoran (*H.M.S. Pinafore*).

Andrea Boccanfuso, Production Manager  
 Leah McVeigh, Asst. Production Manager / Opera General Manager  
 Abbe Lucas, Asst. Production Manager / Company Manager  
 Christopher Brink, Technical Director  
 Alyson McCoy, Purchasing Agent  
 Katie Sammons, Production Management Intern  
 Kaitlyn Lowenhagen, Production Assistant  
 Addi Musen, House Manager  
 Meghan Dawson, House Management Intern  
 Austin Collins, Stage Crew Supervisor  
 Rebecca Armstrong, Associate Stage Crew Supervisor  
 Ethan Hollinger, Stage Crew Intern  
 Ashley Loyd, Stage Crew Intern  
 James Morrison, Stage Crew Intern  
 Riley Noble, Stage Crew Intern  
 Caitlyn Tignor, Stage Crew Intern  
 Nick Rainey, Production Stage Manager  
 Rachel Burson, Blackbox PSM / Production Management Asst.  
 Krista Emmelman, Chamber Series SM / Asst. Company Manager  
 Karl Anderson, ASM  
 Lorely Dedrick, ASM  
 Glenn Breed, Costume Designer  
 Jason Estala, Costume Shop Manager  
 Emily Haggerty, Wardrobe Supervisor

Kristen Taylor, Costume Apprentice  
 Kelsey Vidic, Costume Apprentice  
 Necole Bluhm, Wig & Makeup Designer  
 Chelsea Sorensen, Wig & Makeup Assistant Apprentice  
 Danielle Schultz, Props Master  
 Sam Flippo, Props Artisan / Props Master, *H.M.S. Pinafore*  
 Anna Mae Kersey, Props Apprentice  
 Evan Adamson, Scenic Designer: *Barber of Seville, La bohème*  
 Danielle Schultz, Scenic Designer: *H.M.S. Pinafore*  
 Amber Lepley, Assistant Technical Director  
 Eric Brooks, Master Carpenter  
 Rion Mora, Senior Carpenter  
 Zacheriah Kuhl, Carpenter  
 Nick Shelton, Carpenter  
 Kristen Martino, Scenic Charge  
 Rebecca Noyes, Scenic Painter  
 Bryan Martina, Scenic Apprentice  
 Kate Bashore, Master Electrician/LD, *Barber of Seville*  
 Kelley Finn, Assistant Lighting Designer/  
 LD, *H.M.S. Pinafore, Dialogues of the Carmelites*  
 Jonathan Harden, Electric's Apprentice  
 Katie Ward, Electric's Apprentice  
 Heather Mallory, Sound Engineer  
 Craig Brinker, Sound Assistant

**Evan Adamson (Set Design)**

This season at BMC: *The Barber of Seville, La bohème*

Evan is a designer and associate based in NYC, current projects include the world premier of *The Life of the Party* at LaGuardia Arts; and *Flashdance - The Musical*, opening on Broadway next spring. Career highlights include 8 years as Associate Designer of the *Radio City Christmas Spectacular*, the Tony-nominated set for *Fiddler on the Roof*, and numerous productions throughout Europe with Stage Entertainment. He is ecstatic to return to BMC after designing last season's *La Traviata*.

**Danielle Schultz (Set Design)**

This season at BMC: *H.M.S. Pinafore*

Danielle has spent the past two summer seasons working as Props Master at Brevard. Other credits include: Goodwill Theater Company (Scenic Design - *David's Redhaired Death*), SUNY-Purchase (Asst. Scenic Design - *Love's Fire*), Red Fern Theatre Company (Props Master - *All Through the Night, +30NYC* and *We in Silence Hear a Whisper*), and Packawallop Productions (Props Master - *Paper Cranes*). She is currently a Graduate Student at SUNY Purchase, where she is studying Scenic Design.

**Glenn Avery Breed (Costume Design)**

This season at BMC: *Barber of Seville, H.M.S. Pinafore, La bohème*, Costume Coordinator- *Dialogue of the Carmelites*

Glenn is happy to be returning to Brevard Music Center for his fifth season as Costume Designer, having designed *La Traviata, Three Penny Opera, Elixir of Love, The Magic Flute, The Mikado, Little Women, Pirates, Die Fledermaus, The Marriage of Figaro, Tales of Hoffman, Hello Dolly* and *Gianni Schicchi*. He holds an MFA in Costume Design and Technology from The University of Cincinnati College-Conservatory of Music (CCM) and a BA from St. Edward's University in Austin, Texas. He currently serves as Associate Professor of Costume Design and Technology at the University of West Florida in Pensacola, FL, as well as the resident Costume Designer for Pensacola Opera.

**Necole E. Bluhm (Wig and Makeup Design)**

This season at BMC: *The Barber of Seville, The Dialogue of the Carmelites, H.M.S. Pinafore*, and *La bohème*

Necole is thrilled to be returning to Brevard for her second season. She is looking forward to completing the fourth production of *H.M.S. Pinafore* in her career this summer. Past credits in both opera and in theater include: *The Marriage of Figaro, Hansel and Gretel, Three Penny Opera, Così fan Tutte, Dracula*, and *The Merry Wives of Windsor*. Necole received her BFA in Wig and Makeup Design/Artistry from the University of North Carolina School of the Arts in 2011 and is currently employed with the Alabama Shakespeare Festival.

**Kate Bashore (Lighting Design)**

This season at BMC: *The Barber of Seville*

A native of Virginia, Kate is currently working toward a Master of Fine Arts degree in Lighting Design at the University of Tennessee-Knoxville. After earning her Bachelor of Arts from Wake Forest University in 2007, she has enjoyed working as a lighting designer and electrician at the Clarence Brown Theatre (Knoxville, TN), Playhouse on the Square (Memphis, TN), American Stage Theatre Company (St. Petersburg, FL), and has served as the Resident Lighting Designer for Festival 56 (Princeton, IL) since 2008.

**Kelley Finn (Lighting Design)**

This season at BMC: *H.M.S. Pinafore* and *Dialogues of the Carmelites*

Kelley is thrilled to be joining the design team at Brevard for the season. She recently graduated from the University of West Florida with a B.A. in Theatre. She has worked electricians at the Heritage Theatre Festival, Goodspeed Musicals, the Pensacola Shakespeare Theatre, and the Black Hills Playhouse. In the fall, Kelley will be attending the M.F.A Lighting Design program at SUNY Purchase.

**Andrea Boccanfuso (Lighting Design)**

This Season at BMC: *La bohème*

Andrea's favorite past designs include *Carmen, Sweeney Todd, Night of the Iguana*, and *Fool for Love*. She served as Lighting Venues Coordinator for 2006 Winter Olympics in Torino, Italy with LDG, Inc. Currently lighting designer for IMCD Lighting, Inc., her clients include IMG Fashion (Mercedes-Benz New York Fashion Week), Google, Hugo Boss, Prada, Calvin Klein, MLB.com, Playboy, Project Runway, among others. Andrea received her MFA (2004) from SUNY Purchase Conservatory of Theatre, Arts and Film – Design/Technology and BA (1999) from The University of West Florida.

Monday, June 25

7:30 PM

**Chamber Music at Porter**

Scott Concert Hall at the Porter Center

**VEGA STRING QUARTET***Domenic Salerni, violin**Jessica Shuang Wu, violin**Yinzi Kong, viola**Guang Wang, cello**with**Christopher Rex, cello*

MENDELSSOHN String Quartet in F minor, Op. 80  
(1809-1847) Allegro vivace assai  
Allegro assai  
Adagio  
Finale. Allegro molto

DAVID GARNER thirteen fiddle tunes for string quartet *i ain't broke (but I'm badly bent)*  
(1982-) drowsy maggie  
georgianna moon  
red haired boy  
the day dawn  
red haired boy (reprise)  
*i ain't broke (but i'm badly bent)*  
the kid on the mountain  
shady grove  
saratoga hornpipe  
chinquapin hunting  
isle of mull  
the tenpenny bit  
sweet 'taters in sandy land

Intermission

SCHUBERT Quintet in C major, D. 956  
(1797-1828) Allegro ma non troppo  
Adagio  
Scherzo. Presto  
Allegretto

**Felix Mendelssohn (1809-1847):  
String Quartet in F minor, Op. 80**

The received wisdom has the adult Mendelssohn leading a perfect life: supremely gifted, happily married with children, famous since childhood, successful beyond imagining in his chosen profession. Why, then, did he produce so many works in the minor key? Piece after piece would seem to dwell in a dark world of *sturm und drang*, unconnected to the sheer sunniness of the composer's daily existence. Some have found minor-key Mendelssohn, in its most assertive moments, to be unconvincing or even disingenuous.

But Mendelssohn serves to remind us that it is what's inside that counts: the inner life of an artist can be utterly discrete from the day to day. Or mostly discrete. The turbulence of the F minor Quartet may be a manifestation of the composer's state of mind during the last year of his life, a state of mind surely influenced by the recent death of his sister Fanny and by his own declining (physical and mental) health.

The F minor Quartet is the final quartet of six that Mendelssohn completed, and also one of his last works of any kind. There is really nothing like it in the rest of his output. The first movement, formally conventional, is nonetheless relentless in invoking disquiet. For once the scherzo brings no lightness, no air; it rehashes the issues of the first movement (surely Mahler took note) while staying earthbound. The Adagio provides only a whiff of relief, not the sort of relief we want or expect. The extraordinary finale resembles nothing so much as a public outcry, and the coda bears some spiritual kinship with the end of Schubert's Death and the Maiden Quartet. There is more to Felix Mendelssohn, much more, than meets the eye.

**David Garner (1982- ): thirteen fiddle tunes for string quartet  
*i ain't broke (but I'm badly bent)***

David Kirkland Garner resides in Durham, NC, and composed the current piece for the Vega Quartet. The composer writes:

"In 2005 I inherited a banjo. Since then I have been absorbed in learning about music associated with the banjo - New Orleans jazz, old-time, bluegrass, and Celtic music to name a few. Most of the tunes I encountered while learning to play bluegrass banjo were fiddle tunes, either American or Celtic in origin. More recently, I have been studying fiddle tunes and techniques and travelled to Cape Breton to learn to play and study the fiddling tradition of the island. The piece *i ain't broke (but i'm badly bent)* is a result of my interest in the fiddle. The piece is broken up into thirteen separate fiddle tunes taken from many fiddling traditions except for Red Haired Boy, which is used twice in different settings. In each movement, I try to honor the fiddle traditions from which they are taken while experimenting with contrasting textures and techniques from concert music and string quartet repertoire. For example, in the opening measures the

quartet plays dissonant, atonal chords in traditional tune-opening fiddling bow patterns. In The Day Dawn and Chinquapin Hunting the fiddle tune becomes textural instead of melodic. In addition a few of the movements borrow elements from other instruments in the American and Celtic traditions. In The Isle of Mull, for example, the cello plays a bagpipe tune and in Shady Grove the quartet imitates a clawhammer banjo. In my work, I seek to borrow and comment on elements of folk music while preserving its heart and soul."

**Franz Schubert (1797-1828): Quintet in C major, D. 956**

About the Schubert String Quintet one can only say that it is regarded by countless musicians as his greatest work. For some it is the greatest chamber work post-Beethoven, for a few the greatest chamber work of all. It is bigger than a symphony. It goes to places known only to Schubert and explored by him only but rarely, e.g., in the late song cycle *Winterreise*. It combines the monumental with the intimate in ways that remained unattainable by other composers until Mahler. If Mahler built a world in a symphony, then Schubert built one in a string quintet.

The Quintet was not performed or published until the middle of the nineteenth century. When Schubert offered the piece to the publisher Probst in 1828, Probst responded with silence. One could hardly blame poor Probst. This was music far, far ahead of its time, with a sensibility somehow more attuned to the twentieth century than to the nineteenth. Thank goodness the piece wasn't lost after Schubert's death, as many other pieces were. One can only imagine what we don't have.

-Bruce Murray

Wednesday, June 27

7:30 PM

## Chamber Music at Porter

Scott Concert Hall at the Porter Center

*William Preucil, violin*

*Christopher Rex, cello*

*Bruce Murray, piano*

*Vega String Quartet*

BRAHMS Piano Trio in C major, Op. 87  
(1833-1897) Allegro moderato  
Andante con moto  
Scherzo. Presto  
Finale. Allegro giocoso

### Intermission

CHAUSSON Concerto for Piano, Violin, and String Quartet in D major, Op. 21  
(1855-1899) Décidé  
Sicilienne  
Grave  
Très animé

#### Johannes Brahms (1833-1897): Piano Trio in C major, Op. 87

A hundred years before Brahms, Joseph Haydn set down the template for what a serious composer should write. Haydn's signal achievements came in symphony and quartet, and he was prolific in both media. He also composed marvelous piano sonatas, a choral masterpiece, and groundbreaking piano trios that have only received appropriate attention in the past fifty years or so.

To this menu Mozart added piano concertos (Haydn's concertos were not from his top drawer) and, of course, opera. Beethoven stayed the course, although he de-emphasized opera; he wrote only one, but he wrote it more than once. Schubert added lieder. So by the end of the 1820s the unofficial menu for composers working the German tradition would have been:

- symphonies
- chamber music: some quartet, some with piano
- solo piano works
- songs
- choral music (a little)
- opera (a little)

This is what Mendelssohn and Schumann inherited, and then Brahms, too. All three stuck to it more or less, except that Brahms did not write an opera. Neither Mendelssohn nor Schumann slacked in the chamber music department, but Brahms wrote more than either, twenty-three works in all. Moreover, each of these twenty-three manifests the quality necessary to have become part of the standard repertoire.

The Piano Trio in C, Op. 87, is the middle work among Brahms's three pieces for the standard piano trio configuration

of piano, violin, cello. If any music for trio could be called "symphonic" it is the first movement. At the outset Brahms establishes the playing field: strings on one side, piano on the other, which continues through the entire work. The second movement is a plaintive theme, vaguely *à la hongroise*, and variations. The scherzo poses real problems of execution for the pianist, and the theme of the finale uses the same notes as the theme song to *The Simpsons*. The myriad connections among motives, even across movements, help to create a strongly unified listening experience.

#### Ernest Chausson (1855-1899): Concerto for Piano, Violin, and String Quartet in D major, Op. 21

Ernest Chausson was most inspired by the music of César Franck, and his best music manifests not only quaffs of Franck's harmonic language but also some of his conviction. Perhaps Chausson had more flair for the dramatic than Franck. He was a latecomer to composing and was only coming into his own when he died in a mysterious bicycle accident.

Chausson is known best for his *Poème* for violin and orchestra and for his *chansons* for voice and piano. A couple of other pieces are performed from time to time, e.g., the *Chanson perpétuelle* for soprano and accompaniment and the current Concerto for Piano, Violin, and Quartet. The work is exactly what the title suggests, a double concerto that employs a quartet in place of an orchestra. The solo parts are elaborate and virtuosic; not surprisingly, the work was a regular vehicle for the peerless abilities of Jascha Heifetz.

- Bruce Murray

Monday, July 2

7:30 PM

## Chamber Music at Searcy

Searcy Hall

MOZART Flute Quartet No. 1 in D major, K. 285  
(1756-1791)

Allegro

Adagio

Rondo

*Dilshad Posnock, flute*

*Timothy Christie, violin*

*Jennifer Kozoroz, viola*

*Benjamin Karp, cello*

POULENC Sonata for Oboe and Piano  
(1899-1963)

Elégie

Scherzo

Déploration

*Eric Ohlsson, oboe*

*Deloise Lima, piano*

### Intermission

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FRANCK Sonata for Violin and Piano in A major  
(1822-1890)

Allegretto ben moderato

Allegro

Ben moderato

Allegretto poco mosso

*J. Patrick Rafferty, violin*

*Donna Lee, piano*

**Wolfgang Amadeus Mozart (1756-1791):  
Flute Quartet No. 1 in D major, K. 285**

It is well known that Mozart had no use for the flute generally, and he only wrote flute concertos and chamber music when he was paid to do so. His antipathy to the instrument is perhaps easier to understand when one contemplates what must have passed for flutes and flute playing in Mozart's day. Probably pretty grim. Everyone had a flute, everyone "played" the flute. To wit: the Quartet No. 1 was written around 1777 for one Ferdinand De Jean of the Netherlands. De Jean was not a musician but a doctor. Imagine how excited Mozart must have been.

So perhaps Mozart was not inspired to write his most ambitious music. But it's still Mozart.

**Francis Poulenc (1899-1963): Sonata for Oboe and Piano**

Near the end of his life Poulenc became obsessed with death even as he became progressively more interested in religion. These notions seem to appear in his Oboe Sonata, which was his final work. It is dedicated to the memory of Serge Prokofiev. Perhaps the motoric energy of the Scherzo reflects that tendency in Prokofiev's music. Otherwise, we have an *Élégie* and a *Déploration*. It's not happy stuff, to say the least.

The Sonata was composed in 1962 but not premiered until after Poulenc's death the following year. It may be no coincidence that his final works were sonatas, just as Debussy's final works were sonatas.

**César Franck (1822-1890):  
Sonata for Violin and Piano in A major**

Franck wrote his Violin Sonata in 1886. It was a gift to his friend Eugène Ysaÿe, the great Belgian violinist/composer, on the occasion of Ysaÿe's wedding to Louise Bourdeau de Coutrai. Franck handed the score to Ysaÿe on the morning of the wedding. Ysaÿe and the great French pianist Marie-Léontine Bordes-Pène, a wedding guest, did a quick rehearsal and played the Franck Sonata at the wedding. (Well, they were serious musicians, and they had their priorities straight.)

The first public performance came a few months later. Ysaÿe and Bordes-Pène presented a recital at the Musée Moderne de Peinture in Brussels. It was a long show, and by the time the performers reached the last piece, the Franck Sonata, it was too dark to see. (The museum would not allow artificial light for fear of damaging the artwork.) So they played the public premiere from memory. Ysaÿe promoted the Sonata throughout his career, which helped to grow Franck's reputation internationally.

What can one say about the Franck Sonata? (Franck Sinatra to violinists.) It is simply Franck's best piece. In terms of post-Beethoven works for violin and piano, only the Brahms sonatas can stand with it. It is so great and so popular that everyone wants to play it; you can hear it on flute, viola, cello, tuba (!), or even saxophone, if you really want to. It is like a dream at the start, and it can provoke an audience to delirious applause at the end. The third movement is a sort of rhapsody, and the fourth movement is a sort of canon: completely improbable and miraculous. Its greatest strength, however, is its musical narrative, which proceeds in an unbroken line from first note to last, across the four movements.

-Bruce Murray

Monday, July 9

7:30 PM

## Chamber Music at Porter

Scott Concert Hall at the Porter Center

VILLA-LOBOS Cirandas das sete notas  
(1887-1959) *William Ludwig, bassoon*  
*J. Patrick Rafferty, violin*  
*Timothy Christie, violin*  
*Maggie Snyder, viola*  
*Alistair MacRae, cello*  
*Craig Brown, double bass*

DEBUSSY Sonata for Violin and Piano  
(1862-1918) *Allegro vivo*  
*Intermède: Fantasque et léger*  
*Finale: Très animé*  
*Byron Tauchi, violin*  
*Douglas Weeks, piano*

ROBERT ALDRIDGE Combo Platter  
(1954-) *oneness, allness, togetherness, hold the mayo*  
*for me there's no more love, for you there's no more pumpkin pie*  
*wine, women and geopolitical realities*  
*Jason Posnock, violin*  
*Joseph Lulloff, alto saxophone*  
*Gwendolyn Burgett, marimba*

### Intermission

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BRAHMS Horn Trio in E flat major, Op. 40  
(1833-1897) *Andante*  
*Scherzo. Allegro*  
*Adagio mesto*  
*Allegro con brio*  
*Jeff Nelsen, French horn*  
*Benjamin Sung, violin*  
*Craig Nies, piano*

**Heitor Villa-Lobos (1887-1959): Cirandas das sete notas**

Villa-Lobos remains the most significant Brazilian composer. His broad understanding of the vernacular musics of Brazil allowed him to create distinctive concert music that did not shirk anything that he'd heard at home. As he put it, "I don't use folklore, I am the folklore." The *Cirandas das sete notas* ("Cirandas of the seven notes") was composed in Rio in 1933 and is, in effect, a small concerto for bassoon and strings. A "ciranda" is a slow dance that originated either in Portugal or in Pernambuco, Brazil, and it is said to imitate the movement of waves in the ocean. The "seven notes" of the title are obvious from the pieces.

**Claude Debussy (1862-1918): Sonata for Violin and Piano**

Near the end of his life Debussy embarked on a cycle of six sonatas for diverse instruments. He completed only three: the Sonata for Cello and Piano, the Sonata for Flute, Viola, and Harp, and the present Sonata for Violin and Piano, which was his final work. The sonatas represent another stylistic change for Debussy, who had already had a few. Now that he was writing in the classical form of the sonata, the music manifests different construction, different narrative, and different priorities. In fact he was writing neoclassical music years before the word "neoclassicism" came into vogue. Anyone who follows Debussy from his early days all the way to the sonatas will find them almost preternaturally great works. In the Violin Sonata the compositional processes are laid bare almost in the manner of Webern, yet the composer cannot help but supply the most rapturous sounds, along with a soupçon of functional harmony.

**Robert Aldridge (1954 - ): Combo Platter**

Robert Aldridge is composer in residence at the Brevard Music Center. In 2012 he won the "Best Classical Contemporary Composition" Grammy Award for his opera *Elmer Gantry*. *Combo Platter*, composed in 1983, originally came with titles for its three movements, but Aldridge removed them when some musicians found the titles too eccentric. Now that Aldridge has a Grammy, he wants the titles restored, as follows:

- I. oneness, allness, togetherness, hold the mayo
- II. for me there's no more love, for you there's no more pumpkin pie
- III. wine, women and geopolitical realities

**Johannes Brahms (1833-1897):  
Horn Trio in E flat major, Op. 40**

Brahms composed two important trios for unconventional lineups; one is the Trio for Clarinet, Cello, and Piano, and the other is the present Trio for Violin, Horn, and Piano. That Brahms wrote a major chamber work for horn should come as no surprise to anyone who knows his orchestral music. The great solos in the First and Third Symphonies and the opening of the Second Piano Concerto, not to mention many other spots, attest to Brahms's affection for the horn. He played the instrument a bit as a child. The Trio was written in 1865 and commemorates the death of Brahms's mother the previous year. The first movement unfolds at a leisurely pace, evoking a sense of nostalgia and, perhaps, some foreboding. The sense of loss is palpable in the third movement, which manifests a level of anguish all but unique in the composer's output. In the scherzo and the finale the horn is up to its old tricks, and all three players indulge in virtuosic writing *par excellence*.

-Bruce Murray

Wednesday, July 11

7:30 PM

## Chamber Music at Porter

Scott Concert Hall at the Porter Center

BEETHOVEN Andante Favori in F major, WoO 57  
(1770-1827) *Norman Krieger, piano*

BEETHOVEN Piano Trio in E flat major, Op. 70, No. 2  
(1770-1827) Poco sostenuto. Allegro ma non troppo  
Allegretto  
Allegretto ma non troppo  
Finale. Allegro  
*Norman Krieger, piano*  
*Marjorie Bagley, violin*  
*Felix Wang, cello*

### Intermission

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DVOŘÁK Piano Quintet in A major, Op. 81  
(1841-1904) Allegro, ma non tanto  
Dumka: Andante con moto  
Scherzo: molto vivace  
Finale: Allegro  
*Donna Lee, piano*  
*Carolyn Huebl, violin*  
*Timothy Christie, violin*  
*Scott Rawls, viola*  
*David Premo, cello*

**Ludwig van Beethoven (1770-1827):**  
**Piano Trio in E flat major, Op. 70, No. 2**  
*Andante favori*, WoO 57

Beethoven wrote six full-blown trios for the standard piano trio array: piano, violin, and cello. There are some other works, too: a trio for piano, clarinet, and cello, two sets of variations, with opus numbers, for standard trio, some juvenilia. Although there aren't as many Beethoven piano trios as there are Beethoven string quartets, the trio was a congenial, important medium for him. Beethoven's Op. 1 was a set of three trios, the third of which clearly annoyed his teacher Haydn. (Perhaps it was designed for this purpose.) Beethoven's final trio, the "Archduke," is a towering masterwork. They're all great.

Op. 70 contains two numbers. The first, the "Ghost" Trio, is nearly as well-known as the "Archduke." The second number, the present work, is the odd man out among Beethoven trios. It is subtle, elusive, and experimental, certainly, as it explores virgin tonal lands and new social relationships among its movements. In broad contour it seems to foreshadow, a little, the last piano/violin sonata and the E flat Quartet, Op. 127.

In Op. 70, No. 2, the musical weight is shifted away from the first movement to the finale. It's not the first time Beethoven did this and it wasn't the last, but one would be hard pressed to find a more telling example. This finale, by the way, is really, really hard to play, making demands on the players that remained unsurpassed trio-wise up to Ravel's Piano Trio of 1914.

Beethoven intended the *Andante favori* as the middle movement of the "Waldstein" Sonata, Op. 53, which was completed in 1803. According to Beethoven's biographer Alexander Wheelock Thayer, someone suggested to Beethoven that the Sonata was too long. The amazing thing is that Beethoven didn't kill that person, but instead replaced the middle movement of the "Waldstein" with a mysterious half-movement labeled merely "Introduzione." It was a decision of genius.

Beethoven thought enough of the now-discarded movement to publish it as the *Andante favori* (Beethoven's own title, meaning "Favored Andante" or, perhaps, "My Favorite Andante"), and it became a best-seller.

**Antonín Dvořák (1841-1904):**  
**Piano Quintet in A major, Op. 81**

The evolutionary chart of the piano quintet as an important chamber medium is not a steady slope but rather a group of points. Although Mozart and Beethoven wrote piano trios and Mozart wrote piano quartets, neither wrote a quintet for piano and strings. Mozart's student Johann Nepomuk Hummel wrote such a quintet in 1802, but this was for a one-of-each-instrument string complement (violin, viola, cello, double bass). Schubert used the same forces in his "Trout" Quintet of 1819. It was not until Robert Schumann wrote his Piano Quintet in 1842 that the now-standard configuration of piano plus string quartet was established as a medium to be reckoned with.

So Schumann was the first. Then there was Brahms, then came Dvořák. Keith Lockhart is fond of pointing out that the present Quintet is actually the composer's second piano quintet; Dvořák had made an earlier one, also in A major, that he later disowned. The first piece is played so rarely, and the second one is played so often, that musicians speak of "THE Dvořák Quintet."

Indeed, the Quintet is one of Dvořák's best-loved chamber works. It reveals the composer's characteristic use of Czech musical elements: the *dumka* in the second movement, the *furiant* in the third, e.g. It is tuneful to the max and beautifully laid out for both strings and piano—there are no balance problems. You'll love it. It's a winner.

-Bruce Murray

Monday, July 16

7:30 PM

## Chamber Music at Searcy

Searcy Hall

FAURÉ Impromptu, Op. 86  
(1845-1924) *Ina Zdorovetchi, harp*

MOZART Piano Trio in C major, K. 548  
(1756-1791) Allegro  
Andante cantabile  
Allegro  
*Craig Nies, piano*  
*Marjorie Bagley, violin*  
*Alistair MacRae, cello*

### Intermission

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SCHUBERT Fantasie for Violin and Piano in C major, D. 934  
(1797-1828) Andante molto  
Allegretto  
Andantino  
Allegro  
*Carolyn Huebl, violin*  
*Sandra Wright Shen, piano*

**Gabriel Fauré (1845-1924): Impromptu, Op. 86**

Fauré composed two works for solo harp, the present Impromptu and a late piece, the exquisite *Une châtelaine en sa tour*, Op. 110. The Impromptu appeared in 1904 as the result of a commission, during the time that Fauré was teaching composition at the Paris Conservatoire. A year later Fauré became head of the Conservatoire. He kept teaching but doubtless the move to administration slowed the pace of his own composing.

Fauré had already produced five impromptus for solo piano by the time he composed Op. 86. (Fauré later made a piano version of Op. 86, published as Op. 86bis.) The impromptu was a perfect vehicle for him, providing a loose structure in which he could give free reign to his peerless harmonic imagination. Few non-harpist composers can write well for the harp (look at all those pedals). Fortunately, Alphonse Hasselmans, professor of harp at the Conservatoire, gave Fauré a helping hand.

**Wolfgang Amadeus Mozart (1756-1791):  
Piano Trio in C major, K. 548**

Mozart's piano trios were long underrated, probably because they do not flash the same independence and equality of the three instruments that one finds in Beethoven's trios, for example, and they have three movements instead of the four that Beethoven supplied. Fortunately, Mozart's efforts seem to have been re-evaluated during the past generation or so, and performances of the trios, particularly the last four, are relatively common. There are seven mature works counting the "Kegelstadt" Trio, K. 498, for clarinet, viola, and piano. The other six are all scored for the standard combination of violin, cello, and piano. The manuscript for K. 548 was dated by Mozart July 14, 1788, so we can presume that this was the completion date.

It is true that the piano dominated in K. 548, just as it does in most of Mozart's sonata for piano and violin. But this was the idea, since Mozart's piano trios were designed to be accessible to amateurs as well as professionals. A given household would be more likely to have a good pianist available than a good cellist, for example. K. 548 manifests all of the virtues of Mozart's late style, including some of the most subtle and lovely contrapuntal combinations, in the finale.

**Franz Schubert (1797-1828):  
Fantasie for Violin and Piano in C major, D. 934**

The Fantasie, written during Schubert's final year, is the composer's best violin piece and one of the glories of the chamber repertoire. It is not played terribly often, owing to its length, its ambition, and its fantastic difficulties for both players; it is not for everyone. It's also a little hard to pin down. It is a sonata-like piece if not an actual sonata. Broadly speaking it has four movements that are played without pause. Some earlier music returns later, causing some writers to discuss, incorrectly, "seven movements." The third movement is a set of variations on Schubert's own song "Sei mir gegrüsst" ("I greet you") that he'd composed way back in 1822. The violin part here is particularly challenging. Schubert didn't play any instrument especially well, and one wonders if the near-impossible passages in some works stem from his inexperience or from a desire to get back at those smug instrumentalists.

Although the Fantasie is serious, it is not tragic or despairing in the manner of some other late Schubert works. It is, rather, life-affirming and even ecstatic.

-Bruce Murray

Wednesday, July 18

7:30 PM

## Chamber Music at Searcy

Searcy Hall

### Music of Robert Schumann

SCHUMANN Three Romances, Op. 94  
(1810-1856) Nicht schnell  
Einfach, innig  
Nicht schnell  
*Steve Cohen, clarinet*  
*Bruce Murray, piano*

SCHUMANN Fantasie in C major, Op. 17  
(1810-1856) *Bruce Murray, piano*

### Intermission

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SCHUMANN Piano Quartet in E flat major, Op. 47  
(1810-1856) Sostenuto assai — Allegro ma non troppo  
Scherzo. Molto vivace  
Andante cantabile  
Finale. Vivace  
*Bruce Murray, piano*  
*Jason Posnock, violin*  
*Erika Eckert, viola*  
*Susannah Chapman, cello*

**Robert Schumann (1810-1856):**  
**Three Romances, Op. 94**  
**Fantasia in C major, Op. 17**  
**Piano Quartet in E flat major, Op. 47**

Robert Schumann composed in bursts. He started his career with a long piano burst and wrote nearly two dozen piano works before moving on to something else. Then there was a song burst (mostly in 1840), then a chamber burst (mostly in 1842). The idea of making symphonies was with him all along, but symphonies were tougher nuts for him and, thus, did not burst forth the way other pieces did.

Literary Romanticism predated musical Romanticism by about a half century. No wonder, then, that Schumann's early inspiration was literature; Schumann was the Romantic composer who best understood literature. His early piano works are bristling with literary or other textual allusion. But writing so many songs in a short time seems to have exorcised some of the power that the written word held over him. In the chamber music he is all business: no mottos, no lyrics, no fancy titles, just music.

The Romances were composed in 1849 and were set originally for oboe and piano, although they can be played, and are played, on various instruments. They are vaguely domestic: beautiful, charming, thought-provoking, but not overtly dramatic. This is music Schumann wrote for his inner circle, not for the general public.

On the other hand, the Fantasia in C is one of the landmarks of nineteenth-century piano music, perhaps Schumann's most successful work in any form. Its composition in 1836 was tied to the idea of building a Beethoven monument in Bonn; Schumann would donate his take from sales of the score to the project. To demonstrate his Beethoven *bona fides*, at the end of the first movement Schumann quoted a song from Beethoven's cycle *An die ferne Geliebte* ("To the Distant Beloved"). However, he had an ulterior motive: the quote was also code directed towards the young Clara Wieck, with whom Schumann had already commenced a secret affair and whom he would marry in 1840. (Schumann's plan to raise money for the Beethoven monument failed, as he could not get the piece published for some years. Franz Liszt, to whom the Fantasia is dedicated, stepped up and raised much of the necessary funding.)

Schumann had originally included the words "grand sonata" in a subtitle, but this was dropped prior to publication. Also dropped were his poetic titles for the three movements: Ruins, Triumphal Arch, Constellation. (They do not seem inappropriate.) The Fantasia creates a sense of movement across time unlike anything else in music up to that time. Its constant shifts of mood and material make it seem vaguely improvisational, but somehow the listener's experience remains a focused one. It is *sui generis*, a gigantic work of singular narrative power matched, perhaps, only by the Liszt Sonata.

The Piano Quartet, Op. 47, has been overshadowed a tad by the near contemporaneous Piano Quintet, Op. 44. The Quintet is the more massive work, almost symphonic in some respects. The Quartet, on the other hand, is lithe and energetic. The slow movement is extremely beautiful; watch the cellist tune the bottom string down to a low B flat. There is counterpoint throughout, lots of it, and the finale begins with something that's supposed to be a fugue. In all the Piano Quartet is one of Schumann's most joyful works, a resounding example of how he could marshal his tortured, idiosyncratic genius to address the higher calling of chamber music.

-Bruce Murray

Monday, July 23

7:30 PM

## Chamber Music at Porter

Scott Concert Hall at the Porter Center

### Marianne Gedigian in Recital

*Marianne Gedigian, flute*

*Bruce Murray, piano*

HANDEL Sonata for Flute and Basso Continuo in G major, HWV 363b  
(1685-1757) Adagio  
Allegro  
Adagio  
Bourée  
Menuet

MARTINŮ Sonata for Flute and Piano  
(1890-1959) Allegro moderato  
Adagio  
Allegro poco moderato

### Intermission

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POULENC Sonata for Flute and Piano  
(1899-1963) Allegretto malincolico  
Cantilena  
Presto giocoso

IAN CLARKE Spiral Lament  
(1964-)

DOPPLER Andante and Rondo for Two Flutes and Piano, Op. 25  
(1821-1883)  
*with Dilshad Posnock, flute*

**George Frideric Handel (1685-1759):  
Sonata for in G major, HWV 363b**

The work, in five movements, is scored for flute and *basso continuo* and probably started life as an oboe sonata. Handel composed the work no later than 1716, and it was published in a famous edition of “Solos for a German Flute a Hoboy or Violin with a Thorough Bass for the Harpsichord or Bass Violin Compos’d by Mr. Handel” in 1732 by John Walsh (John Walsh the printer, not John Walsh the host of *America’s Most Wanted*).

**Bohuslav Martinů (1890-1959): Sonata for Flute and Piano**

Martinů began his career as a vaguely nationalist (Czech) composer, then flirted with expressionism before settling on the style for which he is known best: a bright, busy neoclassicism with clear forms and an undeniably tonal orientation. His Sonata for Flute and Piano (there is another sonata for flute, violin, and piano) was composed in Cape Cod in the summer of 1945. The second movement reflects the influence of Renaissance music, which Martinů studied extensively during his twelve years (1941-53) in America. The third movement has the flute engaged in some bird song. Martinů was stunningly prolific; there’s always another Martinů piece out there that you haven’t heard. One of his composition students at the Mannes School of Music was Burt Bacharach.

**Francis Poulenc (1899-1963): Sonata for Flute and Piano**

The Sonata was commissioned by the Coolidge Foundation in memory of Elizabeth Sprague Coolidge, probably the greatest patron of music America has known. Poulenc never met her.

Poulenc wrote the Sonata for Jean-Pierre Rampal and did the work in Cannes. He finished up in March 1957, alas, a couple of months before the Film Festival would open on May 2. (Bergman’s *The Seventh Seal* lost the Palme D’Or to the Civil War story *Friendly Persuasion*.) The Sonata was a near-instant classic and is performed by every serious flutist in the world.

**Ian Clarke (1964- ): Spiral Lament**

Flutist/composer Ian Clarke has taught at the Guildhall School of Music and Drama since 2000. *Spiral Lament* was composed in 2003. Clarke’s inspiration was seeing a giant African snail, and the piece utilizes extended techniques for flute that may be as exotic for some players as the snails themselves.

**Franz Doppler (1821-1883):  
Andante and Rondo for Two Flutes and Piano**

Albert Franz Doppler was a flutist, composer, and conductor, active in Budapest and Vienna. He did not invent Doppler Radar or even discover the Doppler effect. However, he worked with Liszt and made preliminary orchestral arrangements of some of Liszt’s Hungarian Rhapsodies. Although Doppler composed several operas in both Hungarian and German, he is remembered most for his occasional pieces like the *Andante and Rondo*, which was written in 1870.

-Bruce Murray

Wednesday, July 25

7:30 PM

## Chamber Music at Porter

Scott Concert Hall at the Porter Center

### A Night in Vienna

*Brevard Festival Chamber Orchestra*

*Bruce Murray, piano*

MOZART Serenade for Orchestra No. 6 in D major, K. 239, "Serenata notturna"  
(1756-1791) Marcia. Maestoso  
Menuetto  
Rondeau. Allegretto

MOZART Piano Concerto No. 17 in G major, K. 453  
(1756-1791) Allegro  
Andante  
Finale. Allegretto  
*Mr. Murray, piano*

### Intermission

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STRAUSS, JR. Two Romances for Cello and Harp (arr. Zdorovetchi)  
(1825-1899) *Jonathan Spitz, cello*  
*Ina Zdorovetchi, harp*

STRAUSS, JR. Kaiser-Walzer, op. 437 (arr. Schoenberg)  
(1825-1899) *Dilshad Posnock, flute*  
*Steve Cohen, clarinet*  
*Jason Posnock, violin*  
*Benjamin Sung, violin*  
*Matthew Daline, viola*  
*Benjamin Karp, cello*  
*Douglas Weeks, piano*

STRAUSS, JR. Schatz-Walzer (Treasure Waltz), Op. 418  
(1825-1899)

STRAUSS, JR. An der schonen, blauen Donau (The Beautiful Blue Danube), Op. 314  
(1825-1899)

*Brevard Festival Chamber Orchestra is comprised of College Division students and members of the Artist Faculty.*

Vienna's three favorite musical sons are Wolfgang Amadeus Mozart (actually born in Salzburg), Franz Schubert, and Johann Strauss II. Beethoven lived in Vienna as well, but hailing from Bonn meant that he could never be completely "of" Vienna. The same for Brahms, out of Hamburg. Arnold Schoneberg was born in Vienna as well, but you can't dance to his music. Nevertheless, he is represented tonight as an arranger.

**Wolfgang Amadeus Mozart (1756-1791):  
Serenade for Orchestra No. 6 in D major, K. 239,  
"Serenata notturna"  
Piano Concerto No. 17 in G major, K. 453**

While he still lived in Salzburg Mozart wrote several serenades and similar pieces as entertainments for his wealthy patrons. Doing so was good practice for the more ambitious music he would write in Vienna. The lovely *Serenata Notturna* (these were the words Mozart's father wrote on the title page) appeared in 1776. It has the cool feature of being scored for two distinct orchestras. One presumes that in the first performance there were orchestras on different sides of a large room; this, then, is an early instance of Mozart using space as a compositional parameter. (The ultimate example would come years later in *Don Giovanni*, when Mozart specified three orchestras in the party scene.) The *Serenata* is also distinctive for its wicked first violin part and for dropping timpani into an otherwise genteel string group.

Mozart's G major Concerto was one of six he composed in 1784. The first movement is shockingly lyric; how on earth can he follow this with a slow movement? Well, Mozart could follow "lyric" with "sublime," and the second movement is one of his greatest creations. Some have read into it all sorts of social and political messages: it is the one against the many, the individual against repressive forces of society. No, it is Mozart showing his best stuff. The finale, a theme with variations, somehow portends *Le nozze di Figaro* in the way the narrative progresses. The whole Concerto reveals sheerest genius.

**Johann Strauss II (1825-1899): Waltzes, et al**

Johann Strauss I (1804-1849) was the first master of waltzes in Vienna, the person who created a demand, and the resulting supply, of dance music in three-four time. Naturally, when Johann Strauss II came along he wanted to be in on the action as well. But disputes arose—money, jealousy, etc.—and the result was total estrangement between Junior and Senior. (This sounds more like American Chopper than nineteenth-century Vienna.) Junior went on to heights that his father could only imagine. Senior may have been the master, but Junior became the Waltz King.

Strauss II wrote all manner of pieces besides waltzes, notably *Die Fledermaus* and several other operettas (all of which include waltzes). His other instrumental music, e.g., polkas, marches, quadrilles, can be just as beguiling as the waltzes.

The arrangement of the *Kaiser-Walzer* performed tonight is intriguing as it comes from the pen of Arnold Schoenberg, who, although Viennese, is not someone with whom we might associate music meant to entertain. Schoenberg and his students Berg and Webern made chamber arrangements of five Strauss waltzes to be played at a concert to benefit the cause of new music. (Naturally.) But these guys were great composers, and their Strauss arrangements were great, too.

-Bruce Murray

Monday, July 30

7:30 PM

## Chamber Music at Searcy

Searcy Hall

### An Evening with Elisabeth Pridonoff

*Elisabeth Pridonoff, piano*

*Sarah Pelletier, soprano*

*Byron Tauchi, violin*

*Jonathan Spitz, cello*

RACHMANINOFF Sonata for Cello and Piano in G minor, Op. 19  
(1873-1943) Lento — Allegro moderato  
Allegro scherzando  
Andante  
Allegro mosso

RACHMANINOFF The Lilacs, Op. 21, No. 5  
(1873-1943) Sing to me not, beautiful maiden, Op. 4, No. 4  
The Dream, Op. 38, No. 5  
Spring Waters, Op. 14, No. 11

### Intermission

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MENDELSSOHN Der Mond, Op. 86, No. 5  
(1809-1847) Bei der Wiege, Op. 47, No. 6  
Neue Liebe, Op. 19, No. 4

MENDELSSOHN Piano Trio No. 1 in D minor, Op. 49  
(1809-1847) Molto allegro e agitato  
Andante con moto tranquillo  
Scherzo. Leggero e vivace  
Finale: Allegro assai appassionato

**Sergei Rachmaninoff (1873-1943):  
Sonata for Cello and Piano in G minor, Op. 19**

Rachmaninoff had been the golden boy of Russian music when his First Symphony was premiered in 1897. The premiere was a failure of the first rank, and the composer sank into a deep depression. For three years he wrote hardly anything. In 1900 Rachmaninoff began daily psychotherapy sessions. He made progress, and after three months he felt well enough to compose again. The first big piece he completed was the Piano Concerto No. 2, which was a sensation and established Rachmaninoff internationally. Hot on its heels came the Cello Sonata. Rachmaninoff premiered the complete Concerto in November 1901, and the Cello Sonata less than a month later.

The Sonata reveals all the trademarks of Rachmaninoff's most accessible manner: *pathétique*, minor-key music interspersed with soaring tunes; propulsive energy (the second movement); and consistently virtuosic writing, in this case for both instruments, that generates lush textures. The Sonata is a huge piece, perhaps the largest work, length-wise and sound-wise, in the standard cello repertoire.

**Felix Mendelssohn (1809-1847):  
Piano Trio No. 1 in D minor, Op. 49**

Various events of the 2009 Mendelssohn bicentennial revealed that Felix Mendelssohn remains an unknown composer in many respects. Does anyone know that Mendelssohn wrote three operas (including one called *Camacho's Wedding*), or a piano sextet, or band music? In fact, Mendelssohn's entire reputation rests on just a few dozen works. Hundreds of other pieces are hardly known to musicians and, thus, are performed rarely.

The reasons for this neglect are complex, but we should be grateful that the D minor Piano Trio of 1839 did not end up in the missing person's folder. In fact, it was celebrated from the start, and it was the piece that prompted Schumann to call Mendelssohn "the Mozart of the nineteenth century."

The Trio is *echt* Mendelssohn; each movement seems to exemplify one of the important threads in his compositional style. The first movement is filled with Romantic (one is tempted to say "adolescent") longing, and the second movement is nothing more than a simple, beautiful song. The scherzo is one of the best incarnations of the "fairy music" that Mendelssohn had invented for his *Midsummer Night's Dream* Overture when he was seventeen. The finale could hardly be more brilliant; how fast can you play?

**Songs**

Mendelssohn wrote dozens of songs to texts by the greatest German poets of his time, many of whom he knew personally. Nevertheless, he has not entered that exalted pantheon of song composers occupied by Schubert, Schumann, Brahms, and others. His finest songs, however, require no apology or explanation. (Mendelssohn's best-known song composition is, at least in English-speaking places, "Hark! The Herald Angels Sing." In fact, "Hark" began life as a choral piece commemorating the 400th anniversary of Gutenberg's invention of movable type. The Christmas words were added by others, long after Mendelssohn's death.)

In 1900 Rachmaninoff and the great basso Feodor Chaliapin visited Leo Tolstoy and performed, among other things, Rachmaninoff's song "Fate." Tolstoy responded with a question: "Is such music needed by anyone?" Obviously not a music lover.

Tolstoy's difficulty notwithstanding, Rachmaninoff responded powerfully to Russian poetry and literature and composed about eighty songs for voice and piano. They are just about the only songs in Russian to be performed regularly outside Russia. Yet they should be known even better, for they constitute some of Rachmaninoff's most effective music. "Sleep" from Op. 38 is simply one of the most beautiful songs ever written.

-Bruce Murray

Wednesday, August 1

7:30 PM

## Chamber Music at Searcy

Searcy Hall

### Maria Sampen in Recital

*Maria Sampen, violin*

*Deloise Lima, piano*

*Alistair MacRae, cello*

KORNGOLD Suite for Violin and Piano, Op. 11, from  
(1897-1957) the incidental music to *Much Ado about Nothing*  
The Maiden in the Bridal Chamber  
Dogberry and Verges. March of the Watch  
Scene in the Garden  
Masquerade: Hornpipe

MOZART Adagio in E major, K. 261  
(1756-1791)

STRAVINSKY Divertimento for Violin and Piano (after *The Fairy's Kiss*)  
(1882-1971) Sinfonia  
Danse Suisse  
Scherzo  
Pas de deux

### Intermission

---

KODÁLY Duo for Violin and Cello, Op. 7  
(1882-1967) Allegro serioso, non troppo  
Adagio  
Maestoso e largamente, ma non troppo lento — Presto

**Erich Wolfgang Korngold (1897-1957):  
Suite for Violin and Piano, Op. 11, from the incidental  
music to *Much Ado about Nothing***

Korngold was the great child prodigy of his time, a twentieth-century Mendelssohn but even more precocious, if that's possible. At age thirteen he was writing large, densely chromatic pieces that were taken up by some of the most important musicians in the world, including Artur Schnabel.

By the time he completed the opera *Die tote Stadt* in 1920, Korngold was a luminary in the Vienna musical scene. He seemed destined for immortality. In 1934 everything changed; Hollywood called. He was invited to travel to California and arrange music from Mendelssohn's *A Midsummer Night's Dream* (of all things) for a film. For the next few years Korngold commuted between Austria and Los Angeles. In 1938 he returned to Hollywood to score *The Adventures of Robin Hood*. Now, with the Nazis in charge in Austria, Korngold stayed in America. He is regarded as one of the great film composers.

Korngold derived his Suite from incidental music he wrote in 1918-19 for a production of *Much Ado about Nothing*. It is a musical mishmash although much fun, and a fair example of his scary facility.

**Wolfgang Amadeus Mozart  
(1756-1791): Adagio in E major, K. 261**

Mozart composed his fifth and final violin concerto in 1775. The following year the violinist Brunetti took up the piece but disliked the slow movement. Mozart seems to have written the present Adagio as a replacement movement. ("Don't like it? Okay, try this one.") Mozart did this sort of thing more frequently than one would expect. For example, years after he composed the Piano Concerto in D, K. 175, he wrote a new finale for his own use. It was almost *de rigueur* for him to compose additional music for new productions of his operas. If a singer had a great B flat, Mozart would take out the regular aria and pop in a new one that showed off the B flat.

**Igor Stravinsky (1882-1971):  
Divertimento for Violin and Piano (after *The Fairy's Kiss*)**

Stravinsky's ballet score *Le baiser de la fée* ("The Fairy's Kiss") yielded material for two divertimenti: the present one, for violin and piano, and a somewhat different one for orchestra. The original ballet score is based upon little-known, early music by Tchaikovsky that Stravinsky altered rather brilliantly, cutting or rewriting the weak parts and providing connections. The result is a concoction that sounds like Tchaikovsky and Stravinsky at the same time. And it's all danceable. The violin/piano Divertimento was worked out with the heavy contribution of Samuel Dushkin, an American who served as Stravinsky's house fiddler for many years and premiered most of the violin music.

**Zoltán Kodály (1882-1967): Duo for Violin and Cello, Op. 7**

In his youth Kodály had been Bartók's partner in collecting Hungarian folk music. His original compositions reveal the folk influence perhaps even more strongly than Bartók's do. Kodály became a revered teacher and the grand old man of Hungarian music, but as a composer he remains known primarily for a pair of orchestral works, the *Háry János* Suite and the *Dances of Galánta*. On the other hand, the Duo for Violin and Cello (1914) has found a little niche in the repertoire because (a) it is by turns rhapsodic, ruminative, and virtuosic; and (b) there are only two good pieces for violin and cello, the Duo and Ravel's Sonata from 1922.

-Bruce Murray



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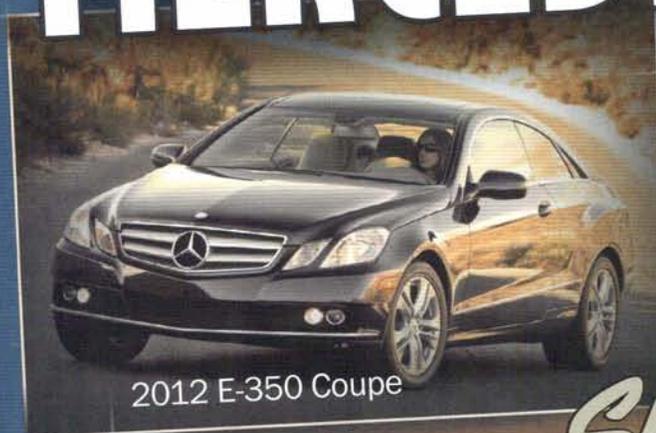
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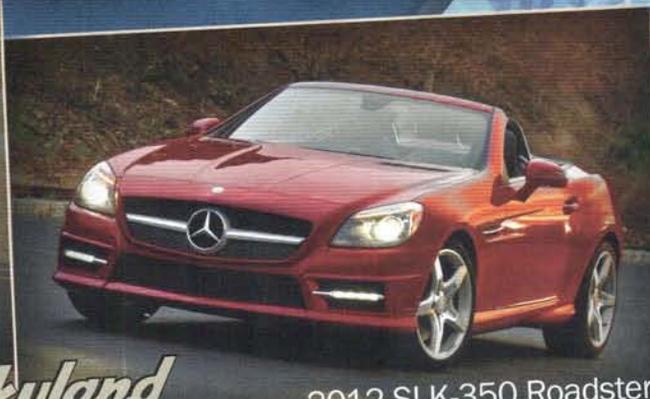


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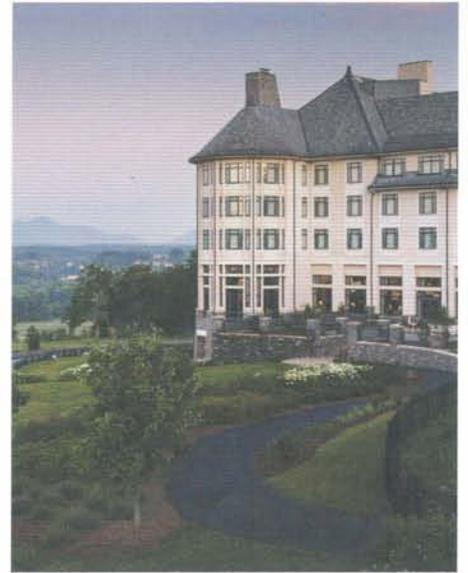
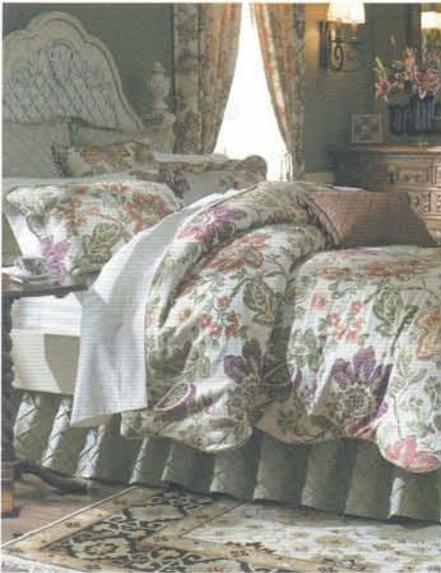
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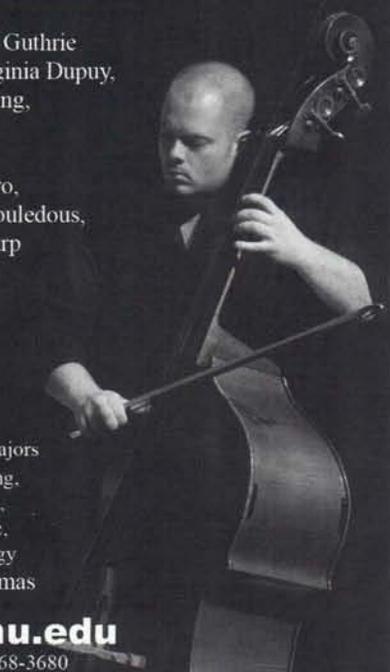
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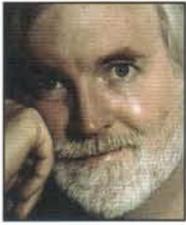
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**Robert Aldridge** has written more than 80 works for orchestra, opera, music-theater, dance, string quartet, solo and chamber ensembles. He has received numerous fellowships and awards for his music from institutions including the Guggenheim Foundation and the NEA. Aldridge received the 2012 Grammy for

Best Contemporary Classical Composition for his opera, *Elmer Gantry*. He has recently been appointed Director/Chair of the Music Department at Mason Gross School of the Arts, Rutgers University (July, 2012).



**Conrad Alexander** is currently on the percussion faculty at Ithaca College and Mansfield University. He taught previously at Interlochen, James Madison University, and the University of Virginia. Mr. Alexander performs with the Binghamton Philharmonic and the Cayuga Chamber Orchestra, and has appeared with the

New York City Opera and the symphonies of Dallas, Richmond, and Knoxville. Mr. Alexander earned degrees from Southern Methodist University and the Eastman School of Music.



**Dean Anthony** is Resident Stage Director and Director of Production of the Shreveport Opera. He has quickly established himself with his stagings of *Tosca*, *Die Fledermaus*, and *Carmen*, among many others. As a character tenor, Mr. Anthony has performed worldwide in such cultural centers as New York, Berlin,

San Francisco, and Montreal. He can be heard on Naxos in the Grammy-nominated recording of *Amahl and the Night Visitors*.



Violinist **Marjorie Bagley** made her Lincoln Center concerto debut in 1997 and has since been active throughout the world as a recitalist, chamber musician, and teacher. Ms. Bagley holds degrees from the University of Michigan and the Manhattan School of Music, where she graduated in the first class of Pinchas Zukerman.

Currently, Bagley is Associate Professor of Violin at the University of North Carolina Greensboro.



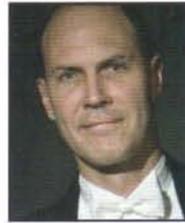
**Susan Barber** is Associate Professor of Bassoon at James Madison University, Chair of the Woodwind Area, and member of the Montpelier Wind Quintet. Dr. Barber is an active performer and clinician, presenting workshops and recitals throughout the United States. She has previously held positions with the Baton Rouge Symphony,

The Hartford Symphony, The Connecticut Opera, Sarasota Opera, Orquesta Sinfonica de Galicia, and the Soni Fidelis Woodwind Quintet.



**Neal Berntsen** joined the trumpet section of the Pittsburgh Symphony in 1997, after previously serving as a member of the Chicago Lyric Opera and the Grant Park Symphony. Mr. Berntsen teaches at Carnegie Mellon University and has presented master classes and recitals around the world. Mr. Berntsen holds

degrees from the University of Puget Sound and Northwestern University, and has studied with Adolph Herseth, Vincent Cichowicz and Manuel Laureano.



Bassist **Craig Brown** is a member of the North Carolina Symphony and serves on the faculty at the University of North Carolina at Greensboro. He has been Principal Bass in the Des Moines Metro Opera Orchestra, and has been a member of the Toledo Symphony. Mr. Brown is an active chamber musician, and has also been a bass clinician

for the American String Teachers Association.



Bassist **Kevin Casseday** is a member of the Jacksonville Symphony Orchestra and teaches bass at the University of Florida. Mr. Casseday holds degrees from Indiana University, and has studied with Stuart Sankey, Eugene Levinson, and Edgar Meyer. As a composer, he has written music for solo bass, chamber ensembles with bass, and a book of technical exercises written to help players of all levels maintain a relaxed technique.



Cellist **Susannah Chapman** is well-established as a chamber musician, soloist, contemporary music interpreter, and performer in leading chamber orchestras. The principal cellist of the Mostly Mozart Festival Orchestra, she is a former member of the Saint Paul Chamber Orchestra and currently performs regularly with the

Orpheus Chamber Orchestra. Ms. Chapman holds a Doctorate of Music from SUNY Stony Brook, and is the cello instructor at Sarah Lawrence College and Princeton University.



A native of Washington DC, violinist and violist **Tim Christie** began his musical studies at the age of nine, and went on to study with Andrew Jennings and Paul Kantor at the University of Michigan, where he earned undergraduate degrees in both English Literature and Violin Performance, and a MMus in Violin Performance. He is

Founder and Artistic Director of the Walla Walla Chamber Music Festival.



**Steve Cohen** is Professor of Clarinet at Northwestern University. He performs regularly with the Chicago Symphony and the Chicago Lyric Opera. He is the former Principal Clarinet of the New Orleans Symphony, and previously served on the faculties of Cincinnati College-Conservatory of Music and the Louisiana State University.

Mr. Cohen holds degrees from the Oberlin Conservatory and his teachers have included Loren Kitt, Larry McDonald, Karl Leister, and Robert Marcellus.



Soprano **Margaret Cusack** made her New York City Opera debut in 1985. She then became a leading soprano with the company, returning to sing *Musetta* (*La Bohème*), *Nedda* (*I Pagliacci*), and *Violetta* (*La Traviata*). Ms. Cusack made her Metropolitan Opera debut in *Elektra* in 1999 under the baton of James Levine. Ms. Cusack is currently

Professor of Voice and Chair of the Piano and Voice Department at Westminster Choir College.



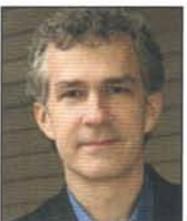
**Matthew Daline** currently serves as Assistant Professor of Viola at Bowling Green State University, Ohio. He has earned degrees from Juilliard, Yale, and SUNY Stony Brook. Daline was the top prizewinner in the 1999 Artists International Competition, which provided a debut recital in Carnegie Hall, and has performed at numerous

national and international festivals including Banff, Spoleto Festival, Verbier, and Tanglewood.



**Richard Deane** is Third Horn of the Atlanta Symphony Orchestra and Visiting Professor of Horn at the University of Georgia. Mr. Deane has played principal horn with the Colorado Philharmonic and the Concerto Soloists of Philadelphia, and for the 2012-13 Season he has been invited to fill the Third Horn chair of the New York Philharmonic. Mr.

Deane holds degrees from the Cincinnati College-Conservatory of Music and the Juilliard School, where he studied with Myron Bloom.



**David Dzubay** is chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music. His music has been performed by orchestras, ensembles and soloists throughout North America, Europe, and Asia, and has been recorded on the Sony, Bridge, and Naxos labels. Recent

honors include Guggenheim and MacDowell fellowships, a 2011 Arts and Letters Award, and the 2010 Heckscher Prize.



Violist **Erika Eckert** is Associate Professor of Viola at the University of Colorado at Boulder. She has also served on the faculties of The Cleveland Institute of Music, Baldwin Wallace College, and the Chautauqua Institution. As co-founder and former violist of the Cavani String Quartet, Ms. Eckert performed on major concert series worldwide, garnered

numerous international awards and prizes, and appeared on NBC, CBS, ABC, PBS, and NPR.



Stage director **David Gately** is known for his vivid storytelling and lively and clever productions. In demand across the continent, Mr. Gately has directed recent productions for the Florida Grand Opera, and the Operas of Dallas, Seattle, Cincinnati, Vancouver, and Utah. His hugely successful "wild west" production of *Don Pasquale*,

hailed as a "contemporary classic" by the Denver Post, has been mounted by leading opera houses across North America.



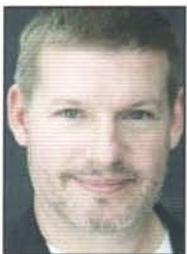
**Marianne Gedigian** is Professor of Flute and holds the Butler Professorship in Music at The University of Texas at Austin Butler School of Music. She was a regular performer with the Boston Symphony for over a decade, and served as Principal Flute with the Boston Pops Esplanade and Acting Principal Flute with the Boston Pops. Ms. Gedigian

has served on the faculties of Boston University, The Boston Conservatory, and Tanglewood.



**Eric Ginsberg** is Professor of Clarinet at Western Illinois University and clarinetist of the Camerata Woodwind Quintet. He has performed with the New York City Ballet, the Brooklyn Philharmonic, the Pittsburgh Opera Orchestra, and the Omaha Symphony Orchestra. Mr. Ginsberg studied with Kalmen Opperman and with Stanley Drucker at

Juilliard, where he received both his Bachelor's and Master's degrees.



**Patrick Hansen** is the Director of Opera Studies at the Schulich School of Music of McGill University in Montreal. A versatile artist, Mr. Hansen is a stage director, conductor, and vocal coach. Formerly the Artistic Administrator for the Florida Grand Opera, Mr. Hansen was the Director of the Young American Artist Program at Glimmerglass Opera and the former Music

Director of Opera Festival of New Jersey.



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**Woodwind Faculty**

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John Thorne  
Richard Graef

*Oboe*

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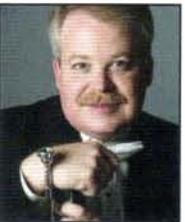
**Dana Howell** is a Los Angeles-based composer and performer. Howell has earned degrees from Carnegie Mellon University, the San Francisco Conservatory of Music, and a Doctorate in composition from the University of California, Los Angeles. He currently serves as choir director of St. Timothy Catholic Church

in Los Angeles, and is music director of the annual "We Remember" World AIDS Day in Pasadena, CA.



Violinist **Carolyn Huebl** is in demand as a soloist, chamber musician, and orchestral leader, winning critical acclaim throughout the United States, Canada, and South America. Formerly Assistant Principal Second Violin with the Pittsburgh Symphony Orchestra, she often appears as concertmaster with the IRIS Chamber

Orchestra. She has previously taught at Carnegie Mellon University, and is currently on the faculty of the Blair School of Music at Vanderbilt University.



**Mark Hughes** is Principal Trumpet of the Houston Symphony Orchestra. He was previously the Associate Principal Trumpet of the Atlanta Symphony, and has also performed with the Boston and Chicago Symphonies. Mr. Hughes graduated from Northwestern University, where he studied with Vincent Cichowicz, and continued his

studies as a scholarship student of Adolph Herseth. He can be heard on the Duetsche Grammophon, Sony Classics, and Naxos labels.



**Benjamin Karp** is Associate Professor of Cello and director of chamber music at the University of Kentucky School of Music. For the past two academic years he also served on the faculty of the Indiana University Jacobs School of Music. He received the MM degree from Indiana University, where he was a student of Janos Starker, and a BA

in Philosophy from Yale University, where he studied with Aldo Parisot.



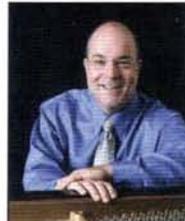
**Margaret Karp** is the Assistant Concertmaster of the Lexington Philharmonic and a member of the Leonore String Quartet. Formerly a member of the Florida Orchestra and Philharmonia da Camera, Dortmund, Germany, Ms. Karp graduated from Indiana University where she studied with James Buswell and Valery

Gradow. Ms. Karp is currently Instructor in Violin and Viola at the University of Kentucky.



Violist **Jennifer Kozoroz** completed her high school studies at Interlochen Arts Academy and went on to earn degrees from Ohio State University and The Juilliard School. Previously, Ms. Kozoroz has been the Assistant Principal Viola of the Virginia Symphony and violist of the Harrington String Quartet. She is currently the Director

of the Milwaukee Youth Symphony Orchestra Progressions program, and serves as an advisor for the Sphinx Organization.



Pianist **Norman Krieger** is Professor of Keyboard Studies at the University of Southern California. He regularly appears in recital and as a concerto soloist across the United States, Europe, and Asia. Mr. Krieger has studied with Adele Marcus, Alfred Brendel, Maria Curcio, and Russell Sherman and holds degrees from The Juilliard

School and New England Conservatory. Mr. Krieger was named Gold Medal Winner of the first Palm Beach Invitational Piano Competition.



**Ken Lam** is Assistant Conductor of the Cincinnati Symphony Orchestra and has recently been appointed Orchestra Director at Montclair State University. Mr. Lam was Principal Conductor of the Hong Kong Chamber Orchestra, and has conducted the National Symphony, the Hong Kong Philharmonic, and the St. Louis

and Baltimore Symphony Orchestras. Mr. Lam has studied conducting with Gustav Meier, Marin Alsop, and Leonard Slatkin, and holds a degree in economics from St. John's College, Cambridge.



Pianist **Donna Lee** made her debut in 1990 with the National Symphony Orchestra.

She has since appeared as soloist and collaborative artist in Asia, Europe and throughout the US. She has recorded for the Azica, Proprius, Innova, and Musart labels. Ms. Lee is Associate Professor and Coordinator of the Piano Division at Kent

State University School of Music. Previously, Ms. Lee has taught at Peabody Conservatory, Bucknell University and Interlochen.



Pianist **Deloise Lima** holds degrees from the School of Music and Fine Arts of Parana, the Trinity College of Music, the Royal College of Music, University of Notre Dame, and Florida State University. A sought-after accompanist and chamber musician, she has performed extensively throughout Brazil with many recognized

singers and instrumentalists. Ms. Lima is currently Assistant Professor of Collaborative Piano at Florida State University.



**William Ludwig** is Professor of Bassoon and Chair of the Woodwind Department at the Indiana University Jacobs School of Music. Previously, Mr. Ludwig served as Professor of Bassoon at Louisiana State University, and Principal Bassoon of the Florida Orchestra and Baton Rouge Symphony. He holds degrees from Louisiana State University and Yale

School of Music and studied with John Patterson, Sol Schoenbach, Leonard Sharrow, Bernard Garfield and Arthur Weisberg.



Saxophonist **Joseph Luloff** is Distinguished Professor of Saxophone Performance Studies at Michigan State University, and soprano saxophonist of the Capitol Quartet. Mr. Luloff performs regularly with leading symphony orchestras throughout the United States and as soloist in many of the most prestigious concert venues in the Americas, Europe, and

Asia. Mr. Luloff holds degrees from Michigan State University and can be heard on the RCA, Albany, and Arabesque labels.



Cellist **Alistair MacRae** has appeared as a soloist, chamber musician, and orchestral principal throughout the Americas, Europe, Asia, and the Middle East. Mr. MacRae made his Carnegie Hall solo recital debut in 2001, and has since been featured in many of New York's major performance venues. Mr. MacRae earned degrees from the Manhattan School of Music

and Princeton University, where he currently serves on the cello faculty.



**Jean Martin-Williams** is Professor of Horn and Director of the Lilly Teaching Fellows Program at the University of Georgia. Dr. Martin-Williams is a member of the Atlanta Opera Orchestra, the New York Pops, and the Zephyr Brass Trio. She has appeared as a soloist, chamber musician, and orchestral player across the Americas, Europe, and Asia. Dr. Martin-Williams

holds degrees from Lawrence University and the Manhattan School of Music.



Oboist **Paige Morgan** has performed as a soloist, chamber, and orchestral musician throughout the United States, Europe, Russia and Japan. Dr. Morgan is Associate Professor of Oboe at Ithaca College, and a member of the contemporary performance group Ensemble X. She regularly performs with orchestras including those of Buffalo, Richmond, and

Rochester. Dr. Morgan holds degrees from the Eastman School of Music and can be heard on the Sony label.



**Bruce Murray** is Dean and Artistic Administrator of the Brevard Music Center. He maintains an active performing career as a pianist and has presented hundreds of concerts as a recitalist, soloist with orchestra, and chamber musician with many important musicians of our time, including Roberto Diaz,

William Preucil, Carol Wincenc, Elmar Oliveira, Ransom Wilson, Andres Cardenes, Andres Diaz, Frederica von Stade, Eliot Fisk, the Audubon Quartet, and Miles Hoffman.



**Janice Murray** has performed throughout North America as soloist, accompanist, and chamber player. She is an adjunct faculty member at Brevard College, where she teaches piano and music theory, and serves as staff accompanist. At the Brevard Music Center, she teaches courses in music theory and keyboard skills, and serves as Music Director of the High

School Voice program.



**Carol Nies** is Music Director of the Middle Tennessee State University Symphony, the Nashville Youth Orchestra Program, and the Curb Youth Symphony. She has appeared as guest conductor of the Rome Festival Orchestra and the Rome Festival Opera, has served as a cover conductor and conducting assistant for the Cincinnati Symphony

Orchestra. Dr. Nies holds degrees from Yale University, CCM-University of Cincinnati, Mannes, and the University of Miami.



**Craig Nies** is co-chair of the piano department at the Blair School of Music, Vanderbilt University. He has performed and recorded extensively across the U.S. and collaborated with world-renowned ensembles and conductors. Dr. Nies holds degrees from the Curtis Institute of Music, Yale University, and SUNY Stony Brook. His teachers have included

Mieczyslaw Horowitz, Rudolf Serkin, Claude Frank, Beveridge Webster, and Gilbert Kalish.



**Eric Ohlsson** is the Charles O. DeLaney Professor of Music in Oboe at Florida State University, and serves as Principal Oboe of the Tallahassee Symphony and the Palm Beach Opera Orchestra. Mr. Ohlsson was previously Assistant Professor of Oboe and Assistant Director at the University of South Carolina. Mr. Ohlsson holds degrees from The Ohio State

University. His teachers have included John Mack, William Baker, and James Caldwell.



Soprano **Sarah Pelletier** has performed at the world's most renowned music festivals such as Spoleto, Bard, Aldeburgh, Ravinia, and Tanglewood. Ms. Pelletier's operatic and concert career has extended internationally with performances throughout the U.S., Europe, and Japan. She is a frequent recitalist and regularly collaborates with the nation's

leading conductors, orchestras, and choruses. Ms. Pelletier is Voice Instructor at Princeton University.



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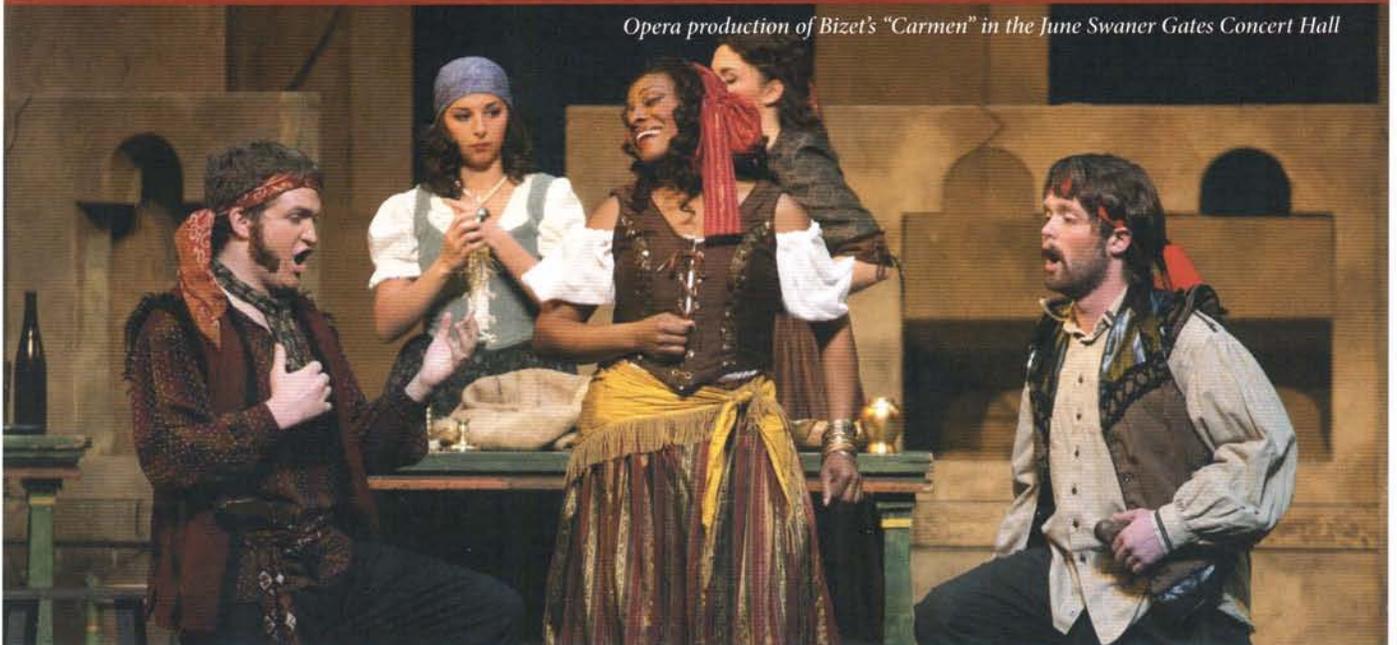
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## ARTIST FACULTY



Flutist **Dilshad Posnock**, originally from Bombay, India, has appeared as a soloist, chamber musician, and orchestral principal in concerts and festivals across the United States, England, and India. Ms. Posnock served as Artist Lecturer in Flute, and Director of the Artist Diploma Program at Carnegie Mellon University. Ms. Posnock

holds performance degrees from the Royal College of Music, London, and Carnegie Mellon, where she was a student of Jeanne Baxtresser.



**Jason Posnock** is Associate Artistic Administrator at the Brevard Music Center and Concertmaster of the Asheville Symphony Orchestra. He has appeared as soloist, chamber musician, and orchestral principal throughout the United States, UK, and Asia, and has performed with prominent American ensembles including

the Philadelphia Orchestra and Pittsburgh Symphony. He holds the AB degree from Princeton University and graduate degrees from Carnegie Mellon and the Royal College of Music.



Cellist **David Premo** serves as Associate Principal Cello of the Pittsburgh Symphony Orchestra, and Artist-Lecturer in Cello at Carnegie Mellon University. Mr. Premo was previously the Associate Principal Cello of the Kennedy Center Opera House Orchestra and performed as a member of the National Symphony Orchestra. Mr. Premo

studied with Margaret Evans of the Chicago Symphony, Robert Newkirk at Catholic University, and Janos Starker at Indiana University.



**William Preucil** is Concertmaster of The Cleveland Orchestra and Distinguished Professor of Violin at the Cleveland Institute of Music. Previously, he was first violinist of the Cleveland Quartet. Other concertmaster positions have included the Atlanta, Utah, and Nashville Symphony Orchestras. Mr. Preucil appears frequently

as a recitalist, chamber musician and soloist with orchestras and at major chamber music festivals in the United States and abroad.



**Elisabeth Pridonoff** has appeared in concerts across North America, Europe, and Asia, and has performed and taught at major conservatories in China, Hong Kong, Japan, Taiwan, and Korea. She holds Master's degrees in both piano and voice from the Juilliard School, having studied piano with Sasha Gorodnitsky and Adele

Marcus, and voice with Hans Heinz and Anna Kaskas. Elisabeth Pridonoff is a Steinway Artist.



**J. Patrick Rafferty** served as Concertmaster of the Milwaukee Symphony Orchestra from 1986 to 1991. He previously served as Associate Concertmaster of the Dallas Symphony and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. As recitalist and chamber musician, Mr. Rafferty has performed in New York,

Chicago, Boston, Washington, D.C., Cincinnati, and many other cities. Mr. Rafferty is currently Associate Professor of Violin at the University of Louisville.



**Tina Raimondi** studied music at De Paul University and the University of Minnesota, where she received the Doctor of Musical Arts degree. She joined the Florida Philharmonic Orchestra in 1997 and is currently a member of the Palm Beach Opera Orchestra. Presently, Ms. Raimondi maintains a large private teaching studio

and serves as President of the Suzuki Association of South Florida.



Violist **Scott Rawls** has appeared as soloist and chamber musician throughout North America, Japan, and Europe. A champion of new music, Rawls has toured extensively as a member of Steve Reich and Musicians. His recordings can be heard on the Centaur, CRI, Nonesuch, Capstone, and Philips labels. Dr. Rawls currently serves as Associate

Professor of Viola and Chair of the Instrumental Division at the University of North Carolina at Greensboro.



Violinist **Wendy Rawls** is presently Assistant Concertmaster of the Greensboro Symphony and has also performed with the North Carolina Symphony and the Charlotte Symphony. Ms. Rawls earned degrees from Ithaca College, New England Conservatory, and Mannes. Her major teachers have included Paul Kantor, Linda

Case, and Hiroko Yajima. Ms. Rawls is founder and director of the Gate City Suzuki School in Greensboro, N.C.



**Charles Ross** is Principal Timpanist of the Rochester Philharmonic and is on the faculty of the Eastman School of Music. A graduate and former faculty member of the Curtis Institute of Music, he has performed as timpanist with many orchestras in the U.S. and abroad; including the Philadelphia Orchestra, La Scala, Baltimore Symphony, Santa Fe Opera, RAI, Chataqua Festival

Orchestra, and the Moscow and Philadelphia Chamber Orchestras.



Hornist **Robert Rydel** is a member of the Charlotte Symphony, performs regularly with the Atlanta and Pittsburgh Symphony Orchestras, and is on the faculties of Winthrop University and Queens University of Charlotte. He attended the New England Conservatory, where he studied with Richard Mackey of the Boston Symphony. In addition to his playing responsibilities, Mr. Rydel is also a recording engineer, and serves as Brevard's Assistant Director of Recording.



**Maria Sampen** is Associate Professor of Violin at the University of Puget Sound. She is in demand internationally as soloist, chamber musician, and recitalist, performing both standard repertoire and new and experimental works. Ms. Sampen holds bachelor's and doctoral degrees from University of Michigan, and a Master of Music degree from Rice University. Her major teachers have included Paul Kantor, Kenneth Goldsmith, and Paul Makara.



**Dan Satterwhite** enjoys a versatile career as an orchestral bass trombonist, tubist, and euphonium player. He has performed with ensembles including the Chicago Symphony, Metropolitan Opera Orchestra, and Cincinnati Pops, and has held positions with the Orquesta Sinfonica de Asturias and the Orquesta Filarmonica de Santiago. Mr. Satterwhite is currently Assistant Professor of Trombone at Lynn University and serves as bass trombonist of the Florida Grand Opera Orchestra.



**Mark Schubert** is on the faculty at Baylor University where he teaches Applied Trumpet, coaches chamber music and sectionals for large ensembles, as well as teaching brass method courses. Mr. Schubert graduated from the New England Conservatory and was a member of the Honolulu Symphony for thirty-three years. He has also performed with such orchestras as the Boston Symphony, Boston Pops, and the Houston Symphony.



Pianist **Sandra Shen** has performed as a soloist and chamber musician in the United States and Asia and has won first prizes in several piano competitions, including the 1997 Hilton Head International Piano Competition and the 1996 Mieczyslaw Munz Piano Competition. She has recorded for Taiwan Rock Music label. Ms. Shen has served as Piano Lecturer at Southern Illinois University, and currently is based in Northern California.



Violist **Maggie Snyder** has performed solo recitals, chamber music, concertos, and as an orchestral musician throughout the United States and abroad, and in May, 2009, made her recital debut in Weill Recital Hall at Carnegie Hall. Ms. Snyder holds degrees from the University of Memphis and The Peabody Conservatory of Music. Ms. Snyder is on the faculty of the Hugh Hodgson School of Music at the University of Georgia.



**Jonathan Spitz** is Principal Cellist of the New Jersey Symphony Orchestra and the American Ballet Theater, and a member of the Orpheus Chamber Orchestra. He is an active recitalist and chamber musician and has recorded for the Deutsche Grammophon, and Sony labels, among others. Mr. Spitz is a graduate of the Curtis Institute, and currently serves on the faculty of the Mason Gross School of the Arts at Rutgers University.



**Benjamin Sung** currently serves as Assistant Professor of Violin at Florida State University and concertmaster of the Fargo-Moorhead Symphony Orchestra. Dr. Sung has performed as soloist with orchestras throughout North and South America, and can be heard on the Centaur Records label. He holds a Bachelor's degree from the Eastman School of Music and Master's and Doctorate degrees from the Indiana University Jacobs School of Music, from the studio of Nelli Shkolnikova.



**Byron Tauchi** is the Principal Second Violin of the Louisiana Philharmonic. He has served as Concertmaster of the Manhattan Chamber Orchestra and Associate Concertmaster of the San Jose Symphony, and has been on the faculty at the University of Nevada Las Vegas. Mr. Tauchi studied at the Manhattan School of Music with Raphael Bronstein and Ariana Bronne, and also holds a degree in computer science from the University of California at Berkeley.



Tubist **Charles Villarrubia** is Senior Lecturer in Chamber Music at The University of Texas at Austin and a founding member of Rhythm & Brass. He has regularly performed with the Boston Symphony and Boston Pops, and has been a member of the Dallas Brass and the Tanglewood Music Center Orchestra. He holds degrees from Louisiana State University and Boston University and can be heard on the Telarc, Angel, and EMI labels.

## ARTIST FACULTY



**Felix Wang** is currently Associate Professor of Cello at the Blair School of Music at Vanderbilt University. He is the cellist of the Blair String Quartet and Blakemore Trio, and Co-Principal Cellist of the IRIS Orchestra. Mr. Wang earned degrees from the Peabody Institute, New England Conservatory, and the University of Michigan, and was a

recipient of the Frank Huntington Beebe Grant enabling him to study in London with William Pleeth.



Steinway Artist **Douglas Weeks** is Babcock Professor of Piano at Converse College. He has performed extensively throughout the Southeastern United States, and also performed recitals in thirteen countries in Africa, the Middle East, and South Asia under the auspices of the US State Department. Dr. Weeks holds degrees from Illinois State,

Indiana and Florida State Universities, and the Ecole Normale de Musique in Paris, France.



**Janice Williams** has served as Director of Choral Activities at Bolton High School in Arlington, Tennessee, and on the faculty of the University of Memphis Community Music School, as the director of the Memphis Area Children's Choir. Ms. Williams has made presentations for the Texas Music Educators Association and has been published in "Texas Music Education Research."



**Dr. Kraig Alan Williams** is currently the Director of Bands, Associate Professor of Music and Director of the Wind Studies Program at the Mason Gross School of the Arts, Rutgers University. Previously, Dr. Williams served as the Director of Bands at the University of Memphis, and held positions at Duke University and California

State University, Los Angeles. He has regularly appeared throughout the US as a guest conductor, clinician and lecturer.



**Ina Zdorovetchi** has established a reputation as one of the leading harpists of her generation, having performed as soloist and recitalist throughout Europe, North America and the Middle East. Currently, Ms. Zdorovetchi is the principal harpist with Boston Lyric Opera, Boston Pops Esplanade Orchestra, Opera Boston, Boston Modern

Orchestra Project, and is on the faculty at Boston Conservatory, Wellesley College, and New England Conservatory Pre-College.



**William Zehfuss** is Principal Trombone of the Charleston Symphony Orchestra and a member of the Charleston Brass Quintet. He has acted as Assistant Principal Trombone of the Utah Symphony Orchestra and Principal Trombone of the Honolulu Symphony. Mr. Zehfuss has served on the faculties of the University of Hawaii, College of Charleston,

and University of South Carolina. He received his degree in Trombone Performance from Northwestern University.

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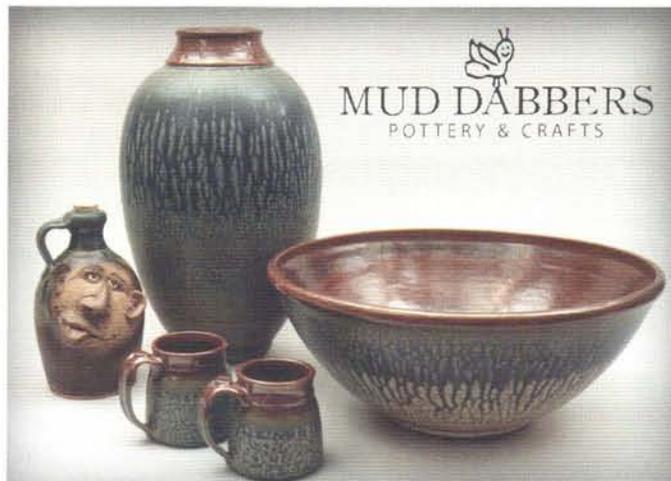
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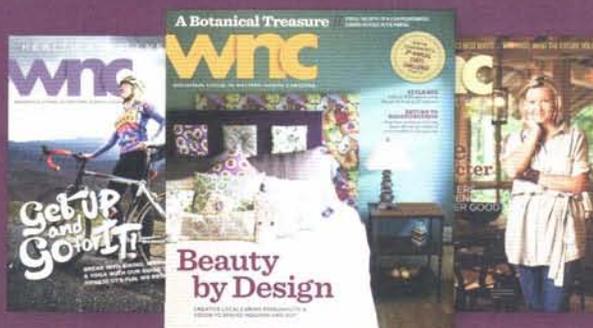
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 Sarah Scruby - Orange Park, FL  
 Jonathan Thompson - Lewisville, TX

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 Barret Ham - Macon, GA  
 Ryan King - Ann Arbor, MI  
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 Taylor Marino - Matthews, NC  
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 Isabel Skau - Portland, OR  
 Rachel Smith - Alpharetta, GA  
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 Carly Weikle - Sharpsburg, GA  
 Claire Werling - Pandora, OH  
 Darien Williams - Rex, GA

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 Kevin Grainger - Fletcher, NC  
 Nicholas Hooks - Merritt Island, FL  
 Kristina Nelson - Northport, AL  
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 Jaquain Sloan - Lenoir, NC  
 Cornelia Sommer - Bellevue, WA  
 Sarah Tako - Stillwater, MN  
 Daniel Yim - Tigard, OR

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 Margarite Waddell - Eugene, OR  
 Richard Williams - Atlanta, GA  
 Stefan Williams - Madison, GA

## TRUMPET

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 Michael Chen - Herndon, VA  
 William Cooper - Carrollton, GA  
 Mary Foster - Winston-Salem, NC  
 Andrew Fremder - Grafton, WI  
 Bradley Hogarth - Houston, TX  
 Matthew Johnson - Houston, TX  
 Michael Kent - Houston, TX  
 Ian Kivler - Orlando, FL  
 Stockton Ray - Cary, NC  
 Jacob Rosenberg - Washington, DC  
 Uwe Von Sehrwald - Houston, TX

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 Annabelle Forrester - Canton, GA  
 Martin Gelwasser - Boca Raton, FL  
 Weston Olencki - Spartanburg, SC  
 Barrington Venables -  
 Holland Landing ON, Canada  
 Robert Walley - Athens, GA

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 Wilson Wong - Skokie, IL

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Alvin Ashlaw - Suwanee, GA  
 Emily Carter - West Chester, OH  
 Davis Erickson - Jacksonville, IL

## PERCUSSION

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 Charlie Berntsen - Pittsburgh, PA  
 Paul Finckel - Yonkers, NY  
 Sean Guo - Murphy, TX  
 Lara Hueter - Marietta, GA  
 Taylor Katanick - Sussex, WI  
 Ben Kipp - Huntley, IL  
 Cheok Lam Lou - Fairborn, OH  
 Andrea Tafelski - Pinellas Park, FL  
 Kelsey Tamayo - Radcliff, KY  
 Zackary Truesdale - Camden, SC  
 Travis Wissman - Urbana, OH

## HARP

Anna Ellsworth - Gahanna, OH  
 Minyoung Kwon - Seoul, South Korea  
 Juliana Scholle - Scottsdale, AZ

## PIANO

Jonathan Asbell - Brevard, NC  
 Robert Benedict - Wesley Chapel, FL  
 Christian Bigliani - Cumming, GA  
 Vladislav Boguinia - New York, NY  
 Samuel Breazeale - Irmo, SC  
 Samuel Brown - Kingsport, TN  
 Taylor Burkhardt - Jefferson City, MO  
 Alita Carbone - Chicago, IL  
 Sarah Chang - Irvine, CA  
 Yi Chang - Oberlin, OH  
 Wayne Ching - San Antonio, TX  
 Ya-Ju Chuang -  
 Nantou County, Taiwan

Alyssa Conde - Sunrise, FL  
 Karen Ding - Pleasanton, CA  
 Amber Durand - Lithonia, GA  
 Samantha Dusek - River Falls, WI  
 George Ellenberg - Pensacola, FL  
 Zyrene Estallo -  
 Quezon City, Philippines  
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 Yuet Ka Hui - Hong Kong, Hong Kong  
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 Akira Kaku - Ann Arbor, MI  
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 Christina Kidd - Walnut Cove, NC  
 Ching I Kuo - New Taipei City, Taiwan  
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 Alexandra Lee - Delran, NJ  
 Michael Lenahan - Rossford, OH  
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 Lydia Michel - East Helena, MT  
 Kyung-Hyun Min - South Riding, VA  
 Hikari Nakamura - Novi, MI  
 Riley Osborn - Roswell, GA  
 Jeremiah Padilla - Doral, FL  
 Brent Pafford - Jacksonville, FL  
 Maria Parrini - Greenville, SC  
 Corinne Penner - Wichita, KS  
 Celeste Pepitone-Nahas -  
 Lake Oswego, OR  
 Max Phillips - Auburn, AL  
 Jestin Pieper - Austin, TX  
 Lynsi Porterfield - Amarillo, TX  
 Abel Prasetyo - Bekasi, Indonesia  
 Sarah Pratt - Kensington, MD  
 Blake Proehl - Parkston, SD  
 Paulina Ray-Zorick - Columbus, NC  
 Georgianna Rickard - Lake Placid, NY  
 Nathan Ryland - Richardson, TX  
 Michelle Schodowski - Kingsport, TN  
 Rebecca Smith - Cincinnati, OH  
 Crystalyn Snow - Cincinnati, OH  
 Noah Sonderling - La Crescenta, CA  
 Elizabeth Stoner - Charleston, SC  
 Melanie Uchimura - Kalamazoo, MI  
 Manuel Vizurraga - Villa Rica, GA

Shelby Wanen - Chagrin Falls, OH  
 Tong Wang - Edmonton, AB, Canada  
 Edward Wang - Cupertino, CA  
 Sarah Xu - Dunlap, IL  
 Justin Yew - La Canada Flintridge, CA  
 Chen Yin - Taipei, Taiwan  
 Zhihan Zhang - Phoenix, AZ

## COMPOSITION

Jacob Berntsen - Pittsburgh, PA  
 Alex Blank - Rock Hill, MO  
 Joseph Bozich - Puyallup, WA  
 Ezra Donner - North Tonawanda, NY  
 Yvonne Freckmann - Poteet, TX  
 John Goffinet - Melbourne, FL  
 Kevin Hartnett - Lees Summit, MO  
 Shawn Head - Franklin, WI  
 Robert Rankin - Apex, NC  
 Kyle Rotolo - Baltimore, MD  
 Brandon Rumsey - Eugene, OR  
 Igor Santos - Plainfield, IN  
 Curtis Smith - Provo, UT  
 Jacob Walls - Forest Grove, OR

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 Etta Fung - Hong Kong, Hong Kong  
 Joseph Hager - New York, NY  
 Jessica Harika - Glen Allen, VA  
 Summer Hassan - Raleigh, NC  
 Elise Jablow - New York, NY  
 Carl Peter Johnson - Saint James, MN  
 Elise Marie Kennedy -  
 San Francisco, CA  
 Trevor Martin - Houston, TX  
 Garry McLinn - Burke, VA  
 Frank Mutya - Winnipeg, MB, Canada  
 Anne-Claire Niver - Greensboro, NC  
 Marissa Ortiz - Longboat Key, FL

*Student roster is accurate as of May 15, 2012*

## STUDENT FACTS

<b>Enrolled</b>	<b>440</b>
<b>College</b>	<b>248</b>
<b>High School</b>	<b>192</b>
<b>Male</b>	<b>205</b>
<b>Female</b>	<b>235</b>
<b>States</b>	<b>41 + DC</b>
<b>Receiving Financial Aid</b>	<b>93%</b>
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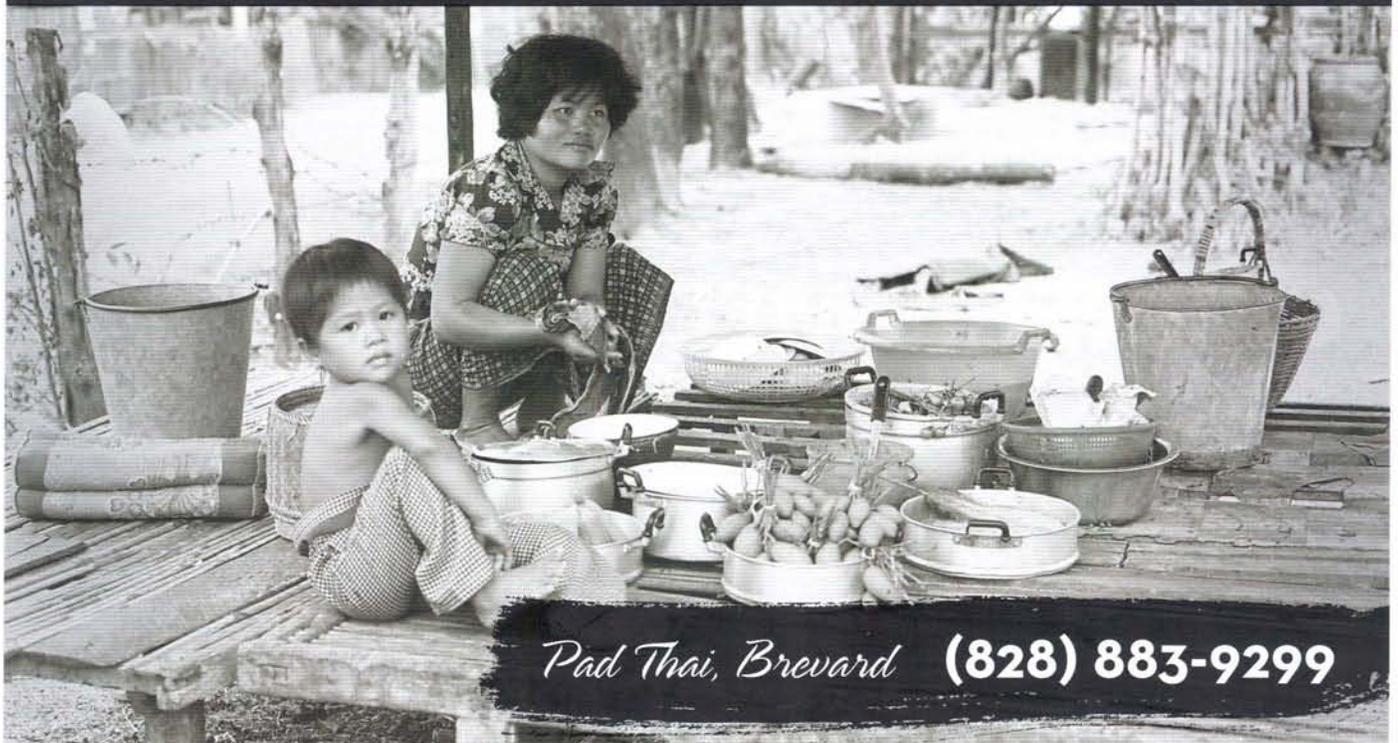


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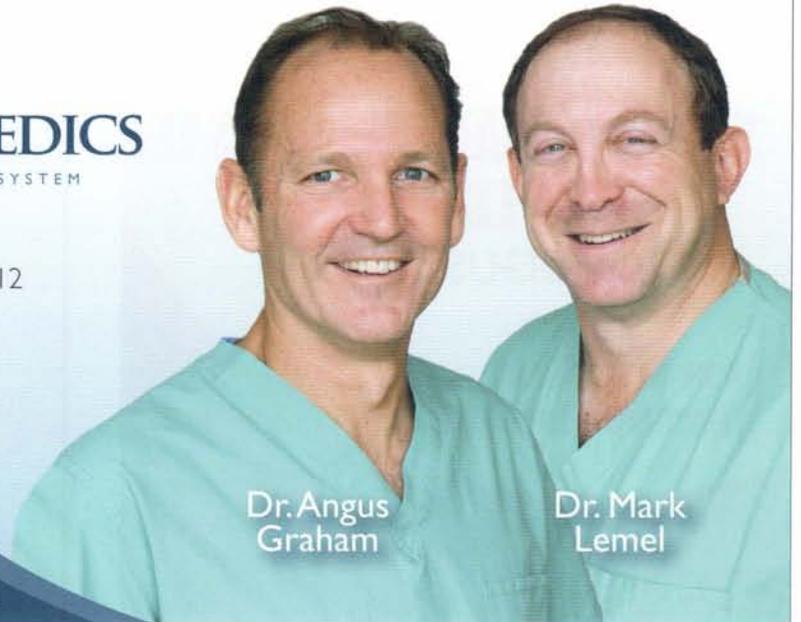
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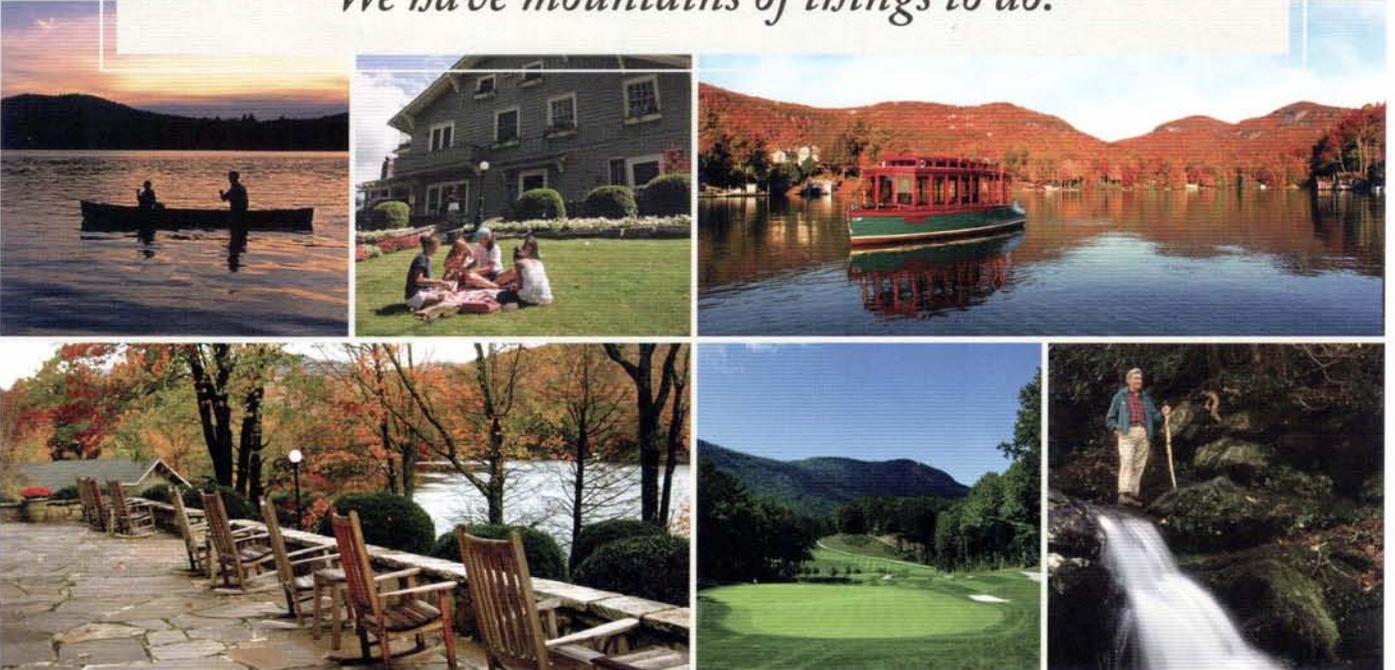
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## Pre-Concert Talks THOMAS HALL

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June 22, 24, 30; July 6, 13, 20, 27; August 5

## Pre-Opera Talks SCOTT COMMONS

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July 5, 7, 12, 13, 14, 19, 20, 21, 26, 28; August 2, 4

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Students perform chamber music at the library on  
Mondays at 12:30 pm. July 9, 16, 23, 30

## Transylvania Symphonic Band WHITTINGTON-PFOHL AUDITORIUM

July 12, 26; August 4

## The OpenClass Series SEARCY HALL

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June 26; July 8, 17, 24

## Student Piano Recitals SEARCY HALL

Wednesdays at 12:30 pm. June 27; July 4, 11, 18, 25; August 1

## New Music SEARCY HALL

Composition students premier their new works.  
July 5, 12, 26; August 1

## Program of Song SEARCY HALL

High school voice students in recital. July 6 and 27

## Piccolo Opera MORRISON PLAYHOUSE

High school voice students present opera scenes.  
July 13 and August 2

## Jan and Beattie Wood Concerto

Competition Finals WHITTINGTON-PFOHL AUDITORIUM  
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## Supersonic STRAUS AUDITORIUM

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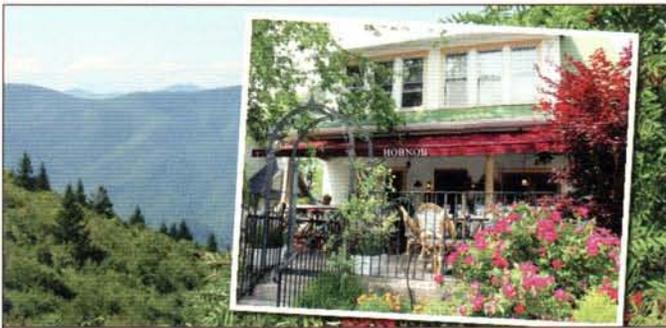
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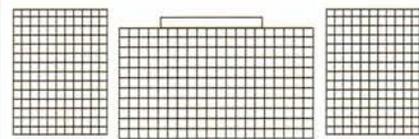
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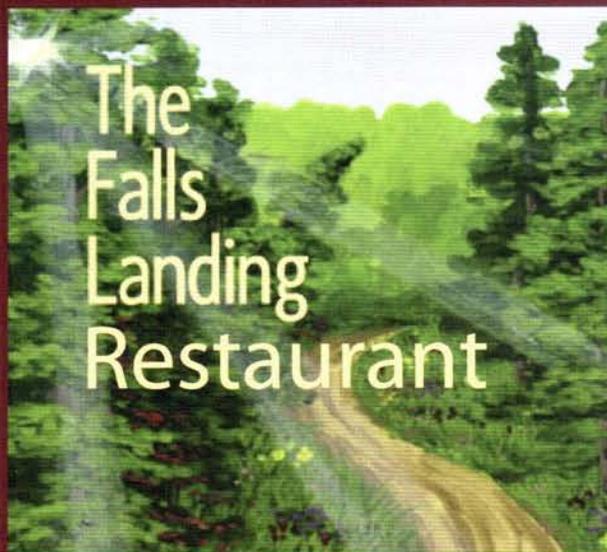
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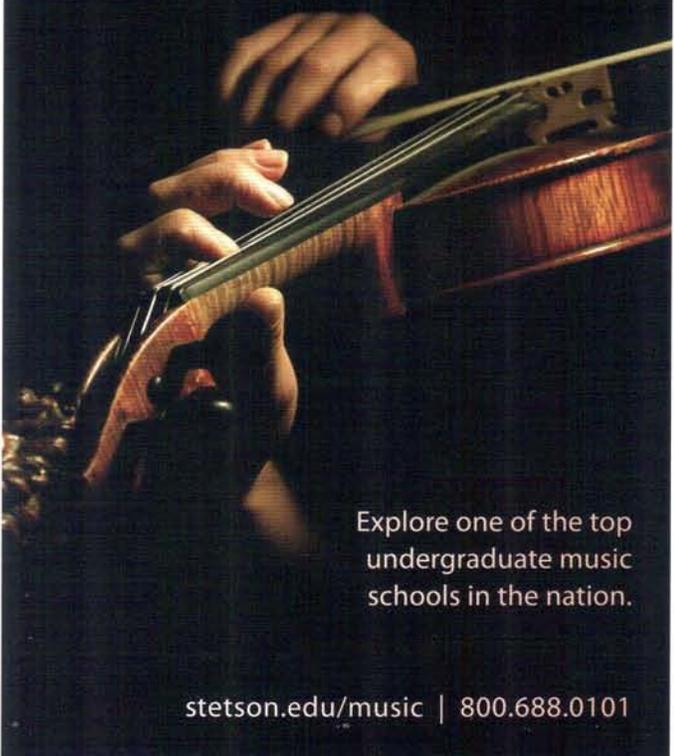
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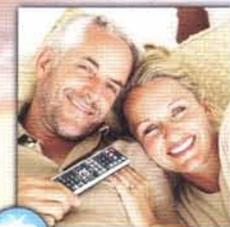
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## DISTINGUISHED SERVICE AWARD

This year Brevard Music Center is honored to present its Distinguished Service Award to a group of Trustees – current and former – whose long-term and tireless support of BMC has been evident in countless acts of leadership and generosity. This group was instrumental in establishing the BMC partnership with Converse College that began in 1965, leading to decades of successful collaboration between the two institutions.

### **Mrs. T. Kenneth (Dicksie) Cribb**

Dicksie Cribb represents forty years of active board service, including her role as past Chairman of the Nominating Committee for new members of the BMC Board. She was a founding member of the Encore Society comprised of individuals who have made planned gifts to the Brevard Music Center.

### **Joe Roy Utley, M.D. and Joella Faye Utley, M.D.**

Lifelong musicians, distinguished physicians, and passionate collectors, Joe and Joella Utley have steadfastly supported the mission of the Brevard Music Center with leadership giving that includes endowments for scholarships and for the principal trumpet chair.

### **Robert MacPherson Wood, Sr.**

As a great arts leader and supporter, Robert Wood, Sr. connected BMC to the greater Atlanta arts community. He maintained a visible and forceful presence in the daily life of the Brevard Music Center, provided financial support to many deserving students, and guided others to give generously to support the BMC mission.

### **Kurt and Nelly Zimmerli**

Benefactors of the Brevard Music Center, the Zimmerlis have set a high standard for leadership giving including capital projects such as Helvetia, our guest artist residence, prize money for the annual Zimmerli Piano Competition, and opera performance sponsorship with the Zimmerli Family Opera Endowment.

Created in 1997, the Brevard Music Center Distinguished Service Award is presented to individuals or organizations whose contributions to the Brevard Music Center have been extraordinary and who have added significantly to the furtherance of the Center's mission.

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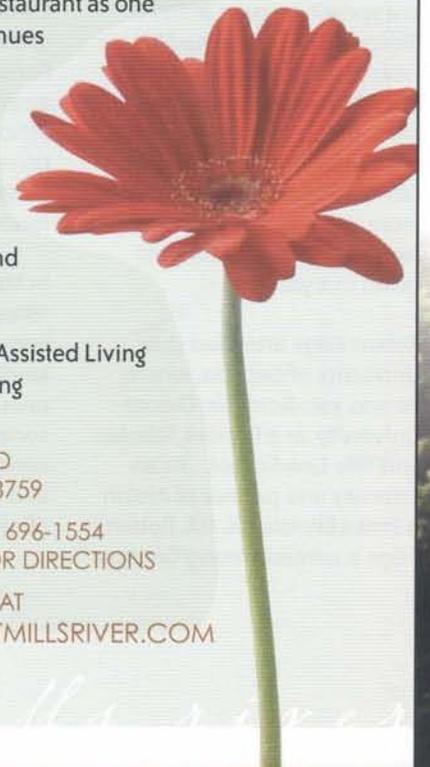
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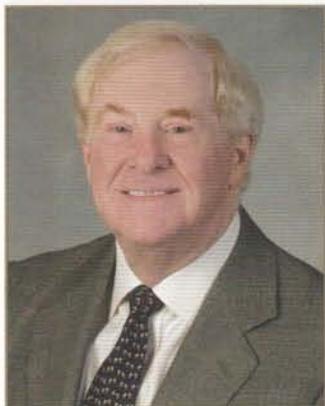
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## DISTINGUISHED ALUMNI AWARD ROBERT G. EDGE

Brevard Music Center honors an outstanding leader, supporter, and benefactor of music and the arts.



Robert G. Edge was a student at Brevard in 1957 and served on the BMC Board of Trustees from 1967-1988. In high school he came to Brevard as the result of an Atlanta Music Club Scholarship to Transylvania Music Camp. Mr. Edge described his early experiences in a speech he gave in 1975. "Before I knew what had hit me I was playing second clarinet in a Dittersdorf Symphony and... trying to learn the Latin pronunciations in the Vivaldi Gloria... In one week I heard more live concerts than most high school music students heard in a year."

Robert Edge attended the University of Georgia, where he was valedictorian; Oxford University, as a Rhodes Scholar; and Yale Law School. As an attorney and partner of Alston & Bird, LLP, Atlanta, GA, Robert Edge is named among Georgia

Trend's Legal Elite, is listed in Super Lawyers magazine, and was named the "Atlanta Trusts and Estates Lawyer of the Year" in the 2010 edition of Best Lawyers in America. Atlanta arts leader and patron, he has served as Chairman of the Charles Loridans Foundation, President of the Atlanta Music Festival Association, and sponsor of the Atlanta Opera educational program, "Opera with an Edge."

Mr. Edge is a great lover of opera and has a long association with the Metropolitan Opera Association (NY). As a Met board member and managing director he was instrumental in the success of the Metropolitan Opera's annual week of opera performances in Atlanta. As a scholar and benefactor, he has also served as President of the Association of American Rhodes Scholars, Director of The Carter Center, and Chairman of the University of Georgia Foundation with special emphasis on the Hodgson School of Music that proudly boasts the Robert G. Edge Recital Hall as one of its premier facilities.

In Mr. Edge's own words: "Brevard, in my opinion, is important because it is the kind of place that touches people who will help keep our society alive and sensitive. It is concerned with the intellectual and cultural environment of man."

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## BREVARD MUSIC CENTER ASSOCIATION

The Brevard Music Center Association (BMCA) is a volunteer organization devoted to supporting the Music Center through fundraising and supplemental staff services. Since 1979, BMCA volunteers have donated their time, talent, and resources in support of the talented young musicians who attend the Music Center each summer. Working behind the scenes in a wide variety of responsibilities, as well as during concerts and at special events, BMCA's 200+ members support BMC wherever they're needed, applying themselves with energy and commitment to the Brevard Music Center.

Volunteer activities are not limited to the summer music festival season. In fact, some of our committees, such as Facilities, Beautification, and Special Events, are active year round. To learn more about BMCA, or to volunteer, call 828-862-2124. A volunteer will be happy to help you!

These generous volunteers provide countless hours, all year round, to assist BMC with a multitude of important tasks.

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Pictured L to R, Skip Hirsh, Linda Thomson, Penny Roubion, Michel Robertson.



## Brevard Music Center Association Board

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## GINA BACHAUER ARTIST CHAIR ANDRÉ WATTS, PIANO



For the past 30 years, the Brevard Music Center has annually featured one guest artist in a concert given in memory of Gina Bachauer, a celebrated pianist who appeared frequently at the Music Center. Bachauer understood the importance of nurturing young talent and often gave generously of her time to students. In 1980, a memorial fund was established through the generosity of Mr. and Mrs. Carlo Renzulli, long-time friends of Bachauer. The

fund enables the Music Center to invite internationally renowned artists such as André Watts to Brevard.

André Watts burst upon the music world at the age of 16 when Leonard Bernstein chose him to make his debut with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat Concerto with the New York Philharmonic, thus launching his career in storybook fashion. More than 45 years later, André Watts remains one of today's most celebrated and beloved superstars.

Watts will perform Grieg's Piano Concerto in A minor with Keith Lockhart and the Brevard Music Center Orchestra on Sunday, August 5, at 3 pm.

## NATIONAL FEDERATION OF MUSIC CLUBS SOUTHEAST REGION

The National Federation of Music Clubs (NFMC) Southeast Region has held its annual meeting at the Brevard Music Center since 1948. Members participate in a weekend of conferences and performances. NFMC is an organization dedicated to music education and the promotion of creative and performing arts in the United States.

Its American Music Program is dedicated to providing scholarships and awarding monies to talented American performers and composers, encouraging the performance of American musical works.

The Brevard Music Center has a long relationship with the National Federation of Music Clubs, especially the clubs of the Southeast Region. In 2005, the BMC Board of Trustees established a new ex-officio position to the BMC board for the Vice President in charge of the Southeast Region of NFMC. Barbara Hildebrand fills that position today.

Each summer, the Music Center presents a concert in memory of Hinda Honigman who served as president of NFMC from 1967 to 1971 and as a BMC trustee from 1966 to 1985. This year the concert will be on Saturday, July 14, at 7:30 pm featuring NFMC Young Artist Winner Kwan Yi performing Mozart's Piano Concerto in C major, K. 415 with Julian Kuerti conducting the Brevard Sinfonia.

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# NAMED CONCERTS

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**Wednesday, July 4**

## Pendergrast Family Patriotic Pops

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

**Sunday, July 15**

**Sunday, July 29**

## Jan and Beattie Wood Concerto Competition

In 2001, second generation BMC trustee Beattie Wood and his wife, Jan, were recognized for their continued support of the Music Center with the naming of the annual concerto competition and concert. The competition is open to all full-session instrumental students and is a highlight of the student experience. The Jan and Beattie Wood Concerto Competition finals will be held on July 15. Winners will receive full scholarships to Brevard in 2013, as well as the opportunity to perform with the Brevard Music Center Orchestra on July 29.

**Sunday, July 29**

## BMC Piano Competition

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

**Thursday, August 2**

**Saturday, August 4**

## La bohème

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

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# CAMPUS MAKEOVER

By Frank McConnell – BMC Director of Operations

Patrons and students returning to Brevard Music Center this season can't help but notice the remarkable transformation that has occurred on our campus since the echoes of season 2011 faded into the forest. Vistas have been opened. Underbrush has been cleared, revealing beautiful mountain streams. Pedestrian pathways were created and landscaped. And countless bulbs, annuals, shrubs, and trees have been added to enhance the natural setting that is Brevard.

A large part of this renewal is due to the beneficence of lifetime friend and supporter of BMC, Lynn Williams, who wished simply to "make this place I love so dearly... beautiful!" Employing local company Theron McCall Grading, whose principal is described by Lynn as possessing the "heart of a lion and the soul of a poet," the main entrance was widened, many

truckloads of native stone added to the surrounding banks and along the lakes, and redbuds and dogwoods planted. New pathways and stone steps were created beside both lakes, an attractive footbridge to expanded picnic areas added, stream banks beautified, even small waterfalls created to be discovered as one wanders about campus. A small garden tucked away in the woods overlooking Lake Milner honors Ann Bryant Pickelsimer, Lynn's mother. The grounds around the lakeside lodge were cleared, a retaining wall built outlining new flower beds, with green sod now framing one of BMC's original buildings. Landscape consultant Devon Gentry was also engaged to lend his expertise in several areas. As we savor these enhancements to our natural beauty for years to come, our gratitude for the generosity and vision of this caring committed benefactor is immeasurable.

At times literally as the dust from the bulldozers was settling, BMCA gardening volunteer coordinator Allen Haas and his team were at work raking, digging, and planting new installations of bulbs and other perennials, shrubs, and flowering trees, creating islands of color and hidden quiet garden oases all over campus. This group of volunteers works year round creating and nurturing the many green and blooming spaces along our walkways and around our buildings. New this spring was the construction of a greenhouse to be used by Allen and his team to propagate their own plants from seed, cuttings, or division to be used in their BMC landscaping projects - an endeavor as "green" as it gets.



Pictured L to R, Allan Haas, Russell Newton, Larry Fogdall, Lynn Williams, Theron McCall.

*Theron McCall...  
is described by Lynn  
as possessing the  
"heart of a lion and  
the soul of a poet"...*



## THE LINDA STANSBURY CANDLER GARDEN

The "Garden Gang," largely comprised of members of BMC's Board of Trustees, has been hard at work for nearly two years creating a permanent flowering tribute in memory of one of BMC's hardest working and most loved individuals. Linda Candler, wife of former President John Candler, was a tireless volunteer for years, the ultimate hostess, and was instrumental in the founding of the Brevard Music Center Association. A lovely new brick approach and patio, surrounded by a garden of perennials and annuals, lined with weeping cherry trees and benches for reflection, now greet visitors to Burt Alumni House near the auditorium. At the center of the Linda Stansbury Candler Garden is a striking steel sculpture of a rhododendron blossom, one of Linda's favorite flowers. This piece was created by NC native and BMC alum, Sabrina Fadiel, and donated by Kate and Mitchell Watson.



The Brevard Music Center is grateful for the generous financial support of our donors. Without charitable donations, we simply could not exist. The donors listed below have contributed approximately half of all financial support needed to educate our students. We wish to thank all of the individuals, foundations, corporations, and other organizations who have helped to make the Brevard Music Center available to so many gifted and hardworking students.

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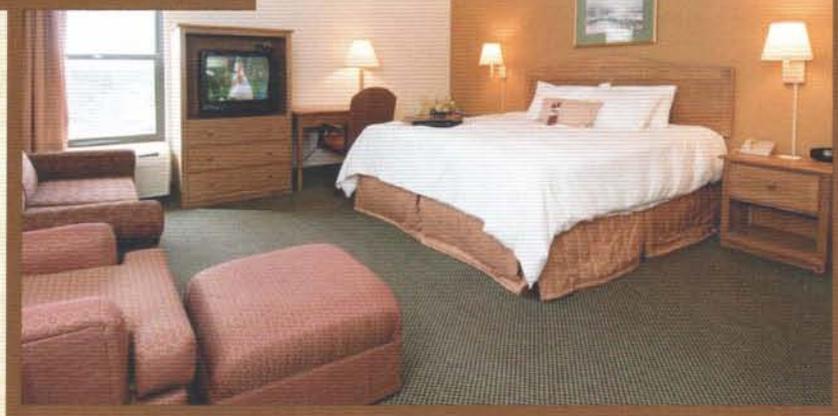


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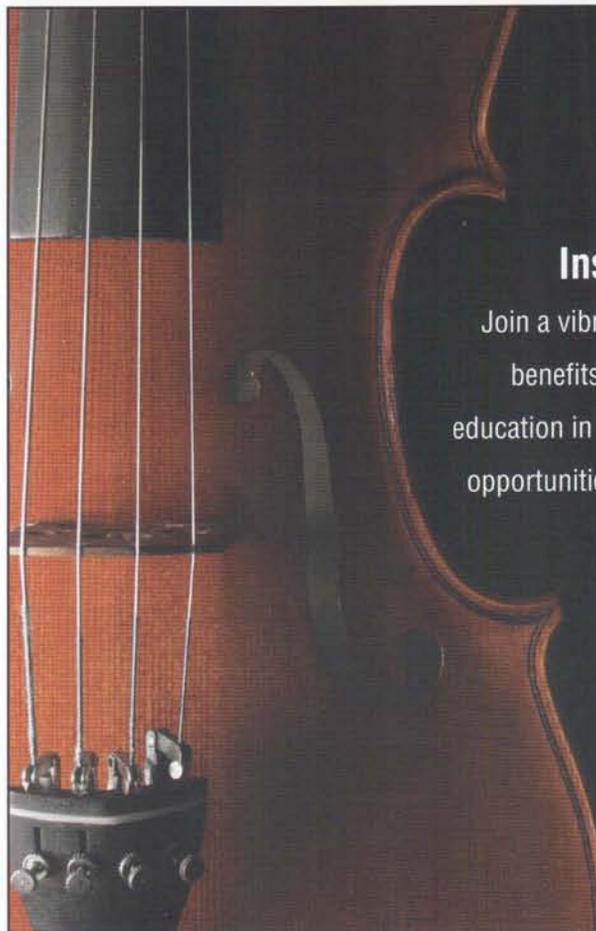
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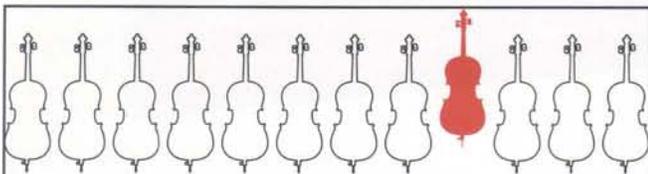
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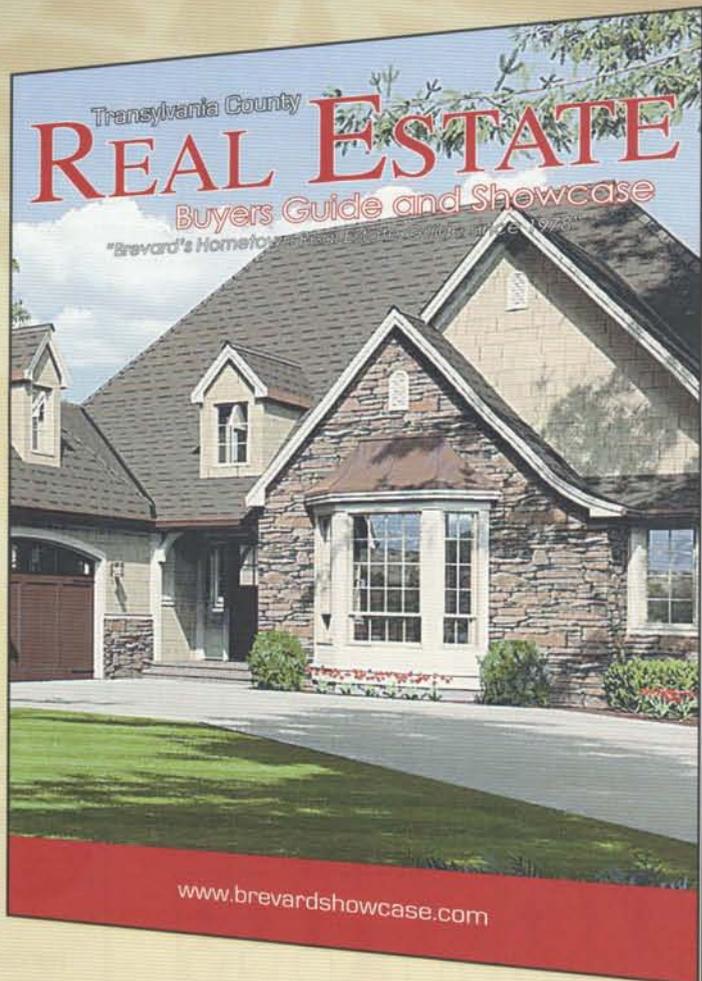


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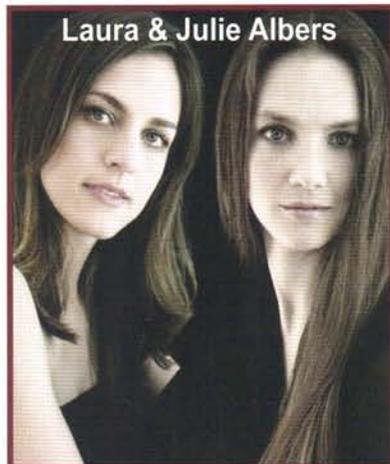
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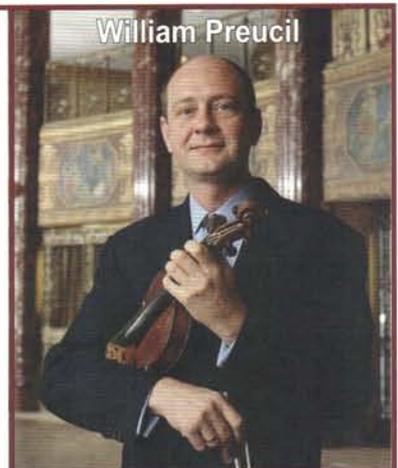


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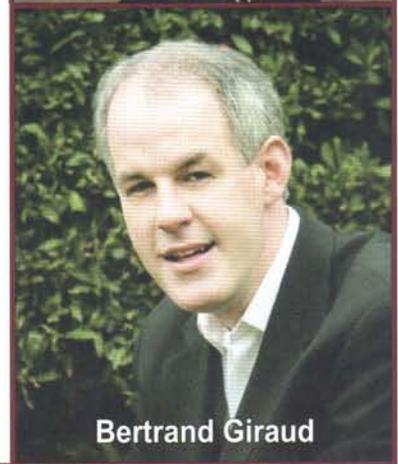
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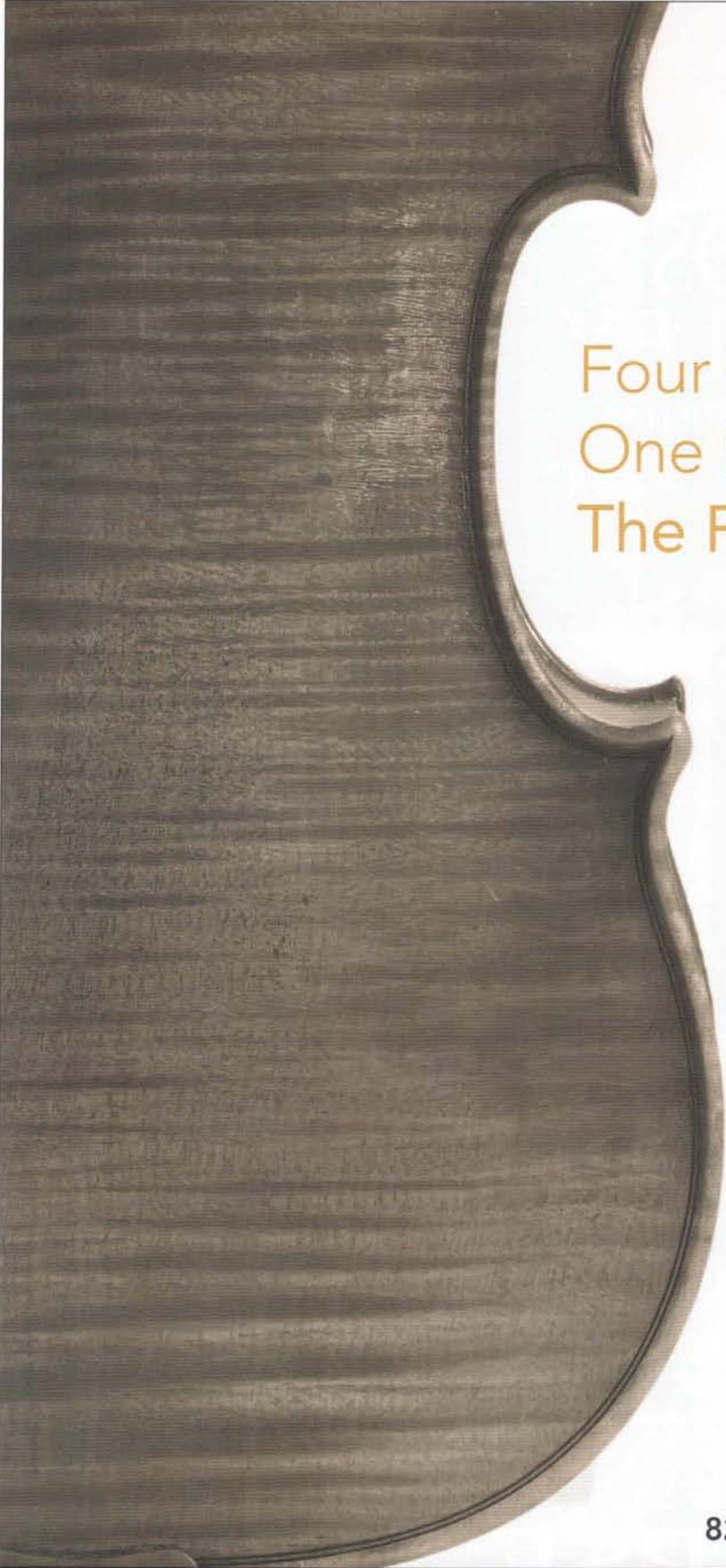
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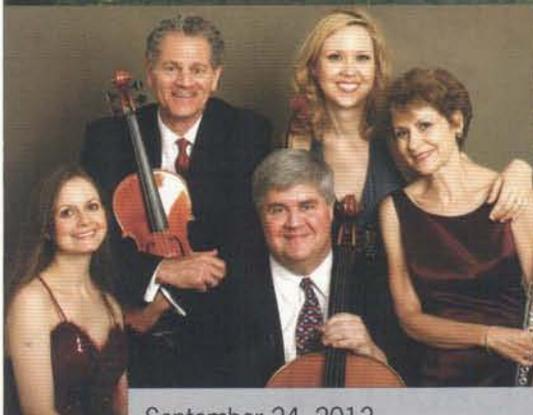
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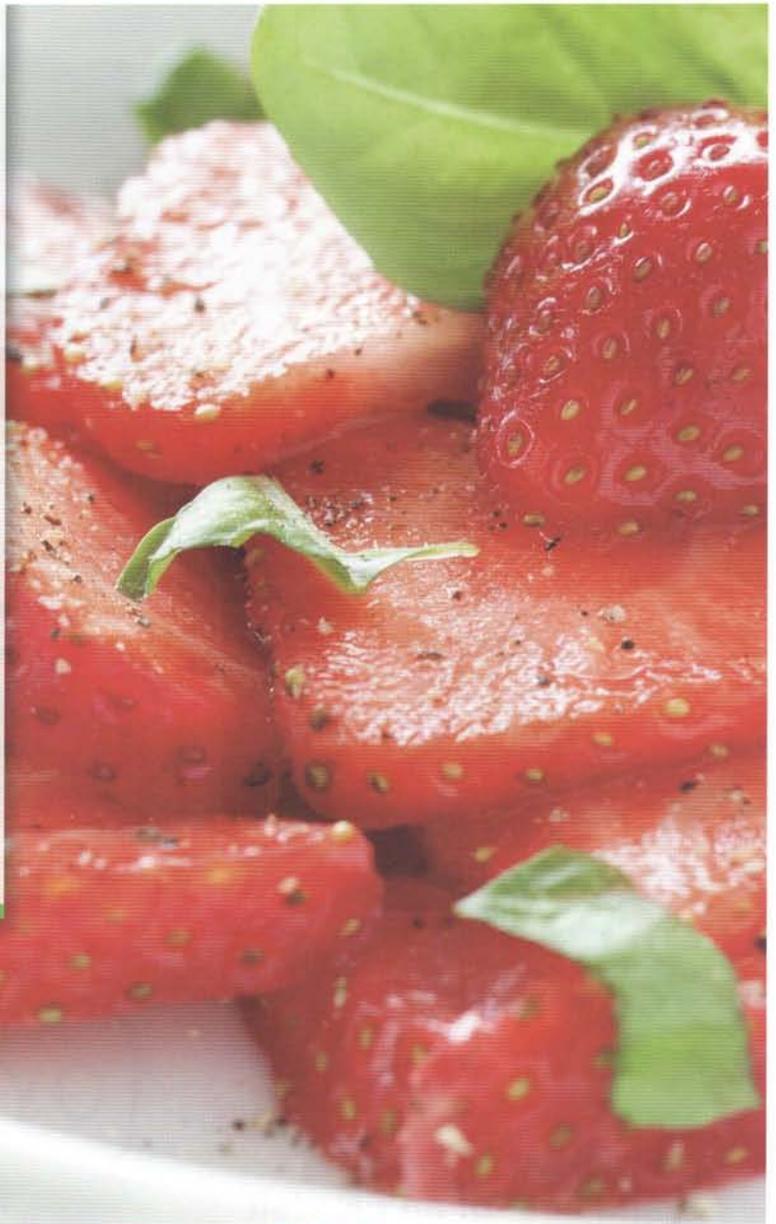
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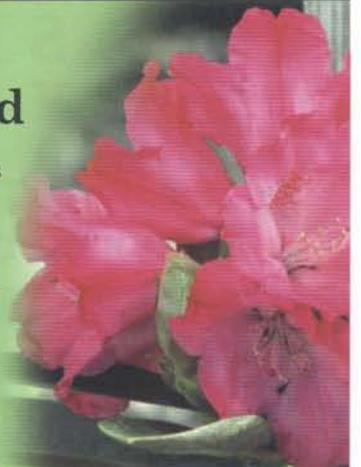
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