

*Show Your Faith In American Youth—Become
A Friend of the Brevard Music Center*

A Summer Festival of Music

THE BREVARD MUSIC CENTER

There's Music in the Hills

These mountains are ringing with music this summer . . . as they have each summer, now, for twelve years.

When the summer is ended, the students, teachers, artists and conductors . . . who have worked side by side in one grand symphony of constructive learning and wholesome living . . . will return as in other years to the far-flung cities and towns from whence they came. And the music of these mountains will play on for them in advanced musicianship and the inspiration of this fellowship. We welcome you to this center of youth and music . . . and hope that you will share with us the Spirit of Transylvania!

Nestled high in the Blue Ridge Mountains just outside of Brevard, North Carolina, lies The Brevard Music Center, home of Transylvania Music Camp. From the middle of June until the last of August the mountains ring with music.

A music camp for young people was a vision dreamed by James Christian Pfohl when as a young man he attended Interlochen Music Camp in Michigan, the first and most famous of the music camps. He worked until Transylvania became a reality in 1936 at Davidson College. The camp has now been in operation for nineteen successful years – the last twelve years at its present site in Brevard. In October, 1955, the name "The Brevard Music Center" was adopted to cover the entire nine-week program.

Boys and girls attend classes in theory, and are given private voice and instrumental lessons under a distinguished faculty including instrumentalists on summer leave from leading American orchestras and conservatories and from the country's public school systems. They sing in choral groups, play in orchestral, band, and chamber music groups and perform with distinguished artists in concerts attended by community residents and people visiting in the North Carolina Mountains.

The Summer Festival of Music is divided into two periods, from June 21st through August 5th the regular session of the Transylvania Music Camp – from August 6th through 26th the Gala Festival Series and graduate school.

The Brevard Music Center's motto, the "Transylvania Triad," is "Health, Harmony, and Happiness."



ON THE CONCERT STAGE . . . the Baldwin Concert Grand piano wins the enthusiastic approval of critical audiences. It is preferred by the very first rank of concert artists in each sphere of musical expression.

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Baldwin, Acrosonic, and Hamilton Pianos are used exclusively at the Brevard Music Festival, the Berkshire Music Festival, and the Interlochen Music Camp; and are available through leading dealers in all principal cities.

BALDWIN . . . America's First Family in Music

PROGRAM 1 SUNDAY AFTERNOON**June 24, 4:00 P. M.**ORCHESTRA OF THE FACULTY
AND STAFFBEVERLY SILLS, Soprano
JAMES CHRISTIAN PFOHL, Conductor

- I
LOUIS MENNINI Overtura Breve
- II
BIZET Ouvre ton coeur
BELLINI Qui la voce, from "I Puritani"
Miss Sills
- III
BEETHOVEN Symphony No. 1 in C Major, Opus 21
Adagio molto; Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Adagio; Allegro molto e vivace
INTERMISSION
- IV
RIMSKY-KORSAKOFF The Rose Enslaves the Nightingale
Miss Sills
HAHN Mary Spalding, Harpist
VERDI Si mes vers avaient des ailes
VERDI Ah fors e lui, from "La Traviata"
Sempre libera, from "La Traviata"
Miss Sills
- V
RIMSKY-KORSAKOFF Capriccio Espagnol
Alborada
Variazioni
Alborada
Scena e Canto gitano
Fandango asturiano

PROGRAM 2 TUESDAY EVENING**June 26, 8:15 P. M.**

PIANO RECITAL

ROBERT WALLENBORN

- I
GOFFREDO PETRASSI Toccata
- BACH Partita in C Minor
Sinfonia
Allemande
Corrente
Sarabande
Rondeau
Capriccio
- II
PAUL HINDEMITH Sonata No. 3 (1936)
Ruhig bewegt
Sehr lebhaft
Massig schnell
Fuge
INTERMISSION
- III
COUPERIN Pieces de Clavecin
Les Vieux Seigneurs
Courante
Musette de Taverny
Le Rossignol en Amour
Le Tic-Toc-Choc
- IV
RAVEL Le Tombeau de Couperin
Prelude
Forlane
Rigaudon
Menuet
Toccata

PROGRAM 3 FRIDAY EVENING**June 29, 8:15 P. M.**TRANSYLVANIA CONCERT BAND
PAUL BRYAN, Conductor

- I
SOUSA Hands Across the Sea March
HUMPERDINCK Prayer and Dream Pantomime, from
"Hansel and Gretel"
- II
HAYDN Concerto for Trumpet
Allegro
Andante
Allegro
Emerson Head, Soloist
- III
RIMSKY-KORSAKOFF Rhapsody on Themes from "The Legend
HOBBAUNT of Tsar Saltan"
- INTERMISSION
- IV
MENDELSSOHN Overtu-e for Band
FREDERICK M. Suite in F
BREYDERT March
Meditation
Finale
- V
GLEN OSSER Beguine for Band
SOUSA Gladiator March

PROGRAM 4 SATURDAY EVENING**June 30, 8:15 P. M.**ORCHESTRA OF THE FACULTY
AND STAFFROBERT WALLENBORN, Pianist
JOSEPH WINCENC, Conductor

- I
MOZART Overture to "The Marriage of Figaro"
- II
BACH Concerto in F Minor for Piano and
Orchestra
Allegro moderato
Largo
Presto
Mr. Wallenborn
- III
JEAN SIBELIUS Karelia Suite
Intermezzo
Ballade
Alla marcia
- INTERMISSION
- IV
DEBUSSY Fantaisie for Piano and Orchestra
Andante ma non troppo, Allegro
giusto
Lent, Allegro molto, Lent
Mr. Wallenborn
- V
ROSSINI Overture to "La Gazza Ladra"

PROGRAM 5 SUNDAY AFTERNOON**July 1, 4:00 P. M.**TRANSYLVANIA SYMPHONY
ORCHESTRAPHYLLIS CURTIN, Soprano
JAMES CHRISTIAN PFOHL, Conductor

- I
MENDELSSOHN Overture to "Ruy Blas"
- II
MENDELSSOHN Hear Ye, Israel, from "Elijah"
Miss Curtin
- III
SCHUBERT Symphony No. 8 in B Minor, "Unfinished"
Allegro moderato
Andante con moto
- INTERMISSION
- IV
TSCHAIKOWSKY Letter Scene, from "Eugene Onegin"
Miss Curtin
- V
TSCHAIKOWSKY Capriccio Italien, Opus 45

PROGRAM 7 WEDNESDAY EVENING**July 4, 8:15 P. M.**TRANSYLVANIA CONCERT BAND
PAUL BRYAN, ConductorTRANSYLVANIA SYMPHONY
ORCHESTRA
JAMES CHRISTIAN PFOHL, Conductor

- I
SOUSA HAYDN Hands Across the Sea March
Concerto for Trumpet
Allegro
Andante
Allegro
Emerson Head, Soloist
- II
GLEN OSSER Beguine for Band
Concert Band
- INTERMISSION
- III
TSCHAIKOWSKY Capriccio Italien
Orchestra

PROGRAM 6 TUESDAY EVENING**July 3, 8:15 P. M.**

CHAMBER ORCHESTRA

PHYLLIS CURTIN, Soprano
JAMES CHRISTIAN PFOHL, Conductor

- I
BACH Cantata No. 209, Non sa che sia dolore
Sinfonia
Recitativo
Aria: Moderato
Recitativo
Aria: Allegro non troppo
Miss Curtin
- II
LAMAR STRINGFIELD Mountain Dawn
Charles DeLaney, Flutist
- III
FILTZ Symphony in E-Flat
Allegro
Andante
Presto
- IV
MOZART Motette: Exsultate Jubilate
Allegro
Recitativo
Larghetto
Allegro non troppo
Miss Curtin

PROGRAM 8 FRIDAY EVENING**July 6, 8:15 P. M.**TRANSYLVANIA CONCERT BAND
VIDA CHENOWETH, Marimba
FRANK WEST, Conductor
TRANSYLVANIA CHORAL ENSEMBLE
GORDON PAGE, Conductor

- I
TORELLI Sinfonia No. 6
Allegro
Andante
Allegro
Concert Band
- II
MUSSEUR JEAN SIBELIUS MUSSEUR Prelude
Valse Triste
Etude in C Major
Miss Chenoweth
- III
JOHN SATTERFIELD March for Dignitaries
Concert Band
—MS INTERMISSION
- IV
WILLIAMS KUBIK HARRIS The Turtle Dove
Creep Along, Moses
When Johnny Comes Marching Home
Choral Ensemble
- V
GANNE ELGAR Le Pere de la Victoire March
Sea Pictures
In Haven (Capri)
Where Corals Lie
Sabbath Morning at Sea
- SHOSTAKOVICH HOLST Prelude in E-Flat Minor
First Suite in E-Flat
Concert Band

PROGRAM 9 SATURDAY EVENING**July 7, 8:15 P. M.**ORCHESTRA OF THE FACULTY
AND STAFFVIDA CHENOWETH, Marimba
PAUL BRYAN, ConductorTRANSYLVANIA CHORUS
GORDON PAGE, ConductorROSSINI Overture to "The Barber of Seville"
Orchestra

THOMSON My Shepherd Will Supply My Need

RUFTY Boundless Mercy

JACKSON- Wayfaring Stranger
GATWOODJOHNSON City Called Heaven
ChorusPAUL CRESTON Concerto for Marimba and Orchestra
Vigorous
Calm
Lively
Miss ChenowethBRAHMS Serenade in D Major, Opus 11
Allegro Molto
Scherzo
Adagio non troppo
Menuetto I and Menuetto II
Scherzo
Rondo

Orchestra

PROGRAM 11 TUESDAY EVENING**July 10, 8:15 P. M.**

CHAMBER MUSIC PROGRAM

I
MOZART Quintet, K. 452
Largo — Allegro moderato
Larghetto
AllegrettoFrank Peters, Oboe; Willis Coggins, Clari-
net; Robert Elworthy, Horn; Ivan
Diachun, Bassoon; Louise Nelson
Pfohl, PianoII
MOZART Dies Bildnis ist bezaubernd schon, from
"Die Zauberflöte"
BENJAMIN Wagtail and Baby, from "Winter Words"
BRITTENBefore Life and After, from "Winter
Words"
Frank Stovall, Tenor;
Loren Withers, PianoIII
HANDEL-GLICK Overture to Berenice
OSKAR BOHME Sextet, Opus 30
Finale
Emerson Head, Shirley Wallace, Trump-
ets; Robert Elworthy, Vincent Schnei-
der, Horns; David Glasmire, Robert
Hause, Trombones; Paul Bryan,
Baritone; Louie Rivetti, TubaIV
SAMUEL BARBER Quartet, Opus 11
Molto allegro e appassionato
Molto adagio — Molto allegro
Robert Harrison, Derry Deane, Violins;
Vladimir Lukashuk, Viola; Margaret
Christy, Cello**PROGRAM 10 SUNDAY AFTERNOON****July 8, 4:00 P. M.**

IN MEMORY OF OLIN DOWNES

TRANSYLVANIA SYMPHONY
ORCHESTRA

JOHN PENNINK, Pianist

JAMES CHRISTIAN PFOHL, Conductor

I
BACH-CAILLIET Fugue in G Minor, "The Little"II
SCHUMANN Concerto in A Minor for Piano and
Orchestra, Opus 54
Allegro affetuoso
Intermezzo: Andantino grazioso
Allegro vivace
Mr. Pennink

INTERMISSION

III
BRAHMS Symphony No. 2 in D Major, Opus 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

We are happy to present today's concert to the memory of Olin Downes, whose visits to Transylvania gave us so much inspiration and encouragement. Dr. Downes was always interested in the development of music in America, and was particularly interested in the encouragement of young artists. His last public appearance was at Transylvania Music Camp last July. His memory and influence will live at Transylvania for many years to come.

PROGRAM 12 FRIDAY EVENING**July 13, 8:15 P. M.**

TRANSYLVANIA CONCERT BAND

PAUL BRYAN, Conductor

I
HANDEL Suite, from "The Music for the Royal
Fireworks"
Overture
Siciliana
Bourree
MenuettoII
LESLIE BASSETT Symphonic Sketch
ROGER QUILTER A Children's Overture

INTERMISSION

III
DANCES from Other Lands:
DVORAK Slavonic Dance No. 3
ARTHUR Jamaican Rhumba
BENJAMIN
ARAM Two Armenian Dances
KHACHATURIANIV
OFFENBACH Overture to "Orpheus in the Underworld"

PROGRAM 13 SATURDAY EVENING**July 14, 8:15 P. M.**

"RODGERS AND HAMMERSTEIN NIGHT"
ORCHESTRA OF THE FACULTY AND STAFF
CHORAL ENSEMBLE
JAMES CHRISTIAN PFOHL, Conductor

- CAROUSEL**
I Waltz
II
STATE FAIR It's a Grand Night For Singing
Dewey Camp, Baritone
It Might As Well Be Spring
Judy Walker, Soprano
III
THE KING AND I I Have Dreamed
Frances Wills, Soprano;
Thornwell Frick, Baritone
We Kiss In A Shadow
Juanita Efird, Soprano; Joseph Haas, Tenor
I Whistle A Happy Tune
Hello, Young Lovers
Juanita Efird, Soprano
IV
CAROUSEL June Is Bustin' Out All Over
Frances Wills, Soprano
If I Loved You
Joseph Haas, Tenor
When I Marry Mr. Snow
Elaine Walker, Soprano
You'll Never Walk Alone
Frances Wills, Soprano
Soliloquy
Gordon Page, Baritone
INTERMISSION
V
VICTORY AT SEA Guadalcanal March
VI
SOUTH PACIFIC Ball Ha'l
Geraldine McIlroy, Alto
Younger Than Springtime
Joseph Haas, Tenor
A Wonderful Guy
Elaine Walker, Soprano
There Is Nothin' Like A Dame
Some Enchanted Evening
Thornwell Frick, Baritone
VII
PIPE DREAM The Next Time It Happens
Frank Stovall, Tenor
Everybody's Got A Home But Me
Erving Covert, Tenor
How Long
Elaine Walker, Soprano
Erving Covert, Tenor
All At Once You Love Her
Joseph Haas, Tenor; Juanita Efird, Soprano
VIII
OKLAHOMA Oh, What A Beautiful Morning
Joseph Haas, Tenor
Many A New Day
Juanita Efird, Soprano
Surrey With The Fringe On Top
Dewey Camp, Baritone
People Will Say We're In Love
Joseph Haas, Tenor; Judy Walker, Soprano
Oklahoma

PROGRAM 15 TUESDAY EVENING**July 17, 8:15 P. M.**

CHAMBER ORCHESTRA
CARROLL GLENN, Violinist
EUGENE LIST, Pianist
JAMES CHRISTIAN PFOHL, Conductor

- I
MOZART Overture to "The Magic Flute"
II
R. STRAUSS Concerto in D Minor for Violin and Or-
chestra, Opus 8
Allegro
Lento, ma non troppo
Rondo: presto
Miss Glenn
INTERMISSION
III
DIMITRI SHOSTAKOVICH Concerto in C Minor, Opus 35
Allegro moderato; Allegro vivace
Lento
Moderato
Allegro brio: presto
Mr. List

PROGRAM 14 SUNDAY AFTERNOON**July 15, 4:00 P. M.**

TRANSYLVANIA SYMPHONY
ORCHESTRA
CARROLL GLENN, Violinist
EUGENE LIST, Pianist
JAMES CHRISTIAN PFOHL, Conductor

- I
ROBERT WARD Jubilation Overture
II
BRUCH Concerto No. 1 in G Minor for Violin and
Orchestra, Opus 26
Vorspiel: Allegro moderato
Adagio
Finale: Allegro energico
Miss Glenn
INTERMISSION
III
SHAW Fanfare
ROBERTSON Irish Lament
POWELL Soldier, Soldier
TSCHAIKOWSKY The Nightingale
SCHUMANN Holiday Song
Chorus
IV
LISZT Concerto No. 1 in E-Flat Major for Piano
and Orchestra
Allegro maestoso
Quasi adagio; Allegretto vivace; Al-
legro animato
Allegro marziale animato
Mr. List

PROGRAM 16 THURSDAY EVENING**July 19, 8:15 P. M.**

SPECIAL PROGRAM HONORING
THE NATIONAL FEDERATION
OF MUSIC CLUBS
TRANSYLVANIA SYMPHONY
ORCHESTRA
IVAN DAVIS, Pianist
JAMES CHRISTIAN PFOHL, Conductor

- I
MOZART Symphony No. 29 in A Major
Allegro moderato
Andante
Menuetto
Allegro con spirito
II
BLOCH Baal Shem, Three Pictures of Chassidic
Life
Contrition
Improvisation
Rejoicing
Robert Harrison, Violin
INTERMISSION
III
SMETANA The Moldau, from the Cycle "My Father-
land"
IV
RACHMANINOFF Rhapsody on a Theme of Paganini for
Piano and Orchestra, Opus 43
Mr. Davis
Ivan Davis is the winner of the Young
Artists Audition, 1955

PROGRAM 17 FRIDAY EVENING

July 20, 8:15 P. M.

TRANSYLVANIA CONCERT BAND
PAUL BRYAN, Conductor
TRANSYLVANIA CHORUS
GORDON PAGE, Conductor

- | | |
|--|--|
| FILLMORE
HEROLD | I
The Klaxon March
Zampa Overture |
| JULIAN WORK | II
Portraits from the Bible
Moses
Ruth
Shadrach, Meshach and Abednego
Concert Band |
| | INTERMISSION |
| HOLST
THIMAN
DUNHILL
FRIEDEL
CHAPMAN | III
Let All Mortal Flesh Keep Silence
Immortal, Invisible
To the Queen of Heaven
King of Glory, King of Peace
All Creatures of Our God and King
Chorus |
| JOSEPH
WAGNER | IV
Concerto Grosso
Passacaglia
Gigue
Horace Sher, Billy Pipplin, James O. Wells, Trumpets
Larry Campbell, Baritone |
| SULLIVAN | V
Pineapple Poll
Opening Number
Jasper's Dance
Poll's Dance
Finale
Concert Band |

PROGRAM 18 SATURDAY EVENING

July 21, 8:15 P. M.

Lecture: "MUSIC FOR FUN"
by SIGMUND SPAETH

PROGRAM 19 SUNDAY AFTERNOON

July 22, 4:00 P. M.

TRANSYLVANIA SYMPHONY
ORCHESTRA

JOSEPH LAWTON, Pianist
JAMES CHRISTIAN PFOHL, Conductor

TRANSYLVANIA CHORUS
GORDON PAGE, Conductor

- | | |
|----------------------------|--|
| RALPH VAUGHAN
-WILLIAMS | I
Fantasia on the Old 104th Psalm Tune
Chorus |
| RACHMANINOFF | II
Concerto No. 2 in C Minor for Piano and
Orchestra, Opus 18
Moderato
Adagio sostenuto
Allegro scherzando
Mr. Lowton |
| | INTERMISSION |
| TSCHAIKOWSKY | III
Symphony No. 4 in F Minor, Opus 36
Andante sostenuto; Moderato con
anima in movimento di valse
Andantino in modo di canzona
Scherzo: Pizzicato ostinato; Allegro
Finale: Allegro con fuoco |

PROGRAM 20 TUESDAY EVENING

July 24, 8:15 P. M.

CHAMBER MUSIC PROGRAM

- | | |
|----------------------------|--|
| MOZART | I
Quintet in G Minor, K. 516
Allegro
Ruth Dabney Allen, Doris West, Violins;
Patricia Conway, Joseph Wincenc,
Violas; Charles Medlin, Cello |
| BEETHOVEN | II
Trio in B-Flat, Opus 11
Allegro con brio
Adagio
Tema con Variazioni: Allegretto
William Walsh, Clarinet; Charles Medlin,
Cello; Loren Withers, Piano |
| WEEKES
WILBYE
FARMER | III
Welcome, sweet pleasure
What needeth all this travail
Fair Phyllis I saw sitting all alone
Juanita Eford, Judith Walker, Sopranos;
Carolyn DeLaney, Geraldine McIl-
roy, Contraltos; Erving Covert, Frank
Stovall, Tenors; Thornwell Frick,
Dewey Camp, Bases; Gordon Page,
Conductor |
| TURINA | IV
La Oracion del Torero
Robert Harrison, Derry Deane, Violins;
Vladimir Lukashuk, Viola; Margaret
Christy, Cello |

PROGRAM 21 FRIDAY EVENING

July 27, 8:15 P. M.

TRANSYLVANIA CONCERT BAND

ZVI ZEITLIN, Violinist

JAMES CHRISTIAN PFOHL, Conductor

I

SOUSA
BACH-
MOEHLMANN

Stars and Stripes Forever

Prelude and Fugue in G Minor

II

SAINT-SAENS—
JEZISEK

Introduction and Rondo Capriccioso,
Opus 28

Mr. Zeitlin

INTERMISSION

III

CRESTON

Legende

IV

WAGNER

Trauersinfonie

V

VAUGHAN-
WILLIAMS

Toccata Marziale

PROGRAM 23 SUNDAY AFTERNOON

July 29, 4:00 P. M.

TRANSYLVANIA SYMPHONY
ORCHESTRA

ZVI ZEITLIN, Violinist

JOHN BITTER, Guest Conductor

I

BACH-
STOKOWSKI

Giant Fugue, Credo in Unum Deum
Come, Sweet Death
Fugue in G Minor

II

MENDELSSOHN

Concerto in E Minor for Violin and Or-
chestra, Opus 64
Allegro molto appassionato
Andante
Allegretto non troppo; Allegro molto
vivace
Mr. Zeitlin

INTERMISSION

III

DMITRI
SHOSTAKOVICH

Symphony No. 5, Opus 47
Moderato
Allegretto
Largo
Allegro non troppo

PROGRAM 22 SATURDAY EVENING

July 28, 8:15 P. M.

ORCHESTRA OF THE FACULTY
AND STAFF

JAMES CHRISTIAN PFOHL, Conductor

CHORAL ENSEMBLE

GORDON PAGE, Conductor

I

G. GABRIELI

Sonata Pian e Forte, from "Sacrae Sym-
phoniae"
Double Brass Choir

II

MOZART

Sinfonia Concertante in E-Flat Major for
Violin, Viola, and Orchestra,
K. 364

Allegro maestoso

Andante

Presto

Robert Harrison, Violinist
Vladimir Lukashuk, Violist

INTERMISSION

III

VAUGHAN-
WILLIAMS

In Windsor Forest*
The Conspiracy
Drinking Song
Falstaff and the Fairies
Wedding Chorus
Epilogue
Choral Ensemble

*By arrangement with Oxford University
Press, 114 Fifth Avenue, New York City

PROGRAM 24 TUESDAY EVENING

July 31, 8:15 P. M.

STUDENT SOLOISTS WITH
CHAMBER ORCHESTRA

PAUL BRYAN, Conductor

PROGRAM 25 FRIDAY EVENING**August 3, 8:15 P. M.**TRANSYLVANIA SYMPHONY
ORCHESTRAJAMES WOLFE, Pianist
THOR JOHNSON, Guest Conductor

I

K. P. E. BACH-
STEINBERG Concerto in D Major for Orchestra
Allegro
Andante lento molto
Allegro

II

BEETHOVEN Concerto No. 4 in G Major for Piano and
Orchestra, Opus 58
Allegro moderato
Andante con moto
Rondo: vivace
Mr. Wolfe

INTERMISSION

III

NORMAN DELLO JOIO
BRAHMS Variations, Chaconne, and Finale
Academic Festival Overture, Opus 80**PROGRAM 27 SUNDAY MORNING****August 5, 11:00 A. M.**WORSHIP SERVICE IN MEMORY OF
DR. FRANCIS MORTON FOXTRANSYLVANIA SYMPHONY
ORCHESTRA

JAMES CHRISTIAN PFOHL, Conductor

TRANSYLVANIA CHORUS

JANE ROLANDI, Soprano

GORDON PAGE, Baritone

I

FAURE

Requiem
Introit and Kyrie
Offertorium
Sanctus
Pie Jesu
Agnus Dei
Libera me
In paradisum**PROGRAM 26 SATURDAY EVENING****August 4, 8:15 P. M.**TRANSYLVANIA CONCERT BAND
PAUL BRYAN, ConductorTRANSYLVANIA CHORUS
GORDON PAGE, Conductor

SAINT-SAENS

I
March Militaire Francaise

BERLIOZ

II
Overture to "Beatrice and Benedict"

FRANCK

III
Psyche and Eros

FAURE

IV
Pavane

DARIUS MILHAUD

V
Suite Francaise
Normandie
Bretagne
ProvenceConcert Band
INTERMISSIONRANDALL
THOMPSONVI
The Peaceable Kingdom (Text from the
Book of Isaiah)
Say Ye to the Righteous
Woe Unto Them
The Noise of a Multitude
Howl Ye
The Paper Reeds by the Brooks
Recitative: But These Are They That
Forsake the Lord
For Ye Shall Go Out With
Joy
Have Ye Not Known
Ye Shall Have a Song
Chorus**PROGRAM 28 SUNDAY AFTERNOON****August 5, 4:00 P. M.**ORCHESTRA OF THE FACULTY
AND STAFF

MARY DAVENPORT, Contralto

JAMES WOLFE, Pianist

JAMES CHRISTIAN PFOHL, Conductor

I

MOZART

Overture to "Cosi fan Tutti"

II

MOZART

Concerto No. 27 in B-Flat Major for
Piano and Orchestra, K. 595Allegro
Larghetto
Allegro

Mr. Wolfe

INTERMISSION

III

CHARLES
DELANEYConcerto for Flute and Orchestra
Allegro
Andante
Charles DeLaney, Flutist

IV

BRAHMS

Rhapsodie for Alto, Male Chorus, and
Orchestra, Opus 53
Miss Davenport

GAITHER'S RESTAURANT

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In Gaither's Rhododendron Room

BREVARD, NORTH CAROLINA

Brevard Gala Festival Programs

PROGRAM 29 FRIDAY EVENING

August 10, 8:15 P. M.

GALA FESTIVAL ORCHESTRA

LOIS MARSHALL, Soprano

JAMES CHRISTIAN PFOHL, Conductor

- I
BEETHOVEN Overture to "Fidelio"
- II
BEETHOVEN Abscheulicher, wo eilst du hin, from
"Fidelio"
Miss Marshall
- III
BEETHOVEN Symphony No. 8 in F Major, Opus 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di minuetto
Allegro vivace
- INTERMISSION*
- IV
PUCCINI Sola, perduta, abbandonata, from "Ma-
non Lescaut"
- PUCCINI In questa Reggia, from "Turandot"
Miss Marshall
- V
R. STRAUSS Suite from "Der Rosenkavalier"

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

PROGRAM NOTES

WILLIAM V. PORTER, JR.

Friday evening, August 10

Beethoven Overture to "Fidelio"

Beethoven composed his fourth overture to *Fidelio* in March, 1814, for a revival of the opera. Unable to complete the work in time for the opening performance, he was forced to substitute as an overture a work composed earlier. The fourth overture, the work which we hear this evening, is now conventionally used as the prelude to dramatic presentations of the opera.

The overture does not exhibit close thematic relationship to the rest of the opera. Following a stately introduction, the principal theme of the work is introduced by the French horn. A second theme is later played by the strings.

Beethoven Abscheulicher, wo eilst du hin, from "Fidelio"

When Leonore learns that her husband Florestan has been imprisoned, she disguises herself in male attire and seeks employment at the jail under the name of Fidelio. Discovering a plot of the governor of the prison to murder Florestan, Fidelio sings a highly dramatic recitative:

"Monster! Whither in thy haste? What design breeds thy rage?" Following the impassioned recitative, she sings in a serene aria that she is confident her husband will be spared.

Beethoven Symphony No. 8 in F Major, Op. 93

Written during a period of great troubles in Beethoven's life, the Eighth Symphony is remarkable for its bright and humorous qualities. The first movement opens at once with a gay tune which sets the mood for the entire work. Beethoven replaces the customary slow second movement with a short, yet most charming scherzo. The story is often told that this movement was based on a round composed by Beethoven in honor of his friend Johann Maelzel, inventor of the metronome. A persistent staccato accompaniment in the woodwinds is indeed suggestive of the incessant ticking of this apparatus. In the third movement, Beethoven treats the traditional minuet form in a highly individual manner, injecting sudden changes of dynamics and unexpected accents into its phrases. A lively finale reinforces the light, spirited atmosphere of the whole symphony.

Beethoven completed this work in 1812. It was first performed privately at the home of the Archduke Rudolph in Vienna the next year. The first public performance, in 1814 in Vienna, was followed by rather unfavorable criticism. It was not until many years later that the symphony found its way into standard concert repertoire.

Puccini Sola, perduta, abbandonata, from "Manon Lescaut"

Manon Lescaut was first performed in Turin on February 1, 1893. Its premiere in the United States was given the following year in Philadelphia. This work is the earliest of Puccini's operas which have found a permanent place in American repertoire.

In the last act of the opera, Manon and her lover Des Grieux have fled to a desolate spot on a Louisiana plain. When Des Grieux leaves in search of food and shelter, Manon fears he has deserted her. She then sings her last aria, "Sola, perduta, abbandonata."

Puccini In questa Reggia, from "Turandot"

Turandot, Puccini's last opera, takes place in legendary China. In the second act, the princess Turandot sings her aria "In questa Reggia" before an assembled group of subjects on the staircases of the Imperial Palace. She tells of the injustices her ancestors have received. To avenge their wrongs, she has devised a gruelling test for all her suitors. In order for a young man to win her hand, he must successfully solve three riddles. Should he fail, death was to be the consequence.

R. Strauss Suite from "Der Rosenkavalier"

The story of *Der Rosenkavalier* concerns an elderly Baron Ochs who demands from Maria Theresa, the Marchallin von Wendenburg, the hand of Sophia, a young lady of her court. Sophia, who has fallen in love with Octavian, is told by her father that she must either marry Baron Ochs or retire to a nunnery. A scandal is later revealed concerning the Baron. Finding the accusations against the Baron too much, Sophia's father finally gives her hand to Octavian.

Music for the Suite is arranged in the following order: Octavian and the Marchallin; The Silver Rose; Octavian and Sophia; The Intrigue; Baron Ochs von Lercheneau; Scandal and Solution; Terzett and Closing Duet; and Great Waltz. The brilliantly orchestrated suite magnificently reflects the elegance of eighteenth century Austrian nobility.

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PROGRAM 30 SATURDAY EVENING

August 11, 8:15 P. M.

GALA FESTIVAL ORCHESTRA

JAMES WOLFE, Pianist

VLADIMIR LUKASHUK, Violist

JAMES CHRISTIAN PFOHL, Conductor

I

CIMAROSA Overture to "The Secret Marriage"

II

BRAHMS Concerto No. 1 in D Minor for Piano and Orchestra, Opus 15

Maestoso

Adagio

Rondo: Allegro non troppo

Mr. Wolfe

INTERMISSION*

III

BERLIOZ Harold in Italy

Harold in the Mountains

March of the Pilgrims

Serenade of a Mountaineer of the

Abruzzi to his Mistress

Orgy of the Brigands

Mr. Lukashuk

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

PROGRAM NOTES

WILLIAM V. PORTER, JR.

Saturday evening, August 11

Cimarosa Overture to "The Secret Marriage"

Cimarosa, a contemporary of Mozart, was extremely successful in his day as an opera composer. His most famous work, *Il Matrimonio Segreto* (The Secret Marriage), had over sixty consecutive performances in Naples in 1793, the year after its premiere. This opera was immediately acclaimed as the greatest example of opera buffo since Pergolesi's *La Serva Padrona*.

The overture to the opera is a masterpiece of wit. Following three long held chords in D Major, the piece bounds into an allegro molto constructed in the form of a free rondo.

Brahms Concerto No. 1 in D Minor for Piano and Orchestra, Op. 15

The D Minor Piano Concerto was Brahms' first important symphonic work. Originally conceived as a symphony and later arranged as a two-piano work, it was first heard in its present form in Hanover during 1859 with Brahms

at the piano. The new concerto was received quite unfavorably by both audiences and performing musicians. Perhaps they were disappointed at the conservative treatment of form or at the more than conventional importance given to the orchestra. Although the concerto contained many formidable passages for the soloist, virtuosity was rarely included for its own sake. Instead of being an instrument for self display, the piano, closely integrated with the orchestra, was only the means to producing the aesthetic intentions of the composer.

Attempts have been made to connect this work with the attempted suicide and subsequent death of Robert Schumann. Although no one can know for sure, it is possible that Brahms was preoccupied with this tragedy when he wrote the heroic first movement. The second movement was originally entitled "Benedictus qui venit in nomine Domine" (Blessed is he who comes in the name of the Lord). This serene adagio is a fitting contrast to the majestic opening movement. The concerto closes with a spirited rondo, at once setting an entirely different mood from the preceding movements.

Berlioz Harold in Italy

In 1833, the great violinist Paganini requested that Berlioz compose a solo for a new Stradivari viola which he had just bought. Far more interested in symphonic music than in solo writings, Berlioz set about to create a symphony with viola obbligato instead of the virtuoso viola concerto Paganini wished. Although Paganini strenuously objected, Berlioz never wavered from his original intentions. Completed in 1834, *Harold in Italy* was the result of this project.

The significance of the title and its relationship to Byron's *Childe Harold* were explained by Berlioz himself. He related that he was not borrowing specific adventures from Byron, but only the idea of a melancholy dreamer travelling in foreign lands. The programmatic titles of the movements of Berlioz's work refer to the composer's own wanderings in central Italy rather than to particular excursions described in Byron's text.

As a method of integrating the four movements, Berlioz assigned to Harold a single theme, the so-called *idée fixe* (fixed idea). This theme appears in all the movements, adapting itself to tempos and thematic material set forth in each.

The first movement, "Harold in the Mountains," opens with a slow polyphonic introduction. The Harold theme is first suggested by the woodwinds in a minor key. An abrupt major chord precedes the first full announcement of the Harold theme, here presented by solo viola accompanied by harp. The main portion of the movement is a brilliantly orchestrated allegro projecting two themes, both of which are combined with that of Harold. The allegretto second movement depicts the hero observing a procession of pilgrims. At its conclusion, church bells are suggested by harp and winds. The third movement, "Serenade of an Abruzzi mountaineer to his sweetheart," opens with a joyful country dance. The serenade itself is first heard from the English horn, and then combined with the Harold theme. The beginning of the fourth movement, "Orgy of the brigands," suggests the introduction to the finale to Beethoven's Ninth Symphony. Themes from the preceding movements are recalled, each being separated by a frenzied allegro. These allegro interjections set the mood for the wild and frantic scenes which extend to the end of the work.

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PROGRAM 31 SUNDAY AFTERNOON

August 12, 4:00 P. M.

LOIS MARSHALL, Soprano

MARY DAVENPORT, Contralto

WALTER CARRINGER, Tenor

YI-KWEI SZE, Bass

GALA FESTIVAL ORCHESTRA

JAMES CHRISTIAN PFOHL, Conductor

FESTIVAL CHORUS

GORDON PAGE, Conductor

VERDI

Requiem

Requiem et Kyrie

Dies irae

Domine Jesu

Sanctus

Agnus Dei

Lux aeterna

Libera me

PROGRAM NOTES

WILLIAM V. PORTER, JR.

Sunday afternoon, August 12

Verdi Requiem

After the death of Rossini in 1868, Verdi along with twelve other composers set out to create a Requiem in his memory. Each of the composers was assigned a particular section of the proposed work. Verdi was to take the "Libera me," which was to be the final division of the Mass. When the efforts of all the composers were brought together, they were found to be of such dissimilar character that the composite work was not a satisfactory entity. In 1873, the great Italian romantic poet and friend of Verdi, Alessandro Manzoni, died. Verdi immediately revived his plans for a memorial requiem, this time composing the entire work himself. The "Libera me" from the Rossini Requiem was incorporated into the new work. The Manzoni Requiem was completed in 1874 and first played in Milan on the anniversary of Manzoni's death.

A translation of the Latin text follows:

Requiem et Kyrie

Grant them rest eternal, and light perpetual shine down upon them.
There shall be singing unto Thee in Sion, and prayer shall go up to Thee in Jerusalem.
Give ear to my supplication, unto Thee shall all flesh come at last.
Kyrie eleison, Christe eleison

Dies irae

Day of anger, day of trouble,
Time shall perish like a bubble,
So spake David and the Sibyl,
How each heart shall beat with terror,
When the judge comes, truth to mirror,
Strictly weighing mortal error!
Hark the trumpet sounds appalling,
Earth's sepulchre dead upcalling,
Round the Lord's throne prostrate falling.
Death, with wonder is enchained,
When man from his grasp, regained,
Stands before the judge arraigned.
Now the record shall be cited,
Wherein all things stand indited.
Whence the world shall be requited.
Day of anger! When to judgment all are bidden.
Nothing longer shall be hidden,
Not a trespass go unsmitten,
Nothing longer shall be hidden.
What affliction mine exceeding?
Who shall stand forth for me pleading,
When the just man aid is needing?
King of glories, bright and glowing!
Grace on whom thou wilt bestowing!
Ah! remember, Jesus blessed,
For me Thy path was oppressed.
Save me then, by fear distressed.
For my sake, thou sat'st down weary.
Thy cross bearing, meek and cheery:
Fruitless be not toll so dreary.
Justice, vengeance, ye appall me.
From my sins, Lord disenthral me,
Ere to answer thou dost call me:
Sadly groaning, guilty feeling,
O'er my visage blushes stealing:
Lord, oh! spare me, lowly kneeling.
Thou, who Mary's sin forgavest,
Who to hear the thief vouchsafedst,
Unto me bright hope thou gavest.
Though my sad pray'rs breath be wasting,
Kindly glances on me casting,
Save me from flames everlasting.
With thy sheep, Lord, deign to rate me,
From the wicked separate me;
At Thy right do Thou instate me:
From th' accursed and rejected,
Doom'd to fiery flames convicted,
Call me forth with Thine elected.
Lo! I pray, a suppliant sighing,
Dark remorse my heart updrying,
Heed me at the hour of dying.
Day of anger, day of trouble!
Ah! what weeping on that morrow
When man's ashes form shall borrow,
Judgment guilty shall declare him!
In thy mercy, Lord, then, spare him.
Gentle Jesus, Gracious Lord,
Grant them Thy eternal rest. Amen.

Domine Jesu

Oh Lord God, Lord Christ Jesus, King of glory,
Deliver Thou the souls of them that died in the faith of Jesus
From pains everlasting, and the abyss unfathom'd:
From the mouth of the lion, lest the jaws of the pit shall
swallow them,
To lie in utter darkness.
But let holy Michael, leader of hosts, bring them forward into
Thy holy splendor.
As unto Abraham Thou didst promise and his seed forever.
Sacrifice and pray'r unto Thee, Oh Lord, offer we with praises,
Accept Thou these now for the souls of them, Lord,
For whose sake we do in memory hold this day:
Make them to pass, Oh Lord, from death unto life everlasting.

Sanctus

Holy, holy, holy, Lord God of Sabaoth,
Heaven and earth are full of the majesty of Thy glory.
Hosanna in the highest.
Blessed is He that comes in the name of the Lord on high.

Agnus Dei

Lamb of God, thou dost cleanse away the world's transgressions:
Grant them Thy eternal rest.

Lux aeterna

Light eternal shine down upon them, oh Lord God,
As on thy Saints now and ever, for that Thou art good.
Grant them rest eternal, and light perpetual shine down upon
them.
As on Thy blessed Saints for ever and ever, for that Thou art
good.

Libera me

Lord, deliver my soul from the doom of eternal death in the
dread day of judgment; when the heaven and earth shall both
be moved
When Thou shalt come in the midst of fire to judge the whole
world.
Full of terror am I, and of dreadful fear at the judgment that
shall come, and at the coming of Thy wrath.
Day of anger, day of trouble, utter confusion and despondency
shall befall them, and most bitter sorrow.
Grant them rest eternal.
Oh Lord God, deliver me from death eternal.

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PROGRAM 32 FRIDAY EVENING

August 17, 8:15 P. M.

GIORGIO TOZZI, Bass
GALA FESTIVAL ORCHESTRA
JAMES CHRISTIAN PFOHL, Conductor
FESTIVAL CHORUS
GORDON PAGE, Conductor

I

HANDEL-JACOB Overture to "Theodora"

II

SCHUMANN Symphony No. 4 in D Minor, Opus 120
Un poco lento; Vivace
Romanze: Un poco lento
Scherzo: Vivace
Finale: Lento; Vivace
In commemoration of the 100th anniversary of Schumann's death (1810-1856)

INTERMISSION*

III

GOUNOD Mephistopheles Aria from "Faust"
BERLIOZ Mephistopheles Serenade from the "Damnation of Faust"
Mr. Tozzi

IV

BOITO Prologue to "Mefistofele"
Mr. Tozzi and Chorus

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

PROGRAM NOTES

WILLIAM V. PORTER, JR.

Friday evening, August 17

Handel-Jacob Overture to "Theodora"

Theodora was an oratorio composed by Handel in 1749 and first performed in 1750. The concert version of its overture which we hear today has been freely transcribed and arranged for full orchestra by Gordon Jacob. The work falls into four distinct sections: an opening maestoso, a lively courante, a larghetto, and a concluding allegro.

Schumann Symphony No. 4 in D Minor, Op. 120

The Schumann D Minor Symphony, although called the fourth, was actually the second in order of composition. After its first performance in 1841, it was put away and later revised by Schumann. The symphony was not published

until after its second performance in 1853.

According to Schumann's instructions, the four movements were to be played without pause. In fact, Clara Schumann referred to it in her diary as a symphony in one movement, yet containing an adagio and a finale. The close relationship of the movements is further evidenced when one notices the similarity of the principal themes in the first and last movements or the same motives in the introduction to the first and the second movements. Such use of similar thematic material throughout a symphonic composition was later employed as a technique by Franck, Liszt, and Tchaikowsky.

The entire symphony breathes the spirit of romanticism. Perhaps its loveliest moments are found in the second movement romance, where the 'cello and oboe sing a plaintive tune supposedly derived from a Provencal folk song. The solo violin follows later, spinning in elaborate figuration the theme of the first movement introduction.

Gounod Mephistopheles Aria from "Faust"

The first performance of Gounod's **Faust** was given in 1854 at the Lyric Theatre in Paris. Based on Goethe's **Faust**, the libretto was written by Jules Barbier and Michel Carre.

Mephistopheles' "Serenade," sung in the fourth act, is a bitter insult to Marguerite. Mephistopheles, while accompanying himself on a guitar, mocks the consequences of the girl's undying love for Faust.

Berlioz Mephistopheles Serenade from the "Damnation of Faust"

Originally sub-titled "Dramatic Legend," **The Damnation of Faust** can be presented either as an opera or in concert form. In its early years, Berlioz's opera was a failure. Enormous expenses in production and difficulties with censors further complicated the problems arising from general indifference to the work. Berlioz himself was deeply discouraged at the apparent failure. Although the opera as a whole has never attained a secure footing in the repertoire, many of its excerpts have become concert favorites.

As in Gounod's opera, Mephistopheles' aria is a mocking serenade to the beautiful Marguerite.

Boito Prologue to "Mefistofele"

Boito's **Mefistofele** was first performed at **La Scala** in Milan in 1868. Following the plan of Goethe's poem more closely than either Gounod or Berlioz, Boito opens his opera with a "Prologue in Heaven." After trumpet flourishes, an invisible choir representing cherubim and angels sings praise to the eternal harmony of the universe. Mephistopheles then appears, denouncing the Lord's creation of man. In defense of mankind, the angelic choir asks Mephistopheles if he knows Faust. Mephistopheles answers in the affirmative, and makes a wager with the Almighty that he can cause Faust his destruction.

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PROGRAM 33 SATURDAY EVENING

August 18, 8:15 P. M.

GALA FESTIVAL ORCHESTRA

ANSHEL BRUSILOV, Violinist

JAMES CHRISTIAN PFOHL, Conductor

I

J. C. BACH-STEIN Sinfonia in B-Flat

Allegro assai

Andante

Presto

II

TSCHAIKOWSKY Concerto in D Major for Violin and Orchestra, Opus 35

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

Mr. Brusilov

INTERMISSION*

III

WALLINGFORD RIEGGER Dance Rhythms

IV

ALAN HOVHANESS Mysterious Mountain

Adoration

Double Fugue

Religious Song

V

SMETANA From Bohemia's Meadows and Forests, from the Cycle, "My Fatherland"

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

PROGRAM NOTES

WILLIAM V. PORTER, JR.

Saturday evening, August 18

J. C. Bach-Stein Sinfonia in B-Flat

Johann Christian Bach was the youngest son of Johann Sebastian and Anna Magdalena Bach. After the death of his father, he went to live with his brother Carl Philipp Emanuel in Berlin, where he studied clavier-playing and composition. During his adult life, he resided first in Milan and then in London. In England, he listened many times to the young boy Mozart, at that time a touring child prodigy.

The Sinfonia in B-Flat, composed around 1774, was originally the overture to Bach's opera *Lucio Silla*. It is in three movements, which are generally played without pause. The opening allegro exhibits many of the elements of the classic sonata form soon to be developed fully by Mozart. After a charming andante, Bach closes the Sinfonia with a gay rondo.

Tschaikowsky Concerto in D Major for Violin and Orchestra, Op. 35

The Tschaikowsky Concerto met with rather violent reaction during the early years of its existence. Leopold Auer, to whom Tschaikowsky dedicated the work, refused for many years to perform it. Tschaikowsky finally re-dedicated the concerto to Adolf Brodsky, who premiered it in Vienna in December, 1881. Public opinion continued to be against the concerto for many years. However, with the passing of time, the work has gradually attained a favorite place in violin repertoire.

Brockway and Weinstock aptly sum up the composition with the following comments: "It is primarily a sensuous work to be enjoyed for the opulence of its melodies, its tireless rhythmic variety and vigor, and its bold but sensitive coloring . . . the theme of the first movement has the character of a romantic song . . . The brief canzonetta, a charming interlude of melancholy cast, is a needed moment of rest before the violent dynamics of the finale."

Wallingford Riegger Dance Rhythms

Born in Albany, Georgia, in 1885, Wallingford Riegger has had an illustrious career as conductor, composer, and teacher. He graduated from the Institute of Musical Art in New York in 1907, and went from there to Europe and the Berlin Hochschule. He has held teaching positions at Drake University, Ithaca, Juilliard, Columbia University, and the New York School for Social Research. For his compositions, he has received many outstanding awards.

Dance Rhythms was commissioned by Thor Johnson for the Peninsula Festival in Ephriam, Wisconsin. However, its premiere was given in the composer's birthplace on March 4, 1955, by the Cincinnati Symphony Orchestra.

Alan Hovhaness Mysterious Mountain

Mysterious Mountain was premiered last October by Leopold Stokowski and the Houston Symphony Orchestra. The forty-four-year-old composer, a graduate of the New England Conservatory of Music, already has a large number of compositions to his credit, including several symphonies and concertos. The following quotation is from Jubert Roussel's review of the first performance (*Houston Post*, November 1, 1955): "The form is that of two grave, rhapsodic sections, dealing essentially with the same thought, separated by a movement consisting of slow and fast fugues. This interval is most dexterously made, but the glory of the work lies in its outside movements—due to Hovhaness' inspired writing for strings, or strings in combination with brass choirs."

Smetana From Bohemia's Meadows and Forests, from the Cycle "My Fatherland"

Under the title of "My Fatherland," the Bohemian composer Smetana composed a cycle of symphonic poems, which he dedicated to his beloved city of Prague. "From Bohemia's Meadows and Forests" is fourth in this series. The composition presents pictures of Bohemian countryside and the peasants at work and at dance.

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PROGRAM 34 SUNDAY AFTERNOON

August 19, 4:00 P. M.

GALA FESTIVAL ORCHESTRA
GIORGIO TOZZI, Bass
JAMES CHRISTIAN PFOHL, Conductor

I

HAYDN Symphony No. 88 in G Major
Adagio; Allegro
Largo
Menuetto; Trio
Finale: Allegro con spirito

II

BRAHMS Four Serious Songs, Opus 121
Denn es gehet dem Menschen
Ich wandte mich und sahe
O Tod, wie bitter
Wenn ich mit Menschen und mit
Engelzungen

Mr. Tozzi

INTERMISSION*

III

**MOUSSORGSKY-
RAVEL** Pictures at an Exhibition
The Gnome
The Old Castle
Tuileries
The Polish Oxcart
Ballet of Chicks in their Shells
Samuel Goldenburg and Schmuyle
The Market Place
The Catacombs
The Hut on Fowls' Legs
The Great Gate at Kiev

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

PROGRAM NOTES

WILLIAM V. PORTER, JR.

Sunday afternoon, August 19

Haydn **Symphony No. 88 in G Major**

Haydn's 88th Symphony was first performed in Paris in 1787. Parisian audiences had already heard the premieres of six Haydn symphonies commissioned by an aristocratic society, the "Loge Olympique," in 1784. Although there is no definite proof, it is generally thought that the 88th Symphony was composed for the same organization.

After a short adagio introduction, the main part of the first movement begins with a catchy theme first given to the strings. With the repetition of this theme, a counter-subject is introduced which plays an important role in the rest of the movement. In the absence of a distinct secondary theme, Haydn presents many clever variations of the principal theme.

The second movement, an adagio, is likewise fashioned from a single theme announced at the beginning by solo 'cello and oboe in duet. The third movement is a stately minuet. The finale, a rondo in form, is based upon a gay country-dance tune introduced at the outset.

The spirited character of the first and last movements and the simple beauty of the second have long made the work a perennial favorite of symphonic audiences.

Brahms **Four Serious Songs, Op. 121**

The **Four Serious Songs**, using Biblical texts, were published in the last year of Brahms' life. A somber, almost tragic atmosphere prevails throughout each. It is as if Brahms were reflecting on his past life, realizing that his end was soon to come.

Some commentators attribute the depressing mood of these songs to Brahms' distress over the death of Clara Schumann. However, Clara died after the songs were completed. The dedication was not to her, but to Max Klinger.

Moussorgsky-Ravel **Pictures at an Exhibition**

"Pictures at an Exhibition" was composed by Moussorgsky as a tribute to an architect friend, Victor Hartmann, who had died during the summer of 1873. Friends of Hartmann at the St. Petersburg Academy of Arts had assembled a memorial exhibition of the artist's drawings and water colors. After visiting the exhibition, Moussorgsky resolved to express his sympathy and admiration by depicting in music selected scenes from Hartmann's works.

The original composition was completed for piano solo in 1874. A complete transcription for orchestra was made by Maurice Ravel in 1923 for use in concerts under the direction of Serge Koussevitzky. It is this transcription which the orchestra plays this afternoon.

Moussorgsky selected ten of Hartmann's works, composing a short program piece for each. Preceding the opening number and several of the others is a "promenade," which portrays the composer strolling from one picture to another. Sometimes he rushes; other times, his pace becomes slower while he perhaps thinks of his beloved friend. Moussorgsky effectively captures in music the variety of moods in the ten pictures. I. "Gnomes." An imaginary little creature jumps and crawls. II. "Old Castle." Before an ancient castle, a troubadour sings his sombre melody. This tune is given by Ravel to the solo saxophone. III. "Tuileries." Children play and quarrel in these famous gardens of Paris. IV. "Bydlo." The Bydlo, a Polish oxcart with huge wheels, clumsily approaches and then passes on down the road. V. "Ballet of the Unhatched Chicks." Hartmann made this design in planning costumes for a ballet. VI. "Samuel Goldenberg and Schmuyle." Two Jews, one rich and pompous and the other impoverished, are represented by strings in a low register and a muted trumpet. VII. "Limoges." In the market place, the women gossip and argue. VIII. "Catacombs." With the aid of a lantern, Hartmann is visiting the catacombs of Paris. IX. "The Hut on Fowls' Legs." An ancient Russian clock in the shape of a witch's hut stands on fowls' legs. X. "The Great Gate at Kiev." Hartmann proposed a massive gate in the shape of a Russian helmet to stand before the city of Kiev.

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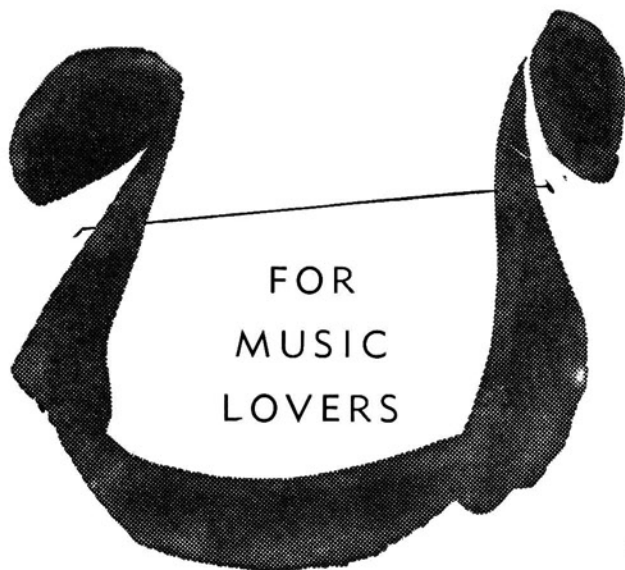
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PROGRAM **35** FRIDAY EVENING

August 24, 8:15 P. M.

GALA FESTIVAL ORCHESTRA

LEONARD PENNARIO, Pianist

JAMES CHRISTIAN PFOHL, Conductor

I

LALO

Overture to "Le Roi d'Ys"

II

ERNST VON
DOHNANYIVariations on a Nursery Rhyme, Opus 25
Mr. Pennario

INTERMISSION*

III

TSCHAIKOWSKY Symphony No. 6 in B Minor, Opus 74,
"Pathetique"
Adagio; Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

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

PROGRAM NOTES

WILLIAM V. PORTER, JR.

Friday evening, August 24

Lalo Overture to "Le Roi d'Ys"

The opera *Le Roi d'Ys* was premiered by the Opera Comique in Paris in 1888, ten years after its completion by Lalo. It was immediately received as a success, and has remained popular in French operatic repertoire up to the present time. American audiences in general have not shown so much enthusiasm for the opera in its entirety, but have preferred to direct their attention to the overture as an independent concert piece. Certain themes in the overture preview arias which are to come later in the opera.

The overture opens with an andante introduction. After the beginning few measures, the solo clarinet presents a theme sung by the young knight Mylio in the first act. Gradually the introduction builds to an imposing climax, heightened by flourishing trumpet. The energetic allegro which follows receives much of its drive through surging crescendos and sudden dynamic drops. A slower cantabile section featuring solo 'cello sets forth a melody to be used later in the opera by the gentle princess Rozern. Return-

ing to the original tempo and mood of the allegro, the overture is brought to a stirring conclusion.

Ernst von Dohnanyi Variations on a Nursery Rhyme, Op. 25

Ernst von Dohnanyi, born in Pressburg, Hungary, in 1877, has led a very active career as composer, pianist, and conductor. In 1948, he settled in Tallahassee, Florida, where he became a faculty member at Florida State University. Last summer, Mr. Dohnanyi visited the Brevard Music Center and performed his Second Piano Concerto with orchestra.

Variations on a Nursery Rhyme begins with a long, weighty introduction by the orchestra. The piano finally enters, stating in utmost simplicity the tune known to everyone as the setting for the alphabet. It is upon this theme that Dohnanyi bases the rest of the work. Eleven variations follow. Evidences of the influence of Brahms, Debussy, and the Viennese waltz pop out in various places. Other variations are amusing because of grotesque orchestral effects. A fugato with brilliant solo passage work follows the last variation and leads to a restatement of the original theme. The work ends with a flashy coda.

Tchaikowsky Symphony No. 6 in B Minor, Op. 74, "Pathetique"

Tchaikowsky's Sixth Symphony, composed over a period of seven months, was finally completed in August, 1893. At the suggestion of the composer's brother Modest, the symphony was entitled "Pathetique." The premiere performance was poorly received both by participating musicians and audience. Tchaikowsky's death within one week after the premiere has led many to consider this symphony the composer's personal requiem, his farewell to the world.

The main theme of the opening movement is foreshadowed by solo bassoon in an adagio introduction. This theme is completely stated as the tempo changes to allegro non troppo. The second theme, in complete contrast to the energetic first, is tenderly announced by muted strings over a quiet harmonic background. After a frenzied development section, the movement returns to the restful second theme, and closes with a soft chorale-like theme in the winds over a pizzicato ostinato.

The second movement, a lilting five-four allegro, provides ample contrast to the melancholy portions of the first. A middle section over pedal bass curtails somewhat the carefree atmosphere of the rest of the movement. Movement three is a spirited march, consisting of a catchy principal theme and a staccato triplet pattern which persists throughout most of the movement. The finale most clearly represents the mood suggested by Tchaikowsky's title for the symphony. Two lamenting melodies supply the thematic material for this movement.

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CHARLOTTE, N. C.

PROGRAM 36 SATURDAY EVENING

August 25, 8:15 P. M.

LEONARD PENNARIO, Pianist
ELIZABETH WINSLOW, Soprano
MORLEY MEREDITH, Baritone
GALA FESTIVAL ORCHESTRA
JAMES CHRISTIAN PFOHL, Conductor
FESTIVAL CHORAL ENSEMBLE
GORDON PAGE, Conductor

I

GERSHWIN
GERSHWIN

Strike Up the Band
Concerto in F. Major for Piano and Or-
chestra

Allegro
Andante
Allegro agitato

Mr. Pennario

INTERMISSION*

II

GERSHWIN-
BENNETT

Selections from "Porgy and Bess"
Introduction
Summertime
A Woman Is A Sometime Thing
Gone, Gone, Gone
My Man's Gone Now
Promised Land
I Got Plenty O' Nuttin'
Bess, You Is My Woman Now
O, I Can't Sit Down
It Ain't Necessarily So
There's A Boat Dat's Leavin' Soon
For New York
Oh Lawd, I'm On My Way
Miss Winslow
Mr. Meredith
Choral Ensemble

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

PROGRAM NOTES

WILLIAM V. PORTER, JR.

Saturday evening, August 25

Gershwin **Strike Up the Band**

Gershwin's musical comedy, **Strike Up the Band**, was first produced in 1930, although portions had been released several years earlier. The title piece from this comedy, a rousing military march, is actually a satire. It was written to mock the undesirable aspects of military life.

Gershwin **Concerto in F Major for Piano and Orchestra**

In 1925 Walter Damrosch, then conductor of the New York Symphony Society, commissioned the young composer George Gershwin to write a jazz piano concerto.

Gershwin had just enjoyed impressive success with his **Rhapsody In Blue** and was quite willing to undertake the composition of a larger solo work. It is said, however, that since he knew so little about the concerto form after signing the contract for the commission, he had to buy a textbook to read of conventional concerto technique. The completed work was introduced at Carnegie Hall on December 3, 1925, with Damrosch conducting the New York Symphony Society Orchestra and the composer at the piano.

The new concerto was an instant success. Although Gershwin was by no means a master at large-scale symphonic form, the composition with its jazz syncopations and blues melodies contains a wealth of fresh ideas brought forth with considerable vitality.

Gershwin-Bennett **Selections from "Porgy and Bess"**

Porgy and Bess, an opera in three acts with libretto by Ira Gershwin and Dubose Heyward, is a folk tale of the South. "Its people naturally would sing folk music," Gershwin explained. "When I first began work on the music I decided against the use of original folk material because I wanted the music to be all of one piece. Therefore I wrote my own Spirituals and folk songs. But they are still folk music—and therefore, being operatic in form, **Porgy and Bess** becomes a folk opera."

The composer took eleven months to write the score and another nine months to orchestrate it. Finally in 1935, it was first performed in Boston. Its earliest criticisms called it a hybrid product—neither opera nor musical comedy. Since then, however, it has come to be accepted as Gershwin's greatest work and as one of the most important achievements of American opera.

The selections heard tonight are highlights from the opera, arranged for concert presentation by Robert Russell Bennett.

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PROGRAM **37** SUNDAY AFTERNOON

GALA FESTIVAL ORCHESTRA
ELLEN FAULL, Soprano
MORLEY MEREDITH, Baritone
JAMES CHRISTIAN PFOHL, Conductor

- I**
MOZART Allelulia, from "Exsultate, Jubilate"
Miss Faull
- FRANCK** **II**
Symphony in D. Minor
Lento; Allegro non troppo
Allegretto
Allegro non troppo
- INTERMISSION***
- CARL ORFF** **III**
CARMINA BURANA
FORTUNE, EMPRESS OF THE WORLD
O Fortuna—Chorus
Fortune plango vulnera—Chorus
- I. IN SPRINGTIME**
Veris leta facies—Small Chorus
Omnia sol temperat—Baritone Solo
Ecce gratum—Chorus
- ON THE LAWN**
(Dance)—Orchestra
Floret silva — Chorus and Small Chorus
Chramer, gip die varwe mir — Soli (Sopranos) and Chorus
Reie (Round Dance)—Orchestra
Swaz hie gat umbe—Chorus
Chume, chum, geselle min — Small Chorus
Swaz hie gat umbe—Chorus
Were diu werlt alle min—Chorus
- II. IN THE TAVERN**
Estuans interius—Baritone Solo
Olim lacus colueram — Tenor Solo and Male Chorus
Ego sum abbas—Baritone Solo and Male Chorus
In taberna quando sumus — Male Chorus
- III. THE COURT OF LOVE**
Amor volat undique—Soprano Solo and Chorus
Dies, nox et omnia—Baritone Solo
Stetit puella—Soprano Solo
Circa mea Pectora—Baritone Solo and Chorus
Si puer cum puellula—Soli (Three Tenors, Baritone, Two Basses)
Veni, veni, venias—Double Chorus
In trutina—Soprano Solo
Tempus est iocundum — Soli (Soprano and Baritone), Chorus
Dulcissime—Soprano Solo
- BLANZIFLOR AND HELENA**
Ave formosissima—Chorus
- FORTUNE, EMPRESS OF THE WORLD**
O Fortuna—Chorus
Miss Faull
Mr. Meredith
Chorus

PROGRAM NOTES

WILLIAM V. PORTER, JR.

Sunday afternoon, August 26

Mozart Allelulia, from "Exsultate, Jubilate"

The **Exsultate, Jubilate** motet was written by Mozart while in Italy in 1773. At this time, the young composer was in his middle teens and had just enjoyed spectacular success with his opera **Lucio Silla**. **Exsultate, Jubilate** was not originally written for soprano, but for the castrato Venanzio Rauzzini. The name **motet** is perhaps misleading in this composition. Although containing some devotional aspects, the work might be more properly called a dramatic cantata.

Scored for two oboes, two horns, vocal solo, and strings, the motet is composed of three movements. The "Allelulia" brings the composition to a joyful close.

Franck Symphony in D Minor

Franck's Symphony, composed in 1888, was introduced by the Societe des Concerts du Conservatoire on February 17, 1889. This first performance was disappointing in every respect. Only through the insistence of the conductor would the musicians play the rehearsals and the concert. All the leading critics of Paris expressed their disapproval in no uncertain terms. One shouted, "This is no symphony. Who ever heard of a symphony with an English horn?"

Yet from such beginnings, the work has grown to become one of the favorites in symphonic repertoire and the best loved of Franck's compositions. The symphony opens with a majestic lento introduction, stating the principal subject of the first movement in the lower strings. This introduction slowly grows in intensity until finally an allegro non troppo bursts forth. The second movement is memorable for its yearning English horn melody, accompanied first by pizzicato strings and harp, and then by a counterpoint in the violas. This movement contains a contrasting section by muted strings, designated by the composer as a scherzo. The third and final movement reviews briefly the main themes of the preceding movements.

Carl Orff **Carmina Burana**

Near a small Bavarian village about forty miles south of Munich lies the monastery of Benedictbeuren, founded in 733. Here in 1803, scholars discovered among musty documents of another era a large collection of medieval secular songs written in vulgar Latin and coarse German. The poets and composers of these songs were found to be renegades, wandering students called "goliards," and monks who had rejected the rigorous discipline of their lives.

Carl Orff, one of Germany's most important living composers, has selected a group of these poems and with them constructed a secular cantata. **Carmina Burana** was first produced at the Frankfurt Opera House in June 1937. After a New York City performance in 1954, it was awarded the New York Music Critics Circle Award for choral composition.

The overall style of the songs might be described as "neo-primitive." Conventional harmonic and contrapuntal techniques are deliberately suppressed to give added importance to rhythmic drive. Melodic material, while in many cases suggests folks songs, is fragmentary, archaic, and undeveloped.

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

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