

THE BREVARD MUSIC CENTER TRANSYLVANIA MUSIC CAMP BREVARD, NORTH CAROLINA



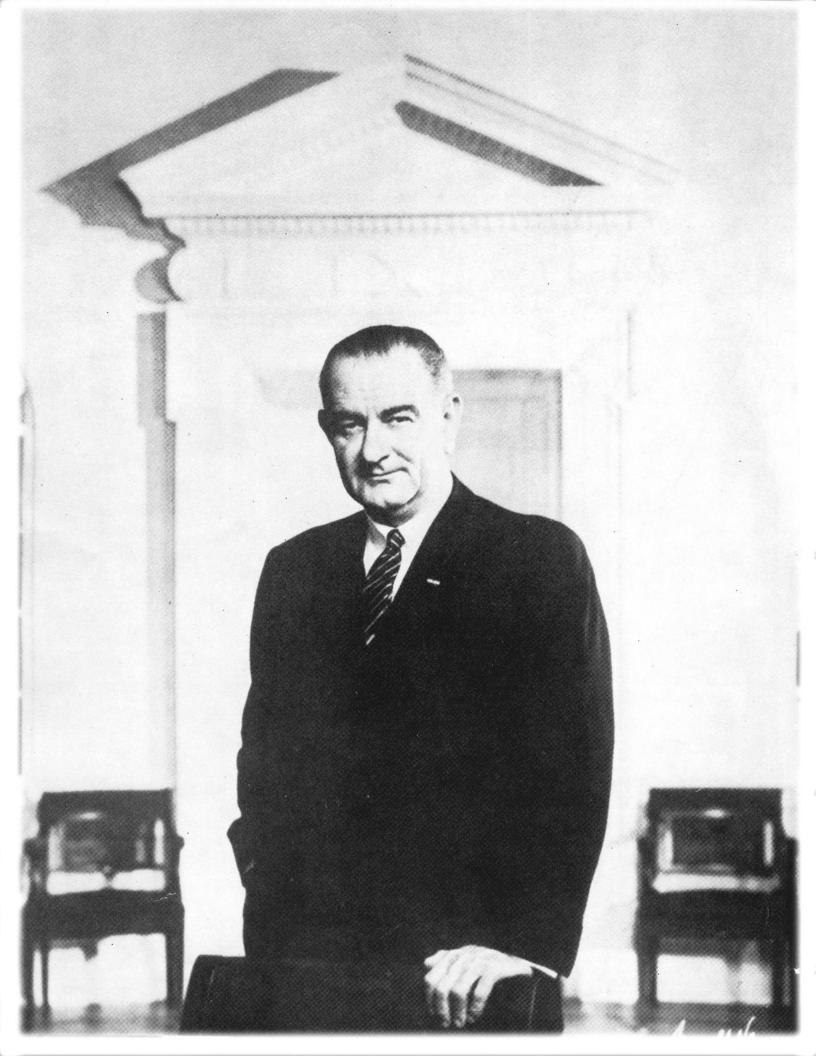


THE BREVARD MUSIC CENTER

Nineteen Sixty-Five Season

BREVARD, NORTH CAROLINA

THE PRIZE-WINNING PHOTOGRAPH ON THE OPPOSITE PAGE WAS GIVEN TO THE BREVARD MUSIC CENTER FOR USE IN THE 1965 PRO-GRAM BOOK BY VICTOR TUTTE, HEAD OF THE PHOTOGRAPHIC DEPARTMENT FOR THE COLUMBIA (SOUTH CAROLINA) STATE-RECORD NEWSPAPER. THE ORIGINAL OF THE PHOTO-GRAPH HANGS IN THE MUSEUM OF ART IN THE HAGUE, CAPITOL OF THE NETHERLANDS.



THE PRESIDENT OF THE UNITED STATES OF AMERICA

THE WHITE HOUSE WASHINGTON

June 4, 1965

To the Trustees of the Brevard Music Center:

It gives me great pleasure to congratulate the Brevard Music Center upon the opening of its new Whittington-Pfohl auditorium. This marks a very Significant contribution to a program already accomplished in its development of the talents of youth in the important field of music.

During the twenty-eight years since the Center was founded, it has helped to develop the talents and an appreciation of music in providing a unique educational training program for thousands of students. May I take this opportunity to wish you continued success during this season and in the years to come. My Hil

Board of Trustees Brevard Music Center



GREETINGS FROM NORTH

DAN K. MOORE



STATE OF NORTH CAROLINA GOVERNOR'S OFFICE RALEIGH

STATEMENT BY GOVERNOR DAN MOORE

I am pleased to extend greetings and congratulations to the officials and many friends of the Brevard Music Center on the occasion of the dedication of the new Whittington-Pfohl Auditorium.

For many years the Brevard Music Center has been a cultural landmark in North Carolina. It has brought pleasure and learning to many thousands, not only from North Carolina but from far and wide outside our borders as well, who have come to the Center as students, performers, and listeners.

The fine new facilities provided by the Whittington-Pfohl Auditorium will bring even higher standing to the Center and make its efforts more effective. I commend all who had a part in making the dream of this new building become a reality.

United States Senate

May 19, 1965

Mr. Henry Janiec Artistic Director The Brevard Music Center Brevard, North Carolina

Dear Mr. Janiec:

Perhaps it would be fitting for those who enjoy the facilities of the lovely, new Whittington-Pfohl Auditorium to visualize the unique concept that is the Transylvania Music Camp and its continuing value to North Carolina.

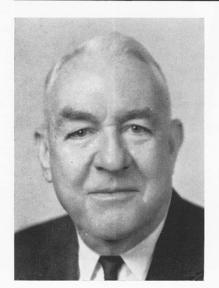
The overall success of this Camp to further advance gifted students, coupled with the public concert series, is in large measure due to the dedicated vision and hard work of Dr. James Christian Pfohl.

Through the years, the presentation of outstanding artists, with nationwide broadcasts and their attendant publicity, has contributed greatly to the making of the arts readily available in Western North Carolina and certainly reflects much credit on the staff of the Music Camp, the citizens of Brevard and the surrounding communities, and the State as a whole.

As you assume the leadership of this most important endeavor, I send you my kindest regards for a most successful

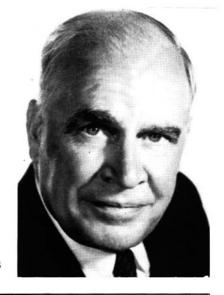
San Y.En: J.
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SAM J. ERVIN, JR.



SJE:sps

CAROLINA'S LEADERS



LUTHER H. HODGES

B. EVERETT JORDAN

Minited States Senate

May 10, 1965

Dr. Henry Janiec Artistic Director The Brevard Music Center

Dear Dr. Janiec:

The Brevard Music Center is an important part of the cultural life of North Carolina. I am always proud to hear of the musical opportunities it gives our citizens - both through participation and listening.

Several years ago, it was my pleasure to hear the Transylvania Symphony Youth Orchestra play at the White House in the first of Mrs. Kennedy's Youth for Youth Concerts. I thoroughly enjoyed hearing them then, and I look forward to a similar opportunity when I can hear them at your new Whittington-Pfohl Auditorium.

With appreciation for your efforts in furthering the cultural growth of North Carolina, and with all best regards,

Negatil Anda.

BEJ/scr

LUTHER H HODGES NO 3, THE GLEN CHAPEL HILLIN C

May 17, 1965

Dear Mr. Janiec:

I am happy indeed to see a culmination of the campaign for a much needed auditorium. The new Whittington-Pfohl Auditorium will be of tremendous benefit in the years ahead and all those who helped make it a reality deserve the thanks of the entire country.

I have been interested for a long time in The Brevard Music Center and think it is rendering a great service not only to this region in North Carolina but to the entire country.

Sincerely yours,

Luther H. Hodges

Mr. Henry Janiec, Artistic Director The Brevard Music Center



R. EVERETT JORDAN

THROUGH the YEARS

It all began in "that wonderful year," 1936. And maybe in the maze of world events which were taking shape at that time, the modest beginnings of the Brevard Music Center had to play second fiddle to the headline stories in the worlds of sport, politics, and music.

In 1936, Lauritz Melchoir and Kirsten Flagstad were holding Metropolitan Opera audiences spellbound with their performances of "Tristan and Isolde;" King Edward the VIIIth abdicated the throne in favor of marrying a commoner; Hitler's armies occupied the Rhineland; and Jessie Owens brought three Gold Medals home from the Berlin Olympics.

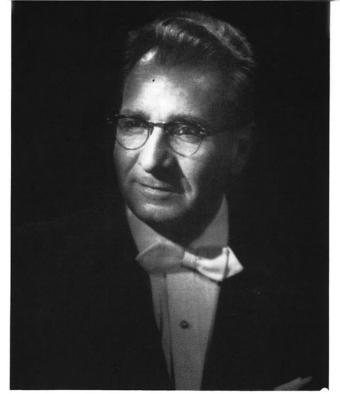
It was during these times that the Brevard Music Center was born.

Dr. James Christian Pfohl, the founder of the Center conceived the idea for a summer music camp in 1929. While Director of Music at Davidson College, some seven years later, Pfohl inaugurated the plan which has now grown into one of the most outstanding and the most unique summer music programs in the United States.

At the outset, Transylvania Music Camp was known as the Davidson College Music School Camp for Boys, and was held on the campus of the North Carolina College. During the War, the camp became co-educational and operated for a time on the campus of Queens College in Charlotte, N. C.

One of the great moments in the history of the Brevard Music Center was a performance by the orchestra before the late President Kennedy. The concert was held on the White House Lawn at the President's invitation.





Dr. James Christian Pfohl Founder of The Brevard Music Center

It was at this time that Dr. Pfohl began to seek a perfect setting for the summer music camp, and after a visit to Brevard, determined the site of a former recreational camp for boys was ideal for the implementation of his plans.

At first, Transylvania Music Camp was operated as a business enterprise, controlled by a corporation of four men. Later it became a non-profit educational institution under the guidance of a Board of Trustees, and was chartered by the State of North Carolina.

Thus, the Brevard Music Center under the Brevard Music Foundation came into existence.

After World War II, in 1946, the Brevard Music Festival was established and has grown from a one-week series to a three-week Festival featuring a number of internationally renowned artists in symphonic and operatic performances.

Yes, it all began 29 years ago. So very much has been achieved during the more than a generation since that group of boys gathered on the campus at Davidson College. The fifteen-year-olds in that aggregation helped fight a World War, and many of them after returning have gone on to become distinguished musicians and leaders in the Arts. Since that first season, thousands of young musicians have received an indispensable part of their training at the Brevard Music Center.

Twenty-eight years of service makes a fine history. And the best is yet to come.



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THE FUTURE of an IDEAL

The Brevard Music Center was founded 28 years ago to provide a unique educational and performing institution for the exceptionally talented musician. During the course of its history, it has served an estimated 10,000 young people by bringing them into contact with the finest players, teachers, composers, conductors, and world-famed artists.

Its unique teaching methods have been hailed internationally. Its concert season has grown from an original 5 concerts to last year's total of 50. Its alumni are legion.

The recent affiliation of the Center with Converse College and its fine School of Music has assured an expansion and development of the program and ideals of its founders and supporters.

In order to truly achieve these aims, the Center must now go to its admirers and supporters for aid in providing the physical resources for the implementation of a program in the arts.

The first phase of this program will not only provide some immediate additions and improvements to the physical plant, but will also assure the Center, for the first time in its history, of being in a strong fiscal position.

The Center needs both your interest and your aid in the pursuit of its stated philosophy of Serving Youth Through Music.

A view of the now completed Bessie Whittington-J. Kenneth Pfohl Auditorium in its early construction stages.





Development Program

On February 28, 1965, the Board of Trustees of the Brevard Music Center adopted the following program of development and expansion.

Completion of the Whittington-Pfohl Auditorium	80,000
Road system and landscaping	
Stage equipment	
Lighting equipment	
Recording equipment	
Dining Hall and Kitchen Facilities	25,000
Advanced Division	80,000
Housing	
Furnishings	
Utilities	
Road system	
Practice Cabins	2,500
Recreational Areas	25,000
Debt Retirement	205,000
TOTAL	\$417,500



PROGRAM 1 Monday, June 28, 8:15 P. M.

RECITAL

THE ARTIST-FACULTY

of

THE BREVARD MUSIC CENTER

Sonata, Opus 51Peeters Allegro
Aria: Adagio
Finale (Toccata): Vivo
Emerson Head, Trumpet
Linda Head, Piano
Improvisations for Piano, Op. 25Bartok Thomas Trobaugh, <i>Piano</i>
Sonata for Solo Violin, No. 1, in G minorBach
Adagio
Fuga
Siciliano
Presto
Michael Gattozzi, Violin
Trio pour Violon, Violoncello et HarpeIbert
Emil Raab, Violin
Hans Schmettau, Cello
Walter Pfeil, Harp

July 16 - 18

Brevard Music Center Trustees Week-end.

July 23 - 25

DEALERS

OF

QUALITY

College-Conservatory Week-end.

July 30 - Aug. 1 Allied Arts Week-end. Aug. 6 - 8

Parents Week-end.

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The Brevard Music Center is a member of the American Symphony Orchestra League. Baldwin is the official piano of the Brevard Music Center.

PROGRAM 2 Tuesday, June 29, 8:15 P.M.

RECITAL

THE ARTIST-FACULTY

of

THE BREVARD MUSIC CENTER

Sonata, Op. 47 ("Kreutzer")Beethoven Adagio sostenuto: Presto Andante con variazioni Finale-Presto James Ceasar, Violin Thomas Brockman, Piano
Sonata for Two ClarinetsPoulenc Presto Andante Vif
Stephen Freeman, Clarinet Judith Freeman, Clarinet
Sonata for Flute and Bassoon
Sonata Handel

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PROGRAM 3 Friday, July 2, 8:15 P.M.

BREVARD SHOWCASE

Ronald Lemon, French Horn Jacqueline Melnick, Piano

Featuring

THE PERFORMING ORGANIZATIONS OF THE BREVARD MUSIC CENTER

Dance Rhythms, Op. 58.....Riegger Brevard Music Center Orchestra Henry Janiec, Conductor

Overture to "The Marriage of Figaro"......Mozart Brevard Sinfonietta James Yestadt, Conductor

Prelude to Act III, "Lohengrin".....Wagner Transylvania Symphony Orchestra James Yestadt, Conductor

Opera Scenes (to be announced) Brevard Opera Workshop John Richards McCrae, Director

The Brevard Band Program (Selections to be announced) Transylvania Bands

Now There Lightens Upon Us.....Sowerby

Robert Barr, Conductor

Transylvania Chorus William Partridge, Conductor

PROGRAM 4 Saturday, July 3, 8:15 P. M.

OPENING FORMAL CONCERT

THE BREVARD MUSIC CENTER ORCHESTRA Henry Janiec, Conductor

Prelude to "The Meistersingers of Nuremberg".....Wagner

Symphony V, Op. 67.....Beethoven Allegro con brio Andante con moto Allegro

Allegro

INTERMISSION

Serenade to Music......Vaughan Williams (Words from "The Merchant of Venice" by Shakespeare)

Singers

Members of the Choral and Opera Departments of The Brevard Music Center

Les Preludes.....Liszt



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PROGRAM 5 Sunday, July 4, 3:30 P.M.

(Special programs will be printed for all the activities in connection with the Auditorium Dedication)

FORMAL DEDICATION

The Whittington-Pfohl Auditorium

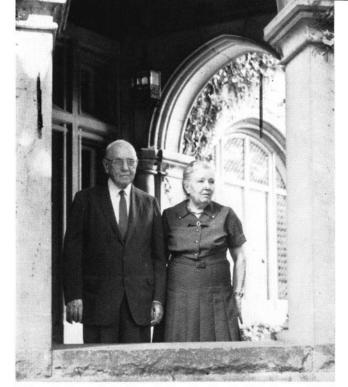
The Fourth of July is a significant day in the life of each American. The birth of these United States signalled a totally unique experience in man's government by his fellow man.

For thousands of alumni, friends, and supporters of the Brevard Music Center, the Fourth of July will have added meaning in the years to come, for it is on this day that a new era in the life of our institution

The traditional fireworks display which is held on each 4th of July evening at the Brevard Music Center is one of the largest in the South.



All programs subject to change.



Bishop J. Kenneth Pfohl and his wife, Bessie Whittington Pfohl, for whom the new Brevard Music Center auditorium is named. Bishop and Mrs. Pfohl are the parents of the center's founder, James Christian Pfohl.

has begun. The work of many, the dream of many more, has come to fruition with the formal dedication of the Bessie Whittington-J. Kenneth Pfohl Auditorium.

Appropriately, the new Auditorium is named for the parents of the Brevard Music Center's founding director, James Christian Pfohl. Bishop and Mrs. Pfohl have not only shared their son's leadership in music in North Carolina and the South, but have also been a great force in the personal lives of the many thousands who have known them and been inspired by them.

On this day, we also do honor to the man whose vision, imagination, and work have made of the Center a cultural force of international scope. No memorial of sheer brick and mortar can adequately express the debt of gratitude from thousands of American musicians to James Christian Pfohl. The music which echoes in this hall for generations to come will constantly do honor to his name.

Due to the nature of the dedication program and the number of people who have expressed a desire to participate in it, a separately prepared program of events will be distributed.

Following the formal dedication, a reception, a band concert, and the traditional fireworks display will be held.

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For a score of years, it has been the dream of thousands of Transylvanians that someday, somehow, there might be a great arena in which our music could be performed. In the minds of a multitude of others who come season after season to hear great music at Brevard, there has been a dream for an environment which offered comfort and serenity, both indespensable elements for musical absorption. This, then, is the tangible realization of both dreams, made possible by the untiring efforts of hundreds of persons and institutions dedicated to the proposition that the Brevard Music Center is "Serving Youth Through Music."

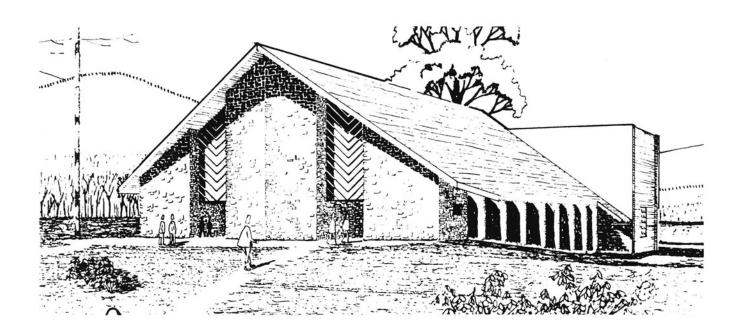
The Bessie Whittington-J. Kenneth Pfohl Auditorium is designed and equipped to meet the diversified needs of the Brevard Music Center now, and for many future years. It is appropriately named for the parents of Dr. James Christian Pfohl, Founder of the Center.

It's 1465 elevated theater seats are located in an obstruction-free auditorium with excellent acoustics. Situated on the edge of a beautiful lake, natural colors

blend the stone and timber structure into the surrounding terrain, commanded by the majestic grandeur of the Blue Ridge Mountains whose myriad peaks are visible to audiences through the two open sides of the auditorium. It is in this perfect setting that music intermingles with nature, completely protected from the inclement elements.

The massive stage and orchestra pit afford ample space for the Center's present program and for the projected future expansion into the Allied Arts. An elaborate professional stage lighting system has been included to encompass every need from the gigantic production of Grand Opera, to the intimate solo recital.

From the beautiful facade of native stone, through the spacious lobby, across the expansive rows of seats, to the back stage wall, this is truly a magnificent theater. And more significantly, it is the fertile ground for the present performance and enjoyment of great music and a focal point for the expansion of the Arts in the Appalachian region, the Southeast and the nation.



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PROGRAM 6 Tuesday, July 6, 8:15 P.M.

RECITAL

THE ARTIST-FACULTY

of

THE BREVARD MUSIC CENTER

> John Williams, Doublebass Thomas Trobaugh, Piano

Vivace



STEPHEN FREEMAN

A native of New Jersey, Mr. Freeman is presently clarinetist with the Pittsburgh Symphony Orchestra. Previous teaching experience includes Ottawa, Canada Public Schools and private students in New York City and Baltimore, Maryland. Mr. Freeman's orchestral experience includes bass clarinet, Manhattan Orchestra; principal clarinet, National Orchestra Association; second clarinet, Ottawa Philharmonic Orchestra; assistant first clarinet, St. Louis Symphony and the Baltimore Symphony.

Mr. Freeman has been a member of the Brevard Music Center faculty for several years.

PROGRAM 7 Wednesday, July 7, 8:15 P.M.

THE BREVARD SINFONIETTA JAMES YESTADT, Conductor STEPHEN FREEMAN, Clarinet

Clarinet Concerto in A Major, K. 622.....Mozart Allegro Adagio

Adagio Rondo

Stephen Freeman, Clarinet

Andante Menuetto Finale: Presto

(Chamber Music to be announced)

AII

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ELIZABETH MANNION

Though a native of America's Great Northwest, born and educated in Seattle, Washington, Elizabeth Mannion still likes to claim her English parentage. Trained first as a violinist, Miss Mannion could not resist the call of what seemed to her the first lady of all instruments-the human voice. Upon receiving her degree in Music and Drama at the University of Washington and graduating from the Cornish School of Music in Seattle, she remained at the conservatory for two years to teach. Miss Mannion felt it was time to "try her wings" in New York City and within a few weeks had signed a contract with NBC Television Opera. The next year brought a Fulbright Scholarship to Cologne Conservatory in Germany and later a year's contract with the Bonn Opera. In 1963, Miss Mannion was the award winner of the year, which included the National Federation of Music Clubs. The New York critics received her Town Hall debut most enthusiastically.

Miss Mannion's career began to move with exciting momentum with a command performance at the White House (during the Kennedy administration). A concert at the National Gallery of Art in Washington, D. C. followed and then the Chicago Lyric Opera, symphony, oratorio and recital appearances, as well as two seasons with the Metropolitan Opera Studio. Her performance as Azucena in "Il Trovatore" with the Chautauqua Opera was extolled for its dramatic and musical artistry.



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PROGRAM 8 Thursday, July 8, 4:00 P.M.

RECITAL

THE STUDENTS

of

THE BREVARD MUSIC CENTER
(Program to be announced)

PROGRAM 9 Thursday, July 8, 8:15 P.M.

THE TRANSYLVANIA BANDS

ROBERT BARR, Conductor (Program to be announced)



WILLIAM GUTHRIE

Presently on the faculty of Pfeiffer College in Misenheimer, N. C., Mr. Guthrie received his education from Texas A&M University and Westminster Choir College. He was a Fulbright Scholar to Munich, Germany for special study in opera. Solo appearances have included appearances with the North Carolina Symphony as the 1965 "Young Artist of the Year," the Charlotte Opera Society, Philadelphia Oratorio Society, The Houston Grand Opera Association and the Gilbert and Sullivan Society of Houston, Texas.

Mr. Guthrie has been Minister of Music at the Second Presbyterian Church in Houston, Texas; Director of Music, Calvary Presbyterian Church in Willow Grove, Pennsylvania and Voice Instructor at Texas Southern University in Houston, Texas.

PROGRAM 10 Friday, July 9, 8:15 P.M.

THE TRANSYLVANIA SYMPHONY ORCHESTRA

James Yestadt, Conductor Elizabeth Mannion, Mezzo-Soprano

ELIZABETH MANNION, Mezzo-Sopiano
Russlan and Ludmilla OvertureGlinka
Che faro senza Euridice
INTERMISSION
From "Carmen"
Symphony II, D Major, Op. 73Brahms Allegro non troppo Adagio non troppo

PROGRAM 11 Saturday, July 10, 8:15 P.M.

Allegretto grazioso Allegro con spirito

OPENING OPERAS

"DIDO AND AENEAS" by Henry Purcell

Starring

Elizabeth Mannion	as Dido
Denny Boyd	as Aeneas
Theresa Sturcken	as Belinda
Patricia Mooneyas	The Sorceress

"DOWN IN THE VALLEY" by Kurt Weill Starring

All other roles taken by members of the Brevard Opera Workshop. Chorus, Dancers, Orchestra from the musical organizations of the Brevard Music Center.

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Producer-Director	Jc	ohn Richards McCrae
Musical Director		
Coaches	Charles Rosekra	ns, Thomas Trobaugh
Costumes and Dramatic Co	oaching	James Parker
Scenic Design		Edward Gallagher
Stage Manager		
Chorus Master		
Complete and Justice Land	L - C A J C	J

Complete production by the Staff and Students of the Brevard Music Center.



LICIA ALBANESE

Licia Albanese, the Metropolitan Opera soprano was born in Bari, Italy. As a child, she wanted to be a dancer most of all. Her father had another hope. He wanted her to be a singer, but he wisely refrained from forcing the issue. Licia's older sister took vocal lessons and one day the teacher arrived early to discover the sisters singing a duet from Lehar's thennew operatta, Eva. She was amazed by the quality of Licia's voice, but the would-be ballerina was not about to be talked out of her primary aspirations. It was this perceptive teacher, Rosetta De Leono who contrived the ingenious ruse that was to change the course of Licia's life.

Birthdays were always an event in the Albanese household. Her papa was about to have one and a party was planned. Would little Licia, aged twelve, like to surprise her father with an aria? So it came to pass that Licia made her informal debut in the taxing "Vissi d'arte" from Tosca. Tears of joy ran down her father's cheeks. Shortly thereafter the die was cast. It was her father's last wish, uttered on his death-bed, that Licia continue her vocal studies and she swore to him that she would.

Her career began sooner than she expected. One night she went with a friend to a performance of "Madama Butterfly" in Milan. It seems that the Cio-Cio-San suddenly had taken ill and the stage manager was beside himself. He was informed by one of his aides that there was a certain young lady in the audience who knew the role. Minutes later, Licia Albanese found herself backstage under a crew of wardrobe mistresses. The unscheduled public debut was a success but the heroine knew that she had plenty of study ahead of her yet.

She made her formal, scheduled debut at Parma in 1935, in "Madama Butterfly" and went on to new triumphs in Milan, thence to London, Madrid, and Paris.

The call from the Metropolitan came in 1939. On February 9, 1940, Licia Albanese made her first appearance before the Diamond Horseshoe. Again she chose "Madama Butterfly." For Licia Albanese the music of Puccini has been a talisman. He has provided her with the roles for which she is most famous. She is perhaps the best known Puccini heroine in the world of opera.

In her versatility and marvelous dramatic ability, Licia Albanese is considered one of the great singing actresses of our time. **PROGRAM 12** Sunday, July 11, 8:15 P. M.

THE BREVARD MUSIC CENTER ORCHESTRA

HENRY JANIEC, Conductor LICIA ALBANESE, Soprano

INTERMISSION

Variations on a Theme by Haydn, Op. 56A.....Brahms

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PROGRAM 13 Tuesday, July 13, 8:15 P.M.

THE TRANSYLVANIA YOUTH ORCHESTRA EMIL RAAB, Conductor

THE TRANSYLVANIA CHORUSES WILLIAM PARTRIDGE, Conductor

Three 17	th Century Dutch	TunesValerius
Symphon	y Miniature	McKay
Rakoczy	March	ia Youth Orchestra

INTERMISSION

English Madrigals	
"Sing we and chant it"Morle	ey
"Adieu, sweet Amarillis"Wilby	ye
"Grace my lovely one, fair beauties"Weelke	es
"Rest, sweet nymphs"Pilkingto	n
"In these delightful, pleasant groves"Purce	ell:
"The Silver Swan"Gibbor	ns
"I thought that Love had been a boy"Byr	$^{\rm rd}$
"My Bonny Lass"Morle	ey
MagnificatVaughan William	ns

PROGRAM 14 Wednesday, July 14, 8:15 P.M.

The Transylvania Choruses

CONCERT of CHAMBER MUSIC

THE STUDENTS of

THE BREVARD MUSIC CENTER (Program to be announced)

PROGRAM 15 Thursday, July 15, 4:00 P.M.

RECITAL

THE STUDENTS

of

The Brevard Music Center (Program to be announced)

PROGRAM 16 Thursday, July 15, 8:15 P.M.

THE TRANSYLVANIA BANDS

ROBERT BARR, Conductor (Program to be announced)



PROGRAM 17 Friday, July 16, 8:15 P.M.

THE TRANSYLVANIA SYMPHONY ORCHESTRA JAMES YESTADT, Conductor

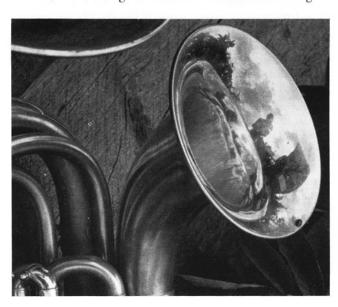
Perimeter	Sample
Symphony I, Op. 38 ("Spring") Andante un poco maestoso: allegro Larghetto Scherzo Allegro animato e grazioso	Schumann o molto vivace
INTERMISSION	
A Night on Bald Mountain	Moussorgsky

A Night on Bald Mountain......Moussorgsky

Prelude to Act III, Dance of the Apprentices,

March of the Meistersingers, from

"Die Meistersingers"......Wagner



All programs subject to change.

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SPARTANBURG PHILHARMONIC

Michael Sides

STRAUS FOUNDATION

George Stimpson

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CHARLOTTE MUSIC CLUB

Diana Travis

Frances Mitchell

NATIONAL FEDERATION OF MUSIC CLUBS—HINDA HONIGMAN

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Barbara Pandolfi

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Sheila Simpson

PROGRAM 18 Saturday, July 17, 8:15 P. M.

POPS CONCERT

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THE BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor Chorus and Soloists

Overture—Carousel Waltz

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I Have Dreamed March of the Siamese Children We Kiss In A Shadow I Whistle A Happy Tune Hello, Young Lovers

CAROUSEL

June Is Bustin' Out All Over If I Loved You Mr. Snow You'll Never Walk Alone Soliloquy

INTERMISSION

Entr'acte—The Orchestra

SOUTH PACIFIC

Younger Than Springtime A Wonderful Guy There is Nothing Like a Dame Some Enchanted Evening

THE SOUND OF MUSIC

My Favorite Thiings Climb Ev'ry Mountain Do Re Mi The Sound of Music

OKLAHOMA

Oh, What A Beautiful Morning Out Of My Dreams The Surrey With The Fringe On Top People Will Say We're In Love Oklahoma!



EDWARD VITO

Edward Vito, solo harpist long associated with the NBC Symphony and Arturo Toscanini. He is a graduate of the Cincinnati College of Music. A varied career includes recitals at Town Hall in New York and solo appearances with the leading orchestras in America.

When the Symphony of the Air was organized, Mr. Vito became its manager, during which time the orchestra toured the Far East with distinction for our State Department. He completed a solo tour for President Eisenhower's Cultural Exchange Program and in 1958 received an award as "Musician of the Year" from the University of the Philippines.

In New York he has done much composing and arranging for radio and TV.

Edward Vito has conducted chamber-music groups in concert and recordings both here and abroad. The harp sounds on all Toscanini's records with the NBC Symphony are exclusively his.

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PROGRAM 19 Sunday, July 18, 3:30 P.M.

THE BREVARD MUSIC CENTER ORCHESTRA

HENRY JANIEC, Conductor EDWARD VITO, Harpist

Suite from The Water	MusicHandel-Harty
Allegro	
Air	
Bouree	
Hornpipe	
Andante	
Allegro deciso	
Variations on a Theme	of CorelliVito
Danses	Debussy
Danse Sacree	,
Danse Profane	
	ard Vito, Harpist
IN	TERMISSION
Symphony in d minor.	Franck

PROGRAM 20 Tuesday, July 20, 8:15 P.M.

Lento; allegro non troppo

Allegro non troppo

Allegretto

TRANSYLVANIA YOUTH ORCHESTRA EMIL RAAB, Conductor

INTERMISSION

Evening Prayer......Humperdinck
Ballet Parisien.....Offenbach

PROGRAM 21 Wednesday, July 21, 8:15 P.M.

THE STUDENTS of

THE BREVARD MUSIC CENTER (Program to be announced)

All programs subject to change.

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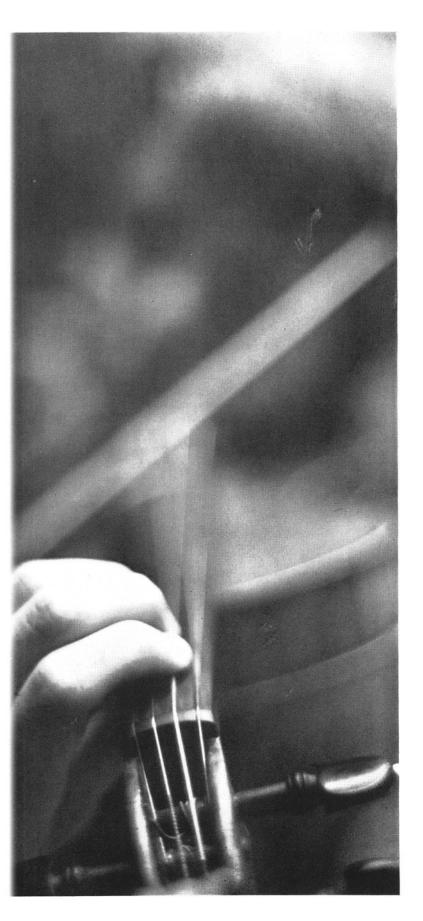
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PROGRAM 22 Thursday, July 22, 4:00 P.M.

RECITAL

THE STUDENTS

of

THE BREVARD MUSIC CENTER

(Program to be announced)

PROGRAM 23 Thursday, July 22, 8:15 P.M.

THE TRANSYLVANIA BANDS

ROBERT BARR, Conductor
(Program to be announced)



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one of the 300 delightful cottages.



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PROGRAM 24 Friday, July 23, 8:15 P.M.

THE TRANSYLVANIA SYMPHONY ORCHESTRA

James Yestadt, Conductor Henry Janiec, Guest Conductor Virginia Marks, Pianist

INTERMISSION

Symphony VII, Op. 92......Beethoven
Poco sostenuto; vivace
Allegretto
Presto; assai meno presto
Allegro con brio

Miss Marks is the 1965 winner of the Young Artist Competition sponsored by the Brevard Music Center. A musician of wide experience and fine training, Miss Marks was judged as the winner over some twenty other contestants, auditioned in four centers in the Southeastern United States.



VIRGINIA MARKS

Miss Marks is the 1965 Brevard Music Center Young Artist Award Winner. Her education includes private piano study with Eleanor Sokoloff of the Curtis Institute in Philadelphia and a Master of Arts in Music from the American University.

She has been soloist with the Philadelphia Orchestra, winning the Young Artist Auditions; and the Atlanta Community Orchestra. Miss Marks has given numerous recitals including the Spoletto Music Festival in Spoletto, Italy.

Miss Marks has distinguished herself with such awards as the Matie Morrissey Keith Auditions, regional winner; Young Artist Competition, Richmond Symphony, 1964 and the Concert Artist Guild Award, New York in 1964.



All programs subject to change.

OPERA An Innovation at Brevard

For the first time in the history of the Brevard Music Center opera is to be an integral part of the regular season fare. In previous seasons, opera has been performed on a very limited basis by visiting companies, as part of the Brevard Music Festival.

This season, however, 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. Leading roles during the season will be sung by nationally acclaimed professional artists and supporting and chorus parts will be handled by students in the advanced vocal division. Each student singer must have gained stage experience prior to being selected as a member of the company and in addition, a major effort will be made to increase their competence through studies in acting, stage movement, and all facets of operatic production.

During the premiere season, the opera company will perform six well-known stage works, the total of which constitute a good cross-section of works known to American audiences, including one smash Broadway Musical Comedy.

Among the operas to be performed this summer are Puccini's masterpiece, "Madame Butterfly;" Donizetti's "Lucia di Lammermoor;" one Baroque opera, "Dido and Aeneas" by Purcell; a contemporary American opera, "Down in the Valley," of Kurt Weill; and Rossini's interpretation of the beloved children's story, "Cinderella." The Musical Comedy to be presented this season is Irving Berlin's raucous Western, "Annie Get Your Gun."

Early this spring, the Music Center received a wonderful operatic dividend from the Martha Baird Rockefeller Fund for Music, in the form of a grant for two complete performances of the Mozart comic opera, "Cosi fan tutte." The opera will be produced by the Festival Opera Theater of New York, and will include many singers from the famed Metropolitan Opera Studio. The Festival Opera theater is under the direction of George Schick, Musical Consultant at the Met.

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.

Make your reservations in advance for the "Opera Evenings" at the Brevard Music Center.

The Advanced Division

Offering College Credit through the Converse College School of Music Spartanburg, South Carolina

The fine musical heritage of Converse College and its School of Music is built upon a program of excellence through distinguished teaching. This heritage has been further enriched through the College's association with the Brevard Music Center. Converse was founded in 1889 by the citizens of Spartanburg, South Carolina.

At present the combined enrollment of the College of Arts and Sciences and the School of Music is 750. The College offers the degrees of Bachelor of Arts (with a major in music), Bachelor of Music, Master of Music and Master of Arts in Teaching (in music education). The artist faculty of the School of Music is composed of 17 fulltime teachers who are heard frequently in concerts, both on the campus and in cities throughout the southeast. It is the College's School of Music; a charter member of the National Association of Schools of Music, which offers college credit to qualified students enrolled in the Advanced Division of the Brevard Music Center. Information is available upon request.



JAMES WAINNER

A native of Kansas, Wainner received his Bachelors Degree in Music Education from Wichita State University, and later completed his Masters Degree in Music Education from Columbia University Teachers College in New York City. A winner in the 1962 Ford Foundation's Program for Young Opera Singers, the American born and trained tenor has, in his relatively brief career, consistently distinguished himself in a variety of operatic and oratorio repertoire ranging from the standard classics to such difficult modern works as Stravinsky's "Threni," which, after performing in its American premiere in Town Hall, he recorded for Columbia Records.

Although his operatic repertoire includes some 20 roles, his oratorio repertoire is considerably more extensive, having performed more than 60 oratorios and cantatas with such renowned organizations as the Morman Tabernacle Choir, the New York Oratorio Society, the Rhode Island Orchestra and Chorale, the Westchester Philharmonic, the Wichita Symphony and the United States Naval Academy Choir in Annapolis. For two years he was soloist at the famous St. Bartholomew's Church in New York City. Leopold Stokowski chose the young tenor as soloist with the Symphony of the Air in its premiere of the Turkish composer Adnan Saygun's oratorio "Yunus Emre" at the United Nations. He later appeared with Stokowski and the Houston Symphony in their presentation of the Bach B Minor Mass.

He was asked by conductor Jean Morel to do the Beethoven Ninth Symphony with the Juilliard Orchestra and chorus at Juilliard and later at Constitution Hall in Washington, D. C. as part of a special United Nations Day program.

He has appeared as leading tenor with such groups as the Washington, D. C. Opera Society, the Chautauqua Opera Association, the St. Louis Summer Opera Association, the Kansas City Lyric Opera Company, the Brooklyn Opera Company, the Richmond Opera Society, the Bob Jones University Opera productions and Peabody Conservatory Opera productions. He is a regular member of the Goldovsky Opera Theatre.

The beautiful lake located in the heart of the Brevard Music Center is not only a scenic attraction, but serves as a prime recreation area. The scene is even more picturesque with the new concert hall situated on the lake's north shore.





NANCY WILLIAMS

Miss Williams has established herself as one of the most gifted artists ever produced in America. She has received nation-wide acclaim for her performances in opera, concert, and oratorio. This lovely mezzo-soprano has amazed the musical world with her versatility as a singing actress.

Some of her most recent engagements have been with the Philadelphia Orchestra, San Francisco Opera, the Oratorio Society of New York and the Chautauqua Festival.



IAMES D. MORRISON

James D. Morrison is Minister of Music at Park Road Baptist Church in Charlotte, North Carolina. Formerly with the Charlotte City Schools as a Junior High School Choral Director, Morrison will return to teaching this fall. He is currently Director of the Charlotte Opera Association Chorus and has appeared as soloist with the Charlotte Oratorio Society. Morrison has appeared in numerous leading roles with the Charlotte Opera Association. Among the productions in which he has starred are "The Bartered Bride," "The Marriage of Figaro," "The Merry Wives of Windsor," "Tales of Hoffman," "Falstaff," and "The Merry Widow." Morrison is director of the North Carolina Federation of Music Clubs Convention Choir.

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PROGRAM 25 Saturday, July 24, 8:15 P.M.

OPERA

"La Cenerentola" (Cinderella)

Music by Gioacchino Rossini

English Translation by Gil Gallagher

Starring

James Wainner	as The Prince
Nancy Williams	as Cinderella
William Guthrie	as Dandini
James D. Morrisonas	Don Magnifico

All other roles taken by members of the Brevard Opera Workshop. Chorus and Orchestra from the musical organizations of the Brevard Music Center.

OPERA STAFF

Producer-Director	John Richards McCrae
Conductor	Charles Rosekrans
Coach	Thomas Trobaugh
Costumes and Dramatic Coaching	James Parker
Scenic Design	Edward Gallagher
Stage Manager	Peggy McGrath
Chorus Master	William Partridge

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LEE LUVISI

A Laureate of the 1960 Queen Elisabeth of Belgium International Piano Competition, Luvisi has carved out a special niche for himself in record time. A prodigy who made his public debut at the age of eight—"official" debut in the music world in 1957 under the sponsorship of Efram Zimbalist. Born in Louisville, Kentucky in 1937, Lee Luvisi became interested in music at the age of four, showing an especial fondness for his family's collection of operatic records. At the age of seven had made up his mind to become a concert pianist. At the age of nine he played an audition for Artur Rubinstein. In 1952 he entered Philadelphia's Curtis Institute of Music. Upon his

graduation from Curtis in 1957, he was appointed to the faculty there—the youngest musician to be accorded this honor.

In 1957 his dream of playing at Carnegie Hall came true and the career of Lee Luvisi began to take on that star quality. This spring Luvisi assumed the duties of "Artist in Residence" at the University of Louisville where he had studied during his early adolescence.

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BREVARD, N. C.

PROGRAM 26 Sunday, July 25, 3:30 P.M.

THE BREVARD MUSIC CENTER ORCHESTRA

HENRY JANIEC, Conductor LEE LUVISI, Pianist

La Gazza Ladra Overture.......Rossini
Piano Concerto V ("Emperor"), Op. 73.....Beethoven
Allegro
Adagio un poco mosso
Allegro

Lee Luvisi, Pianist

INTERMISSION

PROGRAM 27 Tuesday, July 27, 8:15 P.M.

THE TRANSYLVANIA YOUTH ORCHESTRA EMIL RAAB, Conductor

THE TRANSYLVANIA CHORUSES

WILLIAM PARTRIDGE, Conductor

Transylvania Youth Orchestra

INTERMISSION



ERNESTINE SMITH

Ernestine Smith studied piano with her mother until age twelve. Advanced study has been with Mona Keeney at Furman University, Dr. Max Lanner at Colorado College, Denise Lassimonne in England, Emerson Meyers and Grace Newsome Cushman. During the past five years, she has also studied with Richard Cass.

Having taught piano in Greenville, S. C. since 1946, she has given four solo recitals, two duo-piano recitals with her daughter and was guest soloist with the Greenville Symphony in 1955 and 1964.

PROGRAM 28 Wednesday, July 28, 8:15 P.M.

THE BREVARD SINFONIETTA

JAMES YESTADT, Conductor ERNESTINE SMITH, Pianist

Symphony No. 97, C Major.....Haydn

Adagio: vivace

Adagio ma non troppo

Menuetto

Finale: presto assai

Piano Concerto in C minor, K. 491.....Mozart

Allegro Larghetto Allegretto

Ernestine Smith, Pianist

INTERMISSION

Classical Symphony in D Major, Op. 25.....Prokofieff

Allegro Larghetto Gavotte

Finale: molto vivace

PROGRAM 29 Thursday, July 29, 4:00 P.M.

RECITAL

THE STUDENTS of

THE BREVARD MUSIC CENTER (Program to be announced)

PROGRAM 30 Thursday, July 29, 8:15 P. M.

THE TRANSYLVANIA BANDS

ROBERT BARR, Conductor (Program to be announced)



All programs subject to change.

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SALVATORE VENITTELLI

A native of Italy, Mr. Venitelli is presently assistant principal violist with the National Symphony Orchestra in Washington, D. C. and on the faculties at the University of Maryland and Catholic University of America. He holds Bachelors and Masters degrees in music from Manhattan School of Music and attended Juilliard School of Music. He has been a member of the Houston and St. Louis Symphonies.

PROGRAM 31 Friday, July 30, 8:15 P. M.

THE TRANSYLVANIA SYMPHONY ORCHESTRA

James Yestadt, Conductor Salvatore Venittelli, Violist

Suite from "Romeo and Juliet" Op. 64......Prokofieff

Concerto for Viola and Orchestra......Walton
Andante commodo
Vivo, con molto preciso
Allegro moderato
Salvatore Venittelli, Violist

INTERMISSION



THOMAS BROCKMAN

The American pianist, Thomas Brockman, has been widely acclaimed as one of the outstanding pianists of his generation, both in the United States and in Europe.

Brockman studied at the Converse College School of Music, at the Curtis Institute, and at the Juilliard School where he was a pupil of Olga Samaroff. In Europe his masters were Edwin Fischer, Robert Casadesus and Nadia Boulanger.

A veteran of five European tours, Brockman has played repeatedly in Austria, England, Germany, Holland, Italy, Switzerland and Scandinavia. In the United States he has been heard in many of the major music centers, including appearances with the orchestras of Philadelphia, Pittsburgh, Detroit, Baltimore, Washington, and Atlanta.

In addition to his concert activities, he has taught at the University of Iowa and at Southern Methodist University. He is now Professor of Piano at Rollins College, Winter Park, Florida.

PROGRAM 32 Saturday, July 31, 3:30 P.M.

THE MUSIC OF GEORGE GERSHWIN

HENRY JANIEC, Conductor THOMAS BROCKMAN, Pianist

An American in Paris Excerpts from "Porgy and Bess"

INTERMISSION

Concerto in F
Allegro
Andante
Allegro agitato

Thomas Brockman, Pianist



HENRY JANIEC

HENRY JANIEC Artistic Director

Henry Janiec, the dynamic young American musician who guides the Brevard Music Center program brings a veritable wealth of musical and administrative experience with him to the new post of Artistic Director.

A native of New Jersey, Janiec received his Bachelor and Master degrees from Oberlin Conservatory. Since 1955 he has served as Music Director of the Charlotte Opera Association, was for five years Director of the Charlotte Orchestra, the Converse College Opera Workshop, the Converse College Chamber Orchestra, and the Spartanburg City Schools Orchestra.

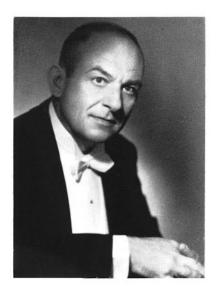
For eight years, Janiec was connected with the Chautauqua Opera Association at the famed Chautauqua Institution in New York. For five of these years he was principal opera conductor, and for three seasons conducted the Chautauqua Student Symphony in national broadcasts. He resigned his distinguished position at Chautauqua in order to devote full time to Brevard Music Center activities.

A student of Leonard Bernstein, Janiec was selected to conduct the world premiere of Mennini's Koussevitzky award opera, "The Rope." Janiec has had wide experience as a pianist, both as a soloist and accompanist. Likewise, he has appeared on many occasions as a performer, commentator, and writer on radio and television. His work as a clinician for All-State Orchestras has found him in demand throughout the Southeastern United States.

As Professor of Music at Converse College, Mr. Janiec has been greatly responsible for the creation and continuation of the annual Festival of Contemporary Music and has authored articles on this area of music for national magazines. He will continue to teach piano and serve on a number of College committees where the combination of his talents are considered invaluable. He has conducted the Spartanburg Symphony Orchestra since 1952.

Mr. Janiec is a member of Pi Kappa Lambda, and a national patron of Delta Omicron. His musical activities have brought him a number of awards and citations from regional and national organizations. He is presently a member of the Governor's Committee on the Arts in North Carolina.

Mr. Janiec and his wife, Janice have one daughter, Bobbie, Age 3.



JOHN RICHARDS McCRAE

Producer-Director of the Resident Opera Company

The name John Richards McCrae is one which has been long synonymous with opera and operatic production in the Southeastern United States. McCrae received his early training at the University of South Carolina, and in New York at the Institute of Musical Art and the Juilliard Graduate School. While in New York he studied with the famous singer-teacher Anna Schon-Rene. During his singing career, McCrae appeared with a number of national orchestras, in various opera companies and concertized in all of the, then, forty-eight states.

During recent years, he has been associated with Converse College as a Professor of Voice in the School of Music, and is the founding-director of the School's well-known Opera Workshop. McCrae has had broad experience in the demanding task of instituting and building community opera and opera workshop institutions, and is currently General Director of the Charlotte Opera Company.

During the 1965 Brevard Music Center season, John McCrae will once again be given the responsibility of instituting and guiding the first resident opera company in the Center's history. He will also serve as Director of Academic Activities in the Advanced Division of the Center's Transylvania Music Camp.

EMIL RAAB

Conductor of the Transylvania Youth Orchestra

Emil Raab is Professor of Music at the University of Alabama, first violinist of the famed Cadek Quartet, and conductor of the University Symphony Orchestra. Before going to Alabama in 1957, Mr. Raab was on the faculty of the School of Music at the University of Michigan, where he was also a member of the Stanley Quartet. He holds both the Bachelor of Music and Master of Music degrees from Michigan, and was recipient of the Stanley Medal, awarded for outstanding achievement in music. While in Michigan, he was conductor of the Ann Arbor and Jackson Symphony Orchestras.

For the past seven summers, Raab has served on the faculty of the Brevard Music Center. He has been head of the string division of the Music Camp, concertmaster of the Festival Orchestra, and conductor of the Youth Orchestra.





JAMES YESTADT

Conductor of the Transylvania Symphony Orchestra

James Yestadt is a native Pennsylvanian, but during recent years has lived and served in music directorships in the deep South. He received his undergraduate degree at Lebanon Valley Conservatory in Pennsylvania, and completed his Master of Arts degree at Columbia University in New York. Yestadt did additional studies in violincello at the New School of Music in Philadelphia, and later, during a two-year stay in Switzerland, he studied interpretation and conducting at the Lucerne Conservatory with Rafael Kubelik, Conductor of the Munich State Orchestra. Yestadt has been conductor of the New Orleans Philharmonic Symphony Orchestra and was Music Director and Conductor of the New Orleans Summer Pops Orchestra. He also served as Associate Conductor of the Experimental Opera Theater of America and of the New Orleans Opera Company. He is presently Music Director and Conductor of the Mobile (Alabama) Symphony Orchestra.

Page Thirty-Four

ROBERT BARR

Director of Bands

Robert Barr, who once again heads the band program at the Brevard Music Center, is one of the foremost band directors and clinicians in America today. Following his early schooling in Oklahoma, Barr attended the Cincinnati Conservatory of Music. He also did graduate-level studies at the University of Georgia, Auburn University, and East Central Oklahoma State College. Barr enjoyed a wide performing experience. National champion tuba soloist in 1939, Barr played first tuba with the famous Armco Band under Frank Simon. He has been first tuba player with the Indianapolis Symphony, and played with the Cincinnati Summer Opera Orchestra. His teaching experience is distinguished and varied. Barr was for 18 years, Director of Bands at the Jordan Vocational High School in Columbus, Georgia. During recent years, he has been guest conductor of the Alabama, Oklahoma, North Carolina, and South Carolina All-State Bands. He has accepted summer teaching assignments at the Universities of Georgia, Alabama, Auburn, and Kentucky.

Barr is Past President of the Georgia bandmasters Association, the Georgia Music Educators Association, and a Past National Vice-President of the National Bandmasters Fraternity.





WILLIAM PARTRIDGE

Director of Choral Activities

William Partridge was selected among seven leading young church musicians in the United States to attend the first class at the National Cathedral College of Church Musicians. Following two years of study in organ, choral work, theory, and composition under Paul Calloway and Leo Sowerby, he was a member of the first graduating class from the distinguished institution.

Partridge received his Bachelor of Music degree from the College-Conservatory of Music in Cincinnati, and his Masters degree from American University. He served as Director of Choral activities at American University, as well as organist at the First Baptist Church in Washington.

Currently Assistant Professor of Music at Converse College, Partridge is also Director of the Converse College Chorale which won wide national critical acclaim during its annual spring tour to Eastern Cities this season.

He is a seasoned concert organist, choral director, and accompanist and will direct all choral activities at the Brevard Music Center during the 1965 season. Partridge will also serve as Co-ordinator of the Center's Theory Program.

CHARLES ROSEKRANS

Opera Conductor

Charles Rosekrans was born in San Francisco, and educated at the University of California and at the Mannes School of Music in New York. He is currently Assistant Conductor of the Houston Opera where he has served since 1958. Mr. Rosekrans has been Assistant Conductor of the San Francisco Spring Opera since 1963, and made his debut with that distinguished organization directing a performance of Puccini's "La Boheme."

He was Assistant Conductor of the Chautauqua (New York) Opera Association from 1961 through 1964. Rosekrans has also served as Principal Conductor of the Heuston Chamber Orchestra, and was invited as a guest conductor for the San Francisco Symphony Orchestra during the 1964 season. In addition to his directing duties, Mr. Rosekrans will serve as a coach with the opera company.



Page Thirty-Five

PROGRAM 33 Sunday, August 1, 3:30 P.M.

THE BREVARD MUSIC CENTER ORCHESTRA HENRY JANIEC, Conductor

HENRY JANIEC, Conductor CHARLES TREGER, Violinist

Symphony No. 88, G Major......Haydn Adagio; allegro Largo Menuetto Allegro con spirito

Violin Concerto in E minor, Op. 64......Mendelssohn Allegro molto appassionato Andante Allegretto non troppo; allegro molto vivace Charles Treger, Violinist

INTERMISSION

An Outdoor Overture.......Copland
Romeo and Juliet, Overture Fantasy......Tschaikovsky



CHARLES TREGER

A new international career was launched two years ago when the young violinist, Charles Treger, became the only American to ever win first place in the coveted Polish Wieniawski International Violin Competition. Upon his return, he was invited to perform at the White House at a special concert. Since then, one triumph has followed another. During this last year, Mr. Treger has appeared as soloist four times with the New York Philharmonic and twice as soloist with the Philharmonic on its nation-wide broadcasts. Other major orchestral appearances include the Detroit Symphony, the Philadelphia Orchestra and the National Symphony in Washington.

This past fall, Charles Treger was honored with an invitation by the Pittsburgh Symphony Orchestra to perform as soloist PROGRAM 34 Monday, August 2, 8:15 P.M.

THE STUDENTS

of

THE BREVARD MUSIC CENTER

(Program to be announced)

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in the columns of

THE TRANSYLVANIA TIMES

BREVARD'S PRIZE-WINNING WEEKLY NEWSPAPER

in over thirty concerts on a United States State Department sponsored tour that took him to the music capitals and most important festivals throughout 14 countries in Europe, and the Middle East. Milan wrote, "The performance of the American violinist, Charles Treger, who was soloist with the Pittsburgh Symphony, was artistically superlative and technically perfect. He is a stupendous interpreter." Poland remarked, "Charles Treger collected another Gold Medal on his triumphant return to Poland."

All programs subject to change.

PROGRAM 35 Tuesday, August 3, 8:15 P.M.

THE TRANSYLVANIA YOUTH ORCHESTRA EMIL RAAB, Conductor

THE TRANSYLVANIA CHORUSES

WILLIAM PARTRIDGE, Conductor

Three Dances from Henry VIII	Frescobaldi
	German
Matinees Musicales Pantomime March	Britten
Danse Macabre	Saint-Saens

Transylvania Youth Orchestra
INTERMISSION
The Blessed DamozelDebussy
Psalm Settings by English Composers Psalm 81
"Sing joyfully unto God"Byrd
Psalm 3
"O Lord God, how many are they that hate me"Purcell
Psalm 55 "Hear my prayer, O God"Mendelssohn
Psalm 51 "Wash me thoroughly"Wesley
Psalm 122 "I was glad when they said unto me"Parry
Psalm 84 and 90 "O how amiable"Vaughan Williams
Psalm 48 "Great is the Lord"Sowerby Transylvania Choruses

PROGRAM 36 Wednesday, August 4, 4:00 P.M

RECITAL

THE STUDENTS

of

THE BREVARD MUSIC CENTER (Program to be announced)

PROGRAM 37 Wednesday, August 4,8:15 P.M.

THE TRANSYLVANIA BANDS

ROBERT BARR, Conductor (Program to be announced)

All programs subject to change.





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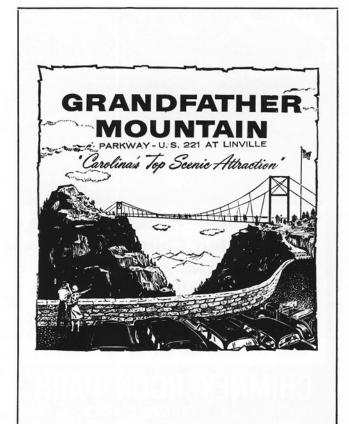
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PROGRAM 38 Thursday, August 5, 8:15 P.M.

THE TRANSYLVANIA SYMPHONY ORCHESTRA

JAMES YESTADT, Conductor THOMAS BROCKMAN, Pianist

Litanies for Orchestra......Goossen

Piano Concerto, F Major, K. 459.....Mozart Allegro

Allegretto

Allegro assai Thomas Brockman, Pianist

INTERMISSION

Symphony V, in E minor, Op. 64.....Tschaikovsky

Andante: allegro con anima

Andante cantabile, con alcuna licenza

Valse

Finale: Andante maestoso: allegro vivace

PROGRAM 39 Friday, August 6, 8:15 P.M.

POPS CONCERT

AN EVENING WITH LERNER AND LOEWE THE BREVARD MUSIC CENTER ORCHESTRA HENRY JANIEC, Conductor

CHORUS AND SOLOISTS

COMINE

OVERTURE

CAMELOT

Camelot What Do The Simple Folk Do? If Ever I Would Leave You

PAINT YOUR WAGON

They Call The Wind Maria I Talk To The Trees

GIGI

Thank Heaven For Little Girls The Night They Invented Champagne I Remember It Well Gigi

BRIGADOON

Come To Me, Bend To Me The Heather On The Hill I'll Go Home With Bonnie Jean Almost Like Being In Love

INTERMISSION

MY FAIR LADY

Overture
Wouldn't It Be Loverly
With A Little Bit Of Luck
The Rain In Spain
I Could Have Danced All Night
Get Me To The Church On Time
On The Street Where You Live
Show Me
I've Grown Accustomed To Her Face
Finale

All programs subject to change.

Special Acknowledgements

\$

The Board of Trustees and Administrative Staff of the Brevard Music Center are grateful to the many individuals and firms who have helped make the 1965 concert season possible through their unselfish contributions to the Center. To all Patrons, Sponsors, Donors; to the communications media which includes radio, television and newspapers; and to the many music organizations, foundations, and businesses which continue to support our many programs, the Brevard Music Center owes an undying debt of gratitude. Our special thanks, too, go to the merchants and citizens of the town of Brevard for their continued faith and interest in the Brevard Music Center and all of its projects.

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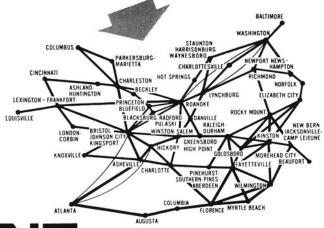
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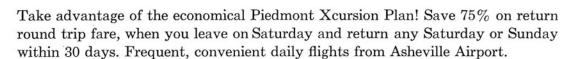
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PROGRAM 40 Saturday, August 7, 8:15 P.M.

OPERA

"Lucia di Lammermoor"

by

Gaetano Donizetti

STARRING

Jane Coker	as Lucia
James Wainner	as Edgardo
William Guthrie	as Ashton
James Morrison	
Clifford Billions	as Bucklaw
Rita Noel	as Alisa

All other roles taken by members of the Brevard Opera Workshop. Chorus and Orchestra from the musical organizations of the Brevard Music Center.

OPERA STAFF

Producer-Director	John Richards McCrae
Musical Director	
CoachesCharles Rose	
Costumes and Dramatic Coaching	
Scenic Design	
Stage Manager	
Chorus Master	William Partridge

Complete production by the Staff and Students of the Brevard Music Center.



JANE FRAZIER COKER

Jane Frazier Coker, Assistant Professor of Voice at Converse College, received her Bachelor's degree at Salem College. She made her operatic debut at the Teatro Lyrico in Milan, Italy. Mrs. Coker has appeared in leading roles with numerous opera companies in the United States and Europe, including San Carlo, New Orleans Opera Company and the Philadelphia Lyric Opera. She recently appeared as Gilda in a performance of "Rigoletto" at Converse College with Metropolitan Opera principals, John Alexander and Clifford Harvuot. She has appeared on numerous occasions with the Charlotte Opera Association, and with various professional opera and oratorio societies throughout the Southeastern United States. Mrs. Coker studied stage designing with Dino Yannapolous and voice with Ettore Verna. Prior to coming to Converse College, she was Assistant Professor of Voice at Queens College in Charlotte, N. C.

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PROGRAM 41 Sunday, August 8, 3:30 P.M.

THE BREVARD MUSIC CENTER ORCHESTRA

HENRY JANIEC, Condutcor LEE LUVISI, Pianist

Overture to "Oberon"Weber
Piano Concerto in E Flat, K. 482Mozart
Allegro
Andante
Rondo
Lee Luvisi, Pianist

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Op. 4	6, No.	3

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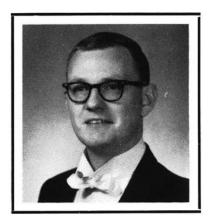


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WILLIAM PARTRIDGE

SPECIAL RECITAL

Tuesday, August 10, 8:15 P.M. First Methodist Church of Brevard

R E C I T A L William Partridge, Organist

Introduction and Allegro (1961)	Wills
Passacaglia in D minor	Buxtehude
Six Organ Chorales (Schubler)	Bach
Jubilee (1959)	Sowerby
Symphonie VI, Op. 59 Aria Scherzo Final	Vierne

PROGRAM 42 Friday, August 13, 8:15 P.M.

THE BREVARD MUSIC CENTER ORCHESTRA

HENRY JANIEC, Conductor IVAN DAVIS, Pianist

Leonore Overture	No. 3, Op. 72a	Beethoven
Totentanz (Danse	Macabre) Ivan Davis, Pianist	Liszt
	INTERMISSION	

Symphony IV, Op. 98......Brahms
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato



IVAN DAVIS

In April, 1960, the brilliant young Texas pianist Ivan Davis took top honors in the first Franz Liszt Piano Competition in New York's Town Hall. The Liszt Prize opened musical doors for the young virtuoso, giving him a second Town Hall recital, an appearance with New York's "blue chip" Little Orchestra Society, and a tour sponsored by the National Association of Concert Managers. Davis scored such a success as featured soloist with Eugene Ormandy and the Philadelphia Orchestra on Revlon's "Summer Festival" over nation-wide television that he was re-engaged for another appearance with the Philadelphians, his Quaker City debut.

During the 1961-1962 season Davis expanded his public still further with a really extraordinary engagement schedule for an artist still in his twenties. In Chicago where Davis made his recital debut, Claudia Cassidy summed up in the Tribune, "He has technique, style, concentration, and the special, indefinable quality of taste. To hear Mr. Davis once is to want to hear him again."

In 1955 he won first place in the Young Artists Competition of the National Federation of Music Clubs. He then went to Europe as a Fulbright Scholar and came away as American prize winner at the Busoni Competition at Bolzano, in the Casella Competition in Naples, and Lisbon, Portugal.

Born in Texas, Davis was first attracted to the piano at the age of 12. His progress was such that he was awarded a scholarship for advanced study at North Texas College with Dr. Silvio Scionti. This led to the Fulbright where he continued his work with Carlo Zecchi at Rome's famous Santa Cecilia Academy, followed by coaching in New York with the extraordinary Vladimir Horowitz. In the United States he has appeared at the Chautauqua Festival and the Brevard Music Festival and with major orchestras including the Boston Pops, Chicago Symphony, New York Philharmonic, The Pittsburgh, Houston, Dallas and Baltimore Symphonies.

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PROGRAM 43

Saturday, August 14, 2:30 and 8:15 P.M.

OPERA

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GEORGE SCHICK, Director

CAST

Fiordiligi	\{Lesli Friedrich {\Sally Wyly}
Dorabella	
Despina	∫Susan Belink (Joan Summers-Lader
Ferrando	∫Jonathan Rigg (Jerold Siena
Guglielmo	\David Clatworthy \Leslie Guinn
Don Alphonso	(Robert Hale Will Roy

The sets, costumes, and cast are provided through a grant from the Martha Baird Rockefeller Fund For Music. Chorus and Orchestra from the musical organizations of the Brevard Music Center.

OPERA STAFF

Director and Conductor	George Schick
Assistant Director and Condu	ctorPaul Berl
Production Staff	John Richards McCrae, Director
Chorus Master	William Partridge

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The Brevard Music Center is grateful to the Martha Baird Rockefeller Fund for making the appearance of the Festival Opera Theater possible at the Center this season. It is through the generous gifts of such institutions as the Rockefeller Fund that cultural programs all over the land are gaining the momentum needed to help music and all the arts become a great force in our society.



GEORGE SCHICK

George Schick, the distinguished conductor, was born in Prague, Czechoslovakia. During his childhood years, he studied piano and his unusual talent was quickly recognized. Schick was awarded a piano and composition scholarship to the Prague Conservatory, and following graduation he was given an opportuity to tour as a concert artist under the management of some of the foremost impressarios in the country. However, he declined, realizing that his future in music was to be with the orchestra and conducting.

He was chosen to be coach and assistant conductor of the Prague Opera at the age of 19, and he remained in that position for twelve years learning and directing nearly the entire repertoire.

In 1939, Sir Thomas Beecham invited Schick to come to London to assist in the direction of Beecham's production of Smetana's "The Bartered Bride." During his engagement in London, Schick encountered his long-time friend, Rise Stevens, who invited him to come to America as her musical coach and director. Schick accepted, and thus his career continued in what was to be his new country. He worked with Miss Stevens on her concert tours and also supervised the music for the film version of "The Chocolate Soldier," in which she and Nelson Eddy starred. In 1943, he became Musical Director of the San Carlo Opera and Director of the New York Center Theater Opera.

Schick soon came to be recognized as a major orchestral conductor having directed the Minneapolis and San Francisco Orchestras. In 1948, he returned to Canada to become Musical Director of the Little Symphony of Montreal. In 1950, George Schick was chosen to become Associate Conductor of the Chicago Symphony Orchestra and regular conductor of the Chicago Civic Orchestra.

He was soon offered the post of Music Coordinator of the television opera department of the National Broadcasting Company in New York. Shortly after that, the NBC company founded a Touring Opera Company. Mr. Schick was selected as one of the conductors during that eleven-week, cross-country season.

In 1958, the Metropolitan Opera Association approached George Schick and offered him a post on its musical staff. He has since conducted most of the major works at the Metropolitan, and in 1961 he became a member of the management as its Music Consultant.



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BREVARD, NORTH CAROLINA

PROGRAM 44 Sunday, August 15, 3:30 P.M.

THE BREVARD MUSIC CENTER ORCHESTRA

HENRY JANIEC, Conductor BRIAN SULLIVAN, Tenor

Symphony	VIII	("Unfinished")Schubert
Allegro	mode	erato	
Andante	e con	moto	

In fernem Land, from "Lohengrin"......Wagner Prize Song, from "Die Meistersinger" Brian Sullivan

INTERMISSION

Una furtiva Lagrima, from "L'Elisir d'Amore"
Improviso, from "Andrea Chenier"Giordano Brian Sullivan
Dances from "The Three Cornered Hat"deFalla Les Voisins
Danse du Meunier Danse Finale

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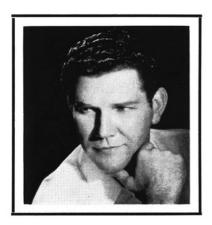
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BRIAN SULLIVAN

Brian Sullivan's colorful and exciting singing career has been more than tinged with the "luck of the Irish." Born in Los Angeles, he spent a sports-filled boyhood. At twenty-one he made his professional debut as Count Almaviva in an English production of "The Barber of Seville." The Los Angeles EX-AMINER'S made the astute observation that "Sullivan is a rarity among singers."

Brian Sullivan made his brilliant Metropolitan Opera debut in 1948 in the title role of Britten's "Peter Grimes." He then went on to essay other starring roles that ranged from Don Jose in "Carmen" to Dimitri in "Boris Godounov" to Ametus, opposite Eileen Farrell, in the successful revival of Gluck's "Alcestis." His debut at the Vienna Staatsoper as Erik in "The Flying Dutchman" was indeed one of the bright highlights of that season. Sullivan turned up on Broadway as Gaylord Ravenal in the smash revival of "Showboat" and went on to the Kurt Weill "Street Scene." More recently, the career of Brian Sullivan has taken him to virtually every corner of the United States as a recitalist.



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JENNIE TOUREL

The New York Herald Tribune hailed the magnificent mezzosoprano, Jennie Tourel thusly, "Today a queen among vocal interpreters. And long may she reign!" Of Russian parentage, Jennie Tourel was brought up in France and Switzerland. According to her mother, Miss Tourel could carry a tune from the time she was a year old. At six she began her music lessons on the flute. Two years later, she was practicing away at the piano and at sixteen was an accomplished pianist and well on the way to a concert career. But Jennie Tourel had never stopped singing. She began studying voice and after a few weeks' work, she auditioned at the Paris Opera-Comique. Although as star of the Opera-Comique for 13 years, Tourel was France's greatest Carmen and Mignon. She dates her present world renown as a song recitalist to her first concert appearance in the United States in 1942. Arturo Toscanini had chosen her for the part of Juliet in the seldom-heard Berlioz "Romeo and

Juliet" in celebrating the 100th Anniversary of the New York Philharmonic-Symphony Society. Virgil Thomson in the Herald Tribune wrote "She is a singer in the great tradition." A Town Hall recital a year later made even a greater splash and Thomson on this occasion proclaimed "unequalled among living singers."

In 1945, came her history-making performance as Rosina in "The Barber of Seville" sung for the first time at the Met in the original key for coloratura mezzo. In the ensuing years Miss Tourel has sung with virtually every major conductor in the world and has been the star of many other notable musical "firsts." Stravinsky chose her to create the mezzo coloratura role of Baba, the Turk, in the world premiere of his "The Rake's Progress" at the Venice Festival. With the composer conducting, she premiered Leonard Bernstein's "Jeremiah Symphony" in Pittsburgh.

PROGRAM 45 Friday, August 20, 8:15 P.M.

THE BREVARD MUSIC CENTER ORCHESTRA

HENRY JANIEC, Conductor
JENNIE TOUREL, Mezzo-Soprano

Symphony I, Op. 21......Beethoven
Adagio molto; allegro con brio
Andante cantabile con moto
Menuetto
Adagio; allegro molto e vivace

Lamento di Arianna......Monteverdi-Respighi
Miss Tourel

INTERMISSION





MARIA FERRIERO

The career of this singer is a typical American success story. Born in Pittsburgh, she early decided that her heart's desire was to sing the title role in Puccini's "Madama Butterfly." In 1949 she was heard in Pittsburgh as the soprano soloist in the Mendelssohn Choir's presentation of the oratorio "Elijah." Within the year she won the coveted Minna Kaufmann Ruud Foundation award which made it possible for her to move to New York City to study the many facets of her chosen art. After five years of study with the renowned vocal coach Leopold Sachse, she made her professional opera debut in 1956 in the Experimental Opera Theatre of New Orleans' production of Bizet's "Carmen." Miss Ferriero was engaged to repeat her role of Michaela with the New Orleans Opera Company and then to make her Pittsburgh debut in the same role. The following year is memorable to Miss Ferriero for many reasons, the most important of which was her assignment to open the newly-organized Sante Fe Opera Company season in her dream role, "Madama Butterfly." In that same season, Maria Ferriero won the coveted Metropolitan Opera Auditions of the Air top prize.

In the 1961-1962 season she made an important debut with the New York City Opera Company in the title role of Verdi's "Aida." Other New York appearances include those with the American Opera Society; as soloist in a concert performance of Jean-Phillipe Rameau's "Les Indes Galantes"; in the leading female role in the "Transposed Heads"; and with the Cantata Singers in performances of Mozart's "Davidde Penitente" and Handel's "Ode on St. Cecilia's Day."

In 1962 she toured with the Goldovsky Opera Theatre and made her Los Angeles debut in 1963 in "Butterfly." The same year found her making her Chautauqua debut as "Aida."

In addition to her operatic and concert appearances, Maria Ferriero has compiled a stellar list of orchestral appearances including the Philadelphia, Baltimore, Louisville, Augusta, Syracuse, Erie and Springfield Symphonies.

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PROGRAM 46 Saturday, August 21, 8:15 P.M.

OPERA

"Madama Butterfly"

by

Giacomo Puccini

STARRING

Maria Ferrieroas Ci	o Cio San
James Wainneras	Pinkerton
William Guthrieas	Sharpless
Rosemary Anoe	.as Suzuki

All other roles taken by members of the Brevard Opera Workshop. Chorus and Orchestra from the musical organizations of the Brevard Music Center.

OPERA STAFF

Producer-Director	John Richards McCrae
Musical Director	Henry Janiec
CoachesCharles	Rosekrans, Thomas Trobaugh
Costumes and Dramatic Coaching	James Parker
Scenic Design	Edward Gallagher
Stage Manager	Peggy McGrath
Chorus Master	William Partridge

Complete production by the Staff and Students of the Brevard Music Center.



ALDO PARISOT

Aldo Parisot has been playing the 'cello since the age of seven when he began taking lessons from his step-father in his native city of Natal, Brazil. His first public appearance was at the age of thirteen. Mr. Parisot came to the United States in 1946 and that summer made his debut at Tanglewood with the Boston Symphony, playing the Boccherini Concerto in B-flat under the baton of his countryman, Eleazar de Carvalho. He made his European debut in the fall of 1957, playing throughout Germany, in London and Paris.

As a soloist with orchestra he has performed the world premiere of the Villa Lobos Cello Concerto No. 2 which is dedicated to him. This was premiered at Carnegie Hall with the New York Philharmonic Orchestra.

Mr. Parisot plays "The Swan," the last cello made by Stradivari, the instrument that formerly belonged to Emanuel Feuerman.



PROGRAM 47 Sunday, August 22, 3:30 P.M.

THE BREVARD MUSIC CENTER ORCHESTRA

HENRY JANIEC, Conductor Aldo Parisot, Cellist

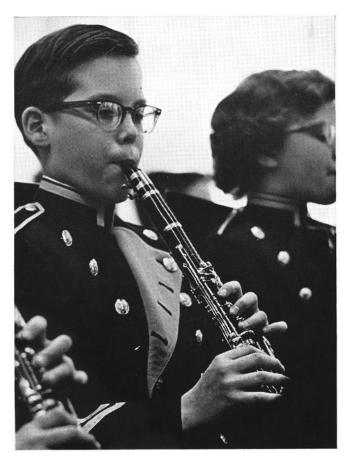
Setting for Cello and Orchestra......Powell
Aldo Parisot, Cellist

INTERMISSION

Cello Concerto, Op. 101......Haydn Allegro moderato Adagio Allegro

Prelude a L'Apres Midi d'un Faune......Debussy

Mr. Parisot



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JEROME LOWENTHAL

One of the most exciting pianistic personalities of the new generation, Jerome Lowenthal gave early evidence of his great talent. At the age of four, he began his studies in his native Philadelphia and three years later, played a short recital for an enthralled Albert Einstein. His orchestral debut came when he was just thirteen, playing the Beethoven Third Concerto with the Philadelphia Orchestra. Shortly thereafter, he met and played for the Philadelphia industrialist Fredric R. Mann, a dedicated patron of the arts, who had previously sponsored the career of William Kapell, and Mr. Mann immediately made himself responsible for Lowenthal's further musical education.

Although Kapell had never taught before, Lowenthal's talent made such an impression on him that he at once accepted him as pupil and disciple. The relationship lasted until Kapell's tragic death in 1953. During those years Lowenthal, having won an M. L. Annenberg Memorial Scholarship, attended the University of Pennsylvania, graduating Phi Beta Kappa, with Honors in French Literature and a prize for Music Composition. After Kapell's death, Lowenthal entered the Juilliard School of Music where he won the Ernest Hutcheson Memorial Scholarship and the Beethoven Fourth Piano Concerto Competition. In 1957 he received a Fulbright Grant for a year's study in Paris where he was to stay for four years. By his third month in Europe, Lowenthal had won prizes in two important international competitions, the Busoni Competition of Bolzano, and the Darmstadt Competition for the performance of modern music. Later he added the "Queen Elizabeth of Belgium" Contest to this list. Once launched in France, his career spread rapidly to the rest of Europe. During the next three years, he appeared repeatedly in France, Belgium, Holland, Germany, Italy, Switzerland, Israel, Rumania and the Soviet Union.

Since his recent return to the United States, Lowenthal's success has been dazzling. Four brilliant performances with the New York Philharmonic last October were followed by a Town Hall recital that won raves from the five daily New York newspapers, as well as from the New Yorker magazine. He then embarked on a three month round-the-world tour.

PROGRAM 48 Friday, August 27, 8:15 P.M.

THE BREVARD MUSIC CENTER ORCHESTRA

HENRY JANIEC, Conductor JEROME LOWENTHAL, Pianist

Masquerade Suite......Khachaturian Waltz Nocturne

Nocturne Mazurka Romance

Galop

Concerto for Piano and Orchestra,

No. 4, Op. 58....Beethoven

Allegro moderato Andante con moto Vivace

Jerome Lowenthal, Pianist

INTERMISSION

Symphony IV, Op. 36......Tschaikovsky
Andante sostenuto; moderato con anima
Andantino in modo di canzona

Pizzicato ostinato Allegro con fuoco

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PROGRAM 49 Saturday, August 28, 8:15 P.M.

FINAL STAGE PRODUCTION

"Annie, Get Your Gun"

by

IRVING BERLIN

STARRING

Nancy Williamsas	Annie
William Guthrieas	Frank
John McCraeas Bil	l Cody

All other roles taken by members of the Brevard Opera Workshop. Chorus, Orchestra, and Dancers from the musical organizations of the Brevard Music Center.

OPERA STAFF

Producer-Director	John Richards McCrae
Musical Director	
CoachesCharles	
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Scenic Design	Edward Gallagher
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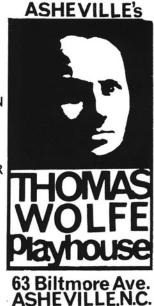
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PROGRAM 50 Sunday, August 29, 3:15 P.M.

THE BREVARD MUSIC CENTER ORCHESTRA

HENRY JANIEC, Conductor JEAN MADEIRA, Contralto

Academic Festival Overture, Op. 80.......Brahms

El Amor Brujo.......deFalla
Introduccion y Escena
En la Cueva
Cancion del amor lodido
Danza del Terror
El Circulo Magico
A Media noche
Danza ritual del Fuego
Escena
Cancion del Fuego fatuo
Pantomima

INTERMISSION

Miss Madeira

Danse du Jeu d'Amour

Las Campanas del Amanecer

Arias from "Samson and Delilah"......Saint-Saens
Printemps qui commence
Amour, viens aider ma faiblesse
Mon coeur s'ouvre a ta voix
Miss Madeira

Suite from "The Firebird"......Stravinsky
Introduction
L'oiseau de feu et sa danse
Ronde des princesses
Danse infernale du roi Kastchei
Berceuse
Final



JEAN MADEIRA

The life story of Jean Madeira, internationally acclaimed contralto of the Metropolitan Opera and the Vienna State Opera, is as romantic as a modern-day fairy tale. To critics and music lovers from the British Isles to Buenos Aires—from San Antonio to Seville—Madeira is a magic name. She has frequently been called the greatest living Carmen and has received equally enthusiastic praise for her roles of Klytaemnestra, Dalila, Azucena, Orfeo and Pyrene in the American premier of de Falla's "Atlantida" at the Metropolitan Opera's initial performance during the Lincoln Center's opening week.

Born Jean Browning in Centralia, Illinois, her father was a coal miner and her mother a music teacher. Jean began studying the piano as soon as she was old enough to reach the keyboard . . . so proficiently that at 12 she appeared as soloist with the St. Louis Philharmonic in Beethoven's C Minor Concerto.

While attending high school, she managed to save \$100 as a piano teacher—her total stake when she arrived in New York (Continued next page)

The Seasons

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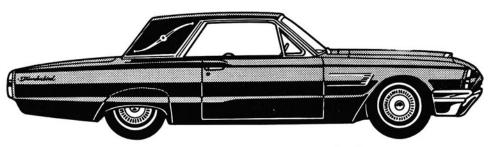


JEAN MADEIRA—(Continued)

with a scholarship to the Juilliard Graduate School of Music. Although planning to major in piano, two events occurred during her first year in New York. First, Olga Samaroff happened to hear her sing, and overwhelmed, urged the young piano student to switch to voice. While this momentous change was being effected, Jean met and fell in love with a handsome, young Juilliard student named Francis Madeira, who is now both conductor of the Rhode Island Symphony Orchestra and a professor of music at Brown University. Shortly after her gradu-

ation from Juilliard, Miss Madeira joined the Metropolitan Opera and in 1955, became an overnight sensation when she made operatic history as Carmen at the Vienna State Opera to an ovation of 45 curtain calls. Generally acknowledged the leading contralto of the New York Metropolitan and the Vienna State Opera, Miss Madeira has had equal acclaim in London's Covent Garden, Milan's La Scala, The Paris Opera and the Bayreuth and Salzburg Festivals. She also holds the distinction of being the only American to sing Carmen at the Aix-en-Provence Festival.

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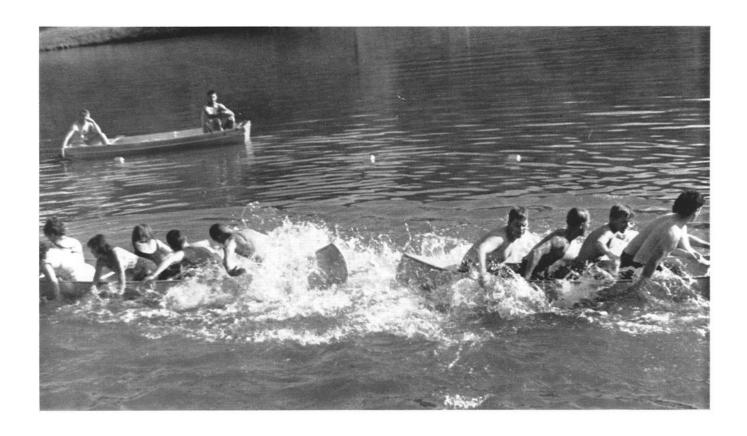
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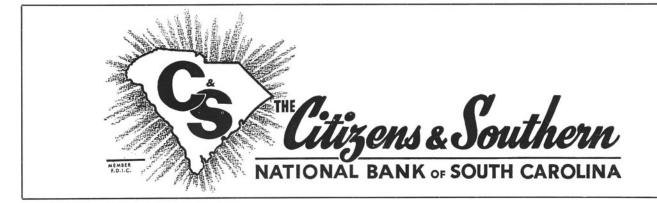
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A New and Vital Affiliation For The Brevard Music Center

In October of 1964, the Board of Trustees of the Brevard Music Center convened for the purpose of reviewing thoroughly the status of the Center. It was determined that the Center's continued operation could be guaranteed only through an affiliation with an institution which had the best interests of music and education at heart.

The Trustees invited proposals from a number of North and South Carolina institutions offering strong music programs. Upon reviewing the proposals submitted, the Board agreed that the Converse College proposal best suited the immediate critical needs of the Center, and projected a program of development which would meet future needs as well. In December, 1964, the Trustees vested the Artistic Direction of the Center in Henry Janiec, a dynamic young American conductor who is a Professor of Music at Converse College. Al-

Officials of both institutions who helped complete the new affiliation between Converse College and the Brevard Music Center are (left to right) Dr. Eugene Crabb, Dean of the School of Music of Converse, President Paul Thomas, of the Brevard Music Center Board of Trustees, Robert T. Coleman, President of Converse College, and Henry Janiec, Brevard's Artistic Director.





Converse College in Spartanburg, South Carolina is a liberal arts college for women with a co-educational School of Music. A charter member of the National Association of Schools of Music, Converse has long enjoyed a place among leading music schools and departments in the country.

though Artistic Direction and Business Management of the Brevard Music Center are provided by Converse College, the policy-making and control of the Center and all of its activities remain the responsibility of the Brevard Board of Trustees.

The affiliation, then, has been a fine one for both the Center and for Converse College, for while the association has guaranteed the continuation of the Brevard Music Center, it has provided an opportunity for Converse College to make an increasing contribution to the Arts in the two Carolinas. And the Brevard Music Center has been enabled to continue not only in the light of its past accomplishments and traditions, but with a new impetus to help it become one of the greatest summer music institutions in the world.

Carmichael Hall, the new classroom building at Converse College is the hub of academic activity in the liberal arts division.



Page Sixty-Two

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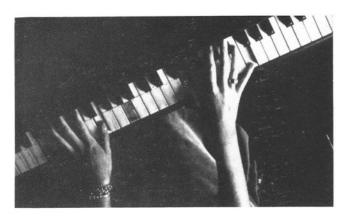
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