

OVERTURE

Your Guide to the Brevard Music Festival

1996 Edition



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June, 1996

Dear Friends:


As Governor of the State of North Carolina and Honorary Chairman of the National Board of Advisors, it is my distinct privilege to welcome you to the Sixtieth Season of the Brevard Music Center! I commend our state's leading music festival on the occasion of its Diamond Anniversary.

This acclaimed and premier festival, in its pleasant setting in the foothills of the Blue Ridge Mountains, enrolls 350 students from across the Nation and several foreign countries; approximately 100 are from North Carolina. These talented musicians combine their talents to present the more than 55 different concert events of the Brevard Music Festival. The students are the reason for the unique excitement that is Brevard.

Best wishes for an enjoyable and musical summer.

My warmest personal regards.

Sincerely,



James B. Hunt Jr.

JBH:jds

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

OVERTURE

1996 Brevard Music Festival



June 28-August 11

Henry Janiec, Artistic Director

The Brevard Music Festival

The Transylvania Music Camp

The Advanced Division

The Division of Special Studies

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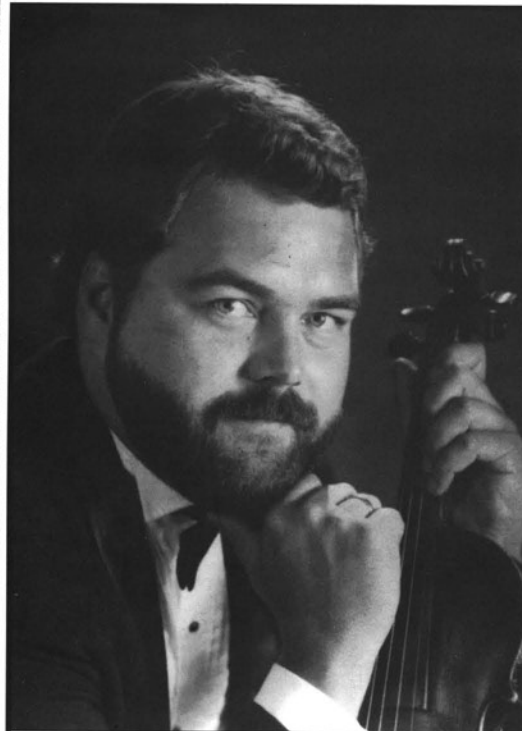
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Brevard students count on generous financial support from many sources. Where do you fit into this picture?

ON THE COVER: A portrait in charcoal of Artistic Director Henry Janiec by Susie Karnatz, who makes her home in Brevard, but whose drawings and portraits are nationally known. A longtime fan and supporter of the Center, Karnatz's quick, sure line captures the essence of Janiec's conducting presence.

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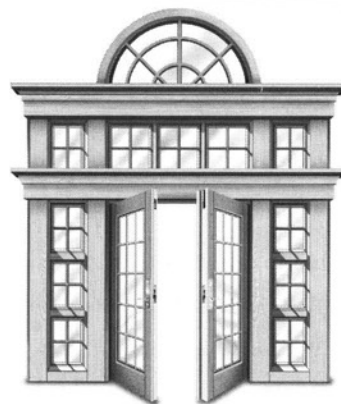
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From The President

Thomas J "Stonewall" Jackson said: "You may be whatever you resolve to be." At the Brevard Music Center, we have the resolve to create a special place where the excitement of learning and performance, of enjoyment and fulfillment, and of challenging achievement affects the life of everyone involved.

Achievement of lofty objectives such as these requires strong, steadfast, dedicated leadership and we have been doubly blessed with the services of Artistic Director Henry Janiec and Past Chairman of the Board of Trustees Doug Booth. Combined, they have served this institution for a total of fifty-seven years.

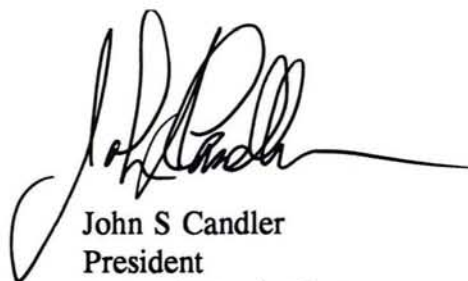
Doug Booth joined the BMC team in 1971, chaired the board for seven years and has been instrumental in the development of thoughtful policies and the establishment of clear strategic direction. His wisdom and counsel continue to be of great benefit and we acknowledge his many contributions to the Center with lasting gratitude.

Henry Janiec - artist, educator and manager! Our 60th anniversary season is a tribute to this remarkable man. For thirty two years we all have had the benefit of his warmth, grace, humor, dedication and leadership. Henry's legacy to the Brevard Music Center includes its national reputation, successful alumni, loyal audiences and fiscal stability. As Artistic Director Emeritus, his experience and insight will be available to us as we approach the next century. After this season we turn the page on "The Janiec Years", full of determination to achieve the rest of the goals established by our *Vision 2000* strategic plan.

We will be what we have resolved to be.



VISION 2000



John S Candler
President
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ARTISTIC DIRECTOR

Henry Janiec



Janiec has occupied the Music Center podium since 1964. The August 11th finale of the 1996 season will mark the end of a distinguished era in the history of the Music Center.

Henry Janiec has been Brevard's Artistic Director since 1964. In addition to his administrative responsibilities, he served as principal conductor of the BMC Orchestra and Opera Workshop. Prior to 1964, he had served as principal opera conductor at the Chautauqua Institution and, for two years, conducted at Tanglewood.

A graduate of the Oberlin Conservatory, Janiec joined the faculty of the School of Music at Converse College in 1952 and, for forty-two years, conducted the Spartanburg Symphony Orchestra. He also served as

musical director of the Charlotte Symphony and the Charlotte Opera for many years. Upon his retirement from Converse as Dean of the School of Music and Vice President of the College, he was appointed Daniel Distinguished Professor of Music from which he retired last year.

Several years ago, Janiec announced the Center's 60th anniversary would be his final year as Artistic Director. The August 11th finale of the 1996 season will mark the end of a distinguished era in the history of the Music Center.

A Word to Our Audiences...

It is with great anticipation that I begin my term as Chairman of BMC's Board of Trustees. This year we celebrate six decades of great music and pay tribute to a very special man in Henry Janiec, Brevard's Artistic Director since 1964.

We are on the verge of a fantastic chapter in our history. *VISION 2000*, our quality growth plan, is already having great effect. One drive around our campus reveals modern practice and teaching studios, new living accommodations, the Alumni House, beautiful landscaping additions; progress can literally be seen around every corner! It is amazing, until you consider the great people whose guidance and wisdom have led us to this point.

BMC Trustees have always been a dedicated and visionary group. Since formation of the Board in 1946, solid leadership has been the benchmark. I would like to pay special recognition to some long-tenured Trustees who still serve BMC. Emily Searcy, Jerry Jerome, Douglas Booth (Past Chairman of the Board), Josie Renzulli, Dicksie Cribb, Cecil Hill and John Candler (now BMC President) have all been Board members more than fifteen years. How do you adequately thank people of this caliber? It may not be possible, considering their contributions to the Music Center. However, I know they would join me on this Diamond Anniversary occasion in saying, "Hats off to the past; Coats off for the future!"



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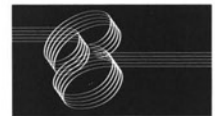
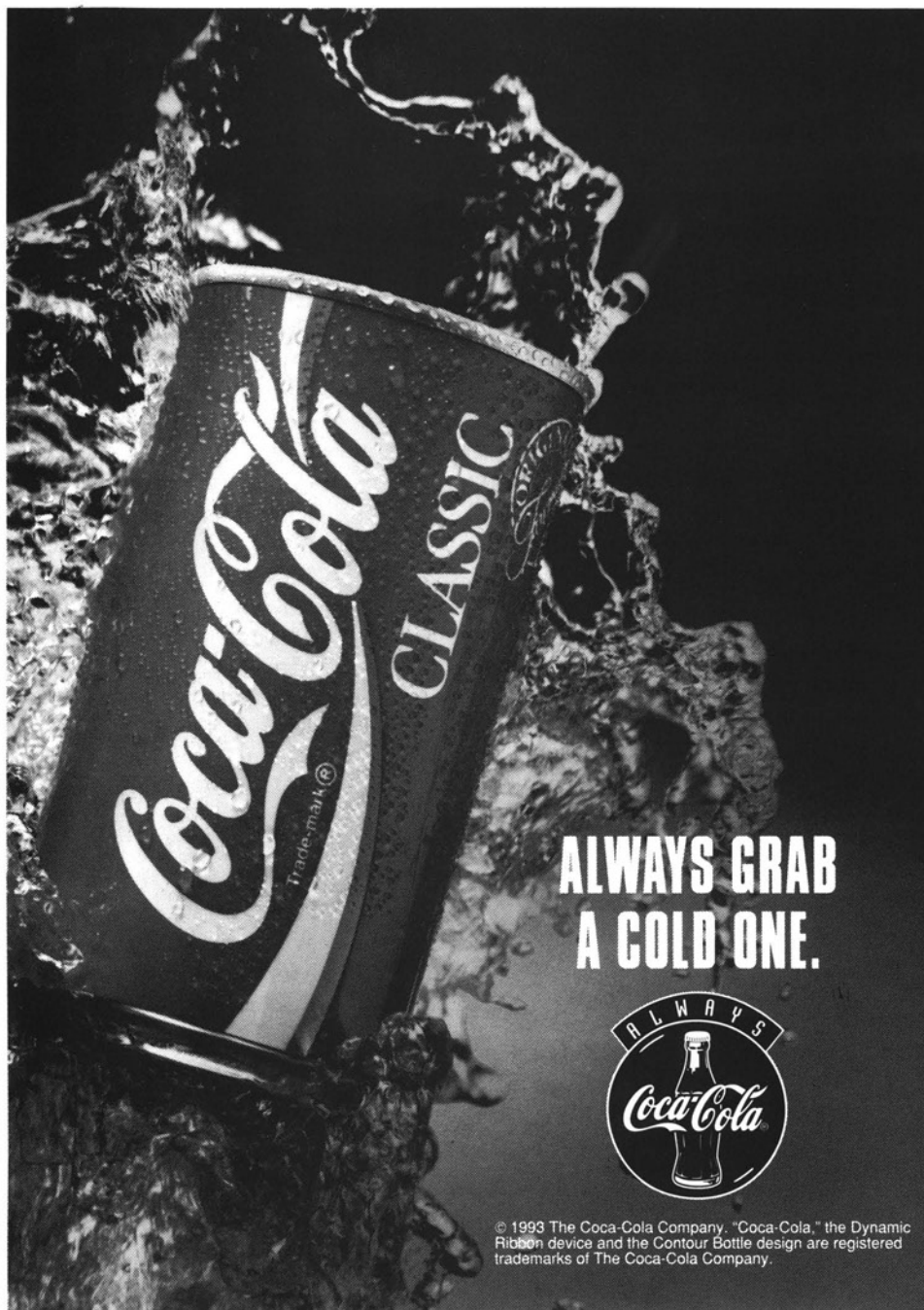
At the historic juncture of our Diamond Anniversary, we pause to recognize the contributions of many selfless people who have served as BMC trustees since the board was formed in 1946. Without them, Brevard Music Center might be only a distant memory. With them, we have been given great gifts of foresight, judgement and guidance. These are the people who have led the Center for six decades; they made it possible for us to map our course far into the next century.

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Established in 1981, the NBA has given the Center invaluable guidance and has become involved in many areas of BMC efforts. NBA members work closely with the Trustees and Administration of the Center in achieving the Center's major goal of being broadly recognized as a premier and distinctive summer music educational institution.



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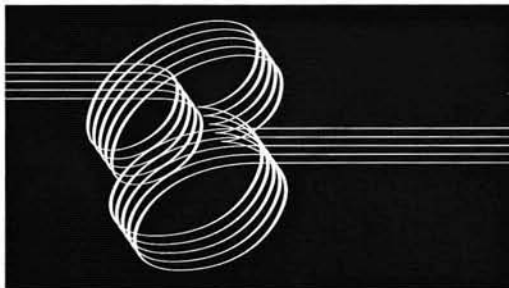
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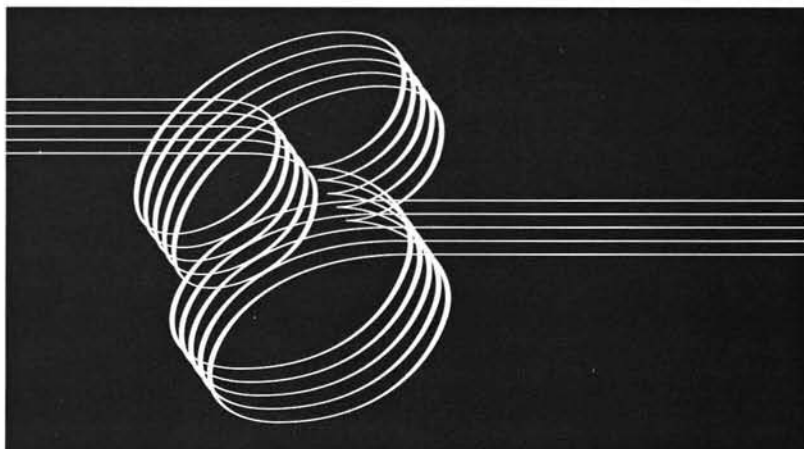
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OUR · 60TH · YEAR



PROGRAMS OF THE '96

BREVARD MUSIC FESTIVAL



Thursday, June 27, 7:30 PM

Program 1

BARBER OF SEVILLE 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 28, 8:15 PM

Program 2

POPS CONCERT

"GERSHWIN PLUS - II"

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor

Jose Ramos-Santana, Pianist

Opening night at the Music Center, featuring Gershwin's "Concerto in F" with BMC alumnus Jose Ramos-Santana. A rousing start to the Center's 60th anniversary season!

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The Barber of Seville

Saturday, June 29, 8:15 PM

Program 3

Dr. Bartolo, a crusty old fellow, is guardian of the fascinating **Rosina**. Hoping to win her as his wife, he keeps strict watch over her. **Count Almaviva** has been entranced by her, but **Rosina** herself feels a strong inclination for a swain (who is really **Almaviva**) known to her as **Lindoro**. Enter **Figaro**, the town factotum, who tries to get the lover into **Dr. Bartolo's** house. Disguised as a drunken sailor, **Almaviva** manages to make himself known to **Rosina** and narrowly escapes arrest by revealing his identity to a group of soldiers.

Almaviva next impersonates a music master and gains entry to **Dr. Bartolo's** home, but then the real music teacher (**Don Basilio**) returns. **Figaro** convinces the musician that he is ill and must leave. Meanwhile, **Bartolo**, having obtained a marriage promise from **Rosina**, calls for the notary, who is persuaded by **Figaro** to draw up a marriage agreement between **Count Almaviva** and **Rosina**. **Bartolo** gives his blessing, finally realizing the old saying is true: "Love Laughs at Locksmiths!"

- First performance, Rome, February 20, 1816.

OPERA

THE BARBER OF SEVILLE

Music by Rossini

Libretto by Sterbini

with

Mark Oswald as Figaro
Belinda Thayer Oswald as Rosina
Rockland Osgood as Almaviva
Tony Dillon as Bartolo
David Starkey as Basilio

All other roles taken by members of the Brevard Opera Workshop.

Company Manager Paul MacPhail
Director David Holley
Conductor Henry Janiec
Designer Keith Pugh

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, June 30, 3:00 PM

Program 4

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor
Christopher Parkening, Guitarist

Shostakovich Festive Overture
Rodrigo Concierto Aranjuez
Berlioz Excerpts from "Damnation of Faust"
Respighi The Pines of Rome

Monday, July 1, 8:15 PM

Program 5

CHAMBER MUSIC CONCERT

The Cadek Trio

Ives Trio
Beethoven "Archduke" Trio

STRAUS AUDITORIUM

Tuesday, July 2, 8:15 PM

Program 6

YOUTH ORCHESTRA

Daniel Baldwin, Conductor

SYMPHONIC BAND

Jamie Hafner, Conductor

Bach-Stokowski Komm Süßer Tod
Pachelbel Kanon
Stravinsky-Isaac Berceuse and Finale, "Firebird Suite"
Handel-Kay Water Music Suite
Grafula-Fry Quickstep, "Der Freischütz"
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Lucia di Lammermoor

ACT I Sc. 1: The ruins of Ravenswood Castle. **Lord Henry Aston** desires his sister, **Lucia**, to marry **Lord Arthur Bucklaw**, hoping by the match to avoid financial ruin. The unhappy girl has refused and he learns she is in love with **Edgar of Ravenswood**, his most hated enemy.

Sc. 2: The great hall of the castle. In a park near the castle, **Lucia** learns from **Edgar** that he must go to France on a diplomatic mission. He begs her to let him ask permission to be married, but she is afraid of her brother's consuming hatred. They part promising to remain true to each other.

ACT II Sc. 1: Lammermoor Castle. **Lord Henry** hopes to force his sister to marry **Lord Arthur**. He shows **Lucia** a forged letter proving **Edgar's** infidelity and tells her that he himself has been implicated in a plot against the King, and only an alliance with **Lord Arthur** will save him. **Lucia**, believing the letter, agrees to marry **Lord Arthur** to save her brother.

Sc. 2: The great hall of the castle. Just as **Lucia** signs the marriage contract, **Edgar** rushes in to stop the ceremony. Believing **Lucia** false, he curses her and departs. **Lord Henry**, infuriated, challenges him to a duel.

ACT III. Sc. 1: The great hall of Lammermoor Castle. The wedding night celebrations are interrupted by the wild appearance of the bride... she has gone mad and killed her husband. Her ravings finished, she falls dead among the guests.

Sc.2: The churchyard of Ravenswood Castle. In the churchyard **Edgar** awaits a duel with **Henry**. On learning that the castle bells toll for the dead **Lucia**, he kills himself in remorse.

- First performance, Naples, September 26, 1835.

Wednesday, July 3, 4:30 PM

Program 7

PIANO RECITAL

The Piano Artist-Faculty of the Music Center
(Program to be announced.)

STRAUS AUDITORIUM

Wednesday, July 3, 8:15 PM

Program 8

CHAMBER MUSIC CONCERT

The Artist Faculty of the Music Center

Zwlich Violin Sonata
Still Suite for Violin and Piano
Rachmaninoff Sonata for Cello and Piano

STRAUS AUDITORIUM

Thursday, July 4, 7:30 PM

Program 9

LUCIA di LAMMERMOOR 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 reserved.

Friday, July 5, 8:15 PM

Program 10

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor
Patricia McCarty, Violist

Glinka Overture to "Russlan and Ludmilla"
Jarrett Bridge of Light
Serly Rhapsody
Dvorak Symphony No. 9, "New World"

Saturday, July 6, 8:15 PM

Program 11

OPERA

LUCIA di LAMMERMOOR
Music by Donizetti
Based on Walter Scott's Novel
with
Lynn Eustis as Lucia
David Holley as Edgardo
Bruce Schoonmaker as Enrico

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
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Designer Keith Pugh

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.

All programs subject to change

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Sunday, July 7, 3:00 PM

Program 12

HOLIDAY WEEKEND SPECTACULAR

The Music Center's annual Fourth of July celebration. Picnicking on the lawn with an outdoor band concert, followed by the BMC Orchestra and Chorus in concert. The "1812 Overture", with cannons firing, will close the celebration!

Monday, July 8, 8:15 PM

Program 13

WIND ENSEMBLE

Robert Palmer, Conductor

Alford Purple Carnival
 Dello Joio Fantasies on a Theme by Haydn
 Del Borgo Psalm and Celebration
 Gould Ballad for Band
 Arnold-Painter Tam O'Shanter Overture
 Alford Army of the Nile
 Fillmore Klaxon March

Tuesday, July 9, 8:15 PM

Program 14

YOUTH ORCHESTRA

Daniel Baldwin, Conductor

SYMPHONIC BAND

Jamie Hafner, Conductor

Trygve Peterson, Flutist

Mozart Symphony No. 29, Mvt. I
 Bartok Romanian Folk Dances
 Del Borgo Arlington Sketches
 Tchaikovsky-Isaac Capriccio Italien
 Gossec-Goldman and Smith Classic Overture
 Jacob Giles Farnaby Suite
 Chaminade Concertino
 Williams Fanfare and Allegro

Wednesday, July 10, 4:30 PM

Program 15

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

STRAUS AUDITORIUM

Wednesday, July 10, 7:00 PM

Program 16

LECTURE

An open lecture by American composer Elliot DelBorgo, the Music Center's composer-in-residence this summer.

STRAUS AUDITORIUM

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Sunday, July 14, 3:00 PM

Program 21

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor
Glenn Dicterow, Violinist

Thomas Overture to "Mignon"
Barber Violin Concerto
Debussy Nocturnes
Hindemith Symphonic Metamorphosis on a
Theme by Weber

Mr. Dicterow is the Ruggiero Ricci Chair Artist for the 1996 season.

Monday, July 15, 8:15 PM

Program 22

CHAMBER MUSIC

The Artist-Faculty of the Music Center

Martinu Quartet for Oboe, Violin, Cello, Piano
Hindemith Sonata for Trombone and Piano
Mozart Quintet for Winds and Piano

STRAUS AUDITORIUM

Tuesday, July 16, 8:15 PM

Program 23

SPECIAL EVENT

The Music Center is proud to present Keith Lockhart, conductor of the Boston Pops Orchestra and alumnus of the Center, in its annual Special Event. An exciting concert with our BMC Orchestra by this international celebrity!

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. All seating (and standing room) available to the public.

Wednesday, July 17, 4:30 PM

Program 24

RECITAL

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

STRAUS AUDITORIUM

Wednesday, July 17, 8:15 PM

Program 25

CHAMBER MUSIC

The Artist Faculty of the Music Center

Weber Trio for Flute, Cello, Piano, Op. 63
Stravinsky L'Histoire du Soldat

STRAUS AUDITORIUM

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Thursday, July 18, 8:15 PM

Program 26

OPERA SCENES

A program of scenes from various operas with piano accompaniment, featuring students from the Center's Opera Workshop. Program to be announced.

STRAUS AUDITORIUM

Friday, July 19, 8:15 PM

Program 27

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor

Frederica von Stade, Mezzo Soprano

Anne Oliver, Pianist

Mozart..... Symphony No. 40, G Minor
Mozart..... Ch'io mi scordi di te?
Wagner..... Prelude and Lovedeath, from
"Tristan and Isolde"

(Other arias to be announced.)

Saturday, July 20, 8:15 PM

Program 28

BREVARD MUSIC CENTER CHORUSES

and

THE REPERTORY ORCHESTRA

Jon Brotherton, Conductor

(Soloists to be announced)

Poulenc Gloria
Prokofieff Alexander Nevsky

Sunday, July 21, 3:00 PM

Program 29

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor

Lee Luvisi, Pianist

Beethoven Overture to "Creatures of Prometheus"
Beethoven Symphony No. 4
Beethoven Piano Concerto No. 4

Monday, July 22, 8:15 PM

Program 30

YOUTH ORCHESTRA

Daniel Baldwin, Conductor

Byron Tauchi, Violinist

Ryo Fukuda, Violinist

Sibelius Finlandia
Bach Concerto for Two Violins
Schubert Symphony No. 8, "Unfinished"

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Fiddler on the Roof

One of Broadway's timeless musicals, **Fiddler** defied accepted rules of commercial success by dealing with questions of persecution, poverty and the quandary of holding onto traditions amidst a hostile world. Despite a story line many thought had limited appeal, the theme struck such a universal chord that the fiddler was perched precariously on his roof for a seven year and nine month New York run.

The plot is set in the Jewish village of Anatevka, Russia, in 1905, and deals with the efforts of **Tevye**, a dairyman, his wife **Golde** and their five daughters as they cope with a harsh existence. **Tzeitel**, the oldest daughter, marries a poor tailor after her father had promised her to a well-off, middle-aged butcher. **Hodel**, the second daughter, marries a revolutionary and follows him to Siberia. **Chava**, the third child, marries out of her religion. In the end, the Czar's cossacks destroy Anatevka, and **Tevye**, still holding onto faith and tradition, bravely prepares to take what's left of his family to America.



Tuesday, July 23, 8:15 PM

Program 31

CHAMBER MUSIC

Artist-Faculty of the Music Center

Danzi Trio No. 2, for Flute, Violin, Cello, Op. 71
 Debussy Sonata for Flute, Viola, Harp
 Mozart String Quartet, D Minor, K.421

STRAUS AUDITORIUM

Wednesday, July 24, 4:30 PM

Program 32

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

CAROLINA PAVILION

Wednesday, July 24, 7:30 PM

Program 33

DRESS REHEARSAL FIDDLER ON THE ROOF

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 25, 8:15 PM

Program 34

MUSICAL COMEDY

FIDDLER ON THE ROOF

Music by Bock Book by Stein Lyrics by Harnick

with
 Bruce Schoonmaker as Tevye

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

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 Conductor Henry Janiec
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Friday, July 26, 8:15 PM

Program 35

SUPERBAND GALA III

WIND ENSEMBLE

Robert Palmer, Conductor

SYMPHONIC BAND

Jamie Hafner, Conductor

Vincent di Martino, Trumpeter

Creston Celebration Overture
Palmer Overture on a Southern Hymn
Holst Suite No. 1 in E-Flat
Foster Santa Ana's Retreat from Buena Vista
Arutunian Trumpet Concerto
Handel-Hafner Music for the Royal Fireworks
Sousa-Hafner Nobles of the Mystic Shrine
Fillmore Shoutin' Liza Trombone

Saturday, July 27, 8:15 PM

Program 36

MUSICAL COMEDY

FIDDLER ON THE ROOF

(Same as Program 34 on July 25th)

Sunday, July 28, 3:00 PM

Program 37

**60TH ANNIVERSARY
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BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor

Cecelia Wasson, Soprano

Ron Baker, Baritone

J. Patrick Rafferty, Violinist

Rossini Overture to "La Gazza Ladra"
Saint-Saens Introduction and Rondo Capriccioso
Ravel Daphnis and Chloe Suite No. 2

(Arias to be announced.)

Monday, July 29, 8:15

Program 38

CHAMBER MUSIC

The Artist-Faculty of the Music Center

Hindemith Morgenmusik
Coleman Quartet, "Going to the Silent Place"
Brahms Trio for Clarinet, Cello, Piano

STRAUS AUDITORIUM

All programs subject to change



William Hipp, Dean

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Tuesday, July 30, 8:15 PM

Program 39

YOUTH ORCHESTRA
Daniel Baldwin, Conductor

WIND ENSEMBLE
Robert Palmer, Conductor

Weber Overture to "Der Freischutz"
Ives The Unanswered Question
Khachaturian Masquerade Suite
Moussorgsky-Hindsley Pictures at an Exhibition

Wednesday, July 31, 4:30 PM

Program 40

RECITAL

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

STRAUS AUDITORIUM

Wednesday, July 31, 8:15 PM

Program 41

CHAMBER MUSIC

The Artist-Faculty of the Music Center

Sarasate Navarra, for Two Violins and Piano
Poulenc Sonata for Oboe and Piano
Dvorak Quintet, Op. 81, for Piano and Strings

STRAUS AUDITORIUM

Thursday, August 1, 7:00 PM

Program 42

CONCERTO MARATHON

Students of the Music Center present a series of movements from concerti with piano accompaniment. A special program of this season's fine young talents.

STRAUS AUDITORIUM

Thursday, August 1, 7:30 PM

Program 43

DRESS REHEARSAL ORPHEUS IN THE UNDERWORLD

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.

Baldwin is the official piano of the Brevard Music Center

43



1997 Music

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Orpheus in the Underworld

Orpheus and **Eurydice** are bored; she particularly loathes her husband's dreadful violin-playing. The shepherd/beekeeper **Arisraeus** has attracted **Eurydice's** attentions - he's really **Pluto**, disguised - and sets a poisonous snake loose which conveniently bites **Eurydice**. Dying, she is happily transported to hell. **Orpheus** is delighted, but Public Opinion forces him to journey to **Jupiter** to demand her return. The Mount Olympus gods are revolting for more excitement and better food. **Jupiter** decides to bring them to the Underworld to see **Orpheus's** predicament.

Once there, **Jupiter** - disguised as a fly (no, really!) - falls for **Eurydice**. At the Olympians' farewell party, **Jupiter** lets **Orpheus** retrieve his wife, providing he doesn't turn around in leaving. **Jupiter** tricks him and **Eurydice** must remain as a bacchante, to everyone's joy save Public Opinion's.

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Friday, August 2, 8:15 PM

Program 44

OPERETTA

ORPHEUS IN THE UNDERWORLD

Music by Offenbach

English Translation by Dunn

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

Company Manager Paul MacPhail
Director David Holley
Conductor Julian Dawson
Designer Keith Pugh
Lighting Designer Joe Saint

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, August 3, 8:15 PM

Program 45

POPS CONCERT

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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 featuring a concert version of songs from George Gershwin's "Porgy and Bess" and a "cast of thousands" from the Center's performing groups.

Sunday, August 4, 3:00 PM

Program 46

BREVARD MUSIC CENTER ORCHESTRA

Henry Janiec, Conductor

Vladimir Feltsman, Pianist

Brahms Symphony No. 1
Rachmaninoff Piano Concerto No. 3

Mr. Feltsman is the Gina Bachauer Chair Artist for the 1996 season.

Monday, August 5, 8:15 PM

Program 47

SYMPHONIC BAND

Jamie Hafner, Conductor

Julian Dawson, Guest Conductor

WIND ENSEMBLE

Robert Palmer, Conductor

STRAUS AUDITORIUM

Strauss-Davis Allerseelen
Schuman A New England Triptych
Schoenberg Theme and Variations, Op. 43a
Margolis Terpsichore

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Tuesday, August 6, 8:15 PM

Program 48

CONCERTO CONCERT

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor

Soloists to be announced.

Soloists for this program are chosen competitively from the students of the Music Center. A most exciting event each season!

Wednesday, August 7, 4:30 PM

Program 49

RECITAL

STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

STRAUS AUDITORIUM

Wednesday, August 7, 8:15 PM

Program 50

CHAMBER MUSIC

STUDENTS OF THE BREVARD MUSIC CENTER

(Program to be announced)

STRAUS AUDITORIUM

Thursday, August 8, 7:30 PM

Program 51

DRESS REHEARSAL THE MOST HAPPY FELLA

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

Friday, August 9, 8:15 PM

Program 52

TRANSYLVANIA SYMPHONY ORCHESTRA

Thomas Joiner, Conductor

Andrew Cooperstock, Pianist

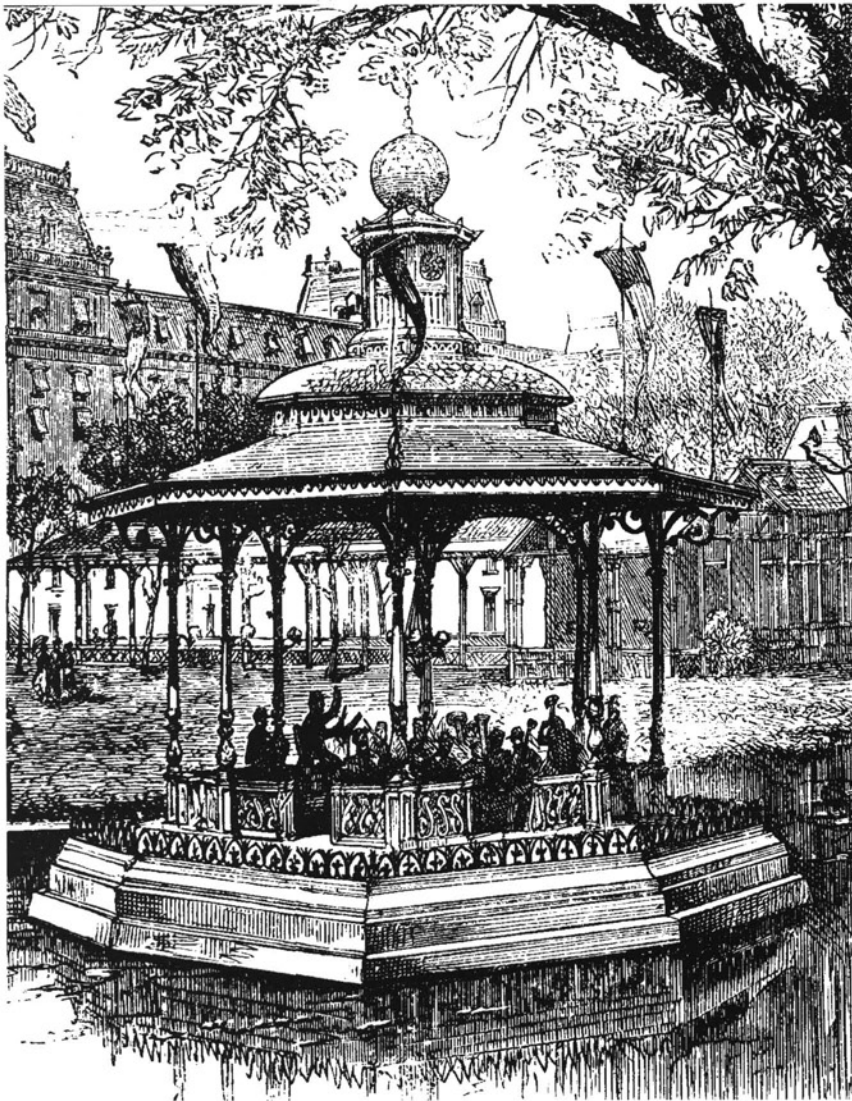
Bartok Piano Concerto No. 3
Nielsen Symphony No. 4, "Inextinguishable"

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Most Happy Fella

On holiday in San Francisco, **Antonio Esposito (Tony)** meets **Rosabella**, a waitress in a cheap restaurant, and falls in love with her. Back home in the Napa Valley where he owns a large vineyard, the shy **Tony** woos **Rosabella** via the U.S. Post Office. After he sends her a photograph of his handsome foreman **Joe**, (who is planning a long trip) she finally agrees to marry him.

Tony has prepared an elaborate wedding reception and goes to the bus station to meet his bride. Meanwhile, **Rosabella** arrives alone and has a chance meeting with **Joe**. Thinking he is **Tony**, she tells him she is prepared to be his wife. **Joe** tells her who he really is and she is furious. Just then **Tony** is brought in on a stretcher, near death after a truck wreck. He insists on the wedding, and **Rosabella**, filled with pity, can't refuse.

At a dance to celebrate the removal of **Tony's** casts, **Rosabella** becomes exhausted and is told by the doctor that she is pregnant. Summoning her courage, she confesses her condition to **Tony** and admits that **Joe** is the father of the child. Although she assures **Tony** that he is the only one she truly loves, he flies into a rage and orders her to leave immediately, swearing to kill **Joe**. Armed with a pistol, he rushes to the train station, but **Joe** has already left.

Contemplating his love for **Rosabella**, he recants and decides to forgive her.

The counter plots in this musical are numerous.

- First Performance, 1956

Saturday, August 10, Beginning at 2:00 PM

Programs 53 - 56

YOUTH ORCHESTRA
Daniel Baldwin, Conductor
SYMPHONIC BAND
Jamie Hafner, Conductor
WIND ENSEMBLE
Robert Palmer, Conductor
OPERA WORKSHOP
Paul MacPhail, Manager

Special concerts for the parents and friends of the students of the MusicCenter. Groups will perform consecutively beginning at 2:00 PM. The Opera Workshop will perform in Straus Auditorium. All others in the Main Auditorium.

Saturday, August 10, 8:15 PM

Program 57

MUSICAL COMEDY

THE MOST HAPPY FELLA

Music, Lyrics, and Libretto by Frank Loesser

with
David Herendeen as Tony

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 Paul MacPhail
Conductor Henry Janiec
Designer Keith Pugh
Lighting Designer Joe Saint

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 11, 3:00 PM

Program 58

SEASON FINALE

BREVARD MUSIC CENTER ORCHESTRA
Henry Janiec, Conductor
BREVARD MUSIC CENTER CHORUS
Jon Brotherton, Conductor
(Soloists to be announced)

Elgar Enigma Variations
Ravel Bolero
Brahms Academic Festival Overture
Beethoven Symphony No. 9, Choral Finale

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LOOKING BACK

**A reminiscence
and farewell from
retiring Artistic
Director, Henry
Janiec**

REMINISCENCE—A JOY IN ONE'S LATER years and unknown territory for the young. Once again I was asked to reminisce for an anniversary issue of our Program Book and, this time around, my own retirement. Where to begin? The opening paragraph is always the hardest.

On the day I started to write, the morning mail brought my copy of our quarterly report to the trustees of BMC. As I read it, the memories really started to flow. Here we were, talking about new building projects, increasing enrollments, new educational programs, and so many other things we dreamed about several decades ago. And all of this on a solid financial base—a rare commodity in the arts these days.

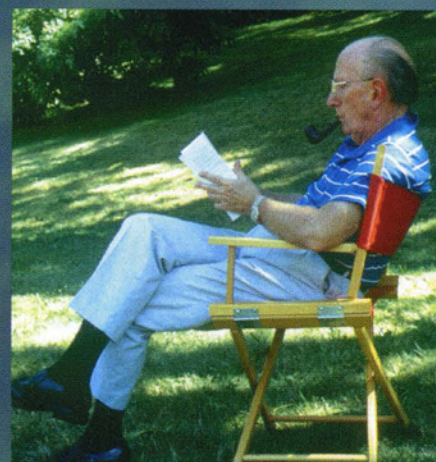
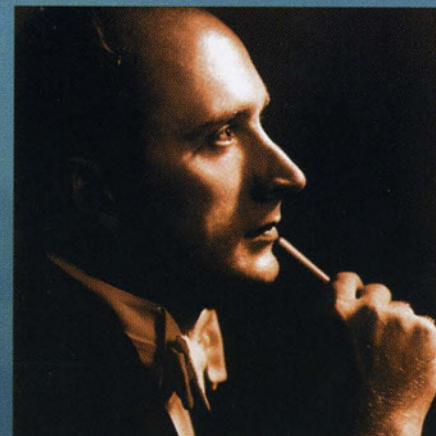
It's been a fantastic trip of thirty-plus years for this baton-waver. We've come from counting rubber bands and paper clips to planning VISION 2000 for the next century. Goodness knows, the center is not "rich" by any stretch of the imagination. We still count those paper clips! But as many of our trustees have said over the years, we really get "the bang for the buck"—and they weren't referring to the 1812 Overture.

But the "people factor" is always the richest source of reminiscence. The thousands of

teachers, trustees, staff, friends, and so many people in our audiences who found favor in what BMC does for the "Brevard kids" who make the glorious music. The youngster whose proudest possession is a beat-up school instrument hears someone play like a whiz and heads for a secluded spot in the woods to practice, practice, practice!

The truly great international artists we've brought to the center! The list reads like a "Who's Who" of musical excellence—Ricci, Cliburn, Elman, YoYo Ma, Bachauer, Tucker,

(Continued on page 57)



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FREDERICA VON STADE reigns as one of the music world's most adored figures. With seemingly effortless versatility she surveys an ever-broadening spectrum of vocal and musical art. Acclaimed as an interpreter of bel canto literature, she has sung in the world's major opera houses. Brevard proudly welcomes "Flicka" back on July 19.

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LOOKING BACK

Peerce, Albanese, Horne, and more recently, our beautiful friend “Flicka” von Stade and so many others. Pop artists like Doc Severinsen, Benny Goodman, Peter Nero, Tony Bennett, Andy Williams, and the incomparable Victor Borge. All great artists, and each of them captivated by the special quality of Brevard and our “kids.”

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

Of course, the real bottom line in education is the effect you have on your students. The little guy from a small town in Pennsylvania who steps out on our stage, opens his mouth, and lets out his voice like a cannon. In a few years he’s singing with Pavarotti at the Met. The young violinist who buys her first formal voice lesson at the BMC faculty auction and is later also singing with the Met. The solo oboist of the New York Philharmonic, the bass trombonist of the Chicago Symphony, the principal bassist in the Met orchestra... the list goes on and on.

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

Our trustees have been incredible people, sharing the triumphs and woes over the decades. Most of them were not musicians. Most professed no musical knowledge at all. But each was committed to what he or she saw in our work with young talents and they helped in countless ways.

I could recount tales about many of our trustees, too many for these pages. Two will have to do. Paul Thomas, an industrialist and long-time trustee and chairman of our board, spray-painting one of our decrepit old dorms. There he was, covered from head to foot with brown stain. The only things that were not brown were his great smile of satisfaction and his head when he took off his painter’s cap. Curiously enough, Harley Owen, head of our maintenance crew, didn’t have a speck of stain on him. He was using a brush on the other side of the dorm! I always wondered how Paul confronted his dear wife, Josephine, that evening when he returned from this adventure.

And there was Bill Hartman, a very successful advertising executive, who chaired our Buildings and Grounds Committee. The expansion of our old cafeteria necessitated the felling of a very large (and dead) oak tree. Everything went well except the stump. It just wouldn’t budge. So, Bill went out and bought some dynamite, placed the charge himself, and blew it out of the ground. Miraculous that it didn’t bring that old cafeteria down with it!

No one recognizes more than I that the past is prelude to the future, and the last three decades are just another chapter in the long history of this magical place. Great institutions don’t just happen and then remain great. They must be made to happen year after year. And that will happen. Count on it!

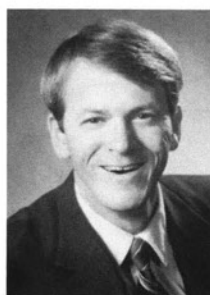
And I’ll be out front with all of you, cheering it on, rejoicing in its growth, probably grumbling about a few things, and continuing to be dazzled by the incredible feats that talented young people can achieve in a magical place like “our Brevard.”

Happy anniversary to all of us, and I’ll see you at the 100th!

A handwritten signature in black ink that reads "Henry James". The script is fluid and cursive, with a large, stylized "H" and "J".



VINCE DIMARTINO is one of America's most sought-after trumpet performers, both in the classical and jazz traditions. He has performed with orchestras across the nation and has been guest soloist with Chuck Mangione, Clark Terry and Lionel Hampton. The featured soloist in this year's SUPERBAND GALA, July 26, he performs the Arutunian Trumpet Concerto with Brevard's combined bands.



BRUCE SCHOONMAKER is a well-travelled, much in demand soloist and a 13-year veteran Brevard artist-faculty member. His wide range of dramatic vocal roles includes Gianni Schicchi, Mayor Schinn in Music Man, and the Narrator in The Fantasticks. This season he sings the remorseless Enrico in Lucia, July 6, and Tevye in Fiddler on the Roof, July 25 and 27.



GARY LAKES is one of the world's great heldentenors, capturing the imagination of audiences with the enormous range, immense power and extraordinary Wagnerian expressiveness of his voice. He sings the Hinda Honigman Memorial Concert in honor of the National Federation of Music Clubs' southeastern region convention at Brevard, July 12.

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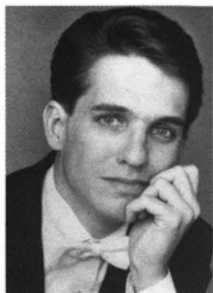


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KEITH LOCKHART has been described with praise such as "Inventive, Refreshing and Pizzazz!" since taking the podium of the esteemed Boston Pops Orchestra. Brevard welcomes back a distinguished alumnus for a gala benefit performance on Tuesday evening, July 16.



BYRON TAUCHI is the assistant concertmaster of the San Jose Symphony in San Jose, California, in addition to maintaining an active teaching studio. Mr. Tauchi will perform Bach's Concerto for Two Violins with fellow BMC artist-faculty member Ryo Fukuda on Monday, July 22.



LEE LUVISI has been called "...a model of grace, energy and musicality..." by the *New York Times*. One of the most highly respected pianists of his generation, he was once an artist-faculty member at Brevard. He performs Beethoven's Piano Concerto No. 4 with the BMC Orchestra on Sunday, July 21.

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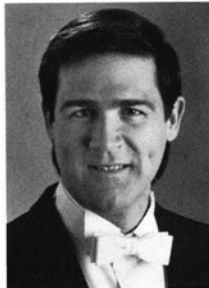
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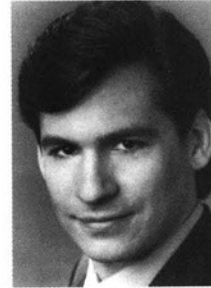




PATRICIA McCARTY has earned high critical praise around the world. The Boston Globe calls her "...a sensational instrumentalist. Patricia McCarty plays the viola the way Marilyn Horne sings!" She performs Jarret's Bridge of Light and Serly's Rhapsody with the Transylvania Symphony on Friday, July 5.



ROCKLAND OSGOOD has conquered a variety of musical idioms from the Baroque to contemporary, in addition to becoming widely praised for his extensive operatic repertoire. He sings the role of Count Almaviva in Rossini's Barber of Seville, opening the season for BMC's Opera Workshop on June 29.



MARK OSWALD is repeatedly singled out for his "gorgeous, flexible voice" (The Washington Times). Both his European and Met debuts were made in the title role of The Barber of Seville. Brevard welcomes back one of its distinguished alumni to reprise the role on June 29.



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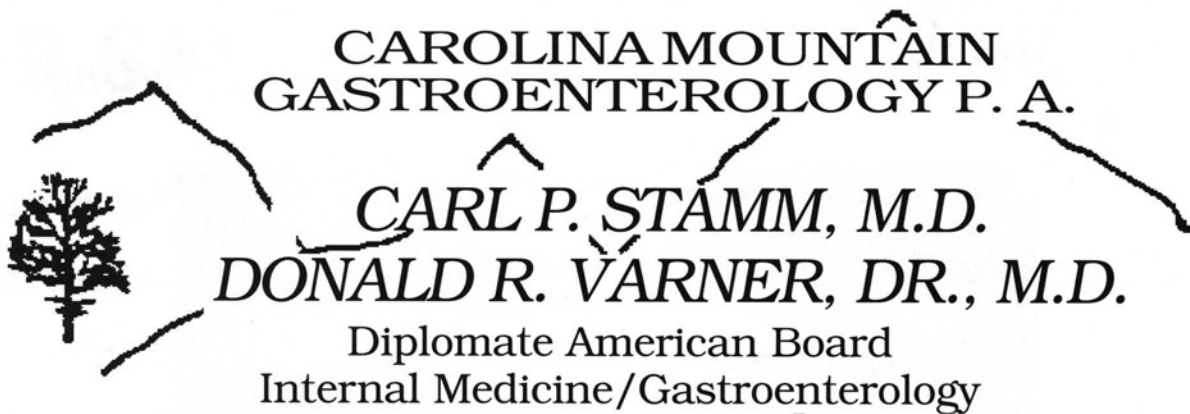
JOSE RAMOS-SANTANA, according to music critics, is a "big-time pianist in the Romantic tradition." This BMC alumnus performs regularly with major symphonies and festivals across the nation and abroad. He plays Gershwin's Concerto in F with the BMC Orchestra to open the season on June 28.



CECELIA WASSON has literally been around the world since her BMC student days. She has sung with opera companies from New York to Hong Kong. "Cee-Cee" is featured in the *60th Anniversary Reunion Concert*, with other BMC alumni, on Sunday, July 28.



ANDREW COOPERSTOCK returns to BMC this year as a featured performer and a member of the artist-faculty. He is on the keyboard faculty of the University of Oklahoma and performs widely in the United States, Europe and South America. Mr. Cooperstock plays Bartok's Piano Concerto No. 3 with the Transylvania Symphony Orchestra on August 9.



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BELINDA THAYER
OSWALD sings the role of Rosina in The Barber of Seville, June 29. This BMC alumna continues to earn acclaim as a lyric soprano in concert appearances, music theatre and opera. Next season she has been signed to sing Papagena with the New Japan Philharmonic in Tokyo, under the baton of Seiji Ozawa.



LYNN EUSTIS, a BMC alumna, currently teaches at Florida State University while working on her Doctorate in Voice Performance. At the same time, she enjoys an active career as a soloist and in opera productions, having sung with Brandenburg Opera, Curtis Opera, European Opera Centre and the National Opera Company. She sings Lucia on Saturday, July 6.



RYO FUKUDA teams with Byron Tauchi to perform Bach's "Double," the Concerto for Two Violins, with the Transylvania Youth Orchestra on Monday, July 22. Mr. Fukuda teaches and performs in California. He records with the Manhattan Chamber Orchestra on the Vox and Koch labels.

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RON BAKER is a Brevard alumnus ('83-'84) making a name for himself on the national scene, having just come off a road tour of *Les Miserables* doing the role of Javert. He is scheduled for the Broadway production next season. Ron is a featured soloist on the 60th Anniversary Reunion Concert with BMCO set for Sunday, July 28.



TRYGVE PETERSON, a member of the BMC artist-faculty, has played with numerous orchestras, including the BMC, Ohio Valley Symphony Orchestra, Juilliard Orchestra and Philharmonica de Caracas (Venezuela). He will perform the *Chaminade Concertino* with the Transylvania Symphonic Band on Tuesday, July 9.



DAVID HERENDEEN, in his first season at Brevard, has performed with the Coldovsky Opera Workshop, the Deutsche Oper of Berlin and the Arizona Opera, among others. Currently Director of Cultural Affairs at Edinboro University of Pennsylvania, he sings the role of Tony in *The Most Happy Fella* in BMC Opera Workshop's final production of the season, August 10.



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ANN OLIVER, in addition to being an accomplished solo artist in piano and organ, has served as accompanist for the Oregon Bach Festival (1991), and is a faculty member and performer with the Phil Mattson Vocal Jazz Workshops. Her first appearance at BMC is as accompanist for famed soprano Frederica von Stade, with whom she will perform the Mozart concert aria, Ch'io mi scordi di te? on July 19.



J PATRICK RAFFERTY has served as concertmaster for numerous orchestras, including Milwaukee, Dallas and the Cincinnati Chamber Orchestra. A Brevard alumnus, he is currently a member of the artist-faculty at the University of Alabama, and he performs widely as a soloist and with the Cadek Trio. At Brevard this season, he performs the Saint-Saens Introduction and Rondo Capriccioso on the 60th Anniversary Reunion Concert, July 28.



DAVID HOLLEY is in his third year at Brevard, directing and starring in Opera Workshop productions. He has appeared with opera companies in Dallas, Atlanta, Rochester, Phoenix and is the director of opera at UNC-Greensboro. In Lucia di Lammermoor, July 6, he sings the role of Edgardo, and will direct Barber of Seville and Orpheus this season.

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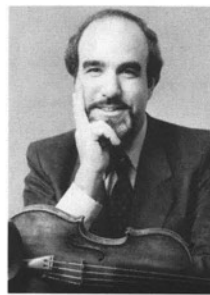
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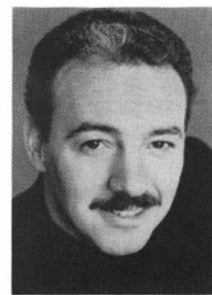




VLADIMIR FELTSMAN, one of the most important pianists of his generation, returns to the Brevard stage by overwhelming popular demand. He will reprise his astounding performance of Rachmaninoff's masterful Piano Concerto No. 3 with the BMC Orchestra on Sunday, August 4.



GLENN DICTEROW, called "A beautifully gifted performer in all respects" by the San Francisco Chronicle, enjoys an active career on several fronts. He is concertmaster of the NY Philharmonic, in addition to being a prominent solo and recording artist. BMC welcomes this distinguished performer back to reprise the Samuel Barber Violin Concerto on Sunday, July 14.



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 fourth year, singing the role of John Falstaff in "Merry Wives of Windsor," July 13.

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For seven weeks each summer the picturesque Blue Ridge mountain town of Brevard (pop. 5,376) thrives on a spirited deluge of musical artists, teachers, students of all ages, avid audiences and renowned performers from around the world. The Music Center, as well as the town, literally comes to life.

More than 350 carefully chosen musicians from thirteen years old through post-graduate come from all over the United States, descending on western North Carolina in anticipation of a rewarding summer of musical performance. A professional faculty and staff of 120 is drawn from the nation's leading universities, conservatories and symphonies.

On days when the Center's Whittington-Pfohl Auditorium isn't bulging at maximum capacity with Festival audiences, as it often does during the season, a lone trombone may be heard practicing amid chirping cicadas near Lake Milner. Students may be seen hiking, swimming or just enjoying the Center's beautiful mountain setting. Of course there are classes, private practice, rehearsals, lessons and a full program of music education activity, which always comes first.

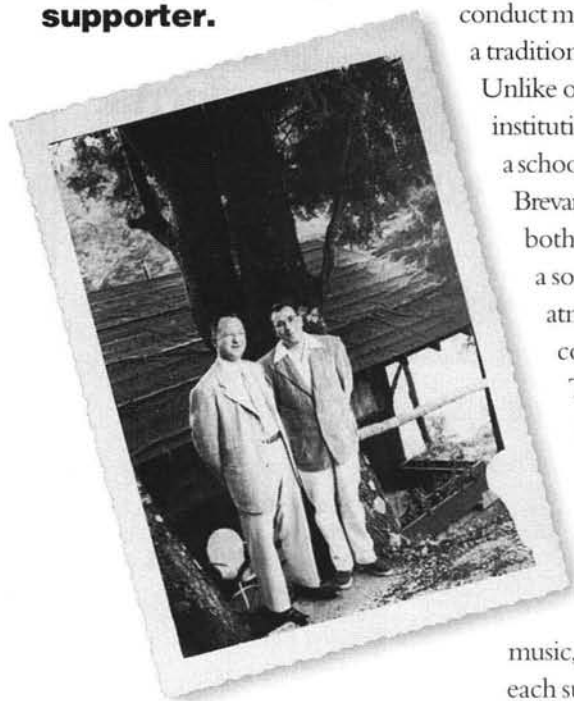
Brevard Music Center's seeds were planted in 1936, when the Davidson College Music School-Camp for Boys' faculty of eight taught 50 campers. Since then, the Music Center has evolved into a premier music festival and a non-profit, state-chartered educational institution, with a year-round staff. According

THE BREVARD STORY



Brevard Music Center began in 1936, when the Davidson College Music School-Camp for Boys' faculty of eight taught 50 campers.

The Center's founder Dr. James Christian Pfohl, on right, with an early supporter.



to BMC's Artistic Director Dr. Henry Janiec, Brevard's success lies in its consistent emphasis on educating talented young musicians...an emphasis that remains its chief mission after 60 seasons.

In 1964 Janiec came to Brevard and reorganized the education program into three divisions, added an opera workshop and initiated innovative programming changes. The Festival became an integral part of Brevard's learning experience.

As BMC's Artistic Director, Henry Janiec also took on duties as principal conductor of the BMC Orchestra and the Opera Workshop. Over the years, he has attracted the "big names" in professional music to the Brevard stage. Names such as pianists Gina Bachauer, Alicia de Larrocha and Van Cliburn; clarinetist Benny Goodman, trumpeter Doc Severinsen, pop singers Andy Williams and John Denver, the Canadian Brass, soprano Hildegard Behrens and mezzos Frederica von Stade and Marilyn Horne, cellist Yo-Yo Ma and violinist Ruggiero Ricci to name a few. Many of the guest

performers chose to stay extra time and conduct master classes for the students, a tradition that continues today.

Unlike other reputed musical institutions that function either as a school or as a performance series, Brevard Music Center harmonizes both: professional instruction in a soothing, mountain atmosphere, along with a concurrent Music Festival.

This renowned series of more than 50 different concert events, including musicals, pops concerts, concertos, operas, symphonies, bands, choral and chamber

music, annually attracts thousands each summer.

Each student at Brevard learns and grows, fed by personal instruction and performing with professionals. It is an intense and strenuous program, fit for those eager to learn and willing to stay late and work hard.

A rigorous academic and performance schedule, complemented by a summer camp atmosphere and recreational facilities for swimming, boating, and hiking, beautified by rolling skylines and refreshingly clean mountain air, all make the unique Brevard Music Center experience work.

But perhaps the clearest indicator of the program's success is the attitude and spirit which permeate the Center. Everyone is a participant—not just faculty and students, guest artists and audiences, but also the grounds-keepers and auditorium technicians, the switchboard operators and ticket-takers. The Center is for everyone, and as Dr. Janiec says, "A Vacation with a Purpose." That purpose, for seven magical weeks a year, is to live music.

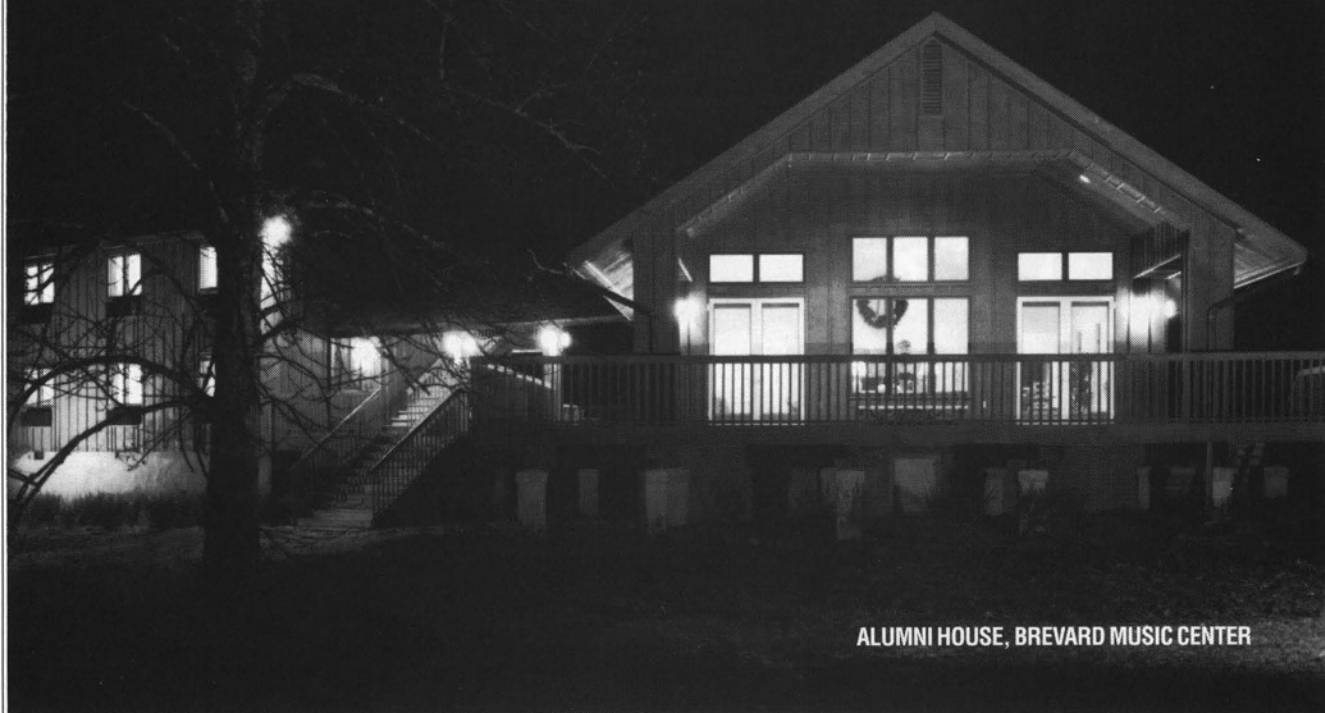


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The great Greek pianist Gina Bachauer appeared at Brevard many times, and always found time to spend with students. For the last sixteen years, the foremost pianists of our generation have appeared at the Music Center under the auspices of a memorial endowment fund established through the efforts and generosity of Mr. and Mrs. Carlo Renzulli. The fund has also enabled

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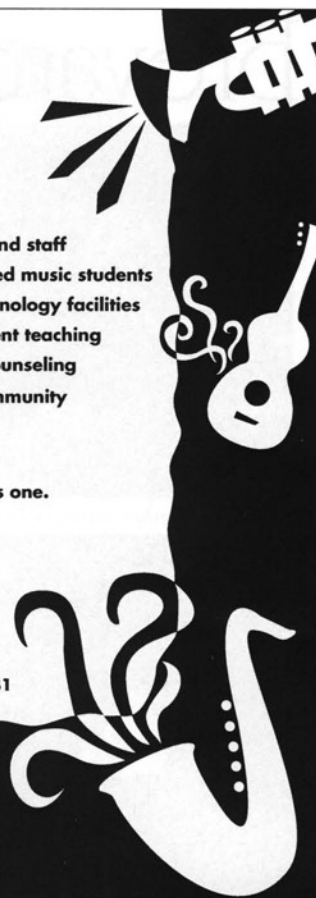
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"Where are they now?" is a question often asked by our audiences, especially those who have attended BMC performances for many years. These are just a few examples of the answer to that question.



Jeffrey E Korte ('86) continued his singing throughout college and in the community chorus. For the past two years Jeff has been at UNC-Chapel Hill working towards a PhD in epidemiology, researching the health effects of environmental, occupational and psychosocial factors. Leisure time is spent backpacking, traveling and riding his

motorcycle (a newly discovered interest!) "This will be my first summer in several years to stay in North Carolina, so I'm looking forward to attending some performances again!"

Kenneth R Law, Jr ('83) resides in Baltimore, MD and is a member of the Maia Quartet. He received a Bachelor of Music degree in Violoncello Performance from the Eastman School of Music, a Master of Music degree from Cleveland Institute and a Graduate Performance Diploma at Peabody Conservatory. Kenneth has played in the Washington Chamber Symphony, American Chamber Orchestra, Cleveland Chamber Symphony and the American-Soviet Youth Orchestra. He and Maia Quartet colleagues concertize throughout the US, including appearances at the German Embassy and Kennedy Center's Terrace Theatre.



C Miller Sigmon ('64) currently practices law with The Sigmon Law Firm, PA in Raleigh, NC. He holds degrees in both music (University of Michigan, Ann Arbor) and law (NC Central University) and was saxophone soloist with the US Marine Band from 1971-1975. Miller blends his professional interests with numerous civic responsibilities and

continues to be actively involved with the arts; in 1994 he was appointed by Governor Jim Hunt for a three-year term on the Board of the NC Arts Council. Additionally, he serves on the Board of Directors for Arts Advocates of NC and is a member of the National Board of Advisors for Brevard Music Center.



Dan Satterwhite ('76, '77, '80, '83-'85) was a camper, advanced division student and staff member at Brevard. After studying music at Mars Hill College and North Texas State University, Dan traveled to Chile, where he was Bass Trombonist of the Orquesta Filarmonica de Santiago for 5 years. At home in diverse performing situations, Dan has appeared with such

organizations as the Chicago Symphony Orchestra, the Metropolitan Opera, Broadway productions of *Phantom of the Opera*, *Les Miserables*, *Miss Saigon* and *Damn Yankees*, the Moscow Virtuosi and the Radio City Music Hall Orchestra. He presently lives in New York City and performs over 100 concerts yearly as Tubist with the internationally acclaimed Dallas Brass.



Ann Wheeler ('74) uses skills she developed as a musician in her accounting profession, as well as in everyday life. "Mental preparation for an interview is no different than mental preparation for an audition!" In addition to receiving a BS in Business Administration and a Masters of Accounting from the University of Southern Mississippi, Ann played in both

the Marching Band and Symphonic Wind Ensemble. Currently the Assistant Director of Contracts and Grants for NC State University, she enjoys hiking cooking, making pottery, needlework and playing handbells.



Jeffrey Turner ('78, '79, '80) is Principal Double Bassist of the Pittsburgh Symphony Orchestra and Professor of Double Bass at Duquesne University. Jeff graduated from the Eastman School of Music in 1984 and served as Principal Double Bassist of the New American Chamber Orchestra from 1984-86. In 1987 he became a member of the Detroit Symphony Orchestra. As

winner of the Y Music Society's Passamaneck Award, Jeff appeared in recital at Carnegie Music Hall in 1989 and was also winner of the 1990 Pittsburgh Concert Society's Artist Award. He has served as Visiting Professor at Eastman and Artist Lecturer at Carnegie Mellon. He is in his fifth summer at the International Workshops in Graz, Austria.



(Amy) **Caroline Whisnant** ('77-'81, '90) is currently preparing the role of Freia in Arizona Opera's production of Wagner's *Der Ring Des Nibelungen* (she discovered one of the Rhein maidens attended BMC with her in 1990!) She will also appear as Donna Elvira in *Giovanni* for Kansas City. She has sung various roles ranging from Mimi to Tosca and Cio-Cio San to

Ariadne. Caroline is realizing her dream of a professional musical career and credits her summers at BMC as the genesis of her dream.



Alicyn Warren ('69, '70, '71; counselor '75) is a composer concentrating chiefly in the field of computer music these days. Graduating from Interlochen Arts Academy and Columbia University, Alicyn gave up her beloved French Horn and moved on to composition, earning a PhD from Princeton University. Following a recent two year postdoctoral fellowship at Columbia, she

moved to beautiful Charlottesville, VA, "where the mountains remind me of Brevard". She teaches computer music, composition and film music at the University of VA as an assistant professor. Her works are recorded on the Centaur and LeChant du Monde labels.

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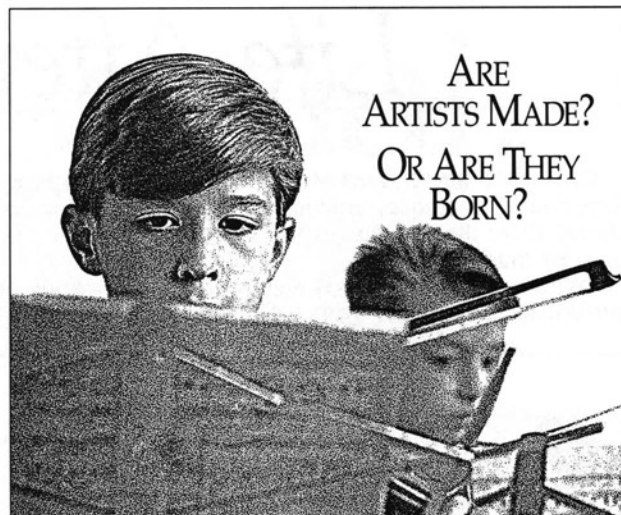
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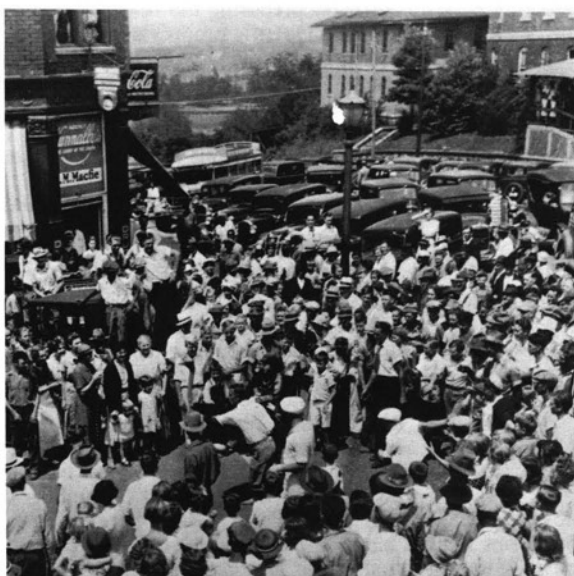
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NFMC special projects have included the Lucile Parrish Ward Chair in Opera, the Hinda Honigman Library and its Gladys Manuel Wing, the Whittington-Pfohl curtain fund and many of the Center's practice cabins. The Hinda Honigman Fund, established by Ralph and Shirley Sarlin, supports the appearance of a Young Artist winner of the National Federation at our Federation Weekend each season...North Carolina is the host state for this year's Federation Weekend at Brevard, and the Center joins with the North Carolina Music Clubs in welcoming Southeastern Region members to the July 12-14 gathering.

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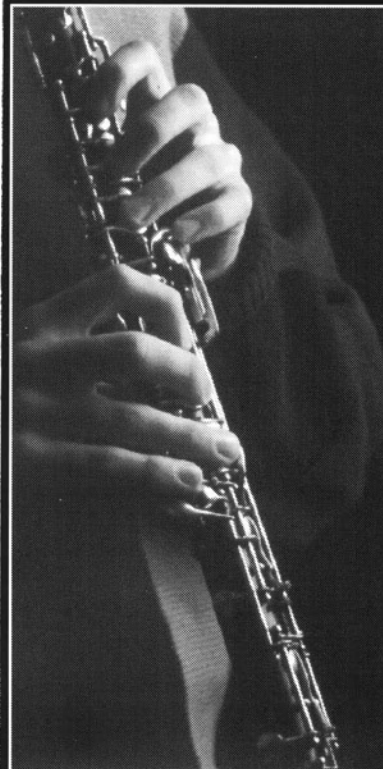


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from page 83)

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OUR MISSION.

What is the Brevard Music Center today, and



Our program is designed to expose students to many shows and scores to expand their repertoire. To make this kind of experiential training available, we have an accomplished artist-faculty that works directly with the students in lessons, rehearsals, and performances.

You may be reading this before a public performance of the Brevard Music Festival, a schedule of over 50 concert events given at the Brevard Music Center every summer. If this is your first visit, you might be wondering, "What exactly is the Brevard Music Center?" The Music Center is an educational institution, just like a high school, college or conservatory, except that we only teach music during the summer months. The performance you see and hear at Brevard display an internationally respected educational program. Each program of our Festival features mostly students, and that comes as a distinct surprise to some people, mainly because of the high standards of performance at BMC. But, the performance itself is really a means to an end, not the end itself, and that is what sets us apart from other similar institutions.

Mission

As a publicly supported not-for-profit educational institution, we have a mission statement defining our purpose:

The Brevard Music Center is an artistic, educational, not-for-profit institution devoted primarily to the training in performance and theory of musicians with demonstrated talent under repertory conditions.

At the heart of our mission is the need to do something different for music students from the training they receive in their academic school environment. Once students learn a piece of music or an opera, it can be "re-learned" in the future with a minimum of rehearsal. It becomes part of their repertoire. Brevard's program is designed to provide exposure to many shows and scores, and thus expand the student's resume and repertoire.

This is an all-important intermediate step that prepares them for the professional world. BMC provides an invaluable link between formal education and the music profession itself.

To make this kind of experiential training available for an annual enrollment of 350-plus students, we have an accomplished artist-faculty that works directly with the students in lessons, rehearsals, and performances. The performance becomes part of the learning process itself.

In addition to our resident faculty, the Brevard Music Festival brings in world-class artists, many who stay to give master classes for the students. For our advanced division students, performing alongside these professionals offers a "hands on" learning opportunity that is not available elsewhere. Our younger students also have numerous and varied performance opportunities. The low 6:1 student/teacher ratio provides a personalized, nurturing environment rare in today's educational world.

Critical to achieving our mission, although not as glamorous as the on-stage presence, is a devoted staff behind the scenes providing cafeteria services, doing the laundry, maintaining the grounds and buildings, and insuring health and other assistance for students and faculty. Just to provide housing, practice and teaching studios, performance facilities and other needs of our students and faculty, we have 134 buildings spread out over the 140 acres of campus. And the Music Center is one of the few organizations of our type that owns and operates our physical facilities.

Results

Beyond the public performances, how effective have our programs been in providing training for music students? Many Brevard students have gone on to careers in major symphonies and opera companies nationwide.

OUR VISION

what will it become tomorrow?

Chicago Orchestra bass trombonist Charlie Vernon, Met baritone Mark Oswald, and NY Philharmonic solo oboist Joseph Robinson are among them. And many others play in regional musical organizations and enjoy semi-professional careers. Many remain in the musical field but have gone into non-performance roles such as teaching, administration or media critics. Some have left the artistic world as a profession, but remain active as board members, volunteers, and as avid supporters and patrons of the arts.

In addition to our "product" – the students who have attended Brevard – the Music Center continues to be a significant economic factor in Western North Carolina and the Southeast region. In marketing surveys, the Center is frequently cited among the top 2 or 3 reasons why people come to this region of the country. The Brevard Music Festival plays an important part in attracting tourists and summer residents and influencing retirees to relocate in this area.

The Future

What does the future hold for Brevard? The music field is a difficult one. The level of music students has improved dramatically over the past twenty years and the competition for professional careers has become intense. Brevard's repertory and performance program continues to fill a unique need in preparing students to become professionals. The general disappearance of musical programs of any consequence in our public schools means that students must look elsewhere to receive quality instruction. And that is the future of Brevard.

Several years ago, our Board of Trustees began a process of reviewing our rich history and developing a long term strategic plan to take us well into the twenty-first century. Our VISION 2000 plan states that Brevard will

continue providing the best in repertory training for serious young musicians. The major elements of VISION 2000 are:

- We will maintain and build our reputation as a premier and distinctive summer music educational institution;
- We will recruit ever higher quality students;
- We will build and develop our public audiences;
- We will rebuild our aging physical facilities;
- We will focus on expanding our curriculum to keep pace with the changing musical world;
- We will build our endowment to insure that we can continue to offer the very best educational experience to our students.

More Than a Music Education

But beyond our special programs and our mission, we offer young people that unique "Brevard Experience". We are a community with a difference. The students meet and play alongside other talented young people. While they are of many different ages, backgrounds and perspectives, they are all focussed on performing music to the best of their abilities.

At Brevard these talented young people learn the value of self-discipline, perseverance and old-fashioned hard work – all in the pursuit of excellence. And they learn that a true musician has a passion for the music, reaching out to touch the audience. Most importantly, they learn the cooperative effort necessary to produce the ethereal magic of beautiful music.

Whether or not our students continue in musical careers, they will become active, involved citizens who support the cultural life of their communities. Look around you at the students on stage, in the audience, walking about the Brevard campus. Here, at the Brevard Music Center, you are seeing the cultural and community leaders of tomorrow.



VISION 2000

The general disappearance of musical programs of any consequence in our public schools means that students must look elsewhere to receive quality instruction. Our VISION 2000 plan states that Brevard will continue providing the best in repertory training for serious young musicians.

OUR SUPPORT

How is the Brevard Music Center funded, and



By the standards of today's educational and artistic organizations, Brevard is a financially healthy, debt-free institution, with seventeen consecutive years without a deficit .

The continuing exemplary reputation of the Brevard Music Center is the most fitting tribute to the generations of students who have gone on to become outstanding professional musicians and community leaders and to the remarkable faculty who teach here. We will look to our friends to preserve and extend this proud tradition. Our supporters are aware that our true role is as an educational institution (see Our Mission, Our Vision on the previous two pages), although most people know the Music Center as a performance venue that hosts over 50 concert events each summer. Most of our costs and expenses (faculty and student residences, teaching studios, practice rooms, and other facilities of a residential campus) remain out of sight of the public that attends our weekend concerts.

Our Current Support

By the standards of today's educational and artistic organizations, Brevard is a financially healthy institution. The Music Center has had seventeen consecutive years without a deficit and is debt-free. A little over two-thirds of our annual budget is covered by our revenues (mostly tuition and ticket sales).

Each year we designate a special concert event as a benefit for BMC educational programs. This event is not part of our season ticket package and is sponsored by a group of organizations. The 1995 Benefit concert featuring Victor Borge was sponsored by the organizations shown on the right. Our 1996 Benefit concert on July 16th features Brevard alumnus Keith Lockhart, who is currently the conductor of the famous Boston Pops Orchestra.

The State of North Carolina, through the

Department of Cultural Resources and the North Carolina Arts Council, is a generous contributor to the Music Center. However, the vast majority of the remaining one-third of our budget is contributed by the many individuals, corporations, foundations and organizations listed on the following pages.

Another source of contributions and donated volunteer help is the Brevard Music Center Association (see page 83 for listing). This devoted group holds fund raisers, operates the Harmony House gift shop at the entrance to the auditorium, helps with maintenance and administrative projects at the Center, and generously makes their time, talent and experience available wherever needed at BMC. We are enormously grateful for all that they do for us.

Continuing Requirements

Challenging needs remain to be met. Our Board of Trustees developed a long range strategic growth plan, VISION 2000, which is designed to carry the Music Center well into the twenty-first century. The continuing requirements of scholarships, faculty support, facilities improvement, and endowment must be funded. Approximately 70% of our students receive some amount of scholarship aid. BMC will continue to seek scholarship funding to help talented, dedicated, deserving young people have the "Brevard Experience".

Our faculty consists of individuals who are that rare combination of talented teacher and performing artist. The fact that our students can perform alongside professionals on stage before a paying public is one aspect that makes Brevard unique among summer music institutions. We must continue to attract and

how can you help?

retain such teachers. In addition to our high quality full time faculty, the Center is beginning a program to bring in other exceptional teachers for a short period to lead master classes on specific techniques, particular music pieces, and other special needs. A highly popular program with our students, this will lead to increased salary expenses over future years.

The Brevard Music Center is one of the few organizations of our type who own and operate our physical facilities. There are 134 buildings to maintain spread out over our 140 acre campus. Many buildings have been donated and are identified with a person's name as an honor or memorial. New this year, the Mark Hunting Studio and the Dorothy Hill Studio were built as memorials. Mark was a member of our staff and Dot was a long term board member. One anonymous supporter donated a dormitory for boys and named it "Allegro", the musical tempo marking that matches the lively and happy feelings of these young people. Some of our aging facilities need replacement and as we continue to grow, the Center will need more dorms, practice and teaching studios, faculty residences, and rehearsal and performance venues.

Your Role in Brevard's Future

Reading through this program book, you will see what the Brevard Music Center strives for and what we have already achieved. We have grown enormously in role and stature and our core base of support is broader than ever. With VISION 2000, we are more focussed than ever before. We thank the individuals, corporations, foundations and other organizations that have supported us over the years. The Brevard Music Center would never

have reached the level we have without the help of so many people, like you.

Whether a donation comes from a corporation, a foundation, a music club, or a single person, an individual must agree with our vision, feel the need, and want to participate in our future. The opportunity is to be a part of a growing, healthy, high quality institution that fills a unique niche in making a difference in students lives. The best reason to get involved is the current and future body of young people who will benefit from our programs. They, in turn, will pass along those benefits to the many lives they will touch.

Private support is needed to preserve and extend our tradition. Won't you consider how you can help continue the Brevard Music Center's proud heritage?



Our 1996 Benefit concert features Brevard alumnus Keith Lockhart, currently the conductor of the famous Boston Pops Orchestra.



BMC wishes to express its grateful appreciation of the following sponsors who have generously supported the Victor Borge benefit concert:

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Brevard Music Center Association

"Thank You" BMCA members and volunteers! 1996 has been a remarkable year for BMCA. In an effort to keep pace with the Music Center's *VISION 2000* strategic plan, we have instituted several operational changes. We hope these will become apparent as we near the year 2000.

One significant change is the establishment of a perpetual scholarship. Known as the Brevard Music Center Association Scholarship Fund, it will be funded in the amount of \$20,000 in each of the ensuing three years. At the end of this period, other items will be considered, such as the building of a dormitory, a teaching studio, or the establishment of a teaching chair.

It is estimated that BMCA volunteer efforts are equivalent to ten full-time employees to the Center. Much is accomplished that would simply remain undone if it were not for our dedicated volunteers.

I extend an invitation to all who are not BMCA members to join with us in our efforts. Enjoy with us the satisfaction and reward of accomplishing our mission: *"Volunteers Supporting Young Musicians."*

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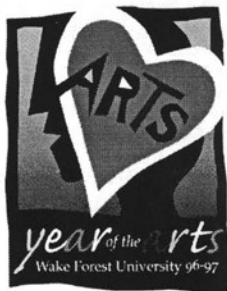
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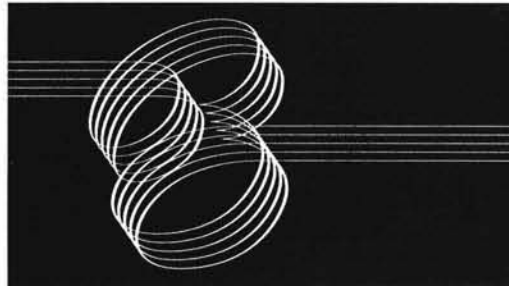
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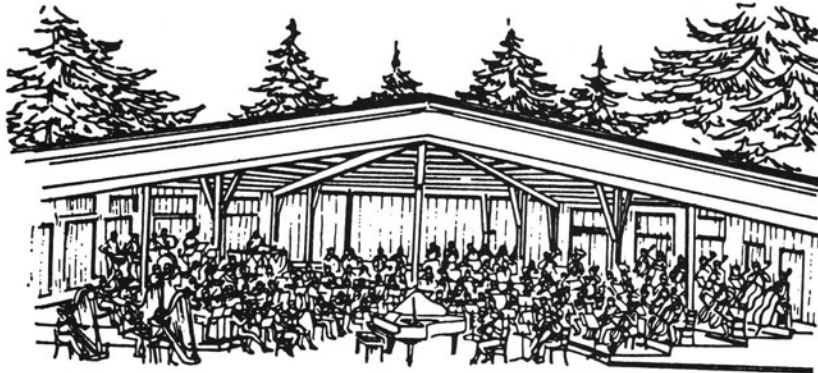
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