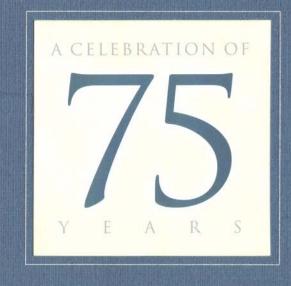
PORTRAITS AND MEMORIES



BREVARD MUSICCENTER

A CELEBRATION OF

BREVARD MUSIC CENTER

"There is nothing as powerful as an idea whose time has come." Victor Hugo...

BREVARD

MUSIC

CENTER

ANNIVERSARY

SEASON

The idea for this publication was born as we began talking about the exciting history that the Brevard Music Center has enjoyed for 75 years. An idea - the vision of Dr. James Christian Pfohl - that is today an icon for music education.

For 75 years the Brevard Music Center has brought together dedicated, passionate, and gifted young musicians whose focus has been to enrich their talent, produce great art, and perform before appreciative audiences. Others - passionate about student education or ardent lovers of music - have given of their time, abilities, and resources to make this happen. The result is a group of current and former students, faculty, visiting artists, patrons, donors, volunteers, and the Brevard community who make possible the great "Brevard experience".

Portraits and Memories is a small sampling of people touched by the Brevard Music Center. As we look back over our history, it is rewarding to observe the professional activities of our previous students. From symphony orchestras to opera houses, and classroom environments to business settings...so many have translated their "Brevard experiences" into great contributions in all facets of our society. We hope you will feel the powerful connection of music and place that these stories convey.

If you have a story to tell, we hope you will share it with us. The traditions of our past will carry us forward in new and untold ways to celebrate the music we will continue to make and the lives we will continue to touch.

Read and enjoy!

Phillip Jerome

Margaret Ryan

Chairman of the Board

President and CEO

### PORTRAITS AND MEMORIES

### A CELEBRATION OF



BREVARD MUSIC CENTER

### This publication is dedicated

to the thousands of individuals who have worked, studied, taught, and inspired...

to the thousands of patrons who have celebrated the work of our students by attending our performances, and finally...

to our many benefactors who have helped make these experiences possible.

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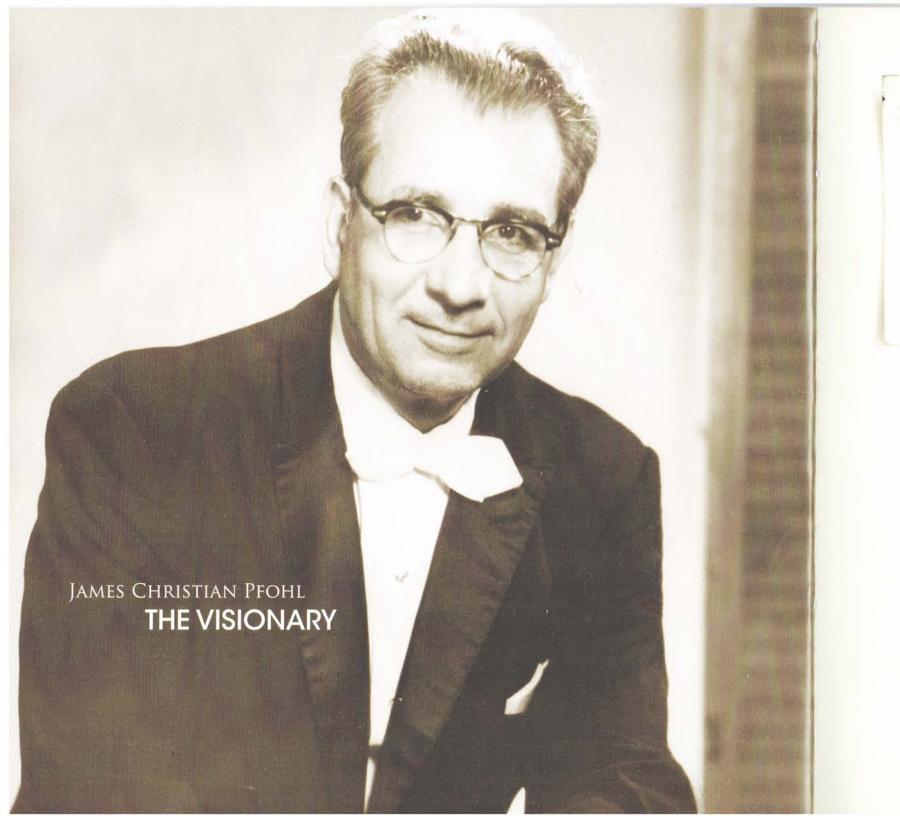
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It all began in 1936. 24 year-old

James Christian Pfohl created a summer
music camp for boys at Davidson College.

Pfohl had attended the Interlochen Music
Camp in Michigan as a student, and wanted
to build something similar in his native NC.

### In a letter, James Christian Pfohl

is the outgrowth of a dream
which was first envisioned in the
summer of 1929 when, at the age
of sixteen, I was a scholarship
student at the second season of the
National Music Camp, Interlochen,
Michigan. In 1936, while serving
as Director of Music at Davidson
College, the project was initiated."



This is one of the best and finest music school-camps in the nation, and I have visited and worked with all of them. The camp is ideally located and enables the students to enjoy a full program of camp life as well as excellent musical instruction of all kinds. It has a good staff, and I have been really surprised how much these young students from all over the South have learned in such a short amount of time. The camp has two good bands and a fine orchestra and chorus.

Impressions of Henry Fillmore, president of the American Bandmasters Association, from the Transylvania Times



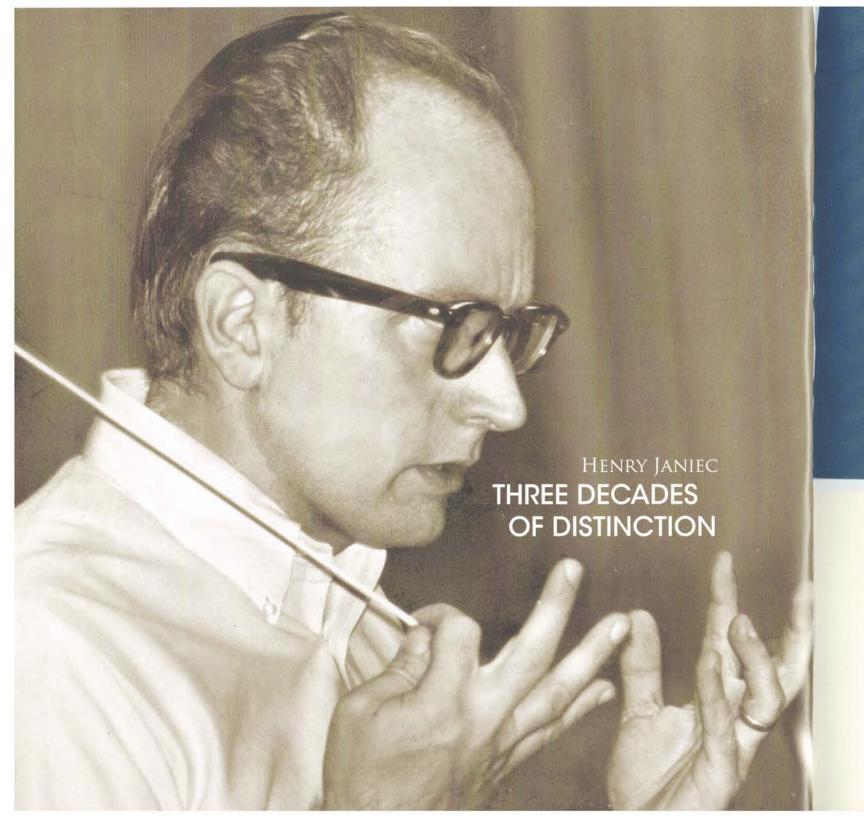
Goals for Transylvania Music Camp Brevard Music Center:

# A Vacation with A Purpose

to develop ability of young musicians to broaden horizons of young musicians to promote fellowship among participants to enrich our music culture

As a very small child, our family came here to visit my grandparents, James Christian and Louise Nelson Pfohl. It is humbling to realize the impact my grandfather had on so many students and it is an honor to be a part of that continuing legacy.

Dorothy Knowles Admissions Coordinator Dean of Women 1997 - 2002 BMC alumna 1981 - 1990



A new era in the history of the Brevard Music Center began in 1964 when a dynamic young musician and conductor, Henry Janiec, succeeded Dr. Pfohl as Artistic Director. At the time, Maestro Janiec was an Assistant Professor of Music at Converse College, and this appointment marked the beginning of a long relationship between the two institutions.

For over three decades, Maestro Janiec dedicated himself to the continued progress and expansion of the Brevard Music Center.

His model largely remains the format for today's student education at Brevard.





The 1965 season at Brevard saw the introduction of opera as an integral part of the regular season fare.



1965 production of La Cenerentola.

This season, Brevard is happy to announce the formation of a new resident opera company under the supervision of the eminent and broadly experienced director, John Richards McCrae. The fully staffed company includes professional art and scenic designers, stage managers, costume designers, music directors and coaches, and singers.

Rarely have summer concert-goers in the South had such an opportunity as will be afforded them by the creation of this new opera company at the Brevard Music Center. It is a proud addition and one of the greatest highlights of our 1965 season.

From the 1965 edition of Overture



It is hard to believe that 27 years ago at Brevard I performed in my first opera! I spent two amazing summers in the Opera Workshop Program as a singer and this is the place that opened my eyes to the world of opera. After Brevard, I never looked back.

Thank you, Brevard, and I think my agent may thank you as well...

Dean Anthony
BMC Faculty
Assistant Director, Janiec Opera Company
BMC alumnus 1984, 1985

In my operatic debut at Brevard, I sang the one-liner role of the Messenger in *Il Trovatore*. I still have a stage photo taken from that quick moment on stage-and a congratulatory card from the music staff who took the time to personally congratulate me and to say they looked forward to following my career. That meant the world to me.

Michael Hendrick Internationally renowned tenor BMC alumnus 1988

## **Henry Janiec Reminisces**

The 'people factor' is always the richest source of reminiscence...

The thousands of teachers, trustees, staff, friends, and audience members who support the 'Brevard kids' who make glorious music.

The youngster whose proudest possession is a beat-up school instrument hears someone play like a whiz and heads for a secluded spot in the woods to practice, practice!

The truly great international artists we've brought to the center! The list reads like a 'Who's Who' of musical excellence - Ricci, Cliburn, Elman, Yo-Yo Ma, Bachauer, Tucker, Peerce, Albanese, Horne, our beautiful friend "Flicka" von Stade, and so many others. Pop artists like Doc Severinsen, Benny Goodman, Peter Nero, Tony Bennett, Andy Williams, and the incomparable Victor Borge. All great artists, and each of them captivated by the special quality of Brevard and our "kids."

The great Benny Goodman was not a man of many compliments, but he turned to me in the dressing room after a rehearsal and said, "If I knew you had such a good band, I woulda played somethin' hard!" I cannot forget Benny calling
two young people out of the
orchestra to improvise an encore
with him. And Victor Borge
signing autographs on programs,
cello cases, and even napkins
for an hour after an exhausting
concert. Great artists. Great
people!

Principal Ba
Opera Orch
on and on.

And those of
careers—do
bankers, ad
virtually ever
you can na

Of course, the real bottom line in education is the effect you have on your students. The little guy from a small town in Pennsylvania who steps out on our stage, opens his mouth, and



lets out his voice like a cannon. In a few years he's singing with Pavarotti at the Met. The young violinist who buys her first formal voice lesson at the BMC faculty auction and is later also singing with the Met. The Principal Oboe of the New York Philharmonic, the Bass Trombonist of the Chicago Symphony, the

Principal Bass in the Metropolitan Opera Orchestra... the list goes on and on.

And those alumni in non-musical careers—doctors, lawyers, bankers, administrators, and virtually every other profession you can name. Their letters tell us how their lives were affected by their summers at Brevard with an abiding love for music and respect for the discipline which comes from music studies.

No one recognizes more than I that the past is prelude to the future - great institutions don't just happen and then remain great. They must be made to happen year after year. And that will happen. Count on it!

And I'll be out front with all of you, cheering it on, rejoicing in its growth, probably grumbling about a few things, and continuing to be dazzled by the incredible feats that talented young people can achieve in a magical place like "our Brevard."

Happy anniversary to all of us, and I'll see you at the IOOth!

-Henry Janiec

Photo: Alicia de Larrocha with Maestro Janiec.



# A SOURCE OF DREAMS AND INSPIRATION

Each summer approximately 400 eager young musicians make the 180 acre campus of Brevard their home. From the moment they arrive, their enthusiasm, dreams, and aspirations are palpable.

As they have for 75 years, these students spend their summers immersed in the preparation and performance of great music and inspire faculty and audiences alike. Strong friendships and relationships are formed quickly, and a remarkable community emerges. In turn, Brevard crafts a special place in each of their hearts.

Alumni regard the Music Center with something like reverence, even many decades after their tenure here.

The Brevard Music Center is such a special place for me, in any number of ways. It represents family, as my parents live in Asheville, and being here each summer puts me close to them. It represents family history, as I spent some time in my youth in Western

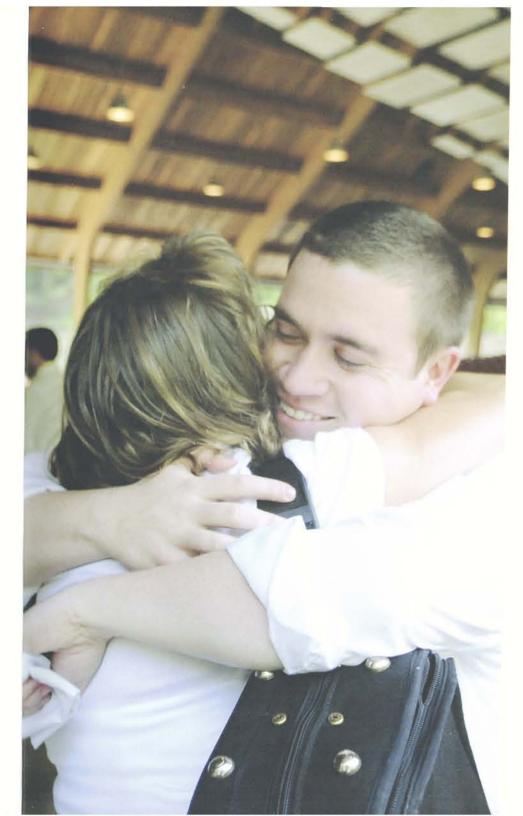
It is absolutely infectious.

North Carolina, where my father's family goes back for many generations—the gospel, bluegrass, and church music from this area was some of the first music I

remember hearing—and has deeply affected the music that I try to compose each and every day. The Music Center represents artistic excellence. I'm continually astonished by the level of the faculty and students I am fortunate enough to meet and work with each year. It represents the continued commitment of the staff, board, and administration, who passionately support the continuing improvement of BMC year after year. There's a reason (or many) that so many of us continually return to this extraordinary place. It is absolutely infectious.

There are so many fantastic memories I have from Brevard during the past six years. Being a composer, perhaps the most enduring image is driving through the Brevard campus at 2 or 3 am, passing by Stables, seeing the lights on in there with several composition students still working at their keyboards and computers. This goes on almost every night during the festival. These young composers are imagining and creating the music of today and of tomorrow. They will often work until 6 am, go to sleep, get up for lunch at noon or before, and are then ready for the daily composition seminar. It's continually inspiring to see them there late at night and then to be with them each day, in the adventure that is the Brevard Music Center.

Robert Aldridge Composition faculty



I had never attended a summer music festival until one of my professors at the University of Southern California, Norman

Brevard is a place of true sanctuary.

Krieger, invited me to come study with him in a place called Brevard. Having just finished my undergraduate music degree, I had few obligations, and so I set

off across the country not quite knowing what to expect. What I immediately discovered, and continued to discover each successive summer since 2008, was that Brevard is a place of true sanctuary. It is a community united in a singular purpose: to create beautiful music. To be a part of such solidarity has been a formative experience for me and continues to be a source of strength.

My favorite aspects of Brevard are perhaps unlikely. One is the cafeteria. There isn't any specific instance I remember, but it is an opportunity which seems rare in life, to eat all your meals with 400 friends who share your passions.

The other is playing the piano outdoors -an opportunity I have yet to find anywhere else, ever. Particularly, I remember the piano in Thomas Hall looking over Milner Lake. I've played that piano for hours watching the sun and wind and rain (and geese) over that lake.

Andrew Goldman BMC alumnus 2008, 2009 BMC faculty 2010 The Festival performances in Whittington-Pfohl are always remarkable and enjoyable - a ready source of dreams. It is extremely heart-warming to hear the enthusiasm of the students as they embrace the experience of performing with highly talented peers and a very supportive, expert faculty. They thrive on the challenge of solo lessons, master classes, playing in ensembles and orchestras. Listening to the excitement of students describe their life changing experiences at BMC is very rewarding. What a tremendous musical heritage has been built over the last 75 years here at the Brevard Music Center!

As a lifelong enthusiast of the Brevard Music Center, my memories are rich and rewarding. At the young age of twelve, I first met Henry Janiec and Papa John McCrae. That was when they discovered me as I auditioned for a part in my hometown Little Theatre musical production of The King and I. Graciously, if not wisely, they gave me a part that required no singing or acting. I just had to stand there and move my lips.

Regardless, my enthusiasm for them and for the Brevard Music Center has never dampened. BMC is the epitome of purpose and passion when it comes to influencing the lives of those who care about music and musicians.



Each and every summer at the Brevard Music Center is a celebration of our students and our music. These are our greatest gifts. This season will offer a renewed sense of the purpose of our mission and the joy that these treasures can bring to us all. The perspective of time serves to heighten our memories of this special place and allows us to more easily appreciate the tremendous accomplishment of this organization reaching this milestone anniversary.

I can tell you that the artist faculty looks forward to coming to Brevard because it is a special opportunity to be a part of this great festival. We practice a wide list of repertoire; we pack for, and travel to Brevard in preparation for a seven-week stay at our home away from home. We get together with longtime friends and make the acquaintance of special new colleagues, sharing our year's events and the progress of our families and our lives. Another summer at Brevard begins. As wonderful as this is, I imagine that our experience pales in comparison to the joy our students feel as they begin to experience the

essence of BMC, our special place in the mountains. The spirit and energy of these young artists is wondrous, and grows throughout the summer transforming them musically, and forging friendships that will endure for a lifetime.

The gift of our festival reveals many far-reaching lessons. As musicians and music lovers, we should all be able to verbalize why music is so important in our society. We learn, through the music, to use all of ourselves and our talents in equal measure to access our fullest potential, in order that we may achieve success, and even greatness, in our individual paths in life. The continuing support and love of our audiences, our board of directors, administration, staff, and all our employees make all of this possible. Please accept our gratitude for making this happen for this 75th anniversary season at the Brevard Music Center, and for bringing all of us together once again.

My memories of Brevard go back many years now, and come back to me through those years as vivid images rather than narratives.

So many trumpet players! So much playing, so much music to hear, such total immersion in something I loved

## BMC and the young people it inspires are both tremendous gifts to our world.

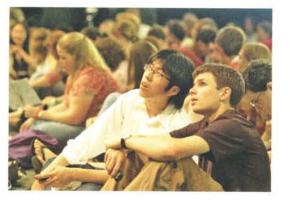
so much! Hearing Haydn's C major Cello Concerto for the first time, Carmina Burana for the first time! The "primitive" cabins

we stayed in were filled with such curious, talented and dedicated young musicians!

Much has changed at the Brevard Music Center since then. Its reputation has spread, and more world-class musicians visit to teach and perform. There is more air conditioning. But I feel sure that the spirit of community, the dedication to art, the beauty of the music and the mountains remains. And I'm sure that every summer, just as I did, young people decide that from this point on, music will be a central part of life.

BMC and the young people it inspires are both tremendous gifts to our world.

Dick Kowal Music Director, WCQS - WFQS - WYQS BMC alumnus 1968, 1969



Working at the Brevard Music Center has been one of the highlights of my teaching career. I have the privilege of helping to guide young vocal artists as they embark on the long, difficult, but rewarding journey of learning to become singers

Living and working at Brevard reminds us why music is so very important in our lives.

and musicians. These young singers and I are surrounded by music making everywhere we

turn on campus, inspiring us to strive for excellence in all that we do. Most importantly, living and working at Brevard reminds us why music is so very important in our lives. Each year we have all formed a strong bond through our musical work - one that will last our lifetimes.

Margaret Cusack



## L. Neil Williams, Jr.

### Distinguished Alumni Award Recipient

## Remarks at Brevard Music Center July 23, 2010

My involvement with this remarkable place goes back six decades. The Brevard Music Center has made strides of cosmic proportions during those years. That this institution would now think of me is an honor for which I cannot adequately thank you.

So instead, let me try to thank you for what Brevard has meant to me over these sixty years, beginning in 1950 when I came here for my first summer as an aspiring string bass player and singer of marginal competence, and continuing for five eventful summers through my high school years. The Brevard Music Center was a formative influence in at least four important life lessons.

I'll mention them briefly:

The Wisdom of Teams. That title is borrowed from one of my favorite books, but my understanding of the importance of teams began right here at Brevard. One simply cannot play in an orchestra or sing in a chorus – and do either well – without recognizing the essential and elegant accomplishment that results from people truly working together, working with common concept, direction, and expectation. The importance of teams has

proven to be a powerful concept to me, with relevance far beyond a young person's experience in serious music.

The Importance of Quality. Most of us - perhaps all - develop along the way some appreciation for quality. We learn that it translates into lasting values, that it fuels aspirations, that it is always difficult to achieve. For me there has been nothing that so clearly led the way to a better understanding of quality than the study and performance of music. My mother was a piano teacher, and she started me on the road of appreciating great music. But my real wake-up call came here, in the midst of showers, high humidity, food that was at best remarkable, way too much to do. In the midst of all that, there was the introduction to timeless masterpieces. It should have been an unforgettable experience. And it was.

### Respect for Commitment and Hard

Work. Good music-making is not easy. Even Mozart had to work hard, and there have been few if any musicians of talent comparable to his. It truly is valuable to learn when one is young that there is a direct correlation between hard work and high achievement, that there is a huge difference between doing something and doing it really well. Rocco Litolf, my superb bass teacher when I was a student here, found ways to demonstrate all that to me. I could have learned his lessons better, but he at least got my head in the right place.

Love of Music. Maybe in a way that says it all. This is the place where I had my first experience with Elijah, Schubert's Trout Quintet, the Creation, Mozart's Jupiter Symphony, Sibelius' Finlandia, the Brahms Violin Concerto, and on and on and on. Friends, let me emphasize something: Those performances and the preparation for them were not shortterm experiences for young people who care about music. I have been amazed at how much of those experiences I have retained over the years. And I'm confident that is not an experience unique to Neil Williams. The philosopher William James noted many years ago that "There is very little difference between one man and another, but what difference there is is very important." The love of great music, developed from an early age, has the capacity to inform that "very important difference" that James wrote about.

So to you, and those who came before you, and those who will follow you, my deepest and heartfelt thanks for what Brevard means and for what it does. Whether (like Keith Lockhart) students here go on to important and exemplary careers in music, or whether (like me) students have the essence of this place as background for careers far removed from music, the work of Brevard is tremendously important. It is also unfinished. And that's an exciting thought that can and should engage us all.



My first summer as a student at Brevard was the first time I had the opportunity to study with a professional horn player, hear an orchestra, and see

It was definitely my first step on a road that led to a very fulfilling life in music. an opera, as well as play in my first orchestra and in a first class wind ensemble.

I met so many great people and had my first taste of what it was like

to be a musician. It was definitely my first step on a road that has led to a very fulfilling life in music.

In 2001 and 2002 I had the chance to teach at Brevard for a few weeks each summer. It was such a great opportunity to try to give back in some way to a place that had been so important to me. It was great to be back in the beautiful mountains of North Carolina, and wonderful to see that Brevard is very much alive. It continues to enhance the lives of students and teachers who come together in this beautiful setting to study and play music.

R. Allen Spanjer Second Horn New York Philharmonic BMC alumnus – 1968, 1969, 1970 My experiences at Brevard were critical to my development as a musician. I was fairly young when I attended BMC, and it was the first time I had ever been away from home

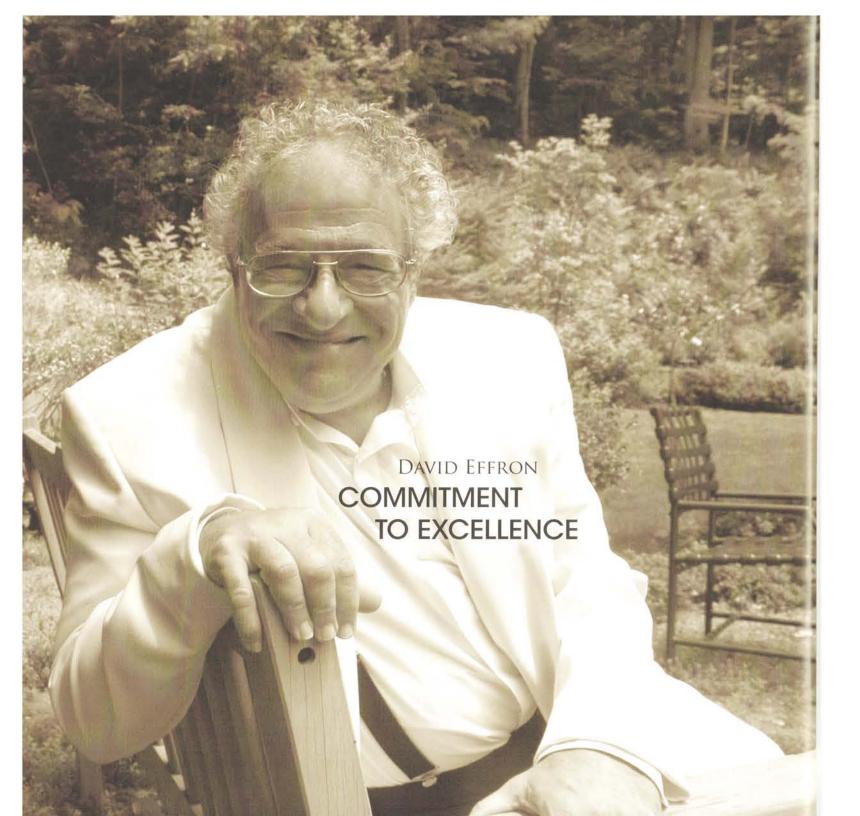
I made great longlasting friendships, I got to study with top-notch and caring faculty, and I was in a community where the love of music is what united us all. for such a length of time. It was okay, though, because very quickly Brevard became my musical home; I treasured all three of my summers there. It was my first experience being surrounded by so many other students my age, with a common passion for music.

The environment was a perfect balance

between competitiveness and camaraderie. Performance opportunities were amazing, and I really appreciated playing in two different orchestras with as many as 11 basses (in my hometown I was often the only bass in the community orchestra). I made great long-lasting friendships, I got to study with top-notch and caring faculty, and I was in a community where the love of music is what united us all. I needed those summers of intense practice, self discovery, personal success and disappointments – all of those experiences shaped me into the musician I am today, and I will forever be grateful. Thank you BMC!

Joseph Conyers
Assistant Principal Bass
The Philadelphia Orchestra
BMC alumnus – 1995, 1996, 1997





"It was one of those things that you benefit greatly from but don't know until a few years later. I realized that (my experience at Brevard) was the first time in my life I learned something about the word discipline - and in music you must be disciplined. It's the basis for the kind of success you have.

"When you are in an environment where you are surrounded by people like you, in this particular case people who love music it opens up worlds for you. And my eyes were opened here for the first time."

David Effron in a radio interview with WDAV

When Maestro David Effron picked up his baton as Music Director in 1997, he was no stranger to Brevard. He had attended the Music Camp as a piano student in the mid-fifties and believes that his summers here helped him decide to pursue a career in music.

He led the Music Center for eleven seasons, and continued to elevate the eminence of BMC nationally and internationally, while maintaining a strong emphasis on the education of each young musician.



Gil Shaham in concert with David Effron.

## A Letter From the Maestro

I have some indelible memories about Brevard even before I signed my initial contract. One is an "interview" dinner at Linda and John Candler's home when Arlene and I had shrimp and grits for the first time in our lives. It



was evidently a great surprise to Linda that I did not know this dish. It seemed to me at that time that this strange combination of shrimp and grits was as familiar to them as pastrami on a bagel was to me. This was the beginning of a love affair with Linda's culinary skills.

I also remember this trip for the brilliance of Walter Hoeppner who was our host. We had a number of informal conversations and began a wonderful friendship with him and Vivian. It was not until later that I realized that Walter, cleverly, skillfully, and with the utmost politeness, had in a very short time determined whether or not I would be a good fit for Brevard as a

> musician, leader and human being. He had interviewed me without me knowing it.

Musically there are so many memories! I remember concerts that included works that were performed at Brevard for the first time - Mahler symphonies, Strauss's Alpine Symphony and fully staged operas

and musicals such as Britten's A Midsummer Night's Dream and Sondheim's A Little Night Music.

Performers I enjoyed include Joshua Bell, André Watts, Renée Fleming, and yes, Kathleen Battle. Her appearance and the story that goes with it has reached legendary proportions. I shall leave it up to others to supply details.

Friendships which have endured and will remain forever were established at Brevard. I cherished the opportunity to meet so many interesting people who cared for Brevard as much as I did, and had incredibly interesting life experiences which were far from the world I lived in.

I remember the "smell" of Brevard air in the early morning and evening.
I shall always remember the camaraderie which developed on "Annie and Steve's porch." It is amazing how close you can get to another human being by sharing a glass of wine together - make that a bottle on nights when I was not performing.

Most of all, I will always be grateful to the Music Center and the Brevard family for giving me the opportunity to fulfill a lifetime dream - to be part of an organization where there was healthy competition, support for one another, and a commitment to quality. We had all that at Brevard.

- David Effron



Maestro Effron in rehearsal with Joshua Bell.

David's warmth and sheer humanity have affected countless students who have remained devoted to him throughout their careers. I love him like the big brother I never had (if the big brother I never had were both brilliant and a little over the edge). - Bruce Murray



# BMCA THE DEDICATION OF A COMMUNITY

The Brevard Music Center

Association was formed in the late
1970's to provide volunteer services
in support of the programs and
students of the Music Center. BMCA
members continue to volunteer
in numerous ways that both raise
and save money - from managing
the Music Center's gift shop, to
coordinating fundraising events, and
beautifying the campus.



The BMCA is here to help make a difference in young people's lives, in the community that surrounds us, and to be part of a 75-year tradition that continues to have a significant impact on the world of music. Each summer I sit and listen - spellbound - as some of the best young talent in the world reveals what music can be.

Skip Hirsh BMCA President



What will outlast my personal contributions to the Brevard Music Center are the friendships I've made during the past 12 years - with other volunteers, with BMC staff members, and especially with the extraordinary students I've met and helped sponsor through BMCA. What we give, we get back ten-fold!

Michel Robertson BMCA Communications Cha I love watching the Music Center campus come alive each summer with extraordinary young musicians and marvelous music!

Pat Dran BMCA Office Committee Cha

I am amazed and humbled by the enthusiasm and dedication of BMC volunteers who make the Music Center such a magical place!

Shellie Lewis-Damba: Celebrations Chair

I am inspired by the dedication of the students and faculty, and have had the pleasure to meet and work with many wonderful volunteers what a joy it has been!

Sally Gould Welcome Committee Chair



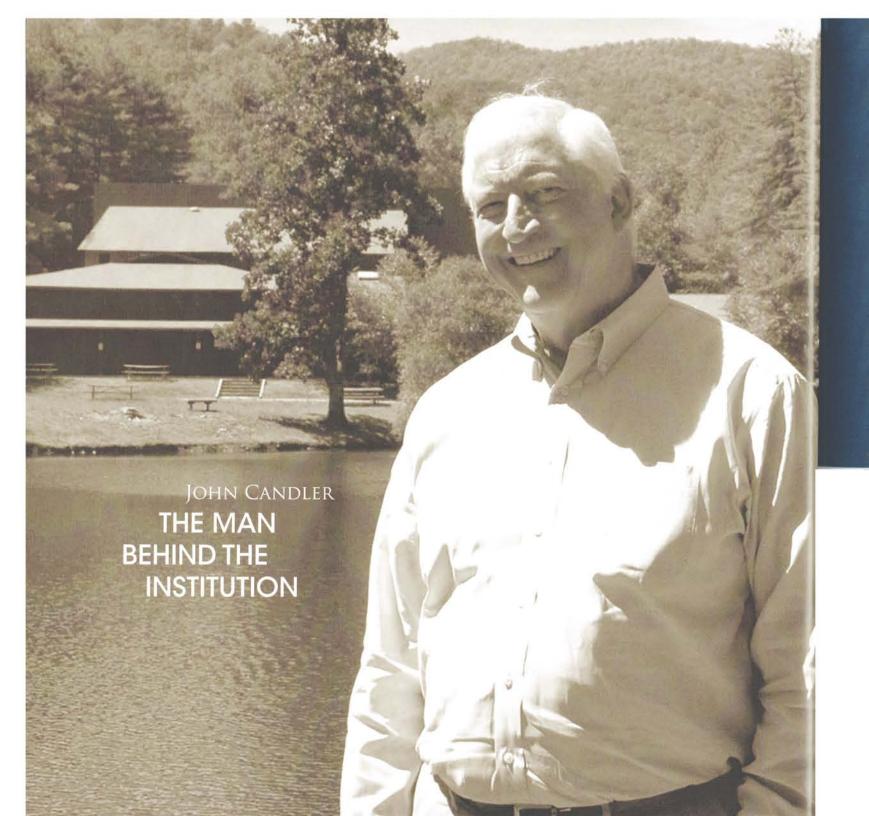
Every volunteer hour is a contribution towards providing our students the opportunity to make beautiful music...it is all about investing in our future musicians.

Marsha & Emmelt Casey Harmony House Co-Chairs

It is the students, whose gifts, dedication to learning, and individual talents, help us understand the mission of BMC. My greatest joy is personally getting to know some of the gifted young musicians who come to Brevard to be nurtured, gain confidence, and pursue their dreams. In a matter of seven brief weeks, our lives as patrons are enriched as we enjoy and share in their beautiful music. Thanks BMC!

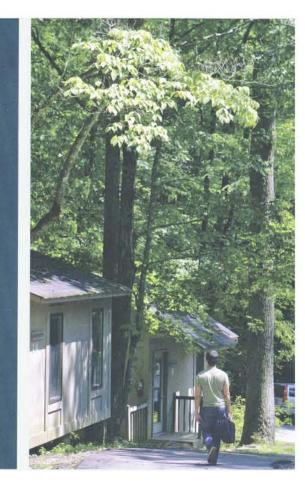
Marcia Millar Post President





The first President of the Brevard Music Center was appointed in 1993. John S. Candler was chosen by the board of trustees to fulfill this new role in order to take over the business and operational responsibilities for the growing Brevard Music Center.

This appointment was the beginning of an incredibly successful 17-year tenure which resulted in tremendous growth and progress for the Brevard Music Center.



The Brevard of today is largely the product of John Candler's business acumen, his interpersonal skills, and his vision... I am honored to be his colleague and proud to be his friend. John - and his wife of 46 years, Linda, who passed away in 2008 - have left a nurturing legacy of love for this institution and everyone associated with it. All of us who love this place owe a huge debt of gratitude to both of them. - Keith Lockhart

"...the Candlers, make it a beyond special experience."



I have always been impressed by the spirit of generosity at Brevard, both musically and spiritually. The students and teachers are wonderful! All the supporters, as well as the guardian angels of Brevard, the Candlers, make it a beyond special experience. I feel very blessed to have known John and Linda and so fortunate to have been part of the Brevard Family.

Joyfully, Flicka von Stade

Photo: John and Linda Candler.

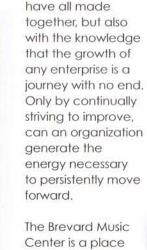
One of the most beautiful working relationships in my life began when my dear friend John Candler was ready to write my contract (as BMC's newly appointed Music Director). I told him I would pass along the phone number of my agent to discuss details and terms. John replied, "We don't do that kind of thing down here."

I assumed 'down here' meant the southern United States as opposed to the decadent North where I was from! He continued, "If we are to work together, we must make the contract ourselves since that is the first step towards building a trusting relationship." I will always be indebted to John for teaching me something very important and for saving me an agent's fee. We were off and running and I was very excited about beginning what turned out to be a wonderful 11-year tenure for me.

-David Effron

## Words from Our Former President

As we begin the 75th anniversary season at the Brevard Music Center, I look back with satisfaction at the progress that we



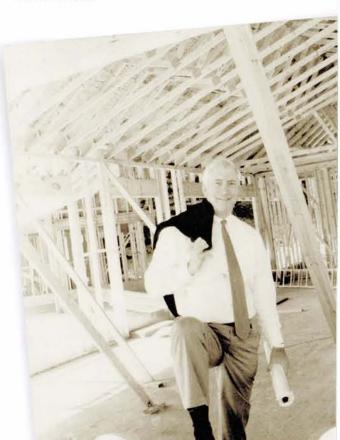
The Brevard Music Center is a place created just for musicians, where talent is recognized and appreciated. Where students learn and share

views with others who feel their passion for music. Our students experience tremendous musical growth enhanced by private lessons, the opportunity to learn and perform great repertory under the batons of talented conductors, and time to practice, practice, practice. They also experience significant personal growth, fostered by a culture that places responsibility on them to set and achieve their own goals.

I have been retired three months as I write this letter, but from my vantage point on the campus, I sense only the highest levels of enthusiasm, excitement and commitment to our educational mission as we enter this special season in our history. There is no complacency!

I am absolutely certain that our Brevard Music Center's best days are yet to come, and that we will continue to make a real difference in the lives of our gifted students. They will go on to successful careers and lives of leadership, and that is worth our highest level of support!

-John Candler



## THE MAGIC OF BREVARD

There is just something about Brevard. The mountains, the fresh air, and the lakes. The infectious enthusiasm of our students, the dedication of our outstanding faculty, and the exuberance of the patrons who fill the halls and grounds to experience the music that surrounds them every moment of every day. The sum of these parts is both immeasurable and exceptional, and cannot easily be described in words. Put simply, it's magic.

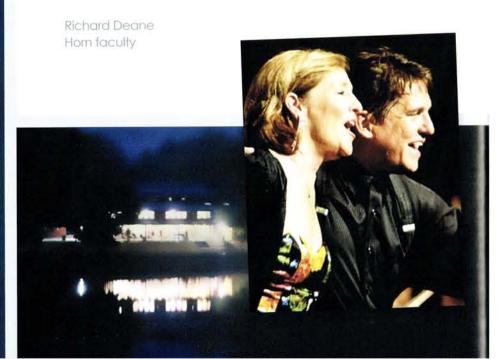
Although I have had innumerable memorable experiences at Brevard, my first 24 hours on campus are some of my clearest. I had driven up from Atlanta to join the Festival "in progress" in late July of 2006, and I had no idea what to expect, even though I'd been primed by a couple of other well-meaning faculty trying

a fantastic synergy between patrons, students and teachers

to help me get my bearings. I arrived on a Monday, completely unaware that this was the campus "day off", and found almost no one around,

except for a couple of student oboists who I knew from Georgia, and a flock of very noisy and aggressive Canadian geese.

The next morning was our first orchestra rehearsal of the week. I had played in the Atlanta Symphony for 20 years at this point in my career, and I had no idea what the Brevard Music Center Orchestra would be like. Where was the pitch center? How advanced were the students? Who were the other faculty? All of my questions were answered within a few minutes of the start of rehearsal, reflecting what is so amazing about the Brevard experience: great colleagues, great music-making, and a fantastic synergy between patrons, students and teachers. It felt pretty utopian then, and it still does, except now my definition of Utopia contains a flock of geese and a little mildew.



I have found the summer here to be nothing short of amazing, with each day bringing new, exciting opportunities...

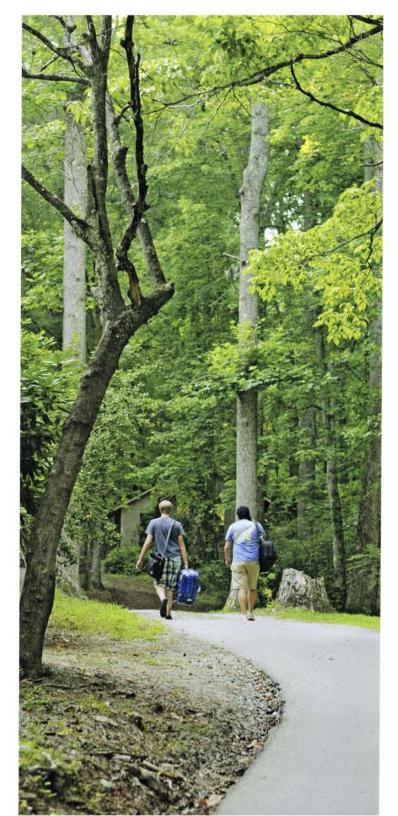
Over the summer, I have played in about a dozen concerts, and they were all amazing. It was an incredible experience to be able to share the gift of music with thousands over seven weeks.

Michael Culligan BMC alumnus 2006, 2007



I have had the honor of attending the Brevard Music Center where I came to improve my musical talents. I not only achieved this, but also experienced the sheer joy of creating music. My time at Brevard has been nothing short of extraordinary; made up of magical experiences such as performing Shostakovich's 5th Symphony, and playing in a master class for Roberto Diaz... These memories will never leave me.

Aspen McArthur BMC alumna 2006, 2007



A Story I'll call her "Natalya." She was rather small, although not so thin as some other Eastern European students who came to Brevard in those days. Rather large hands, good for playing the piano. Dark hair and dark eyes. Always wearing clothes promoting some protoemo style manifesto that was unfamiliar in these parts.

### It is, indeed, magic. It can change your mind, and your heart.

I had done a little teaching and performing in Hungary and Romania, so I was known in a few of the music schools. It wasn't surprising that Natalya had requested me, sight unseen, as her piano teacher at Brevard. Her first lesson was a checking-each-other-out affair, as first lessons tend to be. Her English was fine, although she said little. When she wasn't playing her eyes either darted about the room or fixed upon the piano rack. When she was playing her eyes remained closed. She revealed the technical brilliance typical of students from her school, as well as all of the rhythmic waywardness. "Too much," I said more than once, meaning too much freedom with the beat. She'd respond by doing a little less, but she didn't seem happy about it.

The second lesson was different. rather tense and adversarial. Despite my unfailingly sunny disposition she challenged me at every turn. She had an "interpretation," and I shouldn't mess with it. She begrudged me a few obvious corrections, but she all but ignored everything else. One or two of her decisions were so bizarre that I could not, in good conscience, let them stand. When I pressed her, she became John McEnroe, c. 1981: "You CANNOT be serious."

In the third lesson she sat down at the piano and played for a minute, then stopped and turned to look at me. "I can't stand it," she said. "Why is everyone smiling all the time? Why do they walk past and say 'good morning?' I don't want to speak to them. I hate being

in the woods all the time. I want to be in the city somewhere, not in the middle of nowhere." She was practically shouting.

She turned back to the piano, eyes dead ahead. Outburst over. Quiet. I didn't know how to react, and I was processing furiously, projecting the various what-ifs. Nothing was clicking. I decided to come

"I don't know how to react to this," I said. "Do you even want me to react?" "I don't know. I don't care."

"Okay," I replied. "Why don't you play some Mozart?"

She played, not very well. She was sullen throughout the rest of the lesson and throughout all her other lessons that summer. She was not interested in discussing music or the performance of music or anything else. She would not be engaged, despite my best efforts.



Her attitude notwithstanding, her lessons were not a waste, not in any sense. She'd been compelled to see a different perspective, and by the end of the summer I could practically hear her thinking. She'd taken a bite of the apple, and there was no going back.

When we finished the final lesson I said good-bye and wished her well. She offered a perfunctory "thank you." She looked at me for a rather long time as if wanting to speak, but she said nothing more.

That summer I'd taught two other students from Natalya's school, and their experiences had been very different. One student promised ardently to return the next summer. The other asked for help in applying to the university where I taught during the year. Both students mentioned that Natalya was famously difficult at home. They were surprised that I hadn't tossed her out of the studio, at least. "You should have slapped her," one said. Evidently their school had rather different teaching methods.

The Brevard season ended, everyone went home to real life, and months passed.

One evening I found a letter waiting. It was from Europe and, much to my surprise, from Natalya. She wrote:

"You won't believe it, but this was the best summer of my life. I know I was not the easiest person but I learned so much. Brevard is a place of magic, very beautiful. Now I miss it every day. If you'll have me I really hope I can come back."

This must be a forgery, I thought; surely this could not be from Natalya the Miserable, the problem child. But there was some forensic evidence to suggest it was authentic: the writer described things that happened in the studio, particularly the long rant during lesson #3.

Could this have been Natalya making an odd, cynical joke? No—nothing in my experience with her suggested that she knew the concept of "joke."

No, the letter was real. It rang true because she said what countless others have said and continue to say about Brevard. It is, indeed, magic. It can change your mind, and your heart.

Bruce Murray Dean

A journalist once asked me, "What is the difference between teaching and performing?" Without hesitation I

These summers are indeed magical

responded, "nothing at all." The life of sharing my experience, strength, and hope with a new generation of young musicians, and performing concerts,

are inextricably linked. For me it is this creative process that has no boundaries.

Brevard is the place I have the privilege of experiencing everything that is important to me; quality time with my family, teaching, working, interacting with colleagues, and of course performing. It is a magical experience to teach in the morning, spend an afternoon hiking with my family, playing, or listening to an orchestral rehearsal, and then attending a concert in the evening. These summers are indeed magical - moments in my life that I treasure and look forward to each year.

At Brevard we celebrate the high standard of excellence and the great traditions of performance handed down from one generation to another. The 'Muse' comes first at Brevard.

As a teacher and performer I am honored to be a member of this musical family, which continues to uplift, inspire, and enrich the lives of all who are fortunate enough to be a part of it.

Norman Krieger Piano faculty

### Jamie and Sharen Hafner Remembrances

Sharen and I joined the Brevard Music Center family in 1970, with me as faculty tuba player and assistant band conductor, and her as a faculty spouse. We have been dedicated to this remarkable institution from that first summer! During our tenure Sharen has been a mom, a member of the BMCO, a faculty member, student registrar, and guest artist liaison. I served on the faculty for 32 years and was on the permanent staff for the last 6 of those years. We are both guilty of speaking too enthusiastically about the Music Center when we are asked what goes on in the educational program.

I tell inquiring persons that Brevard shows music students what it is like to be a professional musician. Our students perform for an audience of patrons who expect professional quality

## Forty-Two Seasons

concerts. They do that week after week, with new repertoire, in a professional environment, with a professional faculty, just as they will when they enter the field. Many of our alumni are successful professional musicians, and we are proud of them. We are also proud of the ones who choose to do something easier, like astrophysical medical bionic engineering, because they are now educated patrons who will support orchestra, band, opera, and chamber music performances, as well as music education. Our alumni, professional musicians or otherwise, remember the BMC experience as a turning point in their lives and a highlight in their education. Let us lift a glass and toast the Brevard Music Center for 75 years of helping countless students become accomplished musicians. May it continue for many more seasons!









The Music Center holds several world records, the most impressive of which was the construction of the World's Largest Bassoon and a stunning performance with it at BMC. Faculty members Darlene Jussilla and Greg Newton gathered their students and made a large double reed out of a space

drain pipe and some plywood sheets pirated from the opera scene shop. They attached the reed to a plumbing fixture in the auditorium guest artist dressing room and activated it with a large air compressor normally used to paint opera sets. Then, by alternately opening and closing manhole covers on Andante Lane and Probart Street.

ney were able to perform a remarkable endition of "Rocked in the Cradle of the Deep." All was going well until the performance was interrupted by a National Forest Service survey crew who had been working nearby and detected what they interpreted as a small earthquake.



## Student Pranks

One day nobody in Woodwind Dormitory could find any left shoes. All the left shoes were found on the island in Lake Milner.

One morning a Head Resident woke up to find himself in his bed on that same island.

Henry Janiec's blue Volkswagen Fastback was found one morning in the middle of Straus Auditorium. Because the floor has two levels, it is impossible to drive there. The car had to be carried. How many students did it take to lift that car?

A bevy of students appeared in the cafeteria for breakfast and dined in a canoe which had been borrowed from the lower lake and mounted on a dining table.

A group of students celebrated Christmas on July 25, dressed in furs and snow attire. It was at least 95° in the shade and there wasn't much shade.

A favorite prank of bassoonists is to stuff a white medical glove into the bell of a bassoon, mounting the open end of the glove around the bell's white ferrule. The casual observer won't notice it because the instrument looks normal. If a band is tuning to a B-flat, the bassoonist can play the lowest B-flat, which closes all the keys. As the note is held, the glove will inflate, thus extending a hand from the bell.

Renowned faculty clarinetist Ignatius Genussa discovered that if you removed the mouthpiece from a clarinet, you could connect the middle joint of another clarinet to the empty socket. This could be done with any number of clarinets to produce an instrument of enormous length, perhaps ten to fifteen feet. If an entire section of clarinetists does this, and each fingers his/her own instrument, impressively low notes can be produced. Construction of a Genussaphone can easily bring a rehearsal to a dead stop.

# THE MORE THINGS CHANGE...

Over the past 75 years, the Brevard Music Center has been a place of incredible change and great development. From its beginnings as a summer band camp for boys, it has grown into one of the premier music festivals in the nation. Through it all, though, the essence and heart of this institution has remained intact. The incredible natural backdrop, combined with world-class instruction and training, continues to make a summer here a life-changing experience for every student.







In my thirty summers on the faculty of the Brevard Music Center, I have experienced tremendous change. Presidents and Artistic Directors have changed, faculty and staff have changed, and so much of the physical plant has changed that it is far easier for me to name the old structures than it is to name the new ones. New student dorms, faculty residences, practice and teaching facilities, the cafeteria, the wellness center, the recreation facility for college students, and additions to buildings - the transformation of BMC has been remarkable. What has not changed, however, is the Music Center's unwavering commitment to providing the finest education possible for the students who attend every

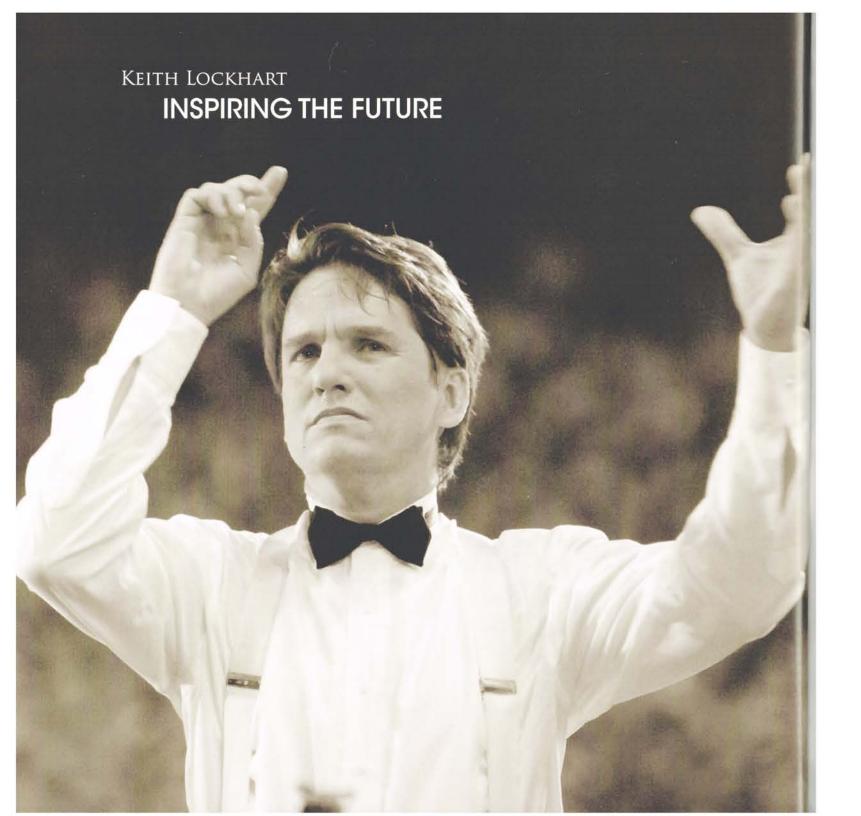
summer - it is the heart of our mission as an educational institution. Faculty members continue to demonstrate not only their consummate artistry, but also their passion for teaching and their care and concern for each student, which goes far beyond how well the students play their instrument. This is what sets BMC apart from any other summer institution. Students come to Brevard and find a community of music lovers ready to support them in their journey of life. It is one of the reasons why our students continue to return to the BMC and why I have returned summer after summer.

Douglas Weeks Piano faculty

Friday came and rains, which had plagued the camp for most of the week, continued. The boys and girls tramped down the hill to the concert hall. All morning long they rehearsed.

Shortly after 8:00 P.M., ...broadcasting equipment was set up, and the boys and girls in their white dresses and white pants and shirts were on the stage. Then, as the rain continued to pour... the concert began. By the time the concert was underway, the audience had forgotten the rain, the prospect of a long drive home, wet feet and chilly air. They were actually intoxicated by the thrill and utter amazement that such inspired music could come from such young musicians. When it was all over, the audience rose to its feet in a burst of applause... These people felt they had received more than shares of "Faith in American Youth."

Frances Griffen in the Winston-Salem Twin-City Sentinel July 17, 1950



## The Brevard Music Center at 75

This summer the foothills of the Blue Ridge mountains ring with beautiful sounds, as they have for three quarters of century. Master musicians teach and perform, students listen, learn,

l always felt and respond, and the by Brevard... results are on display for the delight of thousands of

the delight of thousands of concertgoers. Two months later, as suddenly as they began, the sounds will cease, and the bird-inflected quiet of the woods will settle over the place until the following season. Brevard is a Brigadoon, a magical place that rises suddenly from the mists of western North Carolina, and then disappears just as quickly.

Brevard has been a part of my life for forty years now. My grandparents moved to Brevard in 1968 and I grew up spending a good part of my summers here. I heard several concerts on the campus and it seemed only natural that I would attend the Music Center as a high-school student. I spent the summers of 1974 and 1975 here, studying both clarinet and piano.

As a student I quickly recognized the unique feeling that surrounds Brevard. It possesses a nurturing and friendly environment in which a young student can discover his or her own connection with music. I always felt embraced by Brevard...and I still do. I have fond memories of listening to music drifting over the campus in the evening. Canoeing on the lake. Ping-

**BREVARD** 

MUSIC

CENTER

**ANNIVERSARY** 

SEASON

pong at the activities center. Singing in Beethoven's Ninth Symphony under Robert Shaw. Being yelled at by Mr. Barr in Wind Ensemble. All those things were part of a wonderful and life-changing experience.

measure, in concrete terms, the value of so evanescent a place?
One could look at the stellar careers of some of those who have studied here: people like the concert violinist Robert McDuffie, Chris Martin, the Principal Trumpet

How does one

violinist Robert McDuffie, Chris Martin, the Principal Trumpet of the Chicago Symphony, Joe Robinson, the longtime Principal Oboe of the New York Philharmonic, Tim Pitts, the Principal Bass of the Houston Symphony, celebrated opera singers like Gianna Rolandi and Marvis Martin. The list goes on, but maybe there is a better measure of Brevard's impact. Each summer, four hundred

talented young musicians are asked to find their best selves at Brevard. They are invited to take their talents and develop them to the fullest extent of their commitment. They learn discipline; they learn teamwork; they learn precision; they learn

the self-possession necessary to take the results of their hard work and present them for all the world to see. Most of these students will not end up in the small elite of internationallyrecognized artists. Many will become teachers, and spend their lives inspiring others. Many will follow other passions and develop other talents. All will take with them some small

piece of the Brevard experience, for the lessons taught here are universally applicable to success.

This institution is one of the nation's greatest cultural treasures - wonderful and fleeting magic resides here ...in our Brigadoon.

- Keith Lockhart

The appointment of Brevard's current Artistic Director

Keith Lockhart in 2007, ensures a dazzling

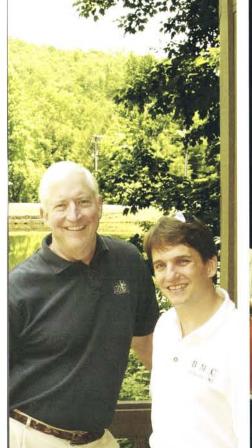
and exciting future for the Brevard Music Center.

His exceptional career as a musician, combined

with a deep love for Brevard, continues to make this

relationship both unique and ideal.







Alumnus Keith Lockhart brings a wealth of experience to his role as Artistic Director. His conducting career has been an exceptionally busy one, and he has worked with many of the world's best orchestras and musicians. He understands intimately the demands of the music profession, and he is committed to conveying this understanding to gifted students. His expert musicianship and a keen intellect make him the ideal person to devise a powerful learning experience for today's students and a compelling listening experience for our audience.

- John Candler

## Bravo! **Brevard**

While I have not been a faculty member at the Brevard Music Center its whole existence of 75 years (!) my wife Annie and I have been coming here each summer for quite a while - 33 years this 2011 season. There have been so many changes during those years and through it all we remain as passionate about this wonderful place as ever. Each year there are always new people to meet - faculty and staff colleagues, board members, concert-goers and of course the nearly 500 young clarinetists who have spent time at Brevard while I have been teaching here. I am especially proud of them all.

So to my dear Brevard Music Center and the many students who will continue to learn, grow, and enjoy their times here... here's to another 75 vears...at least!

Steve Cohen Clarinet faculty



The reason I chose to live in Brevard was to be close to the Music Center - I eagerly look forward to every season! I am particularly excited that this year's program includes the performances of two Mahler Symphonies. Each year I think it cannot possibly get any better - but the next year it always does!

Lucy Reese Patron for over thirty years

Brevard holds a special place in my heart and professional life. It is a place where sharing one's knowledge and experiences with young people and colleagues alike has spawned many rewarding artistic and personal memories. Our many Diaz Trio concerts, recitals with Bruce

Murray, hanging out with, sharing numerous jokes, and learning so much from Maestro David and Arlene Effron, master classes

with so many talented young violinists, the chamber music concerts with faculty colleagues, spending time with John and Linda Candler (they hosted the BEST parties!), and conducting the Brevard Orchestras all remain vividly etched in my memory.

Happy 75th, Brevard Music Center! Wishing you another glorious 75 years of great and inspired music making.

Andrés Cárdenes World-renowned violinist and conductor

What a delight it is to feast on a banquet of great music served up by amazing young musicians, their mentors and some world-class artists!

Adele and Russell Chappell Devoted patrons

It is an honor to have been affiliated with Brevard Music Center for 40 years. As a past Chairman of the Board of Trustees, my reflections begin by applauding what the Center is today. After 75 years of staying true to the mission of educating young, talented musicians, the Center has matured from a small rustic music camp in the

> mountains of North Carolina to one of the finest music education institutions in the United States.

Brevard Music Center has a strong spirit of tradition. Some trustees serve on the board in keeping with traditions established by their parents. Student Admissions

is managed by the granddaughter of founder Dr. Pfohl. Past students return as faculty members or guest artists. Student friendships are formed and remain intact for years following their time at Brevard. Patrons return season after season.

While I am honored to be a part of this fine place, I congratulate those benefactors and volunteers who have contributed time, money and hard work to the Center, helping make Brevard Music Center all that it is today!

Douglas Booth Trustee Emeritus

(215) 893-5274 Telephone | www.curtis.edu



ROBERTO DÍA? OFFICE of THE PRESIDENT

April, 2011

Margaret Ryan President and CEO Brevard Music Center PO Box 312 Brevard, NC 28712

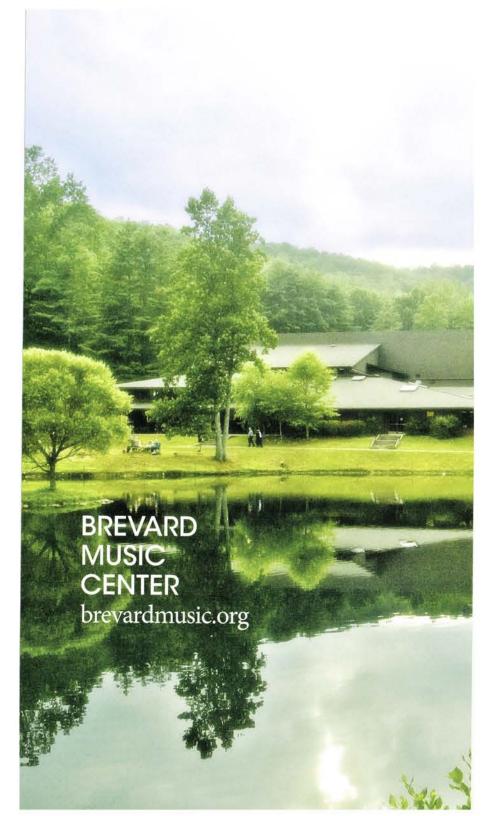
Dear President Ryan

It is with great pleasure that I send my congratulations and best wishes to you and everyone at the Brevard Music Center for a wonderful 75th anniversary celebration!

The Brevard Music Center has distinguished itself for its outstanding summer institute and festival, which offer young artists a rich, artistic environment to develop and perform. As a student and faculty participant, I have very fond memories of my experiences there and deeply appreciate the many wonderful performances, musical friendships and collaborations that occurred.

On behalf of myself and the entire Curtis community, I send all best wishes to you for a most successful and celebratory 75th anniversary season.





### **Portraits and Memories**

A Celebration of 75 Years

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