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About the Cover

The original design for this year's festival program book cover was created by Dan Bearer, art director for WSPA TV in Spartanburg, SC. Based on a character from Gilbert & Sullivan's "The Mikado," the image was produced totally through computer programs.

As a matter of policy, the Brevard Music Center does not discriminate on the basis of race, color, creed, national origin, gender, age or individual handicap in the recruitment and employment of faculty and staff, or the operation of its programs and activities.

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June 1994

Dear Friends:

As Governor of the State of North Carolina and Honorary Chairman of the National Board of Advisors, it is indeed my privilege to welcome you to the 1994 season at the Brevard Music Center!

This nationally acclaimed festival in the foothills of the Blue Ridge Mountains has a student enrollment of 350, with approximately 100 from North Carolina. These talented musicians provide an exciting time for one and all, and I feel confident that the 1994 season will continue this wonderful legacy.

Again, welcome and best wishes for an enjoyable season of music.

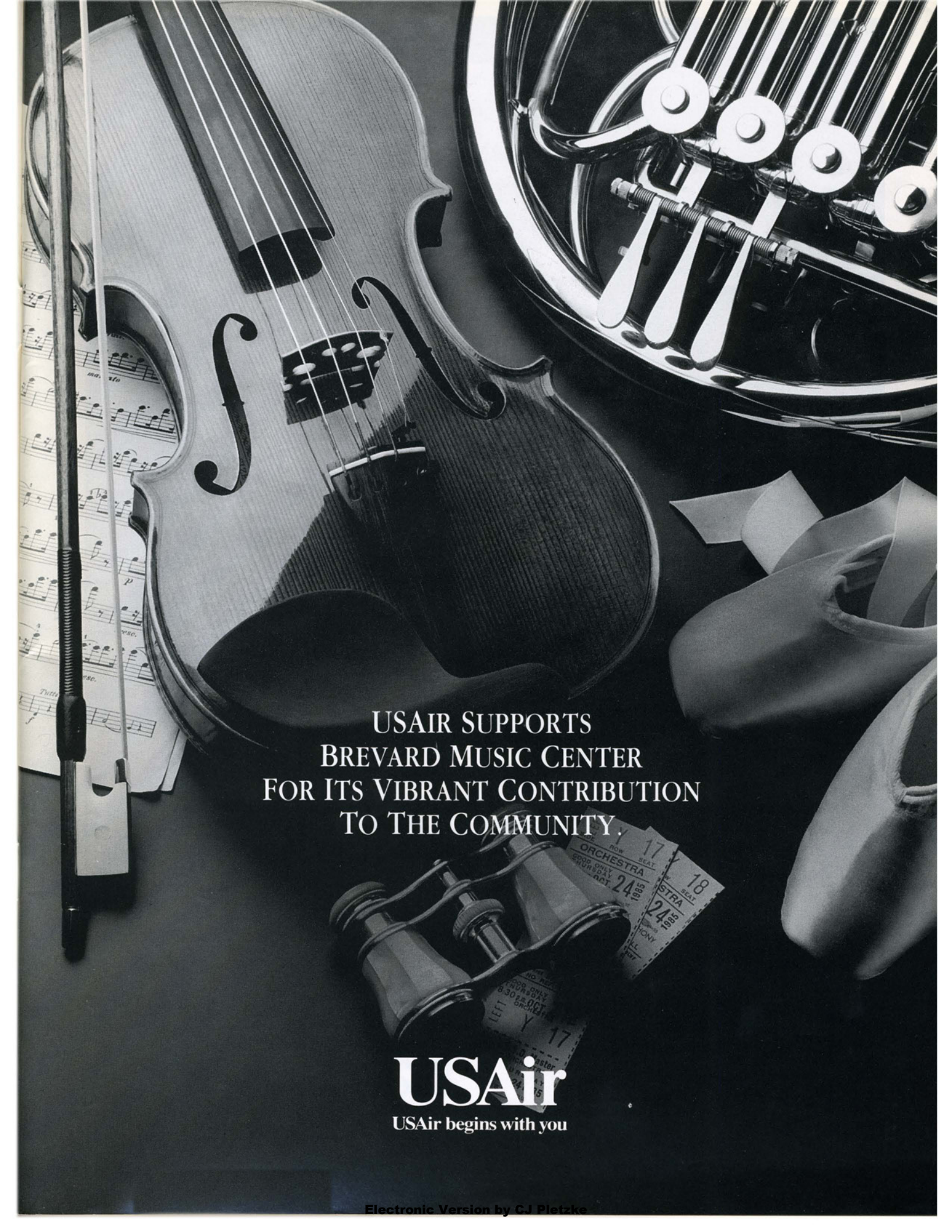
My warmest personal regards.

Sincerely,



James B. Hunt Jr.

(Governor Hunt is the Honorary Chairman of Brevard Music Center's National Board of Advisors.)



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Henry Janiec, *Artistic Director*

Henry Janiec came to the Brevard Music Center in 1964 as Artistic Director and principal conductor for the BMC Orchestra and the Opera Workshop, posts which he holds presently. For many years, he also served as principal administrative officer.

Janiec received his training at the Oberlin Conservatory and joined the faculty of Converse College's School of Music in 1952 to conduct the Spartanburg Symphony and the opera productions. He served as Dean of the School of Music from 1967 to 1994 and as a Vice President of the College for four years. He has been appointed Daniel Distinguished Professor of Music at Converse for 1994-95.



Prior to his coming to Brevard, Janiec was the principal opera conductor at the Chautauqua Institution for eight years and conducted at Tanglewood for two years. He also served as music director of the Charlotte Opera for twelve years and the Charlotte Symphony for five years. He is active as a guest conductor, speaker, and writer.



BMC Trustee Chairman, Douglas Booth, with
President, John Candler

VISION 2000

Since last year's finale, BMC trustees have been working to create a strategic plan to guide the Brevard Music Center well into the twenty-first century. The product of their efforts is called *Vision 2000*, a plan that will focus on building even higher faculty and student quality, curriculum breadth, innovative programming, audience education and development, renowned guest artists who participate in the educational process, facilities and community involvement.

The center's broad constituencies of trustees, employees, students and their parents, faculty, alumni, BMC Association members, the National Board of Advisors and our loyal audiences - all working together -

will assure that the Brevard Music Center remains a place where the excitement of learning and performance, of enjoyment and fulfillment, and of challenging achievement affects the life of everyone involved.



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As the Music Center prepares for the changes and expansion demanded by new parameters in music education and professional music, it goes without saying that we will call on our most reliable source of guidance, leadership, and support: the BMC Board of Trustees. It is with much appreciation that I acknowledge the steadfast and consistent backing of this exceptional group of people. Indeed, they have been the guiding force behind one of the nation's premiere summer music training facilities... the Brevard Music Center.

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It was with much sadness that the Brevard family noted the passing of longtime trustee Joy Taylor. Mrs Taylor faithfully served the Center during three different decades, remaining active in its affairs until shortly before her death. Words cannot express the gratitude of the Music Center for the service of this outstanding friend.

In December Mrs Dolores Schooley died following a brief illness. Though her tenure on the Board of Trustees was relatively brief, the influence that she and her husband Earl exerted on the Music Center will be felt for many years to come, as students spend summers in the Schooley Dorm. Her exuberant enthusiasm for Brevard, and for life itself will be missed.



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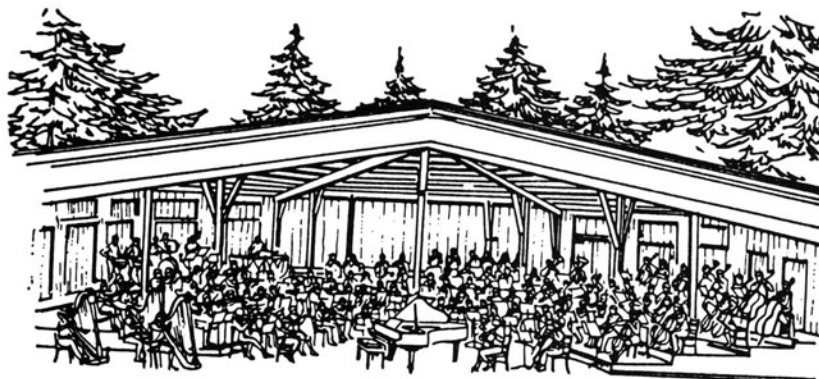


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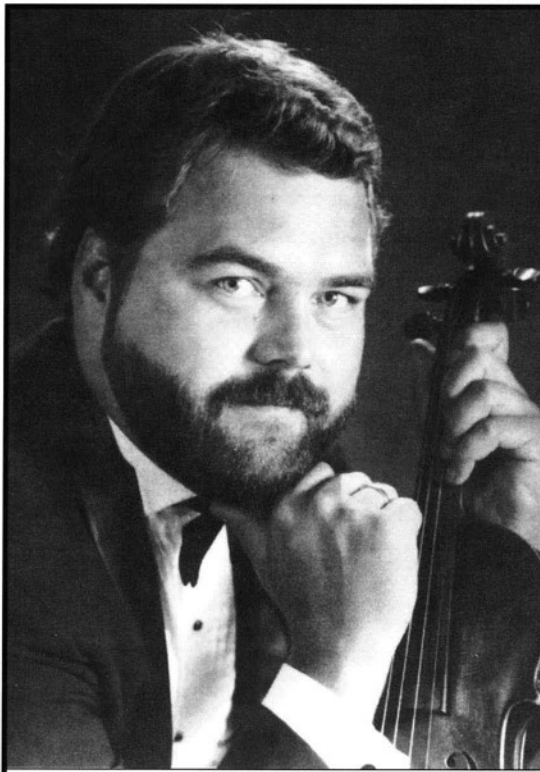
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The 1993 Tony Bennett special concert resulted in more than \$30,000 to enhance BMC educational programs.

The Music Center wishes to thank the many individuals and businesses who made last year's Special Event with Tony Bennett such a tremendous success. Our most sincere thanks to:

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In addition to the contributors of this past year, the Center is pleased to announce the establishment of the following fund:

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The Brevard Music Center extends a grateful thanks to the following individuals who purchased a life-occupancy in the residences on Bishop's Knoll: Mrs. William I. Burt, Dr. & Mrs. Robert Cowan, Dr. & Mrs. Murray Fadal, Dr. & Mrs. William Searcy, Mr. and Mrs. J. Douglas Sykes, Jr, Mr. & Mrs. Robert Thompson, Drs. Joe and Joella Utley.

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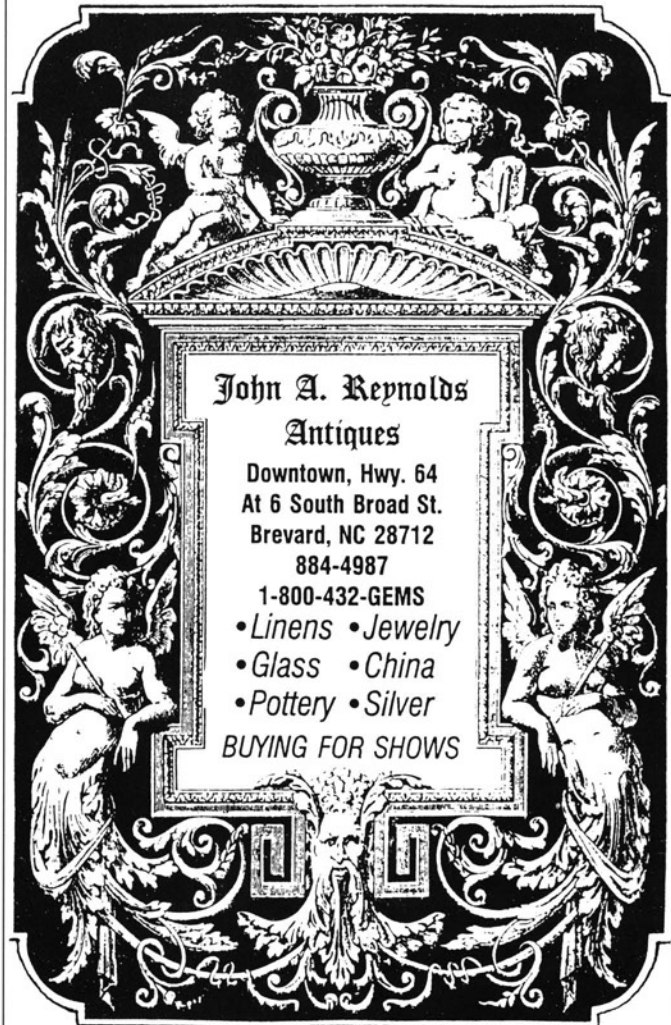
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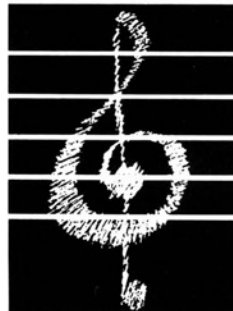


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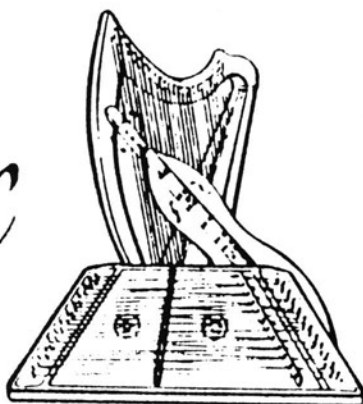
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- ❖ ***Bequest through a Charitable Trust***, by which both the Center and certain named individuals would be beneficiaries of a trust established by your will.

We invite you to meet and talk with representatives of the Brevard Music Center, in confidence and at no obligation, about the benefits of making a bequest. We would be happy to explain the simple steps necessary to make such a gift. For further information on including the Brevard Music Center in your will, contact Mr. Louis Hrabovsky, Director of Development, Brevard Music Center, P.O. Box 592, Brevard NC 28712 (704) 884-2011.



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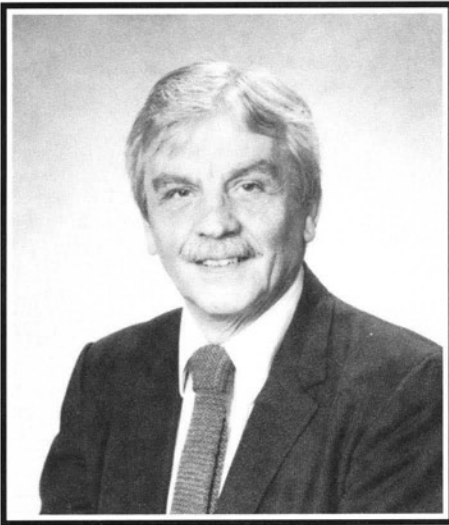
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Tribute to a Musician

Hans Schmettau

Brevard lost a great friend and musician on January 20, 1994. Hans Schmettau passed away after having suffered a massive heart attack the previous month.

Concert audiences at BMC knew this man well - if not personally - certainly by sight. He was at the head of the BMC Orchestra cello section for some thirty one seasons, never missed a performance, and was the anchor of "his" part of the orchestra. He did the same thing in the Spartanburg Symphony since 1966, the year he joined the Converse College School of Music faculty.

To say that Hans was a fine cellist is an understatement. His standards of excellence, coupled with his good humor, made his demands as a teacher and performer a privilege rather than a reprimand. Few players knew the symphonic and chamber music repertoire as well as he. A look of genuine concern clouded his face if someone mentioned a piece or a composer that he didn't recall. You could count on the fact that he knew all about it at the next rehearsal.

Most people use the word "musician" to identify someone who happens to work in music, either as a vocation or a serious avocation. But the word means a great deal more to a professional musician. "Musician" signifies a person who uses his technical skills as tools in searching for the heart and meaning of every piece he performs. Many can "play the notes." Far fewer can fathom the depths of this intangible and ephemeral art form.

And so we have lost a musician in the truest meaning of the word in Hans Schmettau. How fortunate we are that he came our way and shared his talent with us for so many years.



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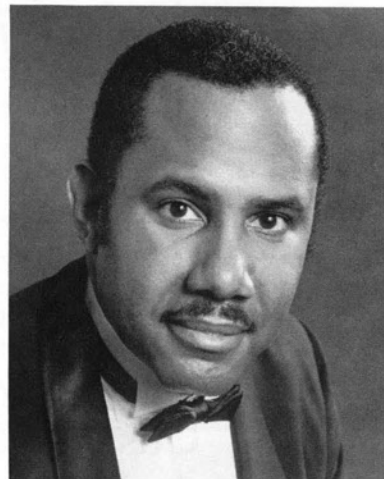
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Federation Weekend at Brevard

The Brevard Music Center is most grateful to the National Federation of Music Clubs, and particularly those in the Southeastern Region, for invaluable encouragement and tangible support. State Federations, local chapters and individual members contribute generously to scholarship funds. NFMC special projects have included the Lucile Parrish Ward Chair in Opera, the Hinda Honigman Library and its Gladys Manuel Wing, the Whittington-Pfohl Curtain Fund, and many of the Center's practice cabins. The Hinda Honigman Fund, established by Ralph and Shirley Sarlin, supports the appearance of a Young Artist winner of the National Federation at our Federation Weekend each season.

South Carolina is the host state for this year's Federation Weekend at Brevard, and the Center joins with the SCFMC in welcoming Southeastern Region members to the July 8-10 gathering.

Baritone Anthony Turner received the 1993 Young Artist Award for male voice in the National Federation of Music Clubs competition. An alumnus of Brevard, he will appear with the Transylvania Symphony in the Hinda Honigman Memorial Concert on July 9, the featured performance of Federation Weekend.



Anthony Turner, Baritone

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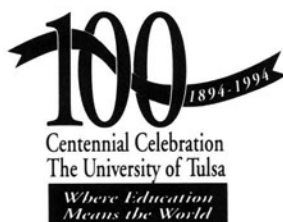


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Brevard Music Center Memorial Scholarship Endowment

In 1981 the Trustees of the Brevard Music Center established this scholarship endowment fund to more effectively memorialize or honor individuals who have had an interest or active participation in the Music Center. Many persons have chosen this fund to institute memorials to friends and family, or to honor those still living.

The earnings from the aggregate total of this endowment are used annually to award scholarship assistance to talented students. When an individual memorial or honorary endowment reaches a total principal of \$5,000 or more, or if the initial gift is \$5,000 or more, the fund will be designated as a separate endowment in perpetuity, identified and acknowledged accordingly.

Brevard Music Center is deeply grateful to the contributors who have established or perpetuated honorary or memorial funds during the past year.

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Brevard Music Center Association



Carl Atkins, *President*

The Brevard Music Center Association, a volunteer organization consisting of more than 300 members, is designed to help provide support for the educational programs of the Music Center. All profits from the numerous fundraising efforts go toward the BMC's mission of providing unparalleled summer learning opportunities for aspiring young musicians.

Since its inception in 1979, BMCA has raised in excess of \$250,000 by sponsoring such activities as the operation of the Harmony House Gift Shop, barbecues, auctions, card parties, and from annual membership dues and voluntary contributions. This year, the Association tackled several new projects including the remodeling and expansion of the Harmony House Gift Shop, located in front of Whittington-Pfohl Auditorium.

Giving generously of their time, talent and experience, members of BMCA help with such diverse projects as planning benefit galas, beautifying the facilities and grounds of the Music Center and in assisting with mailings and administrative projects. Members feel truly rewarded for their efforts when they see and hear the outstanding performances of the Center's talented young students.



We invite you to join BMCA and participate in our efforts to promote and support the Brevard Music Center. An annual meeting of the BMCA will be held on August 2nd in the Carolina Pavilion, at which time officers will be elected for the 1995 season. If you are not a member and would like to become one, we invite you to attend. Membership forms are available at Harmony House and at the Broyhill Administrative Building.

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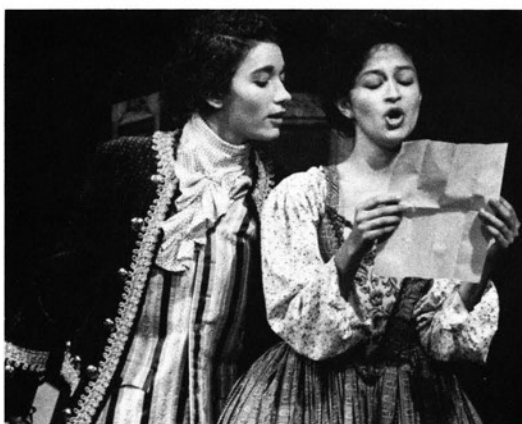
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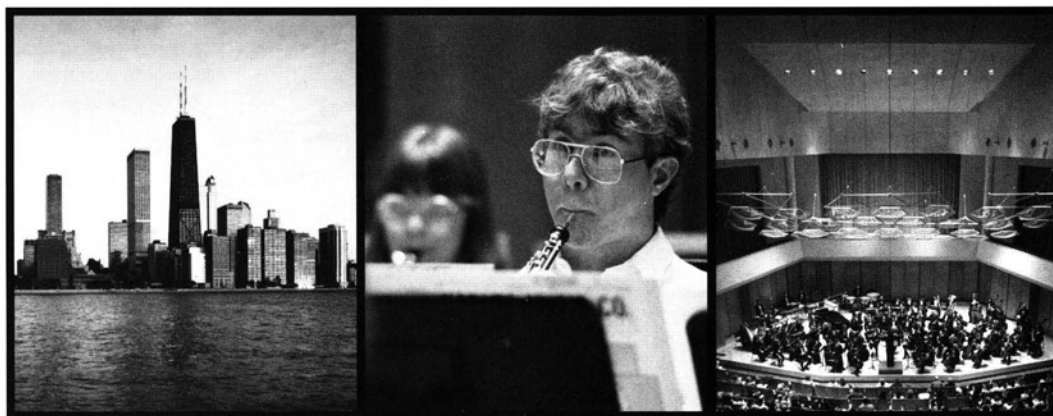
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Since 1936 the Brevard Music Center has played host to thousands of young musicians. "Brevard Experience" is unique in many ways, producing a deeper appreciation for music that lasts a lifetime. Wherever they go in life, BMC alumni share the common experience of performance.

Not all "Brevard Kids" enter the world of professional music; in fact, the majority of them are involved in other careers. But virtually all have made their marks on the

cultural life of communities across America. The common thread that ties them together is an abiding respect and love for music... an attitude nurtured in every student who experiences a Brevard Summer.

"Where are they now?" is a question often asked by our audiences, especially those who have attended BMC performances for many years. These are just a few examples of the answer to that question.



Patsy Ferrell Meyer ('71) teaches elementary music in Deer Park TX, just outside Houston. She still plays her clarinet in a community band. At BMC in 1971 when the famous Rice Crispies commercial was produced. "A bunch of us were taken up into the Pisgah National Forest, along with our instruments, and we spent the morning watching the cameras break down.

Finally, it got to be lunch time... so we just helped ourselves to all the Rice Crispies! Then we finished the commercial with empty boxes."



U.S. Marine Band photo

Staff Sergeant Julie Stapf ('84) is a Public Affairs Specialist with "The President's Own" US Marine Band, based in Washington, DC. In addition to her public relations duties with America's oldest professional musical ensemble, she is pursuing a master's degree in Arts Management and playing the horn in two DC area orchestras.



Charles Vernon ('68 - '81) Currently principal bass trombone with the Chicago Symphony, Charlie spent more than ten summers at Brevard, both as a student and later as artist/faculty. He married Alison Odum ('68, '70-'77), and they are the proud parents of Mark (7) and Gary (3).



Regional Audition winner, having just won the Charlotte (NC) Opera Guild competition.



Doris Porter Jones ('56, '57) was a pianist at BMC when founder James Christian Pfohl was the Director. She is still active in music, teaching pre-school music at Grace Episcopal Church and the Candler Street School in Gainesville, GA, where her husband is a pediatrician. They attend concerts at Brevard every summer.



Elaine Turner Sears ('67) played the violin in the Transylvania Symphony Orchestra, conducted by Emile Raab. She is now married to the Director of the Broome County Public Library in Glen Aubrey NY, guiding her violinist Meredith (14) and cellist Megan (9) toward their own summers at Brevard.



Orchestra League, in addition to being a Brevard Music Center Trustee.

Neil Williams ('50-'54) is managing partner of Alston and Bird law firm of Atlanta and Washington. A string bassist, he maintained his musical interest by singing with the Robert Shaw Atlanta Symphony chorus for several years, then serving as a trustee and chairman of the board of the Atlanta Symphony Orchestra League. He is currently vice chairman of the American Symphony

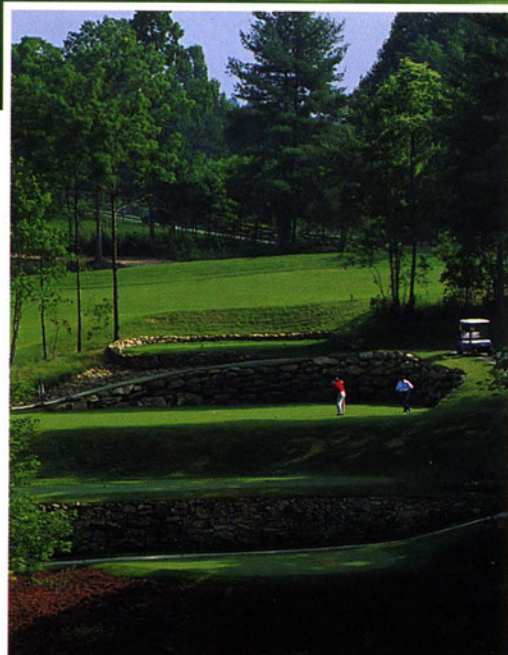


tion this fall...a "first" for a classical music performer.

Tzimon Barto ('79) studied piano at BMC when he was known as Barto Smith. Henry Janiec remembers him "...constantly pestering me to look at his compositions and to give him conducting tips!" Now a front-rank concert pianist performing around the world, he returns to BMC this season as a guest artist. Also a dedicated body builder, Barto will enter the Mr. Universe competi-



Linda Cunningham Simms ('75, '78) continues to sing and play the piano for personal pleasure as she pursues an active law career in Thomson GA, where she recently served as president of the bar association. "The discipline, training and overall experience that is Brevard has stayed with me through my life and enriched it beyond words."



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DON PASQUALE

Gaetano Donizetti

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Act I: In early 19th century Rome, an aged and wealthy bachelor (**Don Pasquale**) is of a mind to get married. His nephew and sole heir, **Ernesto**, is enamored of the lovely **Norina**, a young widow. The Don's old friend, **Dr. Malatesta**, says he has found the perfect bride... his sister!

The Don tells Ernesto of a marriage arrangement and Ernesto stalwartly refuses, declaring his love for Norina: a heated exchange follows.

Norina is reading aloud to herself when a letter from Ernesto arrives, relating his broken heart. Malatesta proposes a solution: he will wed Norina to Pasquale in a mock ceremony; then she will make life so miserable for the Don he will do anything to annul the "marriage."

Act II: Ernesto bemoans his fate when Pasquale enters to strut and brag. His shy, veiled "bride" is presented and the counterfeit contract is drawn up. Ernesto is called upon to witness the signing and the act ends with Norina playing the shrew and Pasquale slowly realizing his sad mistake.

Act III: Pasquale's ruination continues as Norina and the servants conspire to torment him. Malatesta suggests that he and the Don surprise Norina and her unnamed lover (Ernesto) in an assignation in the garden. He escapes just as the Don arrives. Schemes unravel as Malatesta announces that another bride will appear on the morrow: none other than the widow Norina. The disguised Norina explodes, calling for proof of the new marriage's legality. The confusion is finally halted as Malatesta reveals the plot. The old Don finally gives the two lovers his blessing.

Thursday, June 23, 7:30 PM

Program 1

DON PASQUALE DRESS REHEARSAL

A working rehearsal of the week's opera. Individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets. All seats are reserved.

Friday, June 24, 8:15 PM

Program 2

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Henry Janiec, Conductor

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Saturday, June 25, 8:15 PM

Program 3

OPERA

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Libretto by Accursi

with

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Sunday, June 26, 3:00 PM

Program 4

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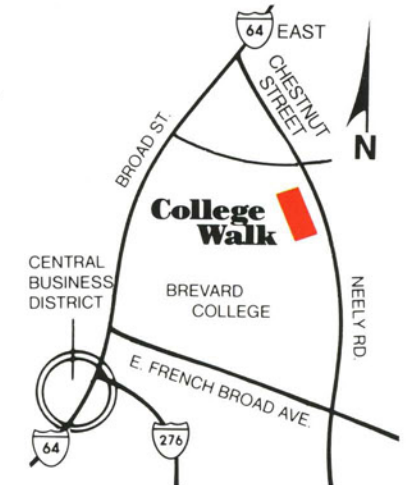
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Monday, June 27, 8:15 PM

Program 5

CHAMBER MUSIC CONCERT

The Cadek Trio

Beethoven Trio in G Major, Op. 1, No. 2
Goossen Piano Trio
Smetana Trio in G Minor, Op. 15

STRAUS AUDITORIUM

Tuesday, June 28, 8:15 PM

Program 6

YOUTH ORCHESTRA

Daniel Baldwin, Conductor

SYMPHONIC BAND

Jamie Hafner, Conductor

Rimsky-Korsakov Procession of the Nobles, from "Mlada"
Tchaikovsky Andante Cantabile
Kabalevsky Galop, from "The Comedians"
Washburn Brevard Overture
Chance Variations on a Korean Folksong
Frescobaldi Toccata
Richards March, Emblem of Unity

Wednesday, June 29, 8:15 PM

Program 7

CHAMBER MUSIC CONCERT

The Artist Faculty of the Music Center

Mozart Oboe Quartet
Tomasi "Etre ou ne pas etre"
Bruckner Motet: "Virga jesse"
Brahms Piano Quintet, Op. 34

STRAUS AUDITORIUM

Thursday, June 30, 7:30 PM

Program 8

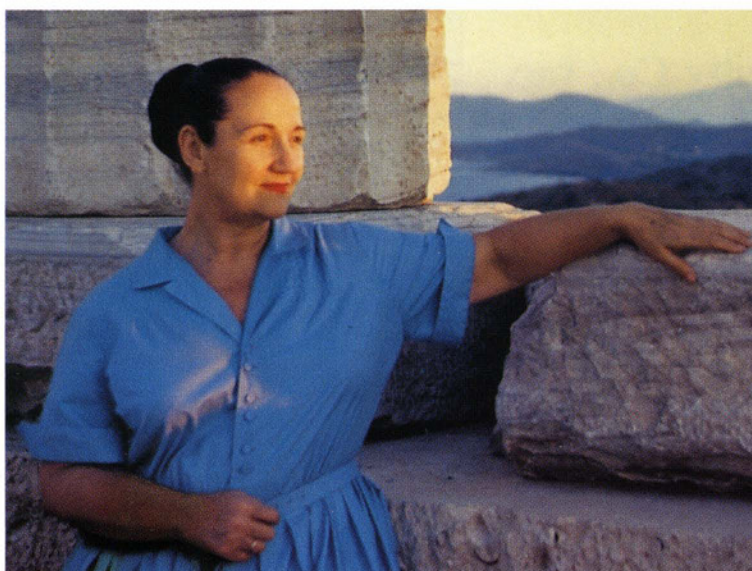
LA TRAVIATA DRESS REHEARSAL

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All programs subject to change

The Gina Bachauer Artist Chair

The great Greek pianist Gina Bachauer appeared at Brevard many times, and always found time to spend with students. For the last fourteen years, the foremost pianists of our generation have appeared at the Music Center under the auspices of a memorial endowment fund established through the efforts and generosity of Mr and Mrs Carlo Renzulli. The fund has also enabled visiting pianists to continue in Gina Bachauer's tradition, conducting seminars and master classes in addition to their festival performances.



Madame Bachauer overlooking the Temple of Poseidon at Sounion, Greece.

Gina's advice to students:

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"And certainly with all that I said about perseverance, discipline, and very hard work - Music needs a little madness. If you aren't a little mad, you will never undertake this life!"

Sunday, July 31, Vladimir Feltsman makes his second appearance at Brevard as the Gina Bachauer Artist, performing with the BMC Orchestra.

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LA TRAVIATA

Giuseppe Verdi
First Performance, Venice, 1853

Act I: The story upon which "La Traviata" is based is that of the book and play "Camille." The four acts of the opera present the principal incidents of the play and book. A party is in progress in the house of **Violetta**, a Parisian courtesan. **Alfredo**, a young man of a respectable Provencal family, who loves the woman, joins in the merry-making; his love is passionate and earnest, and is met by the love of Violetta, who at his solicitation agrees to abandon her dissolute life and live with him alone.

Act II: The pair are found housed in the suburbs of Paris. Alfredo learns that Violetta has sold her city property to maintain their country home, and goes to Paris to recover it; he returns to find his companion gone. In his absence **Germont**, Alfredo's father, had visited her and persuaded her, by appeals to her love and sympathy for his son, to abandon him. She returns to her old life in the city.

Act III: At a ball given by one of her associates, Alfredo finds her again, overwhelms her with reproaches, and ends a scene of excitement by denouncing her publicly and throwing his gambling gains at her feet. In the last act Violetta dies in the arms of her lover, who had learned of her sacrifice for his family and hurried to her side to find her in the last stages of consumption.

Friday, July 1, 8:15 PM

Program 9

OPERA

LA TRAVIATA

Music by Verdi Libretto by Piave

with

Cassandra Riddle as Violetta

Don Bernardini as Alfredo

Paul MacPhail as the elder Germont

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

Company Manager Paul MacPhail
Director Val Patacchi
Conductor Henry Janiec
Designer Paul Sweeney

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Saturday, July 2, 8:15 PM

Program 10

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor

Tzimon Barto, Pianist

Tchaikovsky Capriccio Italien
Liszt Piano Concert No. 2
Chopin Polonaise and Andante Spianato
Kalinnikov Symphony No. 1

Sunday, July 3, 3:00 PM

Program 11

HOLIDAY SPECTACULAR

A special afternoon of music on Fourth of July weekend. The 3:00 PM concert will feature the Brevard Music Center Orchestra and Chorus. Weather permitting, our bands will play outdoors for the entertainment of early arrivals and picnickers "on the green." A day for all the family.

Monday, July 4, 8:15 PM

Program 12

WIND ENSEMBLE

Robert Palmer, Conductor

Bach Fantasia in G
Wood Mannin Veen
Ito Festal Scenes
Zdechlik Celebrations
Turina/Reed La Procession du Rocio
Gould American Salute

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Tuesday, July 5, 8:15 PM

Program 13

YOUTH ORCHESTRA
Daniel Baldwin, Conductor

SYMPHONIC BAND
Jamie Hafner, Conductor

Beethoven Egmont Overture
Dvorak Symphony No. 8, Mvts. 2, 4
Arnold Four Scottish Dances
Gould Jericho Rhapsody
Rossini Two Marches for the Sultan Abdul-Medjid
Massenet Meditation, from "Thais"

Wednesday, July 6, 4:30 PM

Program 14

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER
(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 6, 8:15 PM

Program 15

CHAMBER MUSIC CONCERT

The Artist Faculty of the Music Center

Schubert Der Hirt auf dem Felsen
Roussel Deux poemes de Ronsard
Britten Phantasy Quartet
Muczynski Duos for Flute and Clarinet
Brahms Horn Trio

STRAUS AUDITORIUM

Thursday, July 7, 7:30 PM

Program 16

TALES OF HOFFMANN DRESS REHEARSAL

A working rehearsal of the week's opera. Individual tickets available.
Season subscribers may exchange their tickets for dress rehearsal tickets.
All seats are reserved.

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TALES OF HOFFMANN

Jacques Offenbach
First Performance, New York, 1914

Prologue: In **Master Luther's** beer-cellar at Nuremberg, **Councillor Lindorf**, the first of four incarnations of evil in the imagination of the poet **Hoffmann**, intercepts and steals a note which the opera singer **Stella** has sent to Hoffmann to arrange a meeting with him. The poet and his friend **Nicklausse** arrive. The students in the beer-cellar ask the poet if he has ever been in love and he starts to recount his fantastic adventures.

Act I: In the workroom of the physicist, **Spalanzani**. Hoffmann has become his pupil in order to be near **Olympia**, whom he believes to be the scientist's daughter. In fact, she is a mechanical doll constructed by Spalanzani with the assistance of his strange collaborator, **Coppelius**. In vain the faithful Nicklausse tries to warn him; Hoffmann is in love and does not listen to reason. A sudden noise of breaking springs and machinery, and Coppelius, a reincarnation of Lindorf, enters with the shattered doll.

Act II: In Venice, a gallery on the Grand Canal. Hoffmann is now in love with the courtesan, **Giuletta**, who is under the influence of the demonic **Dapertutto**. In order to please him she has already captured the reflection of her lover **Schlemil** and is preparing to do the same to Hoffmann. In vain, Nicklausse tries once again to get the poet to come to his senses, but he is deaf to all reason. In a duel, Hoffmann kills Schlemil and obtains the key to Giuletta's room only to find out that Giuletta has gone away with another lover.

Act III: In Munich, in the house of the lutemaker **Crespel**. This time Hoffmann is in love with Antonia, Crespel's daughter. The girl is singing a lovely song when her father scolds her and reminds her that the strain of singing could kill her as it did her mother. The villainous **Dr. Miracle** arrives (the fourth incarnation of the evil genius of the poet). He conjures up the spirit of her mother to encourage Antonia to sing. She cannot resist his diabolic persuasion and sings until she dies exhausted.

Friday, July 8, 8:15 PM

Program 17

OPERA

THE TALES OF HOFFMANN

Music by Offenbach Libretto by Barbier

with
David Holley as Hoffmann

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

Company Manager Paul MacPhail
Director Val Patacchi
Conductor Julian Dawson
Designer Paul Sweeney

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Saturday, July 9, 8:15 PM

Program 18

The Hinda Honigman Memorial Concert

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor

Anthony Turner, Baritone

Dvorak Slavonic Dances No. 8, 4, 1
Handel The Trumpet Shall Sound, from "Messiah"
Mozart Hai gia vinta la causa, from "Marriage of Figaro"
Brahms Four Serious Songs
Barber Second Essay for Orchestra

Sunday, July 10, 3:00 PM

Program 19

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor

Eugenia Zukerman, Flutist

Schubert Symphony No. 5
Mozart Flute Concerto No. 2
Ibert Flute Concerto
Strauss Don Juan

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Andrew R. Weir

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Elinor Armer
David Conte
Andrew Imbrie
Alden Jenks
David Sheinfeld
Conrad Susa

Conducting

Denis de Coteau
Sonja Neblett

Double Bass

Stephen Tramontozzi

Flute

Barbara Breeden
Timothy Day

French Horn

A. David Krehbiel
Lori Westin

Guitar

Dusan Bogdanovic
Lawrence Ferrara
Robert Strizich
David Tanenbaum

Harp

Marcella De Cray

Harpsichord

Laurette Goldberg

Improvisation

Bobby McFerrin

Oboe

William Banovetz
William Bennett*
Pamela Langford

Opera Program

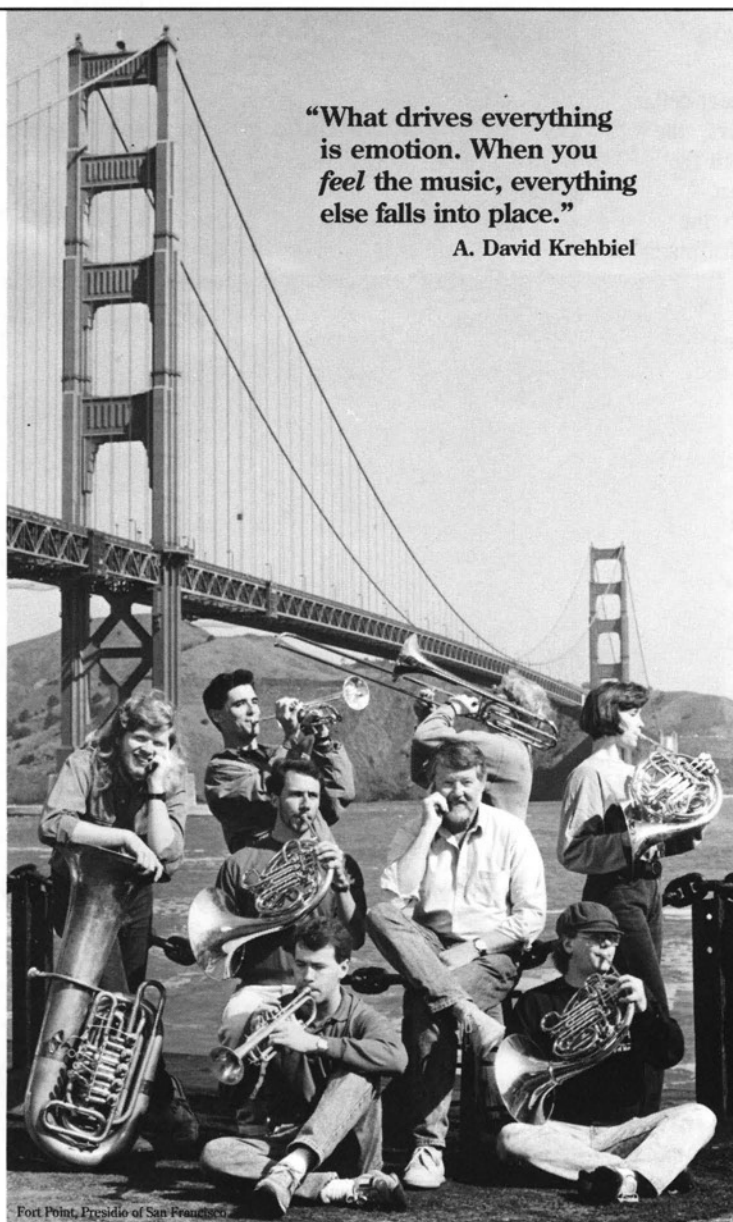
Willene Gunn
Kathryn Cathcart
Monroe Kanouse
Richard Lane

Orchestra

Denis de Coteau,
Conductor

Organ

Wyatt Insko



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Clockwise from left: Chip Halt (tuba), Craig Morris (trumpet), John Warton (trombone), Alison McKee (horn), Aaron Pino (horn), Keith Koppmeier (trumpet), and Christopher Herr (horn). Center: A. David Krehbiel, principal horn, S.F. Symphony; chair, brass/percussion dept.

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Irene Sharp
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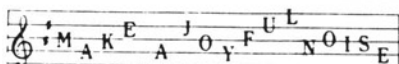
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CITIZENS

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Tuesday, July 12, 8:15 PM

Program 20

CHAMBER MUSIC CONCERT

The Artist Faculty of the Music Center

Danzi Trio
Muczynski Time Pieces
Brahms Violin Sonata, D Minor
Ravel Tzigane

STRAUS AUDITORIUM

Wednesday, July 13, 4:30

Program 21

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER
(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 13, 8:15 PM

Program 22

CHAMBER MUSIC CONCERT

The Artist Faculty of the Music Center

Poulenc Trio
Schubert Quintet in C

STRAUS AUDITORIUM

Thursday, July 14, 8:15 PM

Program 23

OPERA SCENES

A new addition to the formal performance schedule, featuring students
in the Center's Opera Workshop in scenes from famous operas.
Program to be announced.

STRAUS AUDITORIUM

Friday, July 15, 8:15 PM

Program 24

SUPER BAND GALA

WIND ENSEMBLE
Robert Palmer, Conductor
SYMPHONIC BAND
Jamie Hafner, Conductor

THE UNITED STATES ARMY BRASS QUINTET

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Saturday, July 16, 8:15 PM

Program 25

POPS CONCERT

"VIENNA TO BROADWAY"

BREVARD MUSIC CENTER ORCHESTRA
Henry Janiec, Conductor

(Soloists to be announced)

The second pops concert of the season featuring light classics of Viennese music as well as music from the American stage. Soloists from the Music Center's acclaimed Opera Workshop.

Sunday, July 17, 3:00 PM

Program 26

THE BREVARD MUSIC CENTER CHORUSES
and
THE REPERTORY ORCHESTRA
Jon Brotherton, Conductor

(Soloists to be announced)

Brahms German Requiem

Monday, July 18, 8:15 PM

Program 27

YOUTH ORCHESTRA
Daniel Baldwin, Conductor
Eric Ginsberg, Clarinetist

Bizet L'Arlesienne Suite No. 1
Mozart Clarinet Concerto
Rimsky-Korsakov Russian Easter Overture

Tuesday, July 19, 8:15 PM

Program 28

SYMPHONIC BAND
Jamie Hafner, Conductor
WIND ENSEMBLE
Robert Palmer, Conductor
Eric Hoover, Flutist

Plog Concerto for Flute and Winds
Beethoven Geschwindmarsch
Kay Four Silhouettes for Band
Verdi Forza del Destino Overture
Grafula March: Washington Graus
Hindemith Geschwindmarsch
Toch Spiel

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CAMELOT

Lerner & Loewe

First produced at the Majestic Theatre on December 3, 1960 with

Richard Burton as "Arthur,"

Julie Andrews as "Guenevere" and

Robert Goulet as "Lancelot."

A setting of the legend of King Arthur, the play opens with the arrival of **Lady Guenevere** in Camelot. Come to marry Arthur, Guenevere is greeted festively by the Court. A shy and nervous **Arthur** has escaped to the woods where Guenevere soon stumbles on him after slipping away from the ceremony. They are both charmed with one another, and they are delighted at the thought of becoming husband and wife.

In his palace, Arthur becomes inspired by his teacher **Merlyn** to establish the Round Table. Hearing the news in France, young **Lancelot** comes to Camelot determined to join Arthur's knights. Striking an instant dislike in Guenevere, Lancelot falls in love with the queen. Torn by inner conflict between his love for Guenevere and his devotion to Arthur, he asks to leave Camelot in pursuit of foreign conquests.

Mordred, Arthur's illegitimate son, now comes to Camelot to dishonor the King and gain the throne for himself.

Mordred's sorceress-aunt, **Morgan le Fay**, aids in her nephew's scheme by trapping Arthur in the forest one night while Mordred captures Lancelot and Guenevere together in her chambers. Lancelot escapes, but Guenevere is sentenced to burn. Lancelot succeeds in rescuing her and whisks her off to France.

Arthur is forced to wage war on France, although he forgives the betrayers. At camp during one of the battles, Arthur meets a young stowaway who wants to join the Round Table. Arthur knights him on the battlefield, and send him back to Camelot to carry on the ideals of the Round Table.

Wednesday, July 20, 4:30 PM

Program 29

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER
(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 20, 7:30 PM

Program 30

CAMELOT DRESS REHEARSAL

A working rehearsal of the week's musical comedy. Individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets. All seats are reserved.

Thursday, July 21, 8:15 PM

Program 31

MUSICAL COMEDY

CAMELOT

Music by Loewe Book and Lyrics by Lerner

with

Tony Dillon as King Arthur

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

Company Manager Paul MacPhail
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Designer Paul Sweeney

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Friday, July 22, 8:15 PM

Program 32

MUSICAL COMEDY

CAMELOT

(Same as Program 31 on July 21st)

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Saturday, July 23, 8:15 PM

Program 33

TRANSYLVANIA SYMPHONY ORCHESTRA
Thomas Joiner, Conductor

THE CADEK TRIO
J. Patrick Rafferty, Violin
Carlton McCreery, Cello
Bruce Murray, Piano

Sibelius Finlandia
Martinu Concertino for Violin, Cello, Piano and Strings
Beethoven Symphony No. 7

Sunday, July 24, 3:00 PM

Program 34

BREVARD MUSIC CENTER ORCHESTRA
Henry Janiec, Conductor

Frederica von Stade, Mezzo Soprano

Barber Overture, "School for Scandal"
Holst The Planets
(Arias to be announced)

Monday, July 25, 8:15 PM

Program 35

AN EVENING
with
TAMMY WYNETTE

The Brevard Music Center welcomes Tammy Wynette, one of America's most popular entertainers. The Brevard Music Center Orchestra also performs.

All proceeds from this concert will be used to enhance the educational programs of the Music Center. Therefore, this event is not included with season tickets.

Tammy Wynette's appearance is co-sponsored by Country 92 WESC Radio and WSPA TV.

Tuesday, July 26, 8:15 PM

Program 36

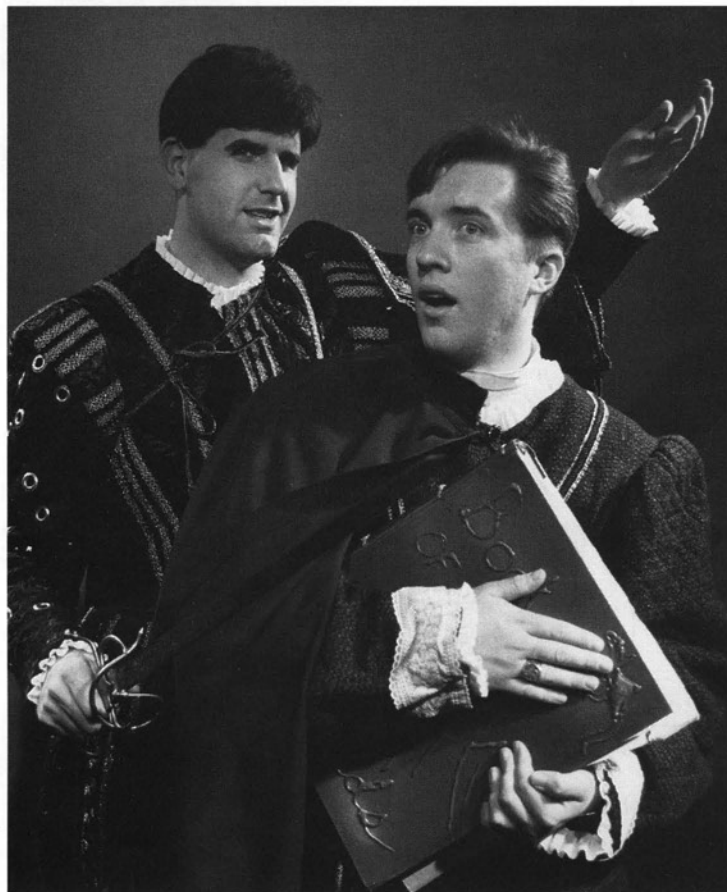
YOUTH ORCHESTRA
Daniel Baldwin, Conductor

Susan Taylor, Harpist
WIND ENSEMBLE
Robert Palmer, Conductor

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THE MIKADO

Gilbert & Sullivan
First Performance, London, 1885

Act I: Nanki-Poo, son of the Mikado of Japan, has fled the court to escape a pre-arranged marriage to Katisha. Disguised as a musician, he has fallen in love with Ko-Ko's Young ward, Yum-Yum. The act opens with Nanki-Poo hastening to the court of Ko-Ko in Titipu.

From Poo-Bah (a corrupt public official) and Pish-Tush (a nobleman) Nanki-Poo learns the Ko-Ko has become the Lord High Executioner and is going to marry Yum-Yum that very afternoon. Ko-Ko's plans are thwarted by the Mikado's letter ordering him to execute someone. The solution appears in the form of a suicidal Nanki-Poo, who is persuaded to undergo public execution in exchange for one month's marriage to Yum-Yum. Jilted Katisha shows up, demands Nanki-Poo, and is driven away, threatening to tell the Mikado everything.

Act II opens with marriage preparations, marred when Ko-Ko discovers the law stating that the widow of an executed man must be buried alive with him. Nanki-Poo decided to kill himself at once, then volunteers to be Ko-Ko's first victim. Ko-Ko, inexperienced in decapitation, has Poo-Bah falsify an affidavit of execution, bidding Nanki-Poo and Yum-Yum to leave the country. This solution is complicated by the appearance of the Mikado in search of his lost son. Ko-Ko lustily decries the "execution," only to be declared guilty of "compassing the death of the Heir Apparent," whereupon he hastily produces the heir and his bride, much to the consternation of Katisha, Nanki-Poo's rightful fiancée. Ko-Ko, fearing for his head, offers his hand to Katisha. The opera ends happily for all, as Nanki-Poo accepts his role as the son of the Mikado.

—
New Opera, "The Mikado" or "The Town of Titipu," produced at the Savoy Theatre with every sign of real success. A most brilliant house. Tremendous reception. All went very well except Grossmith, whose nervousness nearly upset the piece. A treble encore for "Three Little Maids" and for "The Flowers that Bloom in the Spring." Seven encores taken - might have taken twelve. ARTHUR SULLIVAN'S DIARY.

Wednesday, July 27, 4:30 PM

Program 37

RECTIAL

STUDENTS OF THE BREVARD MUSIC CENTER
(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 27, 7:00 PM

Program 38

LECTURE

An open lecture by noted American composer, James Curnow, the Music Center's composer-in-residence this season.

STRAUS AUDITORIUM

Wednesday, July 27, 8:15 PM

Program 39

CHAMBER MUSIC CONCERT

The Artist Faculty of the Music Center

Berry Theme and Variations for Woodwind Quintet
Ravel Introduction and Allegro
Mendelssohn Trio in D Minor

STRAUS AUDITORIUM

Thursday, July 28, 7:00 PM

Program 40

CONCERTO MARATHON

Students of the Brevard Music Center present a series of movements from concerti with piano accompaniment. A special program for audiences to hear some of the outstanding students of this year's session.

STRAUS AUDITORIUM

Thursday, July 28, 7:30

Program 41

MIKADO DRESS REHEARSAL

A working rehearsal of the week's operetta. Individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets. All seats are reserved.

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Friday, July 29, 8:15 PM

Program 42

OPERETTA

MIKADO

Music by Sullivan Book by Gilbert

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Company Manager Paul MacPhail
Director Val Patacchi
Conductor Julian Dawson
Designer Paul Sweeney

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Saturday, July 30, 8:15 PM

Program 43

POPS CONCERT

JEROME KERN NIGHT

BREVARD MUSIC CENTER ORCHESTRA
Henry Janiec, Conductor

BREVARD MUSIC CENTER CHORUS
Jon Brotherton, Conductor

Soloists from the Opera Workshop

The final pops concert of the season with a stage-full of performers doing the music of the incomparable Jerome Kern. American musical comedy at its best!

Sunday, July 31, 3:00 PM

Program 44

Gina Bachauer Memorial Concert

BREVARD MUSIC CENTER ORCHESTRA
Henry Janiec, Conductor

Vladimir Feltsman, Pianist

Rossini Semiramide Overture
Beethoven Piano Concerto No. 5, "Emperor"
Brahms Symphony No. 2

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Stephen Sondheim

First performance, New York, 1962

The hilarious illogicalities of Latin comedy and the zany nonsense of vaudeville are wedded in this madcap romp of a show. The story concerns the connivings of a slave, **Pseudolus**, to achieve his freedom, which his young master, **Hero**, promises to grant his wish if Pseudolus can obtain for Hero the beautiful girl, Philia, whom he has seen from his window.

Deliciously unsavory characters, neighbors and even strangers become involved in the mounting confusion as this side-splitting comedy unwinds. The music tunefully underlines the comedy on stage. The great Latin master Plautus contrived situations that kept the Romans laughing, and which once again prove merry and mirthful in this riotous musical.

Monday, August 1, 8:15 PM

Program 45

SYMPHONIC BAND

Jamie Hafner, Conductor

WIND ENSEMBLE

Robert Palmer, Conductor

James Curnow, Guest Conductor

Nelson Passacaglia on B-A-C-H
Gould Symphony for Band
Curnow Where Never Lark of Eagle Flew
Elliot March: The British Eighth
Curnow Lochinvar
Gregson The Sword and the Crown

Tuesday, August 2, 8:15 PM

Program 46

CONCERTO CONCERT

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor

Soloists for this program are chosen competitively from the students of the Music Center.

Wednesday, August 3, 4:30 PM

Program 47

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

STRAUS AUDITORIUM

Wednesday, August 3, 8:15 PM

Program 48

CHAMBER MUSIC CONCERT

STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

Straus Auditorium

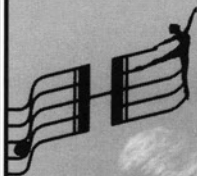
Thursday, August 4, 7:30 PM

Program 49

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM DRESS REHEARSAL

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TASTE FOR THE ARTS



Friday, August 5, 8:15 PM

Program 50

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor

Douglas Weeks, Pianist

Chabrier Espana
Beethoven Piano Concerto No. 2
Hanson Symphony No. 2

Saturday, August 6, 2:00 PM

Programs 51, 52, 53

YOUTH ORCHESTRA
Daniel Baldwin, Conductor

SYMPHONIC BAND
Jamie Hafner, Conductor

WIND ENSEMBLE
Robert Palmer, Conductor

Special concerts for the parents and friends of the students of the Brevard Music Center. The groups will perform consecutively beginning at 2:00 PM. Free admission to the public.

Saturday, August 6, 8:15 PM

Program 54

MUSICAL COMEDY

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Music and Lyrics by Sondheim Book by Shevelove and Gelbart

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

Company Manager Paul MacPhail
Director David Holley
Conductor Henry Janiec
Designer Paul Sweeney

All other production staff as listed in the Program Book and in performance programs. Entire production by staff and students of the Brevard Music Center.

Sunday, August 7, 3:00 PM

Program 55

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor

BREVARD MUSIC CENTER CHORUS

Jon Brotherton, Conductor

(Soloists to be announced)

Verdi Requiem

Brevard Music Center

1994 Festival Artists

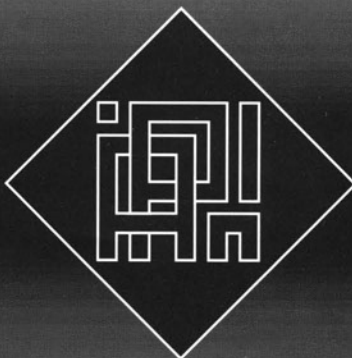


PAUL MACPHAIL, baritone, has appeared with Erie Opera, Cincinnati Opera, D'Angelo Opera Theater, and Brevard Music Center Opera Workshop in a variety of roles, from Papageno in "The Magic Flute" to Marcello in "La Boheme." Also active in recital and oratorio, MacPhail is currently Director of the Opera Workshop program at Converse College. Now in his second season at Brevard, MacPhail will appear as Germont in "La Traviata" and direct "Don Pasquale" and "Camelot."



JULIAN DAWSON, opera conductor, was born and educated in Dublin, Ireland. His past experience includes positions as staff accompanist for BMC, associate conductor of the Scottish National Orchestra and Scottish Opera, and chorus master and répétiteur at the Glyndebourne Festival Opera in England. Since immigrating to the United States in 1975, Mr. Dawson has been conductor of Bloomington-Normal Orchestra and opera director at Illinois State University where he is currently professor of music.

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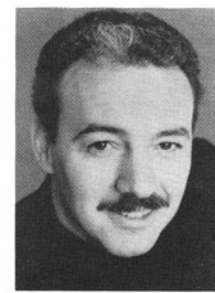
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DON BERNARDINI's singing has been described as, "a model of technical excellence that delivers a sweet, incredibly pure line with warmth." The acclaimed American tenor earns accolades for his passionate, dramatic interpretations of the bel canto heroes of Bellini, Donizetti, Mozart and Rossini, enriched by a golden tone and rare musicianship. He makes his return to the Brevard Music Center as Alfredo in "La Traviata," July 1.



MIRIAM FRIED, recognized as one of the world's preeminent violinists, has been a frequent guest with the principal orchestras of Boston, Chicago, Cleveland, New York as well as the Israel Philharmonic, the London Symphony, the Royal Philharmonic and the Vienna Symphony. Born in Romania, she immigrated to Israel with her family at age two and later came to the United States as a protegee of Isaac Stern. She performs the Tchaikovsky Violin Concerto with the BMC Orchestra on June 26.



TONY DILLON is a bass-baritone with an extensive list of roles such as Don Pasquale, Don Giovanni, Dr. Bartolo...virtually all the major baritone roles. In addition to an active singing career, he maintains a private voice studio in New York City. Mr. Dillon returns to Brevard for the third year, singing the lead in "Don Pasquale," June 25.

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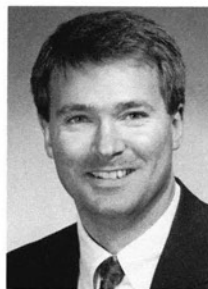
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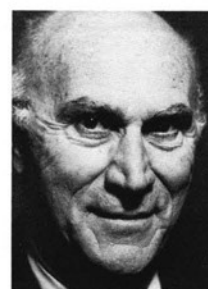




DANIEL BALDWIN holds his Doctor of Musical Arts degree from the University of Texas at Austin. Currently an assistant professor and conductor with Central Washington University (Ellensburg), he is a popular guest conductor with school and youth orchestras in the United States. At Brevard, he conducts the Transylvania Youth Orchestra.



JAMIE HAFNER is a native of Brunswick, Georgia, and did his undergraduate and graduate studies at the University of Cincinnati. He is presently on the faculty of the University of Toledo. At Brevard, Mr. Hafner conducts the Symphonic Band and is administrator of the Repertory Training Program and coordinator of BMC's educational programs.



VAL PATACCHI's career as a singer has included many years of touring with various opera companies after his formal training at the Academy of Vocal Arts in his native Philadelphia. He has appeared throughout the country as guest artist with numerous opera companies, festivals and theatres, and is regarded as one of our most versatile and experienced singer/actors today. Mr. Patacchi served as head of the voice and opera departments at Stephens College for a number of years.

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CASSANDRA RIDDLE, a BMC alumna and native of North Carolina, received her Bachelor's and Master's Degrees from Winthrop College and has participated as a Young Artist with the Pittsburgh Opera Center. The 1992 First Prize winner of the Mario Lanza Competition (Senior Division), Miss Riddle has been a finalist in the Metropolitan Opera Auditions. She made her opera debut at the Brevard Music Center as Violetta, and reprises that role in this season's production of "La Traviata," July 1.



TZIMON BARTO is "...a new pianistic phenomenon..." according to Munich critics. Since he burst upon the international music scene at Spoleto, Italy's Festival of Two Worlds in 1985, Barto has appeared internationally as soloist with the world's leading orchestras. A BMC alumnus, Barto began studying the piano at age five and composed his first opera at age eight. He performs the Liszt Piano Concert No. 2 with the Transylvania Symphony Orchestra on July 2.



THOMAS JOINER returns for his fourth season as Concertmaster of the BMC Orchestra and begins his first season as conductor of the Transylvania Symphony Orchestra. Dr. Joiner has performed as soloist, chamber player, orchestral musician, teacher, clinician and conductor in twenty states and two foreign countries. In the Fall of 1994, he and his wife, violist Anna Barbrey Joiner, join the faculty of Furman University.

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ROBERT PALMER is a well known conductor and composer/arranger for band, having studied with John Boda and Carlisle Floyd in his doctoral work. Since 1971 he has been director of bands at Brevard High School, where his ensembles have consistently won honors and awards in the Southeast. Dr. Palmer conducts the Transylvania Wind Ensemble.



ANTHONY TURNER, baritone, is a BMC alumnus and winner of the 1993 Young Artist Award in the National Federation of Music Clubs Competition. Mr. Turner has been an Associate Artist with the Cleveland Opera and his Broadway credits include the national touring company of the Tony Award winning musical "Big River." Mr. Turner performs on July 9 with the Transylvania Symphony Orchestra in the annual Hinda Honigman Memorial Concert.



EUGENIA ZUKERMAN, flutist, regularly appears as soloist with orchestras and music festivals throughout the United States, Europe, East Asia and the Middle East. A graduate of The Julliard School, Miss Zukerman is also a successful writer and television commentator on the arts for CBS SUNDAY MORNING with Charles Kuralt. She plays the Schubert Flute Concerto No. 2 with the BMC Orchestra on July 10.



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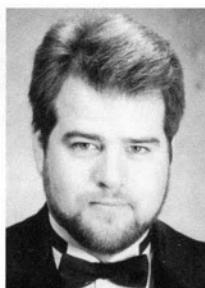
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JONATHAN BROTHERTON is the former conductor of Alaska's premiere choral organization, The Anchorage Community Chorus. While in Alaska he also served as guest conductor of the Anchorage Symphony Orchestra and directed the choral program at the University of Alaska. Currently Conductor of the Cincinnati Choral Society, Mr. Brotherton conducts the Brahms "Requiem" on July 17.



THE CADEK TRIO "...played trios by Haydn, Schubert, and Schumann with a good, hearty, uncomplicated vigor that one often wishes for in vain at chamber music concerts..." said the NY Times. This esteemed chamber ensemble is in residence for its second summer. The Cadek Trio performs the Martinu "Concertino for Violin, Cello and Piano" on July 23 with the Transylvania Symphony Orchestra.

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TAMMY WYNETTE, in a category all by herself, is a legendary performer who has brought pop/country music to new heights. She performs with the BMC Orchestra on July 25 in a special fund-raiser concert to benefit BMC educational activities. Miss Wynette's appearance is co-sponsored by Country 92 WESC Radio and WSPA TV.



VLADIMIR FELTSMAN, internationally recognized as one of the most important pianists of his generation, returns by popular demand to the Brevard stage. Since his dramatic arrival in the United States from Russia in the summer of 1987, Mr. Feltsman has become one of the most sought-after pianists on the international scene. He performs Beethoven's "Emperor Concerto" with the BMC Orchestra on July 31.

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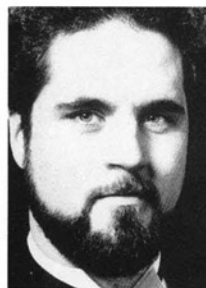
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DOUGLAS WEEKS is a member of the artist faculty at Converse College School of Music. At Brevard, where he heads the piano program, he has performed frequently since joining the staff in 1981. He was the recipient of the South Carolina Arts Commission's fellowship for music performance in 1985-86 and was a finalist in the 1979 Robert Casadesus competition. He performs the Beethoven Piano Concerto No. 3 with the Transylvania Symphony Orchestra on August 5.



DAVID HOLLEY, lyric tenor, has appeared with regional opera companies in Dallas, Atlanta, Rochester, Phoenix, Albuquerque and elsewhere in a diversity of leading roles including Pinkerton in "Madame Butterfly" and Romeo in "Romeo and Juliette." In his first season at Brevard, Mr. Holley takes the stage as Hoffmann in "Tales of Hoffmann" and directs "A Funny Thing Happened on the Way to the Forum." Mr. Holley serves as Director of Opera at the University of North Carolina at Greensboro.



BARBARA HOWSE-MEADOWS is in her fourth year as BMC's choreographer. She attended Boston Conservatory of Music, and received a degree in dance from SUNY-Brockport. Between professional tours, she directs her own dance company in Charlotte, NC, where she instructs dance in the Charlotte-Mecklenberg school system. She was named "Teacher of the Year" for 1992-93.

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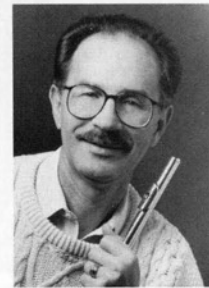
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CARLTON MCCREERY maintains an active career as both cellist and conductor. In addition to performing with the internationally acclaimed Cadek Trio, Mr. McCreery serves as Director of Orchestral Activities at the University of Alabama. Mr. McCreery is in his 17th year on the Artist-Faculty at the Brevard Music Center where he serves as cellist in the BMC Orchestra and Conductor of the Repertory Training Orchestra.



PAUL SWEENEY has been BMC's designer for more than twenty years, winning rave press reviews for his innovative opera sets each season. He and his staff are the principal reason BMC can offer six different staged productions each season. Sweeney's behind-the-scenes labor is evident each week in the form of sets that complement productions so well that they are literally taken for granted.



ERIC HOOVER has been principal flutist and frequent soloist at BMC since 1971. One of America's foremost flute soloists and master class teachers, Hoover has appeared at over 100 universities and conferences. Hoover recently moved to New York City after seventeen years as Professor of Flute at Arizona State University. Formerly he was principal flutist of the San Antonio Symphony Orchestra, Professor of Flute at the University of Illinois and a member of the US Army Band, Washington DC.

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VIRGINIA TILLOTSON, *Conductor*



*L*est audiences take our offerings **too** seriously, the Brevard Music Center presents the following quotes from actual elementary school essays on Classical music.

Agnus Dei was a woman composer famous for her church music.

Refrain means don't do it. A refrain in music is the part you better not try to sing.

J S Bach died from 1750 to the present.

Handel was half German, half Italian, and half English. He was rather large.

Beethoven wrote music even though he was deaf. He was so deaf he wrote loud music. He took long walks in the forest even when everyone was calling him. I guess he could not hear so good. Beethoven expired in 1827 and later died from this.

Henry Purcell is a well-known composer few people have ever heard of.

Aaron Copland is one of our most famous contemporary composers. It is unusual to be contemporary. Most composers do not live until they are dead.

An opera is a song of bigly size.

In the last scene of Pagliacci, Canio stabs Nedda who is the one he really loves. Pretty soon Silvio gets stabbed also and they all live happily ever after.

Music sung by two people at the same time is called a duel.

I know what a sextet is but I'd rather not say.

Caruso was at first an Italian. Then someone heard his voice and said he would go a long way. And so he came to America.

Most authorities agree that music of antiquity was written long ago.

Probably the most marvelous fugue was the one between the Hatfields and the McCoys.

My favorite composer is opus.

A harp is a nude piano.

My very best liked piece is the Bronze lullaby.



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The Composer-in-Residence program at BMC was established in 1978, made possible through an endowment created by the international music fraternity, Mu Phi Epsilon. Since that time, the list of music writers who have spent summers at Brevard reads like a miniature catalog of America's leading composers: Elie Siegmeister, Ulysses Kay, Leo Smit, Robert Ward, Wayne Barlow, Martin Mailman, Fisher Tull, Ron Nelson, David Ward-Steinman, Crawford Gates, Lee Holdridge, Dan Locklair, John Lennon, Robert Starer, and Francis McBeth. And most have had works premiered at Brevard.

The sixteenth composer to occupy the Mu Phi Epsilon endowed chair at the Music Center is **James Curnow**. He is a unique American composer, having worked and taught in all areas of instrumental music, from public school through the university level. As a conductor, clinician and composer, Curnow has traveled throughout the United States, Canada, Australia, and Europe, winning both critical acclaim and numerous composition awards.

Mr. Curnow has become one of the world's most prolific writers for brass and concert bands, averaging four major work commissions a year. One of his recent commissions was for the US Army Band (Washington DC). The US Army Brass Quintet visits Brevard on July 15 to perform Curnow's "Five Concord Diversions" with combined BMC bands.

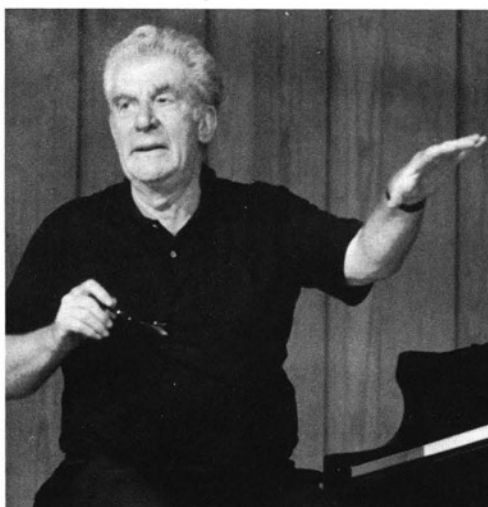
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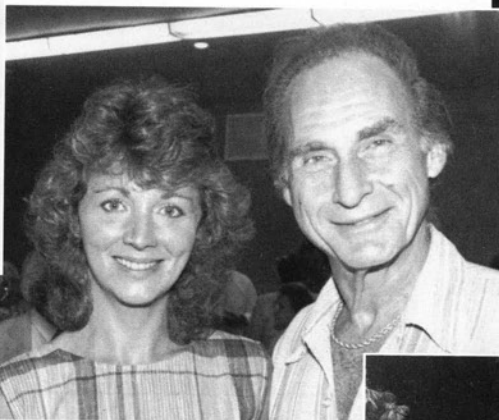
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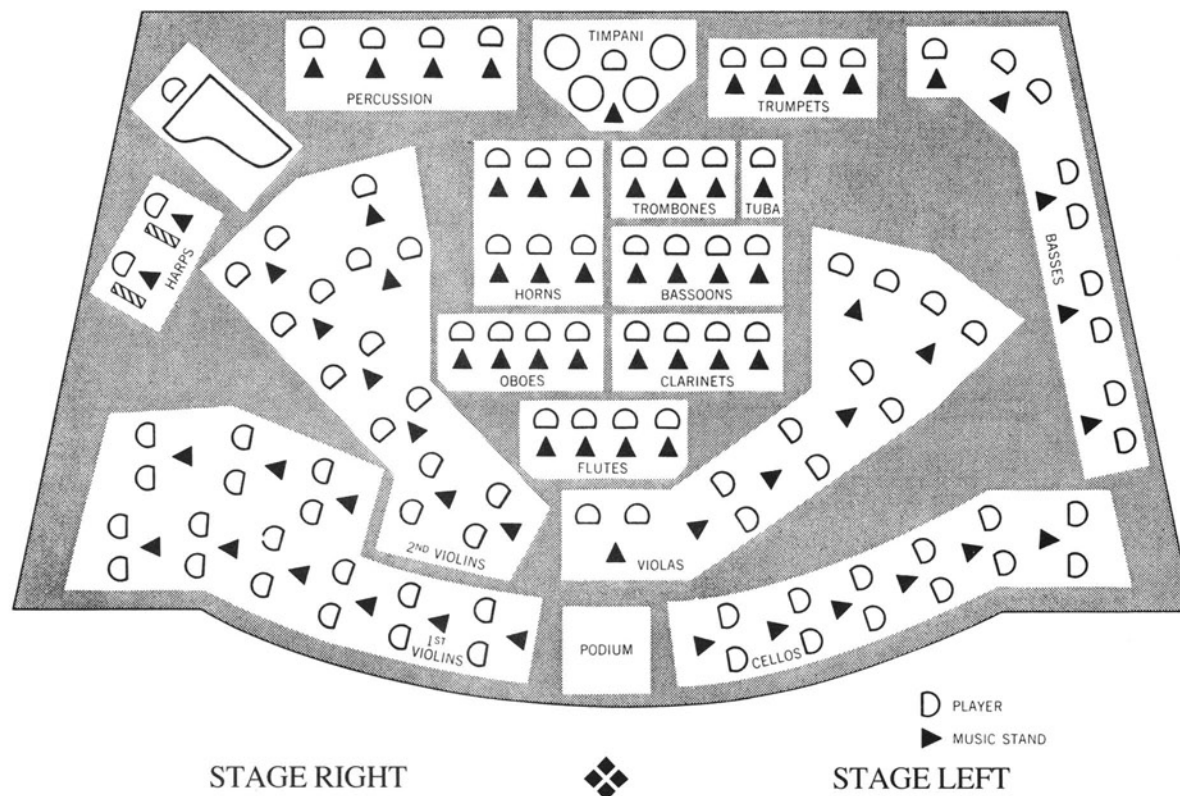
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While BMC audiences are very knowledgeable, an occasional review of basics might aid enjoyment of concert fare. It always helps to know where the players are.

The seating diagram below is the Boston Symphony's standard arrangement, utilized by many major orchestras; but each conductor has his own preferences. For instance, Henry Janiec (The BMC Orchestra's leader since 1965) likes to have harpists on stage left (his right). His brass placement leans toward stage left, too, with low brass taking positions on the back row (BMC trombones and tubas refer to themselves as "back row brass"). Janiec says the piano, when used, can go just about anywhere, but he usually places it extreme stage right. The rest of the diagram approximates BMCO seating. But don't be surprised if things change during the season to provide optimum sound projection. The one arrangement that does not change is... violins on the left, cellos on the right!



Stage right - From the performer's perspective: his right (facing the audience) is the audience's left.

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INDEX OF ADVERTISERS

Arizona State University	103	Highlands Chamber Festival . .	84
Asheville Symphony	77	Highland Farms	34
Baldwin Piano & Organ Co . . .	12	Hubert's Restaurant	65
Barton College	59	Hunter Chevrolet/Volvo	10
Bi-Lo	85	Imperial Motor Lodge	79
Blair School of Music	88	Inn at Brevard	41
Botanicals Inside Front Cover		Ithaca College	86
Brevard Antique Mall	93	Jacksonville University	39
Brevard Chamber Orchestra . .	88	James Madison University . . .	85
Brevard College	90	J D'Addario	26
Brevard Lumber	81	Joy T Inc.	63
Brevard Motor Lodge	28	Key Falls Inn	21
Brevard Orthopaedics	14	Lake Toxaway	41
Brevard Paint and Decorating .	32	Looking Glass Eyecenter	31
Brevard Racquet Club	95	Love's Jewelry	41
Brevard Travel Agency	25	Main Street LTD.	42
Campbell University	87	Manhattan School of Music . .	72
Carnegie Mellon	94	Moser Construction	19
Carolina Keyboards	13	Mr Pete's Market	76
Case Brothers Piano	64	New World School of Music . .	45
Casey Jones Pizza	46	Norcosto	93
Cat and Co.	30	North Carolina School of the Arts	58
Catholic University.	74	Northwestern University	47
Centura Bank	4	OP Taylor's	8
Champion Hills	49	Osmun Brass	21
Chiantis	37	Peabody Conservatory	102
Citizen's Telephone	63	Pines Country	87
Helen Clarke Realty	37	Pisgah Inn	88
Coca Cola	65	Pizza Hut	19
Cocoon Inside Front Cover		Al Platt Architects	78
Coker College	81	Public Service Co.	80
College Walk	52	The Red House	69
Columbus College	50	Remax Realty	59
Connestee Falls	82	John Reynolds Antiques	19
Converse College	6	Rice Furniture	23
Dampp Chaser	93	Sagebrush Restaurant	56
Deal Buick	84	Salem College	69
Deerlake Village Back cover		San Francisco Conservatory . .	62
DePauw University	39	Sapphire Lakes . Inside Back Cover	
Dimps Realty	55	Shorter College	96
Domino's Pizza	82	Sunset Motel	73
Dupont	87	Supersensitive Strings	14
Dynagraphics	92	Touchstone Gallery	73
Early Music Shop	25	Transylvania Arts Council . . .	98
East Carolina University	41	Transylvania Times	23
Egolf Motors	16	University of Alabama	68
Etowah Valley Country Club . .	21	University of Cincinnati	40
Expressions	42	University of Georgia	66
The Falls Landing	46	University of Hartford	42
First Citizens Bank	25	University of Miami	54
First Union National Bank . . .	46	University of NC-Greensboro . .	70
Fisher Realty	30	University of South Carolina . .	98
Flat Rock Playhouse	93	University of Tulsa	32
Florida State University	60	USAir	3
Furman University	83	Wake Forest University	23
The Gallery	46	Wedge and Keg	34
Glen Cannon	25	White Squirrel Shop	23
Harid Conservatory	76	Winn Dixie	77
Harris Ace Hardware	39	Womble Inn Inside front cover	
Heart of Brevard	101	WSPA TV	100
Heritage Hills	37		
Highland Books	55		

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