
OFFICIAL PROGRAM

"In The Land Of Waterfalls"

THE FIRST ANNUAL
BREVARD MUSIC
FESTIVAL

AUGUST 9, 10, 11, 1946



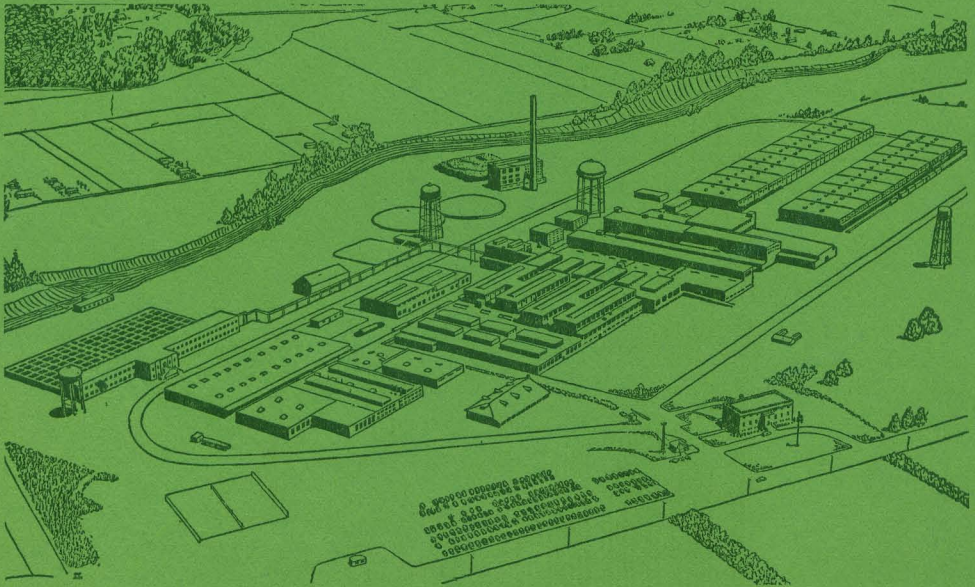
BREVARD, NORTH CAROLINA

THE BREVARD MUSIC FESTIVAL

is already making plans for an even greater Music Festival for the 1947 season. The response to our first annual Festival has exceeded our fondest dreams and we look to the future with confidence and enthusiasm.

If you want to actively participate in the building of an annual epoch-making musical event in Western North Carolina, you can help us by telling music-lovers everywhere of the programs you have heard here this year and interest them in the work of the Association.

Any suggestions you might have for future programs will be appreciated.



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BREVARD MUSIC FESTIVAL LITTLE SYMPHONY

CARROLL GLENN, Violinist

SELMA KAYE, Soprano

MARIO BERINI, Tenor

JAMES CHRISTIAN PFOHL
Musical Director

★ ★ ★



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We Regret . . .

Due to the fact that the program had to go to press at an early date, several patron, sponsor and contributor names do not appear on this page.



CARROLL GLENN

THE ARTISTS

CARROLL GLENN, American violinist, and a member of a distinguished South Carolina family. The first and only young artist to win all four of the major music prizes in the country—the Naumburg, Town Hall Endowment, National Federation of Music Clubs, and Schubert Memorial Awards. Miss Glenn has appeared with most of the leading symphony organizations, including two appearances with the New York Philharmonic. Her performances have elicited the highest praise from professional critics and music lovers generally.

SELMA KAYE, dramatic soprano of the Chicago Opera Company, is an extraordinarily gifted artist. During the past year, Miss Kaye captivated audiences throughout the nation with her magnetic and colorful voice, persuasive acting ability, sensitive musicianship, and her performances were glorious highlights in the operatic season.

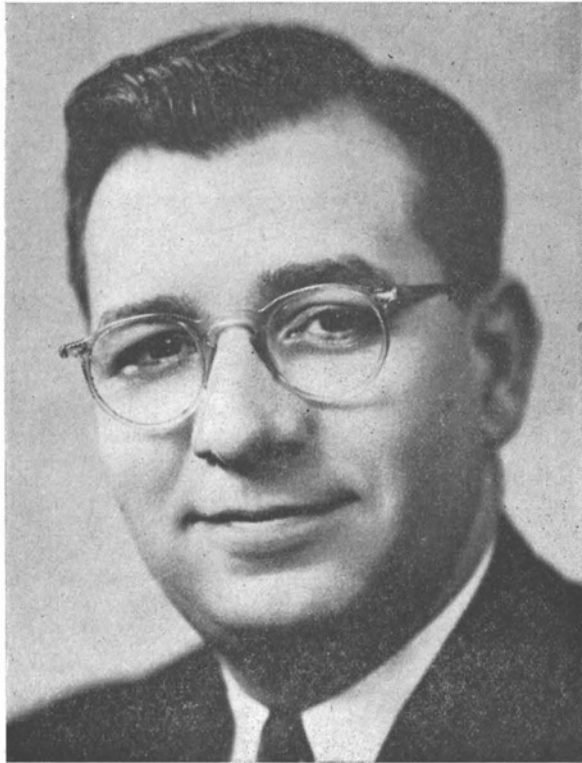
MARIO BERINI is one of the most promising singers in the country today. Possessed of a rich, natural, and effortless tenor voice his many successes on the Operatic and Concert stage in the United States, Canada, Mexico, and South America, have been enthusiastically received and acclaimed.



SELMA KAYE



MARIO BERINI



JAMES CHRISTIAN PFOHL
Musical Director

Oustanding and well-known southern organist and conductor, who last summer won recognition and acclaim as guest conductor of The National Symphony Orchestra in Washington, D. C. A native of North Carolina, Director of Music at Davidson College, Director of the Mint Museum Chamber Music Series in Charlotte, N. C., and Co-ordinator of Music at Queens and Davidson Colleges.

THE BREVARD FESTIVAL LITTLE SYMPHONY

JAMES CHRISTIAN PFOHL, Conductor

★ ★ ★

CONCERTMASTER

Romine G. Hamilton, Assistant Professor of Music, Ohio Wesleyan University

VIOLINS

Earl F. Berg, Assistant Professor of Music, Davidson College.

Betty Davis, Salisbury, N. C.

Mrs. Charles N. Gignilliat, Jr., Spartanburg, S. C.

Mary Grace Land, Murray State Teachers College.

David McAdams, University of North Carolina.

Betty Mitchell, Athens, Georgia.

Leo Panasevich, National Symphony Orchestra.

Mrs. Jeanne Purdey, Winston-Salem, N. C.

Elizabeth Reynolds, Juilliard School of Music.

Joseph Schor, National Symphony Orchestra.

Frances Simmons, Elizabeth City, N. C.

Dorothy Bird Taylor, National Symphony Orchestra.

James Weber, Statesville, N. C.

Christo Yanculeff, Ohio Wesleyan University.

VIOLAS

Mary Ann Ashe, Charlotte, N. C.

William Ezell, Spartanburg, S. C.

C. D. Kutchinski, Director of Music, North Carolina State College.

Gordon Nelson, Greensboro, N. C.

Phyllis Prunty, Charlotte, N. C.

CELLOS

Mimi Farrell, Eastman School of Music.

Peter Farrell, Eastman School of Music.

Alice Pappas, Charlotte, N. C.

Rachel Roudebush, Ohio Wesleyan University.

BASSES

Ann Bracken, Charlotte, N. C.

James Brennand, National Symphony Orchestra.

Virginia Prunty, Instructor of Music, Michigan State College.

FLUTES

Harold Casterton, Brevard, N. C.

Elizabeth Shipman, Greensboro, N. C.

OBOES

Joe Haldane, Eastman School of Music.

Elizabeth Parks, Ohio Wesleyan University.

ENGLISH HORN

Frank West, University of North Carolina.

CLARINETS

Allan Bone, Associate Professor of Music, Duke University.

Z. N. Holler, Jr., Davidson College.

BASSOONS

Guy Hutchins, Conductor, Charlotte Symphony Orchestra.

Ruth Morris, Instructor of Music, University of Arkansas.

HORNS

Robert Campbell, Davidson College.

Harris Mitchell, Director of Instrumental Music, University of Georgia.

Donnie Rhodes, Queens College.

Merrill Wilson, University of Michigan.

TRUMPETS

Cecil Brodt, Charlotte, N. C.

Lester Todd, Charlotte, N. C.

TROMBONES

John Collins, Instructor in Navy School of Music.

Joe Kline, New Bern, N. C.

Robert Simmons, Director of Instrumental Music, Elizabeth City High School.

HARP

Mary Masters, Curtis Institute of Music.

PERCUSSION

John Loughlin, National Symphony Orchestra.

BREVARD MUSIC FESTIVAL

FIRST PROGRAM

Friday Evening, August 9

SUMMER THEATER AUDITORIUM, TRANSYLVANIA MUSIC SCHOOL-CAMP

8:15 o'clock

★ ★ ★

MENDELSSOHN PROGRAM

Carroll Glenn, Violinist

Festival Little Symphony Orchestra

James Christian Pfohl, Conductor

* * * *

The National Anthem

Overture "The Hebrides" (Fingal's Cave) Opus 26—Mendelssohn

Symphony No. 4 in A Major (Italian Symphony) Opus 90—
Mendelssohn

Allegro Vivace

Andante con moto

Con moto moderato

Presto

* INTERMISSION

Music for Shakespeare's Midsummer Night's Dream—Opus 90—
Mendelssohn

Intermezzo—The lovers are lost in the forest and the artisans
gather to rehearse "Pyramus and Thisbe"

Nocturne—Moonlight in the Forest

March—The Wedding March

Concerto in E Minor for Violin and Orchestra—Opus 64—
Mendelssohn

Allegro molto appassionato

Presto

Andante

Allegro molto vivace

Carroll Glenn, Violinist

*A trumpet fanfare will sound three minutes before the second half of the program is to begin.

BREVARD MUSIC FESTIVAL

YOUNG PEOPLE'S CONCERT

Saturday Afternoon, August 10

SUMMER THEATER AUDITORIUM, TRANSYLVANIA MUSIC SCHOOL-CAMP

2:30 o'clock

★ ★ ★

Festival Little Symphony Orchestra

James Christian Pfohl, Conductor

John A. Holliday, Narrator

* * * *

The National Anthem

Overture to Oberon ----- Carl Maria von Weber

America the Beautiful, a participation song which the children are
to sing with the orchestra.

To a Wild Rose ----- Edward MacDowell

Le Coucou ----- Anton Arensky

The Little Fauns ----- Gabriel Pierne

The Mosquito ----- Paul White

Cripple Creek ----- Lamar Stringfield

Tales from Vienna Woods Waltz ----- Johann Strauss

The Brevard Garden Club is holding a flower show from 2:00 o'clock
to 10:00 o'clock on the afternoon and evening of Saturday, August 10th.
The public and visitors are cordially invited. A silver offering will be
taken.

BREVARD MUSIC FESTIVAL

SECOND PROGRAM

Saturday Evening, August 10

SUMMER THEATER AUDITORIUM, TRANSYLVANIA MUSIC SCHOOL-CAMP

8:15 o'clock

★ ★ ★

Program by Contemporary American Composers

Festival Little Symphony Orchestra

James Christian Pfohl, Conductor

* * * *

The National Anthem

Fanfare, Fugato, Finale ----- Edwin Gerschefski

Little Symphony No. 1—Opus 31 ----- Cecil Effinger

Moderato

Presto

Adagio

Allegro Vivace

* INTERMISSION

Five Miniatures ----- Paul White

By the Lake

Caravan Song

Waltz for Teenie's Doll

Hippo Dance

Mosquito Dance

Two Preludes on Southern Folk-Hymn Tunes — H. Merrills Lewis

O Wondrous Love

The Babe of Bethlehem

Joe Clark Steps Out ----- Charles G. Vardell, Jr.

*A trumpet fanfare will sound three minutes before the second half of the program is to begin.

BREVARD MUSIC FESTIVAL

THIRD PROGRAM

Sunday Afternoon, August 11

SUMMER THEATER AUDITORIUM, TRANSYLVANIA MUSIC SCHOOL-CAMP

4:00 o'clock

★ ★ ★

OPERATIC PROGRAM

Selma Kaye, Soprano

Mario Berini, Tenor

Festival Little Symphony Orchestra

James Christian Pfohl, Conductor

* * * *

The National Anthem

Overture to Oberon ----- Carl Maria von Weber

Voi lo sapete from "Cavalleria Rusticana" ----- Pietro Mascagni

Pace, Pace, mio dio from "Forza del destino" ----- Guiseppe Verdi
Selma Kaye, Soprano

First Suite from Carmen ----- Georges Bizet

Prelude

Aragonaise

Intermezzo

Les Dragons D'Alcalo

Les Toreadors

Where'er You Walk from "Semele" --- George Frederick Handel

O Paradiso from "L'Africana" ----- Giacomo Meyerbeer
Mario Berini, Tenor

Parigi, o cara, noi Lascерemo from "La Traviata"—Guiseppe Verdi
Selma Kaye, Soprano
Mario Berini, Tenor

PROGRAM NOTES

FIRST PROGRAM

by

JOHN A. HOLLIDAY

FELIX MENDELSSOHN-BARTHOLDY

Felix Mendelssohn, born at Hamburg in 1809, was the son of a wealthy banker. Even before the age of sixteen he had a wide acquaintance among the artistic leaders of Europe. His first important work was the overture to "A Midsummer Night's Dream", composed at the age of seventeen. He was in constant demand throughout all of Europe as pianist and conductor. In 1835 he became director of the famous Gewandhaus orchestra at Leipzig, a post which he held until shortly before his death in 1847. Mendelssohn contributed greatly to the repertoire of symphonic "program music". His compositions are outstanding examples of romantic lyricism combined with extreme clarity and a rare economy of means.

THE HEBRIDES (FINGAL'S CAVE), OPUS 26

Off the western coast of Scotland lie the Hebrides. On one of the group (the island called Staffa) is the famous Fingal's Cave—named for a legendary Celtic chieftain. Against the supporting columns of the half-submerged cave the waves of the Atlantic hiss and roar in noisy tumult. Mendelssohn visited the place in 1829 and wrote home, "I can scarcely make you understand how the Hebrides have affected me." He set to work at once on his descriptive concert overture, a work which later moved Richard Wagner (ordinarily no protagonist of Mendelssohn's music) to exclaim, "The greatest of all musical interpretations of landscape."

SYMPHONY NO. 4 (ITALIAN) IN A MAJOR, OPUS 90

Mendelssohn visited Italy in 1830, spending much of his time in Rome and Naples. From Rome he wrote: "I am making great progress with the Italian symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato." The work was not completed until 1833 and had its first performance in London the same year. Subsequently, Mendelssohn made many revisions and the symphony was not published until 1851, four years after the composer's death.

The scoring is for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympani and strings.

The first movement, Allegro vivace, is lively and gay. It is in the customary sonata form with nothing unusual about the thematic development.

Sir George Grove has likened the introductory measures of the second movement to "the cry of a muezzin from his minaret." Be that as it may, the andante is certainly one of the most appealing of Mendelssohn's slow movements.

The third movement, Con moto moderato, is a graceful minuet written with typical Mendelssohnian suaveness and fluency.

The presto finale, in the form of a sixteenth century saltarello, is the only part of the symphony which shows any real Italian influence. The rapid triplets impart to the entire movement a feeling of greatest vivacity.

THREE PIECES FROM THE MUSIC TO SHAKESPEARE'S "A MIDSUMMER NIGHT'S DREAM," OPUS 61

Mendelssohn himself told the story of Shakespeare's play in this fashion: "I think it should be enough to point out that the fairy rulers, Oberon and Titania, appear throughout the play with all their people, now here, now there; and thereafter come, first a Duke Theseus of Athens, who goes hunting in the forest

with his bride; then two pairs of lovers, who lose and find one another again; then a troupe of rude clumsy journeymen, playing their boorish jokes; and at last the elves again, making fun of everyone—these are the elements from which the play is put together. At the end, after everything has been satisfactorily settled and the principal players have joyfully left the stage, the elves follow them, bless the house and disappear with the dawn.”

Although the overture was written as early as 1826, the twelve pieces of incidental music appeared only after they had been commissioned by King William Frederick of Prussia in 1843.

Unlike the nocturne, which is an entr'acte, the intermezzo provides a musical background for a static portion of the play in which Hermia becomes lost in the woods while seeking Lysander. Finally, as the key and tempo change, Quince, Snug, Stout, and the other artisans appear on the scene and the play's progress is resumed.

The nocturne, played between Acts III and IV, begins with a solo of the utmost tranquility for French horn. The feeling of languor, enhanced by the quiet triplet figures in the strings, is maintained to the end; then the curtains part disclosing the lovers asleep in the darkening wood.

The famous Wedding March needs no description.

CONCERTO FOR VIOLIN AND ORCHESTRA IN E MINOR, OPUS 64

In 1838, Mendelssohn, who was then conductor of the Gewandhaus orchestra in Leipzig, wrote to his concertmaster, Ferdinand David: “I should like to write a violin concerto for you next winter. One in E minor now runs in my head, the beginning of which gives me no peace.” However, the work was not completed until September 1844 and was first performed in March 1845 with David as soloist. Since that time the concerto has retained its immense popularity and has survived repeated playings by concert violinists everywhere. How can one explain such indestructibility? Surely much of the answer must lie in the forthright appeal of the work's refined ebullience, the tunefulness of its themes and the “rightness” of its formal structure.

SECOND PROGRAM

by

PETER FARRELL

FANFARE, FUGATO, AND FINALE—Edwin Gerschefski

Gerschefski, a graduate of Yale and the Royal Academy in London, has studied with such eminent musicians and teachers as Tobias Matthay, Arthur Schnabel, and Joseph Schillinger. Besides being a composer of considerable reputation, he is an excellent concert pianist. At present he is Dean of Music at Converse College, Spartanburg, South Carolina.

Perhaps the liveliest controversy among contemporary American musicians concerns the Schillinger system of composition. Gerschefski has used the Schillinger system only partially in his “Fanfare, Fugato, and Finale”. After the brilliant, but short fanfare, the sonorous fugue follows played by the strings alone. The brisk and lively Finale displays various unusual orchestra effects. As a whole, the composition is an excellent example of what present day American composers are doing.

LITTLE SYMPHONY NO. 1, OPUS 31—Cecil Effinger

Cecil Effinger, a student of Roy Harris, lives in Denver, Colorado. The Little Symphony, written for Stanley Chapple (assistant director of Tanglewood, Serge Koussevitsky's summer music camp), was given an enthusiastic reception at its premiere by the St. Louis Little Symphony last summer.

This work is scored for two flutes and piccolo, oboe, two clarinets, bassoon, two horns, trumpet and strings. It is a well-integrated composition, beautifully conceived in scope and form, and in a style highly suitable for such instrumentation.

FIVE MINIATURES—Paul White

Dr. Paul White, associate conductor of orchestras at the Eastman School of Music and assistant conductor of the Rochester Civic Orchestra, has in recent years gained considerable popularity as a composer. Several of his compositions have had performances by our leading orchestras.

The Five Miniatures were originally piano pieces written for the entertainment of the composer's children. The titles are adequate explanation of these brilliantly orchestrated little pieces.

TWO PRELUDES ON SOUTHERN FOLK-HYMN TUES—H. Merrills Lewis

Merrills Lewis is a graduate of Yale University, and from 1932-1935 held a Fellowship in Composition with Rubin Goldmark at the Juilliard Graduate School. His compositions have been performed by the NBC Symphony, the Rochester Philharmonic and other outstanding organizations. At present he is head of the theory department at Furman University in Greenville, South Carolina.

JOE CLARK STEPS OUT—Charles Vardell

Charles Vardell, who comes from a family of talented musicians, is a native of North Carolina. He received his doctorate in composition from the Eastman School of Music. His first symphony has been played by the Philadelphia Orchestra, and many of his other compositions have had recent performances. He is now Dean of Music at Salem College, Winston-Salem, North Carolina.

Vardell writes this about "Joe Clark Steps Out": "This composition is based on the well-known folk tune, 'Old Joe Clark'. This tune has a number of variants. The one I have chosen was heard by me during my childhood in Robeson County, North Carolina. The words of the verse and chorus with which I was familiar were these:

'You can ride the old gray horse,
I will ride the roan,
I want you to court your own sweetheart
And leave mine alone.

Chorus

Rock, rock, Old Joe Clark,
Rock, rock, I say!
Rock, rock, Old Joe Clark,
For I'm goin' away.' "

The treatment of this old Southern folk melody is simple and sincere. The orchestration is colorful, and there is a full realization of the tune's lively rhythmic nature. In the fast-moving first and last sections the tune appears in the bright Mixolydian mode, while in the contrasting slow section there is a change to the Dorian. The strings are frequently used for a guitar effect while the woodwinds are developing the material.

THIRD PROGRAM

by

HARRY F. TAYLOR

OVERTURE TO OBERON—von Weber

In the opera Oberon, Carl Maria von Weber showed himself to be a real genius in interpreting the romantic and eerie. In the overture we are at once

taken to the fairyland of our imagination. The golden tones of Oberon's fairy horn summon the elf-king's subjects and the accompaniment to their dance is played by the woodwinds. The brilliant march of Charlemagne follows and the violins sing a melody of joy and triumph as the overture closes. The same story which Shakespeare tells in *Midsummer Night's Dream* and which Mendelssohn interprets thus inspired another masterpiece.

VOI LO SAPETE FROM "CAVALLERIA RUSTICANA"—Mascagni

This aria runs the gamut of emotional experience and has long been a favorite among opera lovers. In it Santuzza tells of Turiddu's tender love for her and finally how Lola enticed him away from her. She concludes in despair, saying: "She and Turiddu love again. I weep and I weep still."

PACE PACE, MIO DIO FROM "LA FORZA DEL DESTINO"—Verdi

While all of Verdi's works are very melodious, "*La Forza del Destino*" seems possessed of more seriousness and depth than many of his operas. In the last scene of the opera, Leonora has come from her desolate cavern to pray. "Peace, oh, my Lord," she implores, to a melody of haunting loveliness.

CARMEN SUITE NO 1—Bizet

Carmen is an opera which is universally enjoyed. From the great wealth of tuneful and appealing numbers in the opera, two suites for orchestra have been compiled. The first number included in Suite No. 1 is the Prelude to the first act. The Aragonaise, with its rapid, impetuous dance and its note of pleading, introduces the colorful first scene of the fourth act and prepares us for the tragic ending of the opera.

The Intermezzo, played before Act III, is a pastoral melody of great beauty. The flute first plays this graceful melody, and it is imitated by other instruments, while the harp adds color in the background. A brief, steady-rhythmed orchestral introduction, *Les Dragons d'Alcala*, gives the setting for the smugglers scene in Act III. This suite closes with the rousing *Les Toreadors*, a melody familiar throughout the world.

WHERE'ER YOU WALK FROM "SEMELE"—Handel

Handel is remembered primarily for his oratorios, but he wrote many operas none of which are performed in their entirety today. However, there are many excerpts from these operas which are constantly used in concert. This aria is a tender love-song written in the true Italian style.

O PARADISO FROM "L'AFRICANA"—Meyerbeer

After much intrigue and misfortune Vasco di Gama has reached the land in Africa which he wished to find. He voices his joy and amazement as he surveys this tropical paradise in this dramatic air. The first broad, sustained melody expresses his exaltation, and his patriotic fervor is portrayed by the more martial music.

DUET FROM "LA TRAVIATA", ACT III—Verdi

La Traviata is based upon the well-known Dumas' play "*La Dame aux Camélias*." In the final scene Alfredo comes to Violetta's apartment and begs her forgiveness, which is joyfully granted. Violetta's health seems to return, and they plan a bright future. The joy of meeting has been too much for her, and she collapses in her lover's arms, crying, as she dies, "I live! I have again returned to life!"

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