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**MUSIC**  
CENTER  
SUMMER INSTITUTE & FESTIVAL

2015 SUMMER  
**MUSIC FESTIVAL**  
JUNE 18 - AUGUST 2

OVERTURE Magazine

Keith Lockhart, Artistic Director





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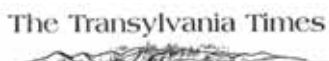


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## WELCOME TO THE BREVARD MUSIC CENTER'S 2015 SEASON!

My wife and I joined the Brevard Community just about two years ago and we are in love. Yes, with each other, but also with all that we have found here in Brevard and at the Brevard

Music Center. There is a special joy that comes from working alongside hundreds of staff, faculty, students, and volunteers. The passion displayed on BMC stages by our young musicians is truly inspiring, and I hope you will be as moved by the performances you hear this summer as I always am.

As we approach our 80th Anniversary we are investing in our future. You will notice that over this last winter we moved the stage forward, much closer to the audience. This will result in an instant improvement in sound. Before next season we will build an acoustical shell which will greatly enhance your listening pleasure and also help our musicians hear each other better onstage. Additionally, we will be working to replace several older dormitories, faculty housing, and other important pieces of our infrastructure. We hope that you will help in our efforts to raise funds for our campaign - A Challenge Among Friends.

Together we all share a love of great music. The Brevard Music Center helps to prepare the next generation of outstanding artists. I am thrilled to join you each night in celebrating the future of classical music and the talent of these young, gifted musicians.

So, sit back, enjoy the music, and know that you are part of a great tradition that will bring joy and beauty for generations to come.

Thank you for coming!

Warmest regards,  
**Mark**

### About Mark Weinstein

Mark Weinstein has devoted his professional career to music having previously served as Executive Director of the New York City Opera at Lincoln Center, General Director of the Pittsburgh Opera, Executive Director of the Washington National Opera at the Kennedy Center, and CEO of the AT&T Performing Arts Center in Dallas, Texas. Mark has an MBA from the Harvard Business School and a BA in Political Science from Carleton College in Northfield, Minnesota. His wife, Susanne Marsee, was the leading Mezzo-Soprano soloist at New York City Opera at Lincoln Center for over 20 years.

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Keith Lockhart – Artistic Director

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\*denotes summer staff





## KEITH LOCKHART, ARTISTIC DIRECTOR

### David Effron Principal Conductor Chair

Artistic Director Keith Lockhart assumed the role of Principal Conductor of the Brevard Music Center in 2007. Maestro Lockhart is an alumnus of the Brevard Music Center, having attended as a student in 1974 and 1975.

Keith Lockhart has conducted nearly every major orchestra in North America, as well as the Royal Concertgebouw Orchestra, the Deutsches Symphonie-Orchester Berlin, the NHK Symphony in Tokyo, and the Melbourne Symphony Orchestra. In October 2012, he made his London Philharmonic debut in Royal Albert Hall. 2014-15 includes a return to the Melbourne Symphony, and debut with the Adelaide (Australia) Symphony, as well as a special residency at Wright State University culminating in performances of the Britten War Requiem with the Dayton Philharmonic. In the opera pit, Maestro Lockhart has conducted productions with the Atlanta Opera, Washington Opera, Boston Lyric Opera, and Utah Opera.

Celebrating his twentieth anniversary season as Conductor of the Boston Pops, Keith Lockhart has added his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. During these years he has conducted over 1600 concerts and made 76 television shows, including 38 new programs for PBS's Evening at Pops, and the annual July Fourth spectacular, produced by Boston's WBZ-TV and broadcast nationally for many years on the A&E and CBS television networks. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the Evening at Pops telecast of "Fiddlers Three" won the 2002 ASCAP-Deems Taylor Award. The 2015 "Very Best of the Boston Pops" tour of the southeastern United States is his 40th national tour with the Pops. In addition, he has led the orchestra on four overseas tours of Japan and Korea, in performances at Carnegie Hall and Radio City Music Hall, and at sports arenas across the country. In September 2004, they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002, Maestro Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Since November 2004, he and the Boston Pops have

released five self-produced recordings: 2013's *A Boston Pops Christmas—Live from Symphony Hall*, *Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*, all available online through [www.bostonpops.org](http://www.bostonpops.org). Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: Keith Lockhart and The Boston Pops Orchestra Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Since Keith Lockhart's appointment as seventh Principal Conductor of the BBC Concert Orchestra (London, UK) in August of 2010, highlights of his tenure include critically acclaimed North American tours (2010-11, 2012-13, and 2015), conducting annual performances at The Proms, and celebrating the orchestra's 60th year in 2012. In June of that same year, Keith Lockhart conducted the orchestra during Queen Elizabeth II's gala Diamond Jubilee Concert, which was broadcast around the world.

In 2009, Keith Lockhart concluded eleven seasons as Music Director of the Utah Symphony. He led that orchestra through the complete symphonic works of Gustav Mahler and brought them to Europe on tour for the first time in two decades. He stood at the front of that organization's historic merger with the Utah Opera to create the first-ever joint administrative arts entity of the Utah Symphony and Opera. Since the merger, arts institutions nationally and internationally have looked to Maestro Lockhart as an example of an innovative thinker on and off the podium. Maestro Lockhart conducted three "Salute to the Symphony" television specials broadcast regionally, one of which received an Emmy award, and, in December 2001, he conducted the orchestra and the Mormon Tabernacle Choir in a national PBS broadcast of Vaughan Williams' oratorio *Hodie*. Maestro Lockhart led the Utah Symphony during Opening Ceremonies of the 2002 Olympic Winter Games and conducted two programs for the 2002 Olympic Arts Festival. Under his baton, the Utah Symphony released its first recording in two decades, *Symphonic Dances*, in April 2006.

Keith Lockhart previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops Orchestras. As a guest conductor, he has appeared with the Symphony Orchestras of Chicago, Cleveland, Dallas, Houston, Minnesota, Montreal, Philadelphia, San Francisco, Baltimore, Atlanta, St. Louis, Indianapolis, Singapore, Toronto, and Vancouver as well as the Los Angeles and St. Paul Chamber Orchestras, the National Arts Centre Orchestra (Canada), and the Philharmonics of New York and Los Angeles.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, SC, and Carnegie Mellon University in Pittsburgh, PA.

Visit [keithlockhart.com](http://keithlockhart.com) for further information.



## BOX OFFICE HOURS

### Whittington-Pfohl Auditorium

(Brevard Music Center Campus)

**June 20 – August 2**

**Monday – Saturday:**

10 am to Intermission,

or 5 pm (if no evening event)

**Sunday:** noon to Intermission

### Porter Center

(Brevard College Campus)

**June 18 - August 1**

Open on performance days only,  
2 hours prior to the start of a  
performance through intermission.

**Phone:** (828) 862-2105

**Toll free:** (888) 384-8682

**Email:** [boxoffice@brevardmusic.org](mailto:boxoffice@brevardmusic.org)

**Website:** [brevardmusic.org](http://brevardmusic.org)

BMC thanks Brevard Rescue Squad for volunteering standby service at all weekend concerts.

### Late Arrivals & Seating

Latecomers will be asked to wait until an appropriate break in the performance before being seated.

### Photography & Recording

Photography and the use of recording devices are strictly prohibited in all concert venues.

### Restrooms

Whittington-Pfohl Auditorium:

Restrooms are located in the lobby and the adjacent building behind the concession kiosks.

Porter Center: Restrooms are located in the lobby, on either side of Scott Concert Hall.

### Telephones

Please turn off all cell phones, pagers, and alarm watches during performances.

### Students

Students 18 and older receive a 50% discount for tickets inside the auditorium. With a valid student ID, students 18 and older may sit on the lawn free of charge\*.

### Children

Children 17 and under may sit on the lawn free of charge\* with a paying adult. Auditorium tickets are available for \$15 for children 6 and over. Children under 6 are not permitted inside Whittington-Pfohl Auditorium.

### Smoking

Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

### Concessions

Please enjoy your refreshments outside of the concert venue. No food or drink, except bottled water, is allowed in any performance facility.

### Lawn Etiquette

We welcome our patrons to enjoy a picnic and listen to the concert from the lawn. Please remember that noise and excessive movement during the performance can be distracting to the performers and other listeners.

### Pets

Pets are not allowed in or around the area of the Whittington-Pfohl Auditorium during a performance. Properly identified service animals are permitted in all areas in which BMC patrons are allowed.

### Harmony House

Harmony House is the official gift shop of the Brevard Music Center. Located at the front of Whittington-Pfohl Auditorium, it carries signature apparel, jewelry, music themed novelties, picnic accessories, and more.

Harmony House is managed by the Brevard Music Center Association and is staffed by volunteers. All proceeds directly benefit the educational programs of the Brevard Music Center.

\* Complimentary lawn tickets are not available for BMC Presents concerts.



- ① Box Office
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- ③ Burt Alumni House
- ④ Harmony House
- ⑤ Searcy Hall
- ⑥ Straus Auditorium
- ⑦ Thomas Hall
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- ⑨ Whittington-Pfohl Auditorium
- P Parking
- R Restrooms



## PICNICS ON THE LAWN!

Enjoy a picnic meal while experiencing an orchestra performance at Whittington-Pfohl Auditorium. Picnics include appetizers, sandwiches, and salads, as well as *On the Grill* selections for special concerts including our BMC Presents series.

Picnics must be pre-ordered at least 24 hours in advance either online, or by calling our box office at (828) 862-2105. Visit [brevardmusic.org/festival/picnics](http://brevardmusic.org/festival/picnics) for a complete menu. Please allow ample time to enjoy your meal; no food or drink, except bottled water, is allowed in any performance facility.

### Fanfare Carts

Located around the Whittington-Pfohl Auditorium, carts provide a selection of wine, soft drinks, and coffee.

### Kiwi Gelato

Delicious desserts, including signature gelato and sorbetto flavors, are offered as a refreshing finish to your Music Center experience.

### Concessions at the Porter Center

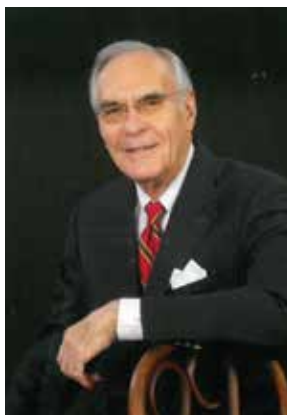
A selection of wine, soft drinks, and coffee, as well as cookies and candy, are available in the Francis Pavilion prior to and at intermission of Porter Center concerts. No food or drink, except bottled water, is permitted in any performance venue.

### Off Campus

The following local restaurants support the Brevard Music Center:

Dugan's Pub .....	(828) 862-6527
Food Matters Market and Cafe .....	(828) 885-3663
Hawg Wild Bar-B-Que .....	(828) 877-4404
Kiwi Gelato .....	(828) 877-4659
Marco Trattoria .....	(828) 883-4841
Mayberry's - Just Good Food .....	(828) 862-8646
Pad Thai .....	(828) 883-9299
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Sora Japanese Restaurant & Sushi Bar .....	(828) 883-9808
The Falls Landing .....	(828) 884-2835
The Square Root Restaurant .....	(828) 884-6171





## WELCOME TO THE 2015 SEASON OF THE BREVARD MUSIC CENTER

Over the past 79 years, the Brevard Music Center has evolved into one of America's premier summer training programs for young musicians. Among the many reasons for this success is the strong leadership, perseverance, and contributions of our many trustees, past and present, who have played a pivotal role in the development and success of BMC over these 79 years. I appreciate the cooperation and assistance that the current Board has given me and want to thank each of the trustees for sharing their time and expertise. We are dedicated to our core mission, which is: To teach gifted young musicians to prepare and perform classical music at a high artistic level. As part of the audience, you will have the opportunity to watch and listen to the success of our mission unfold.

Each year, we review the numbers: over 400 students, 70 faculty members, 80 performances, 180 acres of campus. But, these numbers alone in no way describe the real culture of Brevard during our season. When students and faculty arrive in June, BMC's true personality emerges and blossoms into this magical, warm, vibrant and exciting entity called the Brevard Music Center Summer Institute and Festival. Although individual students and faculty gather here from across the country and around the world, they all "speak" music. They are able to quickly make new friends, talk about music, practice music, and perform music, as they continue to share an incredible common experience for 7 weeks, and beyond.

As you read through this edition of the 2015 OVERTURE, you will see a program that extends from June 18th to August 2nd. This 7-week Summer Institute and Festival is the result of a year-long effort from our staff. Under the guidance of our Artistic Director Keith Lockhart, they select the students, the repertoire, the faculty, the guest conductors, and the guest artists. These pieces are then organized and coordinated to form our season - as described in the OVERTURE book you hold in your hands. This annual process is an intense and demanding task. Excellent does not sufficiently describe our staff, they are beyond excellent. Kudos!

On behalf of the Board of Trustees I want to sincerely thank the students, faculty, staff, our sponsors, donors, patrons, BMCA volunteers, and our audience for your enthusiasm and support.

Enjoy the performances, and come again, often!

### Falls Harris

*Chairman, Board of Trustees*

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Season Finale: Lockhart conducts Mahler 1

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# WIN

A 2015  
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Only **1500**  
tickets will be sold

**ENTER** Brevard Music Center  
2015 Raffle at  
[BrevardMusic.org](http://BrevardMusic.org) or call 828-862-2100



**Skyland**  
AUTOMOTIVE

This raffle is a fundraising event, and all proceeds benefit the educational programs of the Brevard Music Center. Drawing will take place at the Brevard Music Center's season finale concert on Sunday, August 2, 2015. All mail, fax, phone and internet orders must be received by 2:00 PM on Saturday, August 1, 2015. Participants need not be present to win. The cost to purchase a single entry ("Ticket") for the Raffle is \$125 (U.S. Funds only) and is not tax deductible. BMC will pay for the manufacturer's suggested retail price (MSRP) of the winner's choice to Skyland Automotive, Asheville, NC. The winner may choose one of the following three models: a 2015 C-400 4-matic, a 2015 ML350 B4G or a 2015 SLK250. The winner is responsible for all applicable federal, state, and local taxes, delivery costs and any options he or she may choose above the MSRP. Individuals may purchase as many tickets as they wish; however, only 1500 tickets will be sold. Participants must be 18 years or older. BMC employees, faculty, and students 18 or older are eligible to participate. Winnings are not redeemable for cash. If a minimum of 600 tickets is not sold, all ticket holders will receive a full refund and the raffle will not occur.

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## "WHAT DO YOU THINK ABOUT WHEN...?"

by Jason Posnock – Director of Artistic Planning & Educational Programs

At a recent quartet performance one of the musicians was asked what they think about while playing. They of course answered that they focus on the music, playing the right notes, and playing together. Further examination led the players to explain how they concentrate on putting each of their sounds right in the middle of the group, whisking it into a swirling spiral, and then sending it out to the audience. And oh yes, the audience...they are keenly aware of the audience. The answers were well received and the listeners seemed to feel as though they had gained some insight into the artistic process.

"What do you think about when you are playing music?" I must admit that I chuckled at first at such an obvious question. But after listening to the earnest discussion that ensued, I was suddenly struck by its simple profundity. This is a question that we regularly take for granted as performers, but one that gets to the core of what we're all doing up there in the first place. I came away from the evening trying to answer the question for myself...what do you think about when you are playing? The answers served to remind me how lucky we are to have the chance to play and hear great music, and how special Brevard is for creating this environment where it all happens with such passion and joy.

So yes, we must all concentrate on playing in tune and in the right place - all the technical elements that make the piece sound right. Even Yo-Yo Ma and Joshua Bell have to make sure that they don't play that C# too high, or rush that tricky arpeggiated passage. But beyond the nuts and bolts, what we really think about is *connecting*. Connecting emotionally and intellectually to our instruments, to the piece, to the composer, to our fellow performers, to the audience. It is these connections that give us the courage to stand up in

front of the audience, at the mercy of all the music deities, and bring those little, wonderful black dots on the page to life.

The connections go well beyond what we think about during those moments. The acts of studying music, practicing for thousands of hours, performing hundreds of concerts, and even listening to music as a member of the audience, are in themselves the very embodiment of connection. We are tied to generations of pedagogical and artistic traditions. We are intertwined with everyone who has been a part of our musical upbringing. We are linked to each and every member of the audience who comes to be touched, to be moved, to be elevated. These connections form the shared experience that is at the heart of all music.

These connections also form the shared experience that is at the heart of the Brevard Music Center. Brevard - a place where students, teachers, music lovers, and the Brevard family, come together to create a special community unlike any other. A place described by Keith Lockhart as a real life Brigadoon. Not only because we rise from the mountains each year (at least it's not once every 100 years!) to fill the air with magical sounds, but because, in the words of the schoolmaster, Mr. Lundie, "...when ye love (something) deeply enough, anythin' is possible. Even miracles." And the miracles that happen at Brevard happen every day - in the practice rooms, in lessons, at the Porter Center, and on the stage of the WPA.

So I leave you with this as we all live and breathe this shared community together...What do you think about when you are experiencing music? The answers may surprise you.



# School of MUSIC

Wade Weast, Dean



## CONCENTRATIONS

Brass, Collaborative Piano,  
Composition, Guitar, Harp,  
Opera, Organ, Percussion, Piano,  
Strings, Voice, Woodwind

## AUDITIONS

The audition dates  
have not been announced for the  
2016-17 academic year.  
Please check our website at  
[www.uncsa.edu/music](http://www.uncsa.edu/music) for updates.

[admissions@uncsa.edu](mailto:admissions@uncsa.edu)

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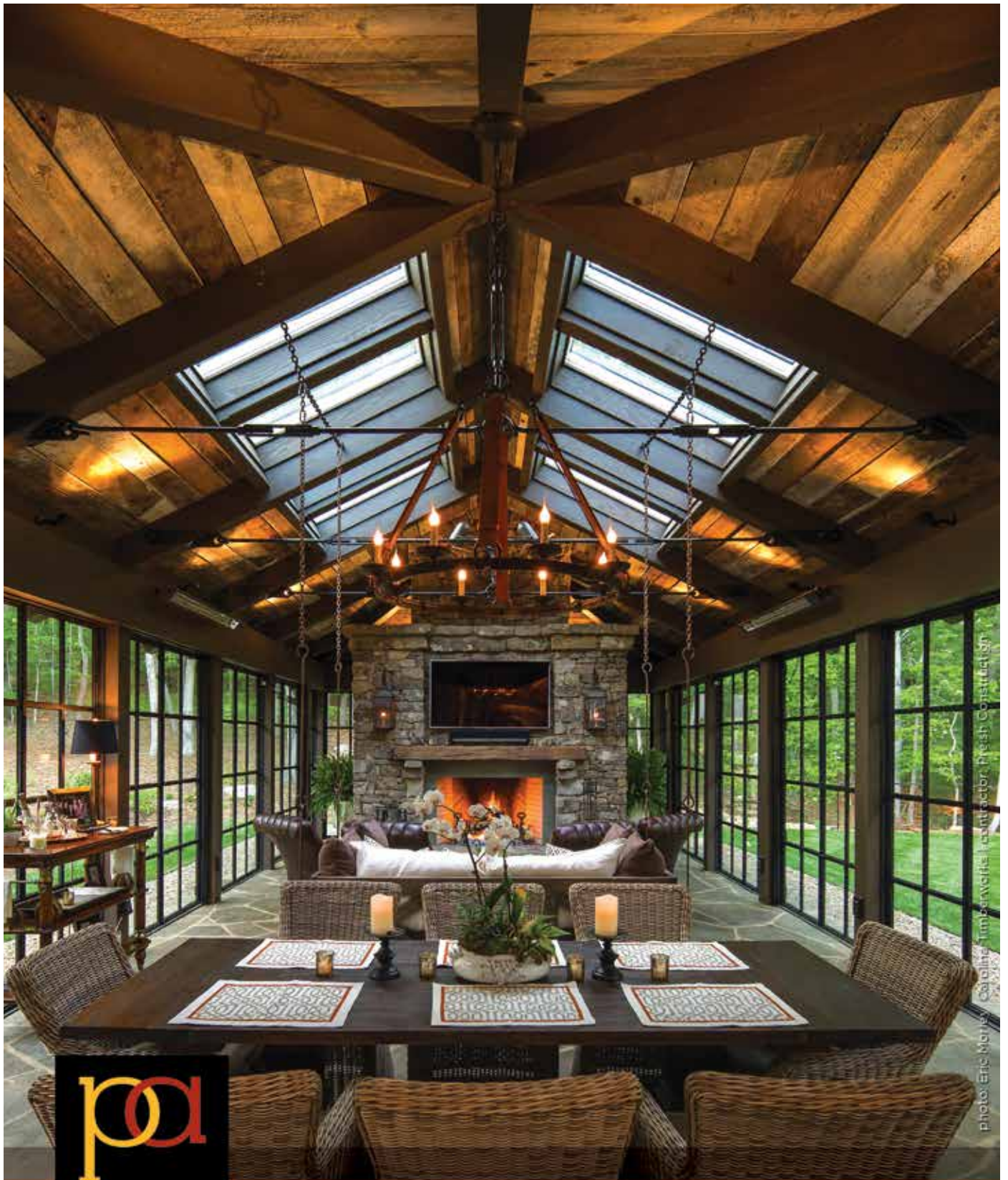
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# BREVARD MUSIC CENTER – INSPIRING THE FUTURE

by Andrea Boccanfuso – Director of Production

Opened in 1965 and dedicated on the 4th of July, the Whittington-Pfohl Auditorium was a vision shared by founder James Christian Pfohl and succeeding Artistic Director Henry Janiec. The Whittington-Pfohl Auditorium (affectionately called the WPA) was a stepping-stone for the mission of the Brevard Music Center – a leap forward in artistic excellence from the 400-seat Straus Auditorium to an 1800-seat orchestra venue. It allowed BMC to present large scale programming in orchestral, operatic, and choral works.



*Straus Auditorium 1950's  
Archives Collection-Fans of Brevard Music Center*

In the 2015 and 2016 seasons, the Brevard Music Center will take the next leap forward as we continue to support our mission by implementing a two-phase acoustical and physical renovation inside the WPA. By using the latest products and technologies we will unveil acoustical upgrades that will change the way music moves and is heard in the WPA. We are bringing the WPA as an orchestral venue into the 21st century, and we could not be more excited to share the enhancements with you. All of these improvements – and more – are being made possible through the *Challenge Among Friends* initiative described on the opposite page.

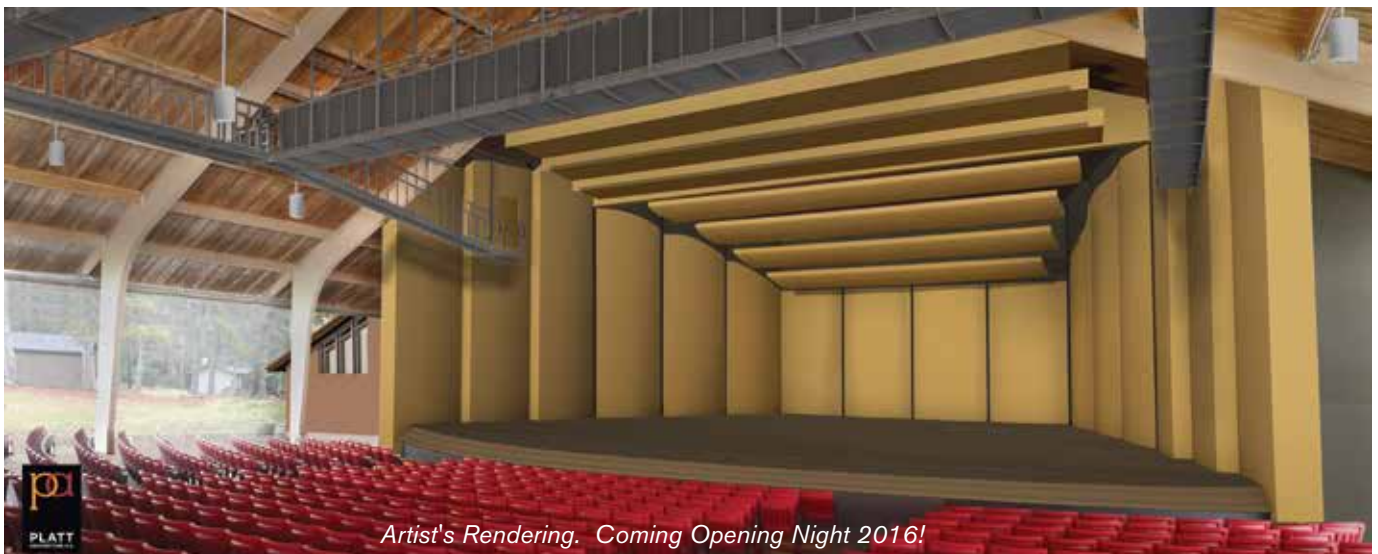
As Maestra JoAnn Falletta and André Watts take the stage to open the 2015 season, you will feel the music in the WPA like you never have before. Incorporating consultation expertise from acoustician Paul Scarbrough of Akustiks (South Norwalk, CT), Kyle Smith of Theatre Consultants Collaborative (Asheville, NC), and Parker Platt of Platt Architecture (Brevard, NC), we are bringing the music closer to you by extending the stage to be much nearer to the audience. We have also added lighting positions to illuminate the new location of the orchestra.

In addition to the stage enhancements, the 2015 season is marked by the renovation of the Maestro Suite Dressing Room and the Guest Artist Dressing Room (which will be ADA compliant). The WPA Houselights will become energy saving LED fixtures. The addition of a beautiful Green Room, located offstage on the concession side of the WPA, rounds out the 2015 enhancements, and offers patrons and guest artists a place to meet and mingle in a well-appointed interior setting.

But 2015 will be the acoustic 'teaser' season – the best by far is yet to come.

In 2016, The Brevard Music Center will unveil the second phase of the WPA Acoustical Renovation – a signature orchestra shell that will enhance the acoustics of the space both onstage and in the audience. This shell comes with significant electrical and rigging updates to bring our hall up to the latest safety standards. In concert with the 2015 enhancements, these improvements will forever transform sound in the WPA.

I can hardly contain my excitement as I write these words. The concept of a WPA acoustical upgrade has been talked about for many years, and the 2015/16 seasons will bring this dream to fruition. My sincere wish is that these enhancements allow the music to soar to higher peaks and greater depths in your soul, and that you are moved by the immensity of talent performing on the stage. At its core, Brevard Music Center is truly inspiring the artists of the future.



*Artist's Rendering. Coming Opening Night 2016!*





## Challenge Among Friends

A little more than fifty years ago, a small group of dedicated believers and supporters recognized the need to move Brevard Music Center performances from 400-seat Straus Auditorium, and build the 1,800-seat Whittington-Pfohl Auditorium. This project was in response to the growing excellence of our student musicians, our attempts to provide programs and facilities to match, and our hope to provide the best possible patron experience.

Fifty years later, we now need to do our part to, once again, keep pace and remain competitive with our peer summer music institutes and festivals. If we are to pursue excellence in our program, we must offer top-tier facilities that are commensurate with the excellence of our students and our faculty.

**Brevard Music Center is grateful to these friends listed below – and all others who have contributed to date – whose early commitment to “A Challenge Among Friends” will help ensure its success.**

(Includes up to five-year combined commitments to capital and annual operating needs totaling \$25,000 or more.)

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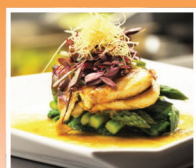
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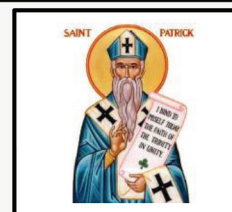
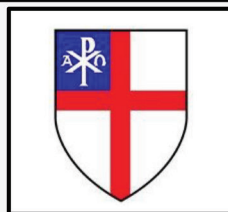
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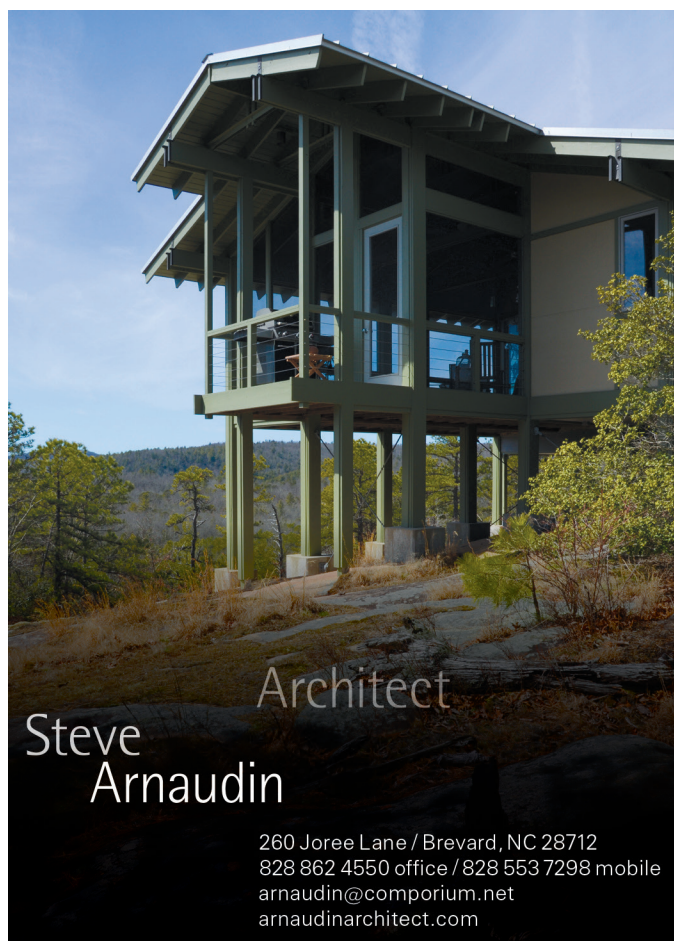
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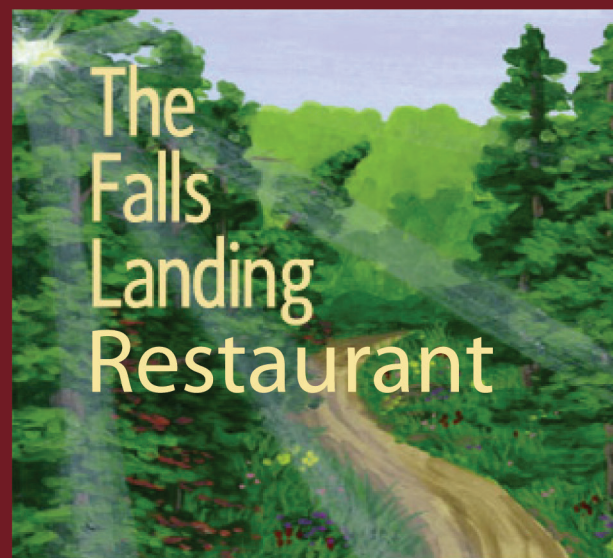
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**ROBERT ALDRIDGE** has written more than 80 works for orchestra, opera, music-theater, dance, string quartet, solo and chamber ensembles. He has received numerous fellowships and awards for his music from institutions including the Guggenheim Foundation and the NEA.

Aldridge received the 2012 Grammy for Best

Contemporary Classical Composition for his opera, *Elmer Gantry*. He is currently Director/Chair of the Music Department at Mason Gross School of the Arts, Rutgers University.



Violinist **MARJORIE BAGLEY** made her Lincoln Center concerto debut in 1997 and has since been active throughout the world as a recitalist, chamber musician, and teacher. Ms. Bagley holds degrees from the University of Michigan and the Manhattan School of Music, where she graduated in the first class of Pinchas Zukerman.

Currently, Bagley is Professor of Violin at the University of North Carolina Greensboro.



**SUE BARBER** serves as Professor of Bassoon, Chair of the Woodwind Area, and member of the Montpelier Wind Quintet at James Madison University. Dr. Barber is an active performer and clinician, presenting workshops and recitals throughout the United States. She has previously held positions with the Baton Rouge Symphony, The Hartford

Symphony, The Connecticut Opera, Sarasota Opera, Orquesta Sinfonica de Galicia, and the Soni Fidelis Woodwind Quintet.



**NEAL BERNTSEN** joined the trumpet section of the Pittsburgh Symphony in 1997, after previously serving as a member of the Chicago Lyric Opera and the Grant Park Symphony. Mr. Berntsen teaches at Carnegie Mellon University and has presented masterclasses and recitals around the world.

Mr. Berntsen holds degrees from the University of Puget Sound and Northwestern University, and has studied with Adolph Herseth, Vincent Cichowicz, and Manuel Laureano.



**EMILY BREBACH**, a native of Philadelphia, joined the Atlanta Symphony as English horn and oboe in the fall of 2012. Prior to joining the ASO, Ms. Brebach held the position of English horn and oboe with the Sarasota Orchestra. She has also performed with the Boston Symphony, the Minnesota Orchestra, and the Kansas City Symphony.

Ms. Brebach holds degrees from Oberlin Conservatory and Rice University's Shepherd School of Music, and has studied with Louis Rosenblatt, Robert Atherholt, and Robert Walters.



Bassist **CRAIG BROWN** is a member of the North Carolina Symphony and serves on the faculty at the University of North Carolina at Greensboro. He has been Principal Bass in the Des Moines Metro Opera Orchestra, and has been a member of the Toledo Symphony. Mr. Brown is an active chamber musician, and has also been a bass clinician for the American String Teachers Association.



Baltimore Symphony Orchestra Concertmaster **JONATHAN CARNEY** is in his 14th season with the BSO, after 12 seasons in the same position with London's Royal Philharmonic Orchestra. Born in New Jersey, Mr. Carney hails from a musical family with all six members having graduated from The Juilliard School. After completing his

studies with Ivan Galamian and Christine Dethier, he was awarded a Leverhulme Fellowship to continue his studies in London at the Royal College of Music. Mr. Carney is passionate about music education and currently serves as artistic advisor for the Maryland Classic Youth Orchestras and is on the board of the Baltimore School for the Arts.



Bassist **KEVIN CASSEDAY** is a member of the Jacksonville Symphony Orchestra and teaches bass at the University of Florida. Mr. Casseday holds degrees from Indiana University, and has studied with Stuart Sankey, Eugene Levinson, and Edgar Meyer. As a composer, he has written music for solo

bass, chamber ensembles with bass, and a book of technical exercises written to help players of all levels maintain a relaxed technique.



Pianist **JIHYE CHANG** has appeared as soloist and collaborative artist in venues throughout the United States, Canada, Korea, Brazil, Costa Rica, Honduras, and France. An avid performer of new music, Chang has also recorded for Albany, Sony/ BMG Korea, and Sony Music Korea. She holds degrees from the Jacobs School of Music at Indiana

University and Seoul National University. Dr. Chang has served as a faculty member at Concordia College, North Dakota State University, and Troy University.



Cellist **SUSANNAH CHAPMAN** is well established as a chamber musician, soloist, and performer in leading chamber orchestras. She performed the entire 2012-13 season with the New York Philharmonic, has played principal cello in the Oregon Bach Festival, the Mostly Mozart Festival Orchestra, is a former member of the Saint Paul Chamber

Orchestra, and currently performs regularly with the Orpheus Chamber Orchestra. Ms. Chapman holds a DMA from SUNY Stony Brook, and teaches at Sarah Lawrence College, Kean University, and Princeton University.





**JAY CHRISTY** is Acting Associate Principal 2nd/Assistant Principal Second Violinist in the Atlanta Symphony Orchestra. He has performed with the Cleveland Orchestra, the National Symphony, the Pittsburgh Symphony, the Minnesota Orchestra, and the Grand Teton Music Festival. An active teacher and coach in the

metropolitan Atlanta area, he is an Artist Affiliate at Emory University, and has been on the faculty of Reinhardt College and Covenant College. Mr. Christy holds degrees from The Cleveland Institute of Music and Indiana University.



**STEVE COHEN** is Professor of Clarinet at Northwestern University. He performs regularly with the Chicago Symphony and the Chicago Lyric Opera. He is the former Principal Clarinet of the New Orleans Symphony, and previously served on the faculties of Cincinnati College-Conservatory of Music and the Louisiana State University.

Mr. Cohen holds degrees from the Oberlin Conservatory and his teachers have included Loren Kitt, Larry McDonald, Karl Leister, and Robert Marcellus.



**HAZEL DEAN DAVIS** is 2nd horn with the Virginia Symphony. Davis has performed with the Boston Symphony and Pops, the San Francisco Symphony, and the Grammy-nominated chamber orchestra, A Far Cry. She has spent past summers at the Aspen, Tanglewood, and Pacific Music Festival, and Marlboro. She holds a Graduate Performance

Diploma from the Juilliard School, where she studied with Julie Landsman, and a bachelor degree in Biological and Social Anthropology from Harvard University, where she studied horn with James Sommerville.



**GWENDOLYN DEASE** is currently Associate Professor of Percussion at the Michigan State University College of Music. She maintains a career as an active solo, chamber, and orchestral musician, performing throughout the United States, Asia and South America. Dease has studied with world-renowned professors Robert van Sice, Keiko

Abe, and John Beck. She holds degrees from the Interlochen Arts Academy, Eastman School of Music, Peabody Conservatory, and the Yale School of Music.



**DAVID DZUBAY** is chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music. His music has been performed by orchestras, ensembles and soloists throughout North America, Europe, and Asia, and has been recorded on the Sony, Bridge, and Naxos labels. Recent honors

include Guggenheim and MacDowell fellowships, a 2011 Arts and Letters Award, and the 2010 Heckscher Prize.



**ERIKA ECKERT** is Associate Professor of Viola at University of Colorado Boulder. As co-founder of the Cavani Quartet, she performed worldwide and garnered an impressive list of awards and prizes. Ms. Eckert performs frequently as guest-violist with the Takács Quartet. She also served as adjudicator for the NFAA Arts Recognition

and Talent Search, the exclusive nominating agency for the Presidential Scholars in the Arts, and appeared in their Academy Nominated Documentary, *Rehearsing a Dream*.



**JOSEPH EVANS** has appeared as leading tenor at opera houses around the world including La Scala, English National Opera, La Fenice, and the New York City Opera. Concert appearances include performances with the New York Philharmonic, the Cleveland Orchestra, the Atlanta Symphony, the Tokyo Philharmonic, the Orchestre L'Île de

France, and the Radio-Symphonie Orchester of Berlin. Mr. Evans is Professor of Voice and Division Chair of Voice Studies at the University of Houston Moores School of Music.



**AUBREY FOARD** is Principal Tubist of the Charlotte Symphony Orchestra and Professor of Tuba at the University of California, Los Angeles (UCLA). He also serves as Principal Tubist of the Britt Festival Orchestra and the Santa Barbara Symphony. He has performed with the Los Angeles Philharmonic, The Cleveland Orchestra, as acting principal

tubist the San Diego Symphony, and as a soloist with several orchestras and chamber ensembles.



**ELIZABETH FREIMUTH** is the principal horn of the Cincinnati Symphony and Pops Orchestras. Before joining the CSO, Elizabeth was principal horn of the San Francisco Ballet Orchestra and the Kansas City Symphony, and assistant principal horn of the Colorado Symphony. Ms. Freimuth serves as Adjunct Horn faculty at the University of Cincinnati's

College Conservatory of Music. She holds degrees from Eastman and Rice University, where her teachers included Verne Reynolds, W. Peter Kurau, and William VerMeulen.



**MARIANNE GEDIGIAN** is Professor of Flute and holds the Butler Professorship in Music at The University of Texas at Austin Butler School of Music. She has served as Acting Principal Flute of the Boston Symphony, Pittsburgh Symphony, and Boston Pops. Ms. Gedigian has recorded extensively with the Boston Symphony and Boston Pops,

and can be heard on the soundtracks for *Schindler's List* and *Saving Private Ryan*. She has previously served on the faculties of Boston University, Boston Conservatory, and Tanglewood.

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**ERIC GINSBERG** is Professor of Clarinet at Western Illinois University and clarinetist of the Camerata Woodwind Quintet. He has performed with the New York City Ballet, the Brooklyn Philharmonic, the Pittsburgh Opera Orchestra, and the Omaha Symphony Orchestra. Mr. Ginsberg studied with Kalmen Opperman and with Stanley

Drucker at Juilliard, where he received both his Bachelor's and Master's degrees.



Violinist **CAROLYN HUEBL** is in demand as a soloist, chamber musician, and orchestral leader, winning critical acclaim throughout the United States, Canada, and South America. Formerly Assistant Principal Second Violin with the Pittsburgh Symphony Orchestra, she often appears as concertmaster with the IRIS Chamber Orchestra. She has previously

taught at Carnegie Mellon University, and is currently on the faculty of the Blair School of Music at Vanderbilt University.



**MARK HUGHES** is Principal Trumpet of the Houston Symphony Orchestra. He was previously the Associate Principal Trumpet of the Atlanta Symphony, and has also performed with the Boston and Chicago Symphonies. Mr. Hughes graduated from Northwestern University, where he studied with Vincent Cichowicz, and continued his

studies as a scholarship student of Adolph Herseth. He can be heard on the Duetsche Grammophon, Sony Classics, and Naxos labels.



**DAVID JACKSON**, Associate Professor of Trombone at the University of Michigan School of Music, enjoys an active career as a performer and teacher. He is a member of the Detroit Chamber Winds and Chicago's Fulcrum Point New Music Project, and has performed with orchestras throughout the United States including the Detroit

Symphony, Dallas Symphony, and Chicago Symphony. Mr. Jackson is a Conn-Selmer artist and clinician.



**BENJAMIN KARP** is Professor of Cello and director of chamber music at the University of Kentucky School of Music, and is the principal cellist of the Lexington Philharmonic. He has served on the faculty at Indiana University, and is on the faculty of the Interlochen Adult Chamber Music Camp. He received the MM degree from Indiana University,

where he was a student of Janos Starker, and a BA in Philosophy from Yale University, where he studied with Aldo Parisot.



Violinist **MARGARET KARP** is Lecturer in Violin and Viola at the University of Kentucky School of Music. She is Assistant Concertmaster of the Lexington Philharmonic Orchestra, and was previously principal second violin of the Florida Orchestra and the Sarasota Opera, and a member of the Philharmonia da Camera in Dortmund,

Germany. Ms. Karp has performed in chamber music festivals throughout the US, and was a student of James Buswell at Indiana University. Ms. Karp was named Outstanding Educator of 2015 by the Kentucky chapter of ASTA.



**STEPHEN KOSTYNIK** joined the Pittsburgh Symphony as Associate Principal Horn in 2006. Prior to taking this position, he was Associate Principal Horn in the Utah Symphony. After earning his BM degree from Juilliard, Kostyniak spent one season as acting Second Horn in the San Antonio Symphony. An enthusiastic performer of new

music, Kostyniak has given numerous orchestral and chamber music premieres. In addition to his performances with the PSO, Kostyniak is a conductor of the Pittsburgh Horn Club.



Violist **JENNIFER SNYDER KOZOROZ** completed her high school studies at Interlochen Arts Academy and went on to earn degrees from Ohio State University and The Juilliard School. Previously, Ms. Kozoroz has been the Assistant Principal Viola of the Virginia Symphony and violist of the Harrington String Quartet. She is currently the Director of

the Milwaukee Youth Symphony Orchestra Progressions program, and serves as an advisor for the Sphinx Organization.



Pianist **NORMAN KRIEGER** is Professor of Keyboard Studies at the University of Southern California. He regularly appears in recital and as a concerto soloist across the United States, Europe, and Asia. Mr. Krieger has studied with Adele Marcus, Alfred Brendel, Maria Curcio, and Russell Sherman, and holds degrees from The Juilliard School and New

England Conservatory. Mr. Krieger was named Gold Medal Winner of the first Palm Beach Invitational Piano Competition.



Pianist **DONNA LEE** made her debut in 1990 with the National Symphony Orchestra. She has since appeared as soloist and collaborative artist in Asia, Europe, and throughout the US. A student of Julian Martin, Rudolf Firkušný, and Thomas Schumacher, Ms. Lee earned degrees from Peabody Conservatory, The Juilliard School,

and University of Maryland. Ms. Lee is Associate Professor and Coordinator of the Piano Division at Kent State University.





Pianist **DELOISE LIMA** holds degrees from the School of Music and Fine Arts of Parana, the Trinity College of Music, the Royal College of Music, University of Notre Dame, and Florida State University. A sought-after accompanist and chamber musician, she has performed extensively throughout Brazil with many recognized singers and instrumentalists.

Ms. Lima is currently Assistant Professor of Collaborative Piano at Florida State University.



Saxophonist **JOSEPH LULLOFF** is in demand as a soloist and clinician throughout the United States and abroad, and has worked under many leading conductors as principle saxophonist in the St. Louis, Cleveland, and Chicago Symphony Orchestras. A recipient of the Concert Artist Guild and Pro Musicis Awards, and the MSU

Distinguished Faculty Award, Mr. Luloff serves as Professor of Saxophone and Chair of the Woodwinds Area at Michigan State University. Mr. Luloff is a Yamaha Performing Artist.



**WILLIAM LUDWIG** is Professor of Bassoon and Chair of the Woodwind Department at Indiana University Jacobs School of Music. Previously he had been Professor of Bassoon at Louisiana State University. Mr. Ludwig has performed as principal bassoon with the Baton Rouge Symphony and the Florida Orchestra, and

more recently as extra with the Los Angeles Philharmonic. A noted chamber musician, he has performed in a wide variety of settings throughout the United States and Europe. Mr. Ludwig holds degrees from LSU and Yale School of Music.



Cellist **ALISTAIR MACRAE** has appeared as a soloist, chamber musician, and orchestral principal throughout the Americas, Europe, Asia, and the Middle East. Mr. MacRae made his Carnegie Hall solo recital debut in 2001, and has since been featured in many of New York's major performance venues. Mr.

MacRae earned degrees from the Manhattan School of Music and Princeton University, where he currently serves on the cello faculty.



**JANICE MURRAY** has performed throughout North America as soloist, accompanist, and chamber player. She currently serves as Rehearsal/ Performance pianist at Miami University (OH), and has been an adjunct faculty member at Brevard College, where she taught piano, music theory, and served as staff accompanist. At

the Brevard Music Center, she teaches courses in music theory and keyboard skills, and serves as Music Director of the High School Voice program.



**CRAIG NIES** is Associate Professor of Piano at the Blair School of Music, Vanderbilt University. He has performed and recorded extensively across the U.S. and collaborated with world-renowned ensembles and conductors. Dr. Nies holds degrees from Curtis, Yale, and SUNY Stony Brook. During the 2014-15 season, Mr. Nies performed the

complete 16 sonatas for piano and violin by Mozart with colleague Carolyn Huebl. His teachers have included Mieczyslaw Horszowski, Rudolf Serkin, Claude Frank, Beveridge Webster, and Gilbert Kalish.



**ERIC OHLSSON** is the Charles O. DeLaney Professor of Music in Oboe at Florida State University, and serves as Principal Oboe of the Tallahassee Symphony and the Palm Beach Opera Orchestra. Mr. Ohlsson was previously Assistant Professor of Oboe and Assistant Director at the University of South Carolina. Mr. Ohlsson

holds degrees from The Ohio State University. His teachers have included John Mack, William Baker, and James Caldwell.



Flutist **DILSHAD POSNOCK**, originally from Bombay, India, has appeared in concerts across the US, England, and India. She has served as Artist Lecturer in Flute at Carnegie Mellon University, and performed with the Pittsburgh Symphony, Pittsburgh Opera and Ballet, Asheville Symphony and other renowned ensembles. She holds performance

degrees from the Royal College of Music, London, and Carnegie Mellon, where she was a student of Jeanne Baxtresser. She joins the faculty of Brevard College in Fall 2015.



**JASON POSNOCK** is Director of Artistic Planning & Educational Programs at the Brevard Music Center, and Concertmaster of the Asheville Symphony Orchestra. He has appeared as soloist, chamber musician, and orchestral principal throughout the United States, UK, and Asia, and has performed with prominent American ensembles including the

Philadelphia Orchestra and Pittsburgh Symphony. He holds the AB degree from Princeton University and graduate degrees from Carnegie Mellon and the Royal College of Music.



**WILLIAM PREUCIL** is Concertmaster of The Cleveland Orchestra and Distinguished Professor of Violin at the Cleveland Institute of Music. Previously, he was first violinist of the Cleveland Quartet. Other concertmaster positions have included the Atlanta, Utah, and Nashville Symphony Orchestras. Mr. Preucil appears frequently as a recitalist, chamber

musician, and soloist with orchestras and at major chamber music festivals in the United States and abroad.



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**ELISABETH PRIDONOFF** is internationally known as a pianist and pedagogue and for over three decades has been a Professor of Piano at the University of Cincinnati, College-Conservatory of Music. A graduate of The Juilliard School, she earned MM degrees in piano with Adele Marcus and Sasha Gorodnitzki, and in voice with Hans

Heinz and Anna Kaskas. Ms. Pridonoff currently serves as Co-Artistic Director of the International Institute for the Advanced Study of Piano Performance (IIASPP), LLC.



**TINA RAIMONDI** studied music at DePaul University and the University of Minnesota, where she received the Doctor of Musical Arts degree. She joined the Florida Philharmonic Orchestra in 1997 and is currently a member of the Palm Beach Opera Orchestra. Presently, Ms. Raimondi maintains a large private teaching studio and serves as

President of the Suzuki Association of South Florida.



Violist **SCOTT RAWLS** has appeared as soloist and chamber musician throughout North America, Japan, and Europe. A champion of new music, Rawls has toured extensively as a member of Steve Reich and Musicians. His recordings can be heard on the Centaur, CRI, Nonesuch, Capstone, and Philips labels. Dr. Rawls currently serves as

Associate Professor of Viola and Chair of the Instrumental Division at the University of North Carolina at Greensboro.



Violinist **WENDY RAWLS** is presently Assistant Concertmaster of the Greensboro Symphony and has also performed with the North Carolina Symphony and the Charlotte Symphony. Ms. Rawls earned degrees from Ithaca College, New England Conservatory, and Mannes. Her major teachers have included Paul Kantor, Linda Case, and Hiroko

Yajima. Ms. Rawls is founder and director of the Gate City Suzuki School in Greensboro, N.C.



**SIEGWART REICHWALD** is Professor of Music History at Converse College where, in addition to teaching music history, he also conducts the Converse Symphony Orchestra. He holds the BM degree in Organ Performance from the University of South Carolina, as well as a MM degree in Instrumental Conducting and a Ph.D. in

Historical Musicology from the Florida State University. Dr. Reichwald is the author of *The Genesis of Felix Mendelssohn's Paulus*, and editor of *Mendelssohn in Performance*.



**CHARLES ROSS** is Principal Timpanist of the Rochester Philharmonic and is on the faculty of the Eastman School of Music. A graduate of the Curtis Institute of Music, he has performed as timpanist with many orchestras in the U.S. and abroad, including the Philadelphia Orchestra, La Scala Opera, Baltimore Symphony, Santa Fe Opera, RAI

Torino, Chataqua Festival Orchestra, and the Moscow and Philadelphia Chamber Orchestras.



Hornist **ROBERT RYDEL** is a member of the Charlotte Symphony, performs regularly with the Atlanta and Pittsburgh Symphony Orchestras, and is on the faculties of Winthrop University and Queens University of Charlotte. He attended the New England Conservatory, where he studied with Richard Mackey of the Boston Symphony. In addition to his playing

responsibilities, Mr. Rydel is also a recording engineer, and serves as Brevard's Associate Director of Recording.



**DAN SATTERWHITE** enjoys a versatile career as an orchestral bass trombonist, tubist, and euphonium player. He has performed with ensembles including the Chicago Symphony, Metropolitan Opera Orchestra, and Cincinnati Pops, and has held positions with the Orquesta Sinfonica de Asturias and the Orquesta Filarmonica de

Santiago. Mr. Satterwhite is currently Assistant Professor of Trombone at Lynn University and serves as bass trombonist of the Florida Grand Opera Orchestra.



**MARK SCHUBERT** is on the faculty at Baylor University where he teaches Applied Trumpet, coaches chamber music and sectionals for large ensembles, and teaches brass method courses. Mr. Schubert graduated from the New England Conservatory and was a member of the Honolulu Symphony for thirty-three years. He

has also performed with such orchestras as the Boston Symphony, Boston Pops, and the Houston Symphony.



Pianist **SANDRA WRIGHT SHEN** has performed as a soloist and chamber musician in the United States and Asia and has won first prizes in several piano competitions, including the 2012 International Piano Competition of France, the 1997 Hilton Head International Piano Competition, and the 1996 Mieczyslaw Munz Piano Competition.

She has recorded for Taiwan Rock Music label. Ms. Shen has served as Piano Lecturer at Southern Illinois University, and currently is based in Northern California.





**GREG SIMON** is a composer and jazz trumpeter whose music draws its inspiration from jazz, funk, Balinese Gamelan, abstract expressionism, Chilean folk song, and a thousand ever-changing fascinations. Greg has studied composition with Evan Chambers, Michael Daugherty, Kristin Kuster, Carter Pann, Daniel Kellogg, and Robert

Hutchinson. He holds degrees from the University of Puget Sound, the University of Colorado at Boulder, and the University of Michigan.



**MAGGIE SNYDER** is Associate Professor of Viola at the Hugh Hodgson School of Music at the University of Georgia. She is Principal Viola of the Chamber Orchestra of New York with whom she records for Naxos. Her two solo albums are released on Arabesque Records. Ms. Snyder has performed and given masterclasses

throughout the US and in Russia, Korea, and Greece. She has previously served on the faculties of Ohio University, West Virginia University, and the University of Alabama.



**JONATHAN SPITZ** is Principal Cellist of the New Jersey Symphony Orchestra and the American Ballet Theater, and a member of the Orpheus Chamber Orchestra. He is an active recitalist and chamber musician and has recorded for the Deutsche Grammophon, and Sony labels, among others. Mr. Spitz is a graduate of the Curtis Institute, and currently

serves on the faculty of the Mason Gross School of the Arts at Rutgers University.



**ALEXA STILL** is Associate Professor of Flute at the Oberlin Conservatory of Music. A New Zealander, Still pursued graduate study at SUNY Stony Brook, before becoming principal flute of the New Zealand Symphony Orchestra. Ms. Still has previously served on the faculties of the University of Colorado at Boulder and the Sydney Conservatorium of

Music. Still has also served her profession as president of the National Flute Association (USA), and regularly contributes articles to flute journals across the globe.



**CORINNE STILLWELL** is Associate Professor of Violin at Florida State University. She has performed across the U.S. and in China, Europe, and Canada. A member of Trio Solis, she previously was Assistant Concertmaster of the Rochester Philharmonic, and toured with the Harrington Quartet. Ms. Stillwell entered the Juilliard

School at age 10, where she studied with Dorothy DeLay. She is Concertmaster of the Tallahassee Symphony and has recorded for Naxos, Harmonia Mundi, and MSR Classics.



**BENJAMIN SUNG** is Assistant Professor of Violin at Florida State University. He has shared the stage with some of today's leading musicians, including composers Pierre Boulez and John Adams, cellist Antonio Meneses, and pianist Monique Duphil. Mr. Sung holds a Bachelor's degree from the Eastman School of Music, where he studied with Oleh Krysa,

and Master's and Doctorate degrees from the Indiana University Jacobs School of Music, where he studied with Nelli Shkolnikova.



**BYRON TAUCHI** is the Principal Second Violin of the Louisiana Philharmonic. He has served as Concertmaster of the Manhattan Chamber Orchestra and Associate Concertmaster of the San Jose Symphony, and has been on the faculty at the University of Nevada Las Vegas. Mr. Tauchi studied at the Manhattan School of Music with Raphael

Bronstein and Ariana Bronne, and also holds a degree in computer science from the University of California at Berkeley.



Tubist **CHARLES VILLARRUBIA** is Associate Professor of tuba/euphonium at The University of Texas at Austin and a founding member of Rhythm & Brass. He has regularly performed with the Boston Symphony and Boston Pops, and has been a member of the Dallas Brass and the Tanglewood Music Center Orchestra. He

holds degrees from Louisiana State University and Boston University and can be heard on the Telarc, Angel, and EMI labels.



**FELIX WANG** is currently Associate Professor of Cello at the Blair School of Music at Vanderbilt University. He is the cellist of the Blair String Quartet and Blakemore Trio, and Co-Principal Cellist of the IRIS Orchestra. Mr. Wang earned degrees from the Peabody Institute, New England Conservatory, and the University of Michigan,

and was a recipient of the Frank Huntington Beebe Grant enabling him to study in London with William Pleeth.



Steinway Artist **DOUGLAS WEEKS** is Babcock Professor of Piano at Converse College. A prizewinner in the Robert Casadesus International Piano Competition, he has performed solo and chamber recitals in the US, Europe, and Central America, as well as in Africa, South Asia, and the Middle East for the US State Department. He holds

degrees from Indiana University, Illinois State, Florida State, and the École Normale de Musique in Paris.



**JANICE WILLIAMS** has served as Director of Choral Activities at Bolton High School in Arlington, Tennessee, and on the faculty of the University of Memphis Community Music School, as the director of the Memphis Area Children's Choir. Ms. Williams has made presentations for the Texas Music Educators Association and has been published in "Texas Music Education Research."



Violist **MEGAN YANIK** has performed with orchestras throughout the US, including the symphonies of Detroit, Boston, and Baltimore, and has performed with ensembles such as the Michigan Chamber Players and the Post Classical Ensemble. Dr. Yanik holds degrees from Rice University, the New England Conservatory, and the University of Michigan, and is currently a member of the viola faculty at George Mason University and a Teaching Artist at Capitol Hill Arts Workshop in Washington, DC.



**INA ZDOROVETCHI** is an internationally acclaimed harp soloist, having performed in major concert venues in North and South America, Europe, and the Middle East. Multiple top prize winner at the 17th International Harp Contest in Israel, she is currently principal harpist of the Boston Lyric Opera, Boston Pops Esplanade Orchestra, and Boston Modern Orchestra Project, and is on the faculty at the Boston Conservatory, Wellesley College and New England Conservatory Preparatory Division.



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**DEAN ANTHONY**  
Director of Opera

Enjoying a 25-plus year career as a stage performer, Dean Anthony was often referred to as "The Tumbling Tenor". He created over 100 roles and was highly praised as a character artist for his vocal, dramatic, physical and acrobatic abilities. Mr. Anthony

has quickly established himself as a dynamic stage director and teacher on the operatic scene with his energetic, gritty and physical style of work.

In the summer of 2013 Mr. Anthony began his new appointment as Director of Opera with the Janiec Opera Company at the Brevard Music Center. A member of the faculty at Brevard since 2008, his productions include the *Merry Widow*, *Falstaff*, *Albert Herring*, *Sweeney Todd*, *The Threepenny Opera*, *Elixir of Love*, *Suor Angelica*, *Tintypes*, *HMS Pinafore*, a Workshop of Robert Aldridge's new opera *Sister Carrie*, and the world premiere of the new opera, *Speed Dating Tonight!* conceived by Mr. Anthony, with words and music by Michael Ching. This season he will also collaborate as the Stage Director with the Center of Contemporary Opera on the new opera *Falling Angel* by J. Mark Scearce with workshops in New York City and Brevard.

In the 2015-2016 season, Mr. Anthony will direct *La Traviata* and *The Merry Widow* for Pensacola Opera, *HMS Pinafore* and *Dead Man Walking* for Shreveport Opera, and *Carmen* for Opera on the James. Recently he directed *Carmen* with Tulsa Opera and Pensacola Opera, *Glory Denied* by Tom Cipullo with Ft. Worth Opera Festival, *Carmen* with Florentine Opera, *Elixir of Love* with Opera Delaware, *Barber of Seville* with Opera Naples, *Falstaff* with Winter Opera of St. Louis, *Sweeney Todd* with St. Petersburg Opera, *I Pagliacci* with Shreveport Opera, *The Magic Flute* with Opera on the James, and *Trouble in Tahiti & Arias and Barcarolles* at the University of Kansas.

Mr. Anthony's unique masterclass series based on movement and acting for singers has lead him to Nashville Opera, Florentine Opera, Virginia Opera, Shreveport Opera, St. Petersburg Opera, Festival Lyrique de Belle Ile en Mer, Brevard Music Center, University of Miami, Boston Conservatory of Music, University of Kansas, Washington University, Texas State University, SIU Edwardsville, Astoria Music Festival, University of Wisconsin Green Bay, University of Minnesota Duluth, and Central Methodist University.



**JEROME SHANNON**  
Conductor / Vocal Coach

Praised for his "skill and verve" (New York Times), Jerome Shannon celebrates nearly 30 years as a professional operatic pianist, vocal coach, conductor and administrator. During this time, Maestro Shannon has held leadership positions with Sarah Caldwell's

Opera Company of Boston (Artistic Administrator, Assistant Conductor, Conductor), Virginia Opera (Artistic Administrator, Associate Artistic Director, Conductor), Pensacola Opera (Executive Director, Music Director & Principal Conductor), Shreveport Opera (Music Director & Principal Conductor), Mobile Opera (General & Artistic Director, Principal Conductor) and the Janiec Opera Company of the Brevard Music Center (Conductor

and Vocal Coach). In addition, Jerome Shannon has enjoyed successful and repeated engagements as guest conductor with Washington National Opera, Nashville Opera, Tulsa Opera, Opera Delaware, San Antonio Opera, Shreveport Opera, Anchorage Opera, Baltimore Concert Opera, Fresno Grand Opera, Opera Naples, Opera Roanoke, Lake George Opera, Chautauqua Opera, and the Ash Lawn-Highland Festival.

Jerome Shannon has conducted more than 500 performances of 50+ operatic and musical theater titles encompassing the traditional repertoire operas of Mozart, Verdi and Puccini with works by Sondheim, Gilbert & Sullivan, and the contemporary operas of Robert Ward, Mark Adamo and Jake Heggie.

An active vocal coach and pianist, Jerome Shannon has served as a judge for the Metropolitan Opera National Council Auditions and numerous regional opera voice competitions, an On-Site Evaluator and Reporter for the National Endowment for the Art and is the recipient of OPERA America's BRAVO Service award for dynamic leadership in the industry.



**ANDREW WENTZEL**  
Voice Instructor

Having been one of the most requested bass-baritones in the U.S. during his most active years, Mr. Wentzel has performed with a number of the country's top opera companies, including the Metropolitan Opera. A popular concert singer and

recitalist, he appeared regularly with major symphony orchestras including the Boston Symphony and the National Symphony. Mr. Wentzel is a Professor of Voice at the University of Tennessee, the Administrator of the Knoxville Opera Studio, and sits on the Board of Directors of the Knoxville Opera.



**KAREN ROETHLISBERGER**  
Head Vocal Coach

Pianist Karen Roethlisberger Verm has been on faculty at Carnegie Mellon University as a vocal coach, accompanist and opera coordinator since 2005. Originally from the Pittsburgh area, she has performed with the Mendelssohn Choir, Bach Choir, Pittsburgh

Concert Society, and Pittsburgh Opera. She has also worked as a collaborative artist at Duquesne University, Point Park University, Aspen Music Festival, Brevard Music Center, and Opera Theater of Lucca (Italy), among others.



**SUSANNE MARSEE**  
Guest Lecturer

Susanne Marsee (B.A., UCLA; advanced studies, The Juilliard School), was one of the New York City Opera's leading mezzos for over twenty years and had the honor of partnering with Beverly Sills for ten of those years. Ms. Marsee taught voice at Carnegie

Mellon University, Catholic University, and as an associate professor at LSU. Nationally, Ms. Marsee sang extensively throughout the United States at such opera companies as San Francisco Opera, Houston Grand, Washington Opera, Philadelphia Grand, San Diego Opera, New York City Opera,

and many others. Her concert repertoire is extensive and she has performed with the Hollywood Bowl, Los Angeles Chamber Orchestra, Cincinnati Symphony Orchestra, St. Paul Chamber Orchestra, Handel Society at Kennedy Center, Los Angeles Philharmonic, and New York Philharmonic among many others.



**JEFFREY BUCHMAN**  
Stage Director

Opera News calls director Jeffrey Marc Buchman "a formidable talent", and the South Florida Classical Review claims "Buchman has mastered an art beyond the powers of many directors". Mr. Buchman has enjoyed enormous directorial success internationally,

and regularly teams up with wife and renowned choreographer, Rosa Mercedes. Their collaborations have included acclaimed productions of *Il Trovatore*, *Rigoletto*, *La Bohème*, *The Bartered Bride*, *Così fan tutte*, *The Magic Flute*, *Hansel and Gretel*, *Die Fledermaus* and the Spanish zarzuela *Luisa Fernanda*.



**MICHAEL CHING**  
Conductor & Orchestrator

Since its premiere at Brevard in 2013, Michael Ching's opera, *Speed Dating Tonight!* has received fifteen productions at universities and opera companies across the country. His new opera, *Alice Riley*, is the first of two one-acts he is writing for the Savannah

Voice Festival. Michael's orchestral reduction of Douglas Moore's *The Ballad of Baby Doe* will have its second production in October at the Amarillo Opera. He is a graduate of Duke University and the former Artistic Director of Opera Memphis. He is now Music Director of Nickel City Opera in Buffalo.



**JAMES SCHMID**  
Assistant Director

James Schmid has a BMA in voice performance from the University of Michigan, where he has participated in main stage productions of *Dead Man Walking* (Joseph De Rocher), *The Magic Flute* (Papageno) and MUSKET's production of *Hairspray*

(Corny Collins). Under Kay Castaldo, James has studied the art of Operatic Direction in the Undergraduate and Graduate Opera Workshops at U of M and directed *Shattering the Mirror* (Director, Co-producer, and Creator).



**CODY A. MARTIN**  
Staff Pianist

Cody A. Martin joins Arizona Opera in the 2015-16 season as a Marion Roose Pullin Studio Artist. Most recently, he worked with Virginia Opera for its 2014-15 season as an Emerging Artist Apprentice Coach, where he was the music director for the touring

educational outreach shows. Cody has been on the music staff of the Janiec Opera Company at Brevard Music Center since 2013, working as an assistant conductor and coach.



**BRIAN CHAN**  
Staff Pianist

Brian Chan has distinguished himself as an accompanist and collaborative artist. He was noted for his "powerful solo" (Press Enterprise) with the Redlands Symphony and as founding member of the Watchorn Trio, his ensemble was featured in the Redlands

Chamber Association's Emerging Artist Series. Recipient of the LeHigh and the Carl Zytowski Endowed Scholarships, he assisted in vocal coaching and directing for University of California, Santa Barbara Opera Program.



**JONATHAN HEANEY**  
Piano Intern

Jonathan Heaney is a recent graduate of Washington University in St. Louis with a Bachelor of Music degree in piano performance. He served as one of the staff pianists for the Janiec Opera Company in 2014 and also attended the Eastern Music

Festival in Greensboro, NC in the summer of 2013. This fall, he will begin his master's degree in piano accompanying at Manhattan School of Music, studying with Thomas Muraco.



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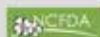
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SUMMER INSTITUTE & FESTIVAL

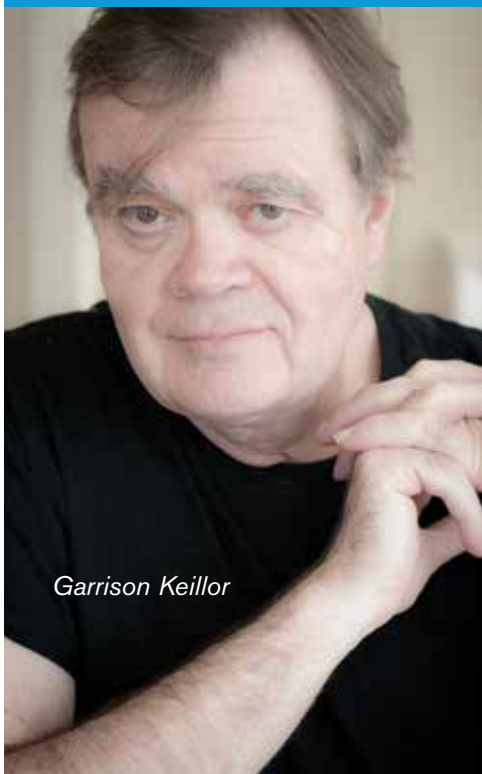
Non-classical performances  
make special, fun, family evenings  
throughout the summer!

**FRIDAY & SATURDAY, JUNE 5 & 6**  
**Brevard Blues Festival**

**TUESDAY, JUNE 30**  
**Steep Canyon Rangers**

**TUESDAY, JULY 21**  
**A Celebration of the American  
Songbook with David Pittsinger**

**SATURDAY, AUGUST 15**  
**A Prairie Home Companion  
with Garrison Keillor**



*Garrison Keillor*



*Steep Canyon Rangers*



*David Pittsinger*

For tickets call 828.862.2105

# 2015

## PERFORMANCE SCHEDULE

			THURSDAY	FRIDAY	SATURDAY	SUNDAY
			JUNE 18	JUNE 19	JUNE 20	JUNE 21
			Opera's Greatest Hits 7:30pm PC		Opening Night! w/ André Watts 6pm WPA	Symphonie Espagnole 3pm WPA
MONDAY	TUESDAY	WEDNESDAY	JUNE 25	JUNE 26	JUNE 27	JUNE 28
JUNE 22	JUNE 23	JUNE 24	JUNE 25	JUNE 26	JUNE 27	JUNE 28
Mozart and Schumann 7:30pm IA	MasterClass 7:30pm SH	Student Piano Recital 12:30pm SH Elgar Piano Quintet 7:30pm IA	Rigoletto 7:30pm PC	Rachmaninoff Symphony No. 2 7:30pm WPA	Parnas performs Khachaturian 7:30pm WPA	
JUNE 29	JUNE 30	JULY 1	JULY 2	JULY 3	JULY 4	JULY 5
Strauss, Nielsen, Bartók 7:30pm PC	Steep Canyon Rangers 7:30pm WPA	Student Piano Recital 12:30pm SH Bill Preucil and Friends 7:30pm PC		Program of Song 4:30pm SH Tchaikovsky Violin Concerto 7:30pm WPA	Pendergrast Family Patriotic Pops 2pm WPA	Sleeping Beauty 3pm WPA
JULY 6	JULY 7	JULY 8	JULY 9	JULY 10	JULY 11	JULY 12
BMC@TCL 12:30pm TCL Shanghai Quartet 7:30pm PC	MasterClass 7:30pm SH	Student Piano Recital 12:30pm SH The Ancient Call 7:30pm PC	Melody Drives Story in Short Film 7:30pm SH	New Music Concert 12:30pm SH Piccolo Opera 4:30pm PC A Night at the Movies 7:30pm WPA	Heroes & Legends 7:30pm WPA	P.D.Q. Bach 3pm WPA Concerto Competition Finals 7pm WPA
JULY 13	JULY 14	JULY 15	JULY 16	JULY 17	JULY 18	JULY 19
BMC@TCL 12:30pm TCL Just Brass 7:30pm IA	Brevard Symphonic Winds 7:30pm SA	Student Piano Recital 12:30pm SH Christopher Rex and Friends 7:30pm IA	Così fan Tutte 7:30pm PC	Mozart and Bruckner 7:30pm WPA	Così fan Tutte 2pm PC Grieg Piano Concerto 7:30pm WPA	Dvořák 7 3pm WPA
JULY 20	JULY 21	JULY 22	JULY 23	JULY 24	JULY 25	JULY 26
BMC@TCL 12:30pm TCL International Contemporary Ensemble 7:30pm PC	New Music Concert 12:30pm SH MasterClass 7:30pm SH American Songbook 7:30pm PC	Student Piano Recital 12:30pm SH Brevard Camerata 7:30pm PC	Falling Angel 2pm PC BMC Piano Competition Finals 7pm PC	Falling Angel 2pm PC Program of Song 4:30pm SH Beethoven, Bartók, & Bronfman 7:30pm WPA	Falling Angel 2pm PC Shostakovich 6 7:30pm WPA	Soloists of Tomorrow 3pm WPA Supersonic 7pm WPA
JULY 27	JULY 28	JULY 29	JULY 30	JULY 31	AUGUST 1	AUGUST 2
BMC@TCL 12:30pm TCL Mendelssohn Piano Trio 7:30pm IA	Student Chamber Music Platform 7:30pm SH	Student Piano Recital 12:30pm SH American Spiritual Ensemble 7:30pm IA	The Ballad of Baby Doe 7:30pm PC	New Music Concert 12:30pm SH Piccolo Opera 4:30pm PC A London Symphony 7:30pm WPA	Brevard Symphonic Winds 10:30am SA The Ballad of Baby Doe 2pm PC Tchaikovsky 4 7:30pm WPA	Season Finale 3pm WPA

### LOCATION GUIDE

**Brevard Music Center Campus**  
SA Straus Auditorium  
SH Searcy Hall  
WPA Whittington-Pfohl Auditorium

**Brevard College Campus**  
IA Ingram Auditorium  
PC Porter Center

**Downtown Brevard**  
TCL Transylvania County  
Library

### ADDRESS

**Brevard Music Center** 349 Andante Lane Brevard, NC 28712  
**Brevard College** 1 Brevard College Drive Brevard, NC 28712

### BOX OFFICE INFORMATION

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**Toll-Free:** 888.384.8682  
**Web:** [brevardmusic.org](http://brevardmusic.org)  
**Email:** [boxoffice@brevardmusic.org](mailto:boxoffice@brevardmusic.org)

## DON'T MISS!

### AUGUST 15

A Prairie Home Companion  
with Garrison Keillor



## ENSEMBLES

### Brevard Music Center Orchestra

The Brevard Music Center Orchestra is BMC's flagship ensemble led by Artistic Director Keith Lockhart and special guest conductors throughout the season. The majority of the Music Center's instrumental faculty performs in the ensemble, leading sections of College Division students.

### Brevard Sinfonia

Students in the Music Center's College Division comprise the Brevard Sinfonia. This ensemble presents weekly performances beginning with a concert led by Principal Guest Conductor, JoAnn Falletta, during opening weekend.

### Brevard Concert Orchestra

The Brevard Concert Orchestra features Brevard Music Center's talented high school students. The BCO presents three concerts throughout the season culminating with Maestro Keith Lockhart leading the orchestra in *A London Symphony* by Vaughan Williams on July 31.

### Brevard Festival Orchestra

Comprised of Brevard's artist faculty and College Division students, the Brevard Festival Orchestra is the central ensemble for opera productions and special concerts.

### Brevard Symphonic Winds

Wind and percussion high school students make up the Brevard Symphonic Winds led by Kraig Williams. This ensemble performs throughout the summer, including the Pendergrast Family Patriotic Pops Concert on July 4.

### itch

*itch* is an ensemble comprised of instrumentalists in the College Division who have demonstrated ability and interest in the performance of new music. The ensemble performs new works by BMC's composition students in four New Music concerts over the summer.

## BREVARD MUSIC CENTER ORCHESTRA

The following artist faculty and students comprise the Brevard Music Center Orchestra. Personnel for each concert vary, depending on the requirements of the repertoire. Principal players are listed first, followed by artist faculty and students (alphabetically). The roster of students is accurate as of May 19, 2015.

### VIOLIN

William Preucil\*++  
Jonathan Carney\*++  
Marjorie Bagley\*++  
*Dr. and Mrs. William J. Pendergrast*  
*Concertmaster Chair*

Benjamin Sung\*+  
Jay Christy\*  
Margaret Karp\*  
Jason Posnock\*  
Tina Raimondi\*  
Wendy Rawls\*  
Corinne Stillwell\*  
Byron Tauchi\*  
Michael Chien  
Erika Chinander  
Tsz Ho Chow  
Ji Hin Chung  
Magdalena Collum  
Rose Crelli  
Melissa Deal  
Anna Dean  
David Donica  
Linda Duan  
Joanna Duncan  
Lauren Eastman  
Allison Emata  
William Estes  
John Garner  
Victoria Gilbreath  
Haley Gillia  
Casey Gregory  
Alexandra Hagel  
Alexandria Harrington

Luke Hill  
Melissa Ho  
William Hoy  
Chia-Yi Hsu  
Ashtin Johnson  
Jesse Kasinger  
Isaac Kay  
Emily Kenyon  
Eun-song Koh  
Myung Sun Lee  
Nicholas Lewis  
I-Pei Lin  
Patrick Lin  
Marianne Martinoli  
Ying-Li Pan  
Steven Ridge  
Ashlyn Ronkes

Anne Schneller  
David Shann  
Bartholomew Shields  
Hannah Spear  
Kevin Tompkins  
Karen Van Acker  
Qian Yang

### VIOLA

Scott Rawls\*+  
Erika Eckert\*  
Jennifer Snyder Kozoroz\*  
Margaret Snyder\*  
Megan Yanik\*  
Maija Anstine  
Shelley Armer  
Leigh Dixon  
Federico Florendo  
Sara Friedberg  
Julian Graef  
Carmen Granger  
Philip Hall  
Kenneth Holmes  
Alicia Keener  
Zachary Kessler  
Nicholas Lindell  
Dragana Loncar  
Erin Napier  
Ashley Overby  
Mario Rivera  
Elisabeth Skaggs  
Caroline Swanson  
Jessye Thacker  
Leah Wilder

### CELLO

Jonathan Spitz\*+  
Susannah Chapman\*  
Benjamin Karp\*  
Alistair MacRae\*  
Felix Wang\*  
Jaime Compton  
Rachel Czech  
Carolina Diazgranados  
Eva Dines  
Julia Dixon  
Joseph Falconer  
Alexander Fowler  
Benjamin Fryxell  
Anita Graef  
Daniel Hoppe  
Byung Kim

Blake Kitayama  
Robin Luongo  
Rong Ma  
Thomas Rodman  
Kelsey Smith  
Douglas Strahle  
Audra Thielen  
Terrence Ting  
John Yang

### DOUBLE BASS

Craig Brown\*+  
*Walter Linwood Pendergrast*  
*Double Bass Chair*  
Kevin Casseday\*  
Aaron Barrera- Reyes  
Michael Eastwood  
Mitch Goodwin  
George Hillstrom  
Alexander Horton  
Leonard Ligon  
Samuel Miller  
Madison Moll  
Harrison Mullins  
Amy Nickler  
Renata Soares Caceres  
Jack Teegarden

### FLUTE

Marianne Gedigian\*+  
Alexa Still\*+  
*Martha Pendergrast*  
*Coursey Flute Chair*  
Dilshad Posnock\*  
Dominic Dagostino  
Meera Gudipati  
Holly Rudd  
Paulina Tsao  
Hannah Weiss  
Nara Yun

### OBOE

Eric Ohlsson\*+  
Emily Brebach\*  
Teil Buck  
Kathleen Carter  
Christina Gavin  
Casey Knowlton  
Michelle Nguyen  
Tamara Winston

# BREVARD MUSIC CENTER OVERTURE

## BMCO Roster Continued

### CLARINET

Steve Cohen\*+  
Eric Ginsberg\*  
Kenji Bellavigna  
Shih-Wen Fan  
Paul Hafley  
Roy Park  
Brittnee Pool  
Tyler Webster

### BASSOON

William Ludwig\*+  
Susan Barber\*  
Conor Bell  
Dana Brink  
Robert Franken  
Lieza Hansen  
Alex Rosales Garcia  
Nina Scheibe

### SAXOPHONE

Joseph Lulloff\*+  
Alexander Pantazi  
Eric Rierson  
Justin Rollefson  
Tyler Young

### FRENCH HORN

Elizabeth Freimuth\*+  
Stephen Kostyniak\*+  
Hazel Dean Davis\*  
Robert Rydel\*  
Valerie Ankeney  
Gavin Betterley  
Brooke Boehmer  
Jack Bryant  
Nicholas Castellano  
Joseph Cradler  
Adam Davis  
Breton Nicholas  
Matt Pennington  
Joshua Schwartz

### TRUMPET

Neal Berntsen\*+  
Mark Hughes\*+  
*Joe R. Utley Trumpet Chair*  
Mark Schubert\*  
Ben Hauser  
Micah Holt  
Cameron Kubos  
Regan O'Connor  
Samuel Thurston

### TROMBONE

David Jackson\*+  
Victoria Garcia  
Ingram Lee, IV  
Zongxi Li

### BASS TROMBONE

Dan Satterwhite\*+  
Derek Mitchell

### TUBA

Charles Villarrubia\*+  
Aubrey Foard\*+  
James Zimmermann

### TIMPANI

Charles Ross\*+  
*William Jefferson*  
*Pendergrast, Jr.*  
*Percussion Chair*

### PERCUSSION

Gwendolyn Dease\*+  
Lauren Floyd  
William Kan  
YoungKyoung Lee  
Yu Chien Lin  
Elizabeth Procopio  
Zuri Wells  
Nian Shee Yon

### HARP

Ina Zdorovetchi\*+  
Hannah Cope  
Anna Ellsworth  
Rebecca Royce

### KEYBOARD

Deloise Lima \*+  
Sarah Amos  
Jesse Goldberg  
Su Han Ho  
Emma Lin  
Ricardo Pozenatto

\*Artist Faculty  
++Concertmaster  
+Principal

## BREVARD SINFONIA

The following student ensemble list is alphabetical and accurate as of May 19, 2015.  
The personnel for each concert vary depending on the requirements of the repertoire.

### VIOLIN

Michael Chien  
Erika Chinander  
Tsz Ho Chow  
Ji Hin Chung  
Magdalena Collum  
Rose Crelli  
Melissa Deal  
Anna Dean  
David Donica  
Linda Duan  
Joanna Duncan  
Lauren Eastman  
Allison Emata  
William Estes  
John Garner  
Victoria Gilbreath  
Haley Gillia  
Casey Gregory  
Alexandra Hagel  
Alexandria Harrington  
Luke Hill  
Melissa Ho  
William Hoy  
Chia-Yi Hsu  
Ashtin Johnson

Jesse Kasinger  
Isaac Kay  
Emily Kenyon  
Eun-song Koh  
Myung Sun Lee  
Nicholas Lewis  
I-Pei Lin  
Patrick Lin  
Marianne Martinoli  
Ying-Li Pan  
Steven Ridge  
Ashlyn Ronkes  
Anne Schneller  
David Shann  
Bartholomew Shields  
Hannah Spear  
Kevin Tompkins  
Karen Van Acker  
Qian Yang

### VIOLA

Maija Anstine  
Shelley Armer  
Leigh Dixon  
Federico Florendo  
Sara Friedberg

Julian Graef  
Carmen Granger  
Philip Hall  
Kenneth Holmes  
Alicia Keener  
Zachary Kessler  
Nicholas Lindell  
Dragana Loncar  
Erin Napier  
Ashley Overby  
Mario Rivera  
Elisabeth Skaggs  
Caroline Swanson  
Jessye Thacker  
Leah Wilder

### CELLO

Jaime Compton  
Rachel Czech  
Carolina Diazgranados  
Eva Dines  
Julia Dixon  
Joseph Falconer  
Alexander Fowler  
Benjamin Fryxell  
Anita Graef

Daniel Hoppe  
Byung Kim  
Blake Kitayama  
Robin Luongo  
Rong Ma  
Thomas Rodman  
Kelsey Smith  
Douglas Strahle  
Audra Thielen  
Terrence Ting  
John Yang

### DOUBLE BASS

Aaron Barrera- Reyes  
Michael Eastwood  
Mitch Goodwin  
George Hillstrom  
Alexander Horton  
Leonard Ligon  
Samuel Miller  
Madison Moll  
Harrison Mullins  
Amy Nickler  
Renata Soares Caceres  
Jack Teegarden



## *Brevard Sinfonia Roster Continued*

### **FLUTE**

Dominic Dagostino  
Meera Gudipati  
Holly Rudd  
Paulina Tsao  
Hannah Weiss  
Nara Yun

### **OBOE**

Teil Buck  
Kathleen Carter  
Christina Gavin  
Casey Knowlton  
Michelle Nguyen  
Tamara Winston

### **CLARINET**

Kenji Bellavigna  
Shih-Wen Fan  
Paul Hafley  
Roy Park  
Brittnee Pool

Tyler Webster

### **BASSOON**

Conor Bell  
Dana Brink  
Robert Franken  
Lieza Hansen  
Alex Rosales Garcia  
Nina Scheibe

### **SAXOPHONE**

Alexander Pantazi  
Eric Rierison  
Justin Rollefson  
Tyler Young

### **FRENCH HORN**

Valerie Ankeney  
Gavin Betterley  
Brooke Boehmer  
Jack Bryant  
Nicholas Castellano  
Joseph Cradler  
Adam Davis

Breton Nicholas  
Matt Pennington  
Joshua Schwartz

### **TRUMPET**

Ben Hauser  
Micah Holt  
Cameron Kubos  
Regan O'Connor  
Samuel Thurston

### **TROMBONE**

Victoria Garcia  
Ingram Lee IV  
Zongxi Li

### **BASS TROMBONE**

Derek Mitchell

### **TUBA**

James Zimmermann

### **PERCUSSION**

Lauren Floyd  
William Kan  
YoungKyoung Lee  
Yu Chien Lin  
Elizabeth Procopio  
Zuri Wells  
Nian Shee Yon

### **HARP**

Hannah Cope  
Anna Ellsworth  
Rebecca Royce

### **KEYBOARD**

Sarah Amos  
Jesse Goldberg  
Su Han Ho  
Emma Lin  
Ricardo Pozenatto

## **BREVARD CONCERT ORCHESTRA**

The following student ensemble list is alphabetical and accurate as of May 19, 2015.  
The personnel for each concert vary depending on the requirements of the repertoire.

### **VIOLIN**

Masayoshi Arakawa  
Adam Barker  
Tiffany Chang  
Abigail Clapp  
Ryan Detweiler  
Corina Donica  
Kristen Flood  
Lauren Greene  
Anna Harris  
John Horzen  
Caroline Jesalva  
Kaitlyn Knudsvig  
Mary Konieczny  
Darrian Lee  
Hannah Lindvall  
Catherine MacGregor  
Samantha McClendon  
Benjamin Mygatt  
Timothy Parham  
Grace Remmer  
Julia Rossi  
Katya Schane  
Elizabeth Sosnoff  
Claire Turner  
Harrison Whyte  
Emilia Yoon  
Daniel Yu

### **VIOLA**

Ashley Ahn  
Madylin Alford  
Caleigh Allen  
Samuel Bender  
Kathryn Bracewell  
Evan Buckner  
Brandon Foster  
Wesley Hamilton  
Susan Howard  
Heather Marsico  
Hannah Payunk  
Jordan Stuckey  
Serena Votapek

### **CELLO**

Katsuaki Arakawa  
Abraham Bonilla  
Steven Chen  
Andrew Englehardt  
Matthew Henegan  
Christina Hicks  
Jaeyoung Jung  
Roland Kahn  
Russell Scaife  
Morgan Thomas  
Arie Van Vuuren  
Ian Wasserman

### **DOUBLE BASS**

Ivan Aidun  
Bailey Bennett  
Peter Casseday  
Malcolm Crowder  
Caleb Edwards  
Zach McMillan  
Jonathon Simpson  
Dillon Wilson

### **FLUTE**

Jeremy Goldwasser  
Alexandra Hartlein  
Jae Hyun Moon  
Ellen Sauer  
Runa Shuda  
Chloe Tordi

### **OBOE**

Mekhi Gladden  
Bela Kos Delgado  
Pablo O'Connell  
Lisa Read  
Rebekka Westermeyer  
Margaret Williams

### **CLARINET**

Chae Yoon Baek  
Adella Carlson

Samantha Locraft  
Ki-Deok Park  
Erica Smith  
Garrett Snowden

### **BASSOON**

Courtney Glait  
Alena Madin  
Aaron Nelson  
John Parker  
Tatia Slouka  
Marissa Takaki

### **SAXOPHONE**

Adam Epler  
Thomas Kane  
Michael Matthews  
Rebecca Williams

### **FRENCH HORN**

Herman Bratcher  
Jonathan Chiou  
Andrew Christison  
Ava Conway  
Hannah Culbreth  
Jordan Dinkins  
Jacob Kadan  
Thomas Ossi

## *Brevard Concert Orchestra Roster Continued*

### TRUMPET

Jake Baldwin  
Zachary Bergman  
Brandon Eggert  
Nicholas Elliott  
Maxwell Robbins  
Raymond Thompson  
Megan Wade

### TROMBONE

Austin Canon  
Colton Johnson  
Kyle Peck

### TUBA

Matthew Baker  
Errol Rhoden, III

### PERCUSSION

Chandler Brown  
Logan Dye  
Kamran Mian  
Griffin Miller  
Mari Takeda  
John Paul Williams

### HARP

Deanna Cirielli  
Sara Kawai

### KEYBOARD

Sarah Amos  
Jesse Goldberg  
Su Han Ho  
Emma Lin  
Ricardo Pozenatto

## BREVARD SYMPHONIC WINDS

The following student ensemble list is alphabetical and accurate as of May 19, 2015.  
The personnel for each concert vary depending on the requirements of the repertoire.

### FLUTE

Jeremy Goldwasser  
Alexandra Hartlein  
Jae Hyun Moon  
Ellen Sauer  
Runa Shuda  
Chloe Tordi

### OBOE

Mekhi Gladden  
Bela Kos Delgado  
Pablo O'Connell  
Lisa Read  
Rebekka Westermeyer  
Margaret Williams

### CLARINET

Chae Yoon Baek  
Adella Carlson  
Samantha Locraft  
Ki-Deok Park  
Erica Smith  
Garrett Snowden

### BASSOON

Courtney Glait  
Alena Madin  
Aaron Nelson  
John Parker  
Tatia Slouka  
Marissa Takaki

### SAXOPHONE

Adam Epler  
Thomas Kane  
Michael Matthews  
Alexander Pantazi  
Eric Rierson  
Justin Rollefson  
Rebecca Williams  
Tyler Young

### FRENCH HORN

Herman Bratcher  
Jonathan Chiou  
Andrew Christison  
Ava Conway  
Hannah Culbreth  
Jordan Dinkins  
Jacob Kadan  
Thomas Ossi

### TRUMPET

Jake Baldwin  
Zachary Bergman  
Brandon Eggert  
Nicholas Elliott  
Maxwell Robbins  
Raymond Thompson  
Megan Wade

### TROMBONE

Austin Canon  
Colton Johnson  
Kyle Peck

### TUBA

Matthew Baker  
Errol Rhoden, III

### PERCUSSION

Chandler Brown  
Logan Dye  
Kamran Mian  
Griffin Miller  
Mari Takeda  
John Paul Williams

### HARP

Deanna Cirielli  
Sara Kawai





**THURSDAY, JUNE 18 7:30 PM**  
SCOTT CONCERT HALL, PORTER CENTER

## Opera's Greatest Hits

Brevard Festival Orchestra

Jerome Shannon, conductor

Members of the Janiec Opera Company of the Brevard Music Center

MOZART (1756-1791)	Overture to <i>Così fan tutte</i>
STRAUSS, JR. (1825-1899)	"What a joy to be here!" from <i>Die Fledermaus</i> <i>Janiec Opera Company</i>
BIZET (1838-1875)	"Nous avons en tête une affaire" Act II Quintet from <i>Carmen</i> <i>Carmen: Kathleen Spencer</i> <i>Frasquita: Ruby White</i> <i>Mercédès: Allyson Goff</i> <i>Remendado: Alexander Sheerin</i> <i>Dancaïro: Adam Wells</i>
HUMPERDINCK (1854-1921)	"When at night I go to sleep" Act II Duet from <i>Hansel and Gretel</i> <i>Hansel: Maggie Ramsey</i> <i>Gretel: Cristina Castro</i>
ROSSINI (1792-1868)	"Nel volto estatico" Act I Quintet from <i>La Cenerentola</i> <i>Cenerentola: Christina Scanlan</i> <i>Ramiro: Myles Garver</i> <i>Dandini: Matthew Konopacki</i> <i>Don Magnifico: Jim Eder</i> <i>Alidoro: Andrew O'Shanick</i>
BIZET (1838-1875)	"O fond du temple saint" Act I Duet from <i>Les pêcheurs de perles</i> <i>Nadir: Brian Michael Moore</i> <i>Zurga: Matthew Queen</i>
VERDI (1813-1901)	"Zitti, zitti" Act I Chorus from <i>Rigoletto</i> <i>Janiec Opera Company</i>
DONIZETTI (1797-1848)	"Chi me frena al tal momento" Act II Sextet from <i>Lucia di Lammermoor</i> <i>Lucia: Asleif Willmer</i> <i>Alisa: Kathleen Spencer</i> <i>Edgardo: Orin Strunk</i> <i>Enrico: Tad Ennen</i> <i>Arturo: Alexander Sheerin</i> <i>Raimondo: Karl Buttermann</i>

**INTERMISSION**

MASCAGNI (1863-1945)	Intermezzo from <i>Cavalleria rusticana</i>
VERDI (1813-1901)	<p>"Di sprezzo degno" Act II Finale from <i>La Traviata</i></p> <p><i>Violetta: Ashlee Lamar</i>  <i>Flora: Christina Scanlan</i>  <i>Alfredo: Kevin Smith</i>  <i>Gastone: Alexander Sheerin</i>  <i>Germont: Tad Ennen</i>  <i>Barone Douphol: Matthew Queen</i>  <i>Marchese: Jim Eder</i>  <i>Grenvil: Tim Sirinunthikul</i></p>
MOZART (1756-1791)	<p>"Hm! Hm! Hm!" Act I Quintet from <i>Die Zauberflöte</i></p> <p><i>1st Lady: Asleif Willmer</i>  <i>2nd Lady: Allyson Goff</i>  <i>3rd Lady: Mackenzie Phillips</i>  <i>Tamino: Myles Garver</i>  <i>Papageno: Jordan Barrett</i></p>
DELIBES (1836-1891)	<p>"Viens, Malika" Act I Duet from <i>Lakmé</i></p> <p><i>Lakmé: Rachel Policar</i>  <i>Malika: Amanda Tittle</i></p>
ROSSINI (1792-1868)	<p>"Zitti zitti, piano piano" Act II Trio from <i>Il Barbiere di Siviglia</i></p> <p><i>Rosina: Maggie Ramsey</i>  <i>Count Almaviva: Myles Garver</i>  <i>Figaro: Andrew O'Shanick</i></p>
PUCCINI (1858-1924)	<p>"Oh, Mimi tu più non torni" Act IV Duet from <i>La Bohème</i></p> <p><i>Rodolfo: Orin Strunk</i>  <i>Marcello: Tad Ennen</i></p>
GOUNOD (1818-1893)	<p>"Alerte, alerte" Act IV Trio from <i>Faust</i></p> <p><i>Marguerite: Elizabeth Owen</i>  <i>Faust: Brian Michael Moore</i>  <i>Mephistopheles: Tim Sirinunthikul</i></p>
OFFENBACH (1819-1880)	<p>"Hélas mon coeur s'égare encore" Act II Septet from <i>Les Contes d'Hoffmann</i></p> <p><i>Giulietta: Ashlee Lamar</i>  <i>Nicklaus: Melissa Zgouridi</i>  <i>Hoffmann: Andy Acosta</i>  <i>Pittichinacio: Alexander Sheerin</i>  <i>Schlemil: Jordan Barrett</i>  <i>Dapertutto: Nicholas Smith</i></p>
VERDI (1813-1901)	<p>"Libiamo!" Act I Duet from <i>La Traviata</i></p> <p><i>Violetta: Rachel Policar</i>  <i>Alfredo: Brian Michael Moore</i></p>





**FOR IMMEDIATE RELEASE:** June 18, 2015

**Contact:** Cally Jamis Vennare, Brevard Music Center  
Director of Marketing and Communications  
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## **VIRTUOSO VIOLINIST SARAH CHANG OPENS BREVARD MUSIC CENTER 79<sup>TH</sup> SEASON**

Sudden illness forces cancellation by pianist André Watts

**Brevard, NC**—The Brevard Music Center (BMC) announced today that virtuoso violinist **Sarah Chang** will open its 79<sup>th</sup> season on Saturday, June 20 at 6PM at Whittington-Pfohl Auditorium. Ms. Chang replaces pianist André Watts, whose sudden illness necessitated a cancellation of his BMC opening night performance. Ms. Chang will perform Bruch's exquisite Violin Concerto No. 1, considered by many to be the German composer's most famous and celebrated composition.

"While we are deeply disappointed by the unforeseen illness of our friend and colleague, André Watts, we are delighted to welcome Sarah Chang to the Whittington-Pfohl Auditorium," noted Mark Weinstein, president of the Brevard Music Center. "Her exuberance, vitality, technical virtuosity and emotional depth make her one of the most recognized virtuosos of our time. As a child prodigy, who made her debut with the New York Philharmonic at age 8, she embodies the essence and importance of nurturing and educating our next generation of classical musicians. I can't wait to present Sarah to our BMC audience, orchestra and campus."

Principal Guest Conductor **JoAnn Falletta** remains at the podium for BMC's 2015 season opener, which also spotlights the Brevard Music Center Orchestra performing Beethoven's Leonore Overture No. 3 and Symphony No. 7.

Maestra Falletta returns to Whittington-Pfohl Auditorium the next day—Sunday, June 21 at 3PM—to lead the Brevard Sinfonia in an afternoon concert featuring Strauss's "Dance of the Seven Veils" from *Salomé*, Lalo's *Symphonie espagnole*, and Respighi's *Church Windows*.

For information and tickets, call the BMC box office at **(828) 862-2105** or visit [www.brevardmusic.org](http://www.brevardmusic.org).

### **ABOUT SARAH CHANG**

Recognized as one of the foremost violinists of our time, Sarah Chang has performed with the most esteemed orchestras, conductors, and accompanists in an international career spanning more than two decades.

"Her gifts are at a level so removed from the rest of us that all we can do is feel the appropriate awe and then wonder on the mysteries of nature," cited *The New York Times*. "The ancients would certainly have had Ms. Chang emerging fully formed from some Botticellian scallop shell".

Ms. Chang regularly travels throughout the world and has performed with such artists as Pinchas Zukerman, Yefim Bronfman, Leif Ove Andsnes, Yo-Yo Ma, Isaac Stern, Wolfgang Sawallisch, and members of the Berlin Philharmonic Orchestra. Recent career highlights include performances with the Cincinnati Symphony, New Jersey Symphony, Ravinia Festival, Aspen Music Festival and the Philadelphia Orchestra at the Saratoga Performing Arts Center. In the upcoming season, Ms. Chang's appearances in North America will include the New West Symphony, Hawaii Symphony, Alexandria Symphony, Naples Philharmonic, Fresno Philharmonic, Oklahoma City Philharmonic, Vancouver Symphony, Pacific Symphony and National Philharmonic. Her European engagements will take her to Denmark, the United Kingdom, and Turkey, while, in Asia, she will appear in concert in Shanghai, Guangzhou and Beijing.

### **EIGHTY PERFORMANCES. SEVEN WEEKS. ONE UNFORGETTABLE SEASON.**

Including its opening weekend of opera and concerts, Brevard Music Center's 2015 season features more than 80 performances, including 20 different orchestra programs, four opera productions, wind ensemble, chamber music, new music, recitals and more. In addition to the full range of classical offerings, the 2015 season will include concerts appealing to a range of tastes.

Almost one half of all BMC performances will be presented free of charge. These include concerts by the Brevard Symphonic Winds, opera scenes, student piano recitals, new music concerts, student chamber concerts and recitals, and other special events.

### **TICKETS**

Tickets are on sale now for all 2015 season performances. Lawn tickets for most events start at only \$15. With a valid student ID, students 18 and older sit on the lawn free of charge\*. Children 17 and under sit on the lawn free of charge\* with a paying adult. (\*excludes *BMC Presents* performances)

For more information on 2015 concerts and tickets packages, please visit **[brevardmusic.org](http://brevardmusic.org)** or call the box office at **(828) 862-2105**.

### **ABOUT BREVARD MUSIC CENTER (BMC)**

The Brevard Music Center has matured into one of this country's premier summer training programs and festivals. More than 400 gifted students, ages 14 through post-college, come to the Music Center to study with members of a distinguished artist faculty and with renowned guest artists. For seven weeks, students participate in a vigorous program of instruction that includes ensembles, private lessons, and chamber music. Keith Lockhart, an alumnus of BMC, is the current artistic director.

Brevard's hallmark is the powerful sense of community that re-emerges every June, as faculty and students work together to present more than 80 concerts to the public. The total audience each summer numbers more than 30,000.

For more information on festival performances and tickets, visit **[brevardmusic.org](http://brevardmusic.org)** or call **(828) 862-2105**. For additional information, "like" the Brevard Music Center on Facebook, follow **@brevardmusic** on Twitter, and visit the Brevard Music Center YouTube channel for performance videos from previous festival seasons.

# # #





**SATURDAY, JUNE 20 6:00 PM**  
WHITTINGTON-PFOHL AUDITORIUM

**OPENING NIGHT! WITH ANDRÉ WATTS**

Brevard Music Center Orchestra

JoAnn Falletta, conductor

André Watts, piano

**SUSTAINING SPONSORS**

Kristine and John Candler  
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BEETHOVEN Leonore Overture No. 3, Op. 72b  
(1770-1827)

BEETHOVEN Concerto for Piano and Orchestra No. 4 in G major, Op. 58  
(1770-1827)  
Allegro moderato  
Andante con moto  
Rondo – Vivace  
*Mr. Watts, piano*

**INTERMISSION**

BEETHOVEN Symphony No. 7 in A major, Op. 92  
(1770-1827)  
Poco sostenuto – Vivace  
Allegretto  
Presto. Assai meno presto (trio)  
Allegro con brio



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*Official piano of the Brevard Music Center*

**LUDWIG VAN BEETHOVEN (1770-1827)****Leonore Overture No. 3, Op. 72b**

It took the great Beethoven not one, not two, but four attempts to compose an overture for his only opera, *Fidelio*. To make things more confusing, the three numbered Leonore Overtures do not reflect their order of composition; only the title of his fourth attempt, *Fidelio* Overture, correctly indicates its function as the opening movement to the opera. Leonore Overture No. 3 was actually Beethoven's second try, and it opened the opera's second (but not final) rendition during the spring of 1806. While Beethoven scrapped this attempt to open the opera, it nevertheless has become his most successful version in concert halls—and for good reason. In it Beethoven captures the essence of the opera's drama, thereby rendering it somewhat useless as an opera overture, since it “gives away” the storyline.

*Fidelio* is the prototypical rescue opera. Florestan is liberated from political imprisonment by his wife Leonore, who infiltrates the prison under the guise of the jailor Fidelio. The overture contains all the elements of the drama: from the dark dungeon and Florestan's remembrance of happier times to trumpet signals and the heroism of his wife Leonore, Beethoven has translated the plot into the realms of a cleverly constructed sonata form.

**Piano Concerto No. 4 in G major, Op. 58**

In May 1809, the *Allgemeine musikalische Zeitung* called this concerto, “the most admirable, singular, artistic and complex Beethoven concerto ever.” Yet this masterwork was neglected during Beethoven's lifetime, and it did not enter the repertoire until Felix Mendelssohn and Clara Schumann championed the concerto some 30 years later. The reviewer got it right, though, when he called the work the “most...artistic and complex Beethoven concerto ever.” The Fourth Concerto shows an unparalleled level of sophistication and imagination on many levels, as Beethoven challenges convention at every turn. The pianist (instead of the orchestra) opens the work with an uncharacteristically lyrical theme. Sonata form concepts are stretched with constant modulations and unusual twists and turns. The highly expressive and intimate first movement culminates in an extensive cadenza. Yet at the end of the cadenza, the orchestra enters quietly before the movement closes in dramatic fashion.

The stunning second movement is a fascinating study of contrast. Juxtaposing the “angry” orchestra with the lamenting piano part, Beethoven creates a movement full of intense melancholy. As the movement progresses, the orchestra's angry outbursts turn into utterances of sadness. The last movement breaks unto the scene almost as an interruption. The rondo movement covers a wide range of emotions from elation to wonder, matching the expressive character of the other movements. Beethoven brings the work to a brilliant close with a cadenza that leads seamlessly into a brief but climactic coda.

**Symphony No. 7 in A major, Op. 92**

$3 + 5 = 7$ . This is not fuzzy math when it comes to Beethoven's Seventh Symphony, as this complex work is the sum of various elements of his epic Third and dramatic Fifth Symphonies. The long and complex slow introduction of the work recalls the epic character of the Third Symphony, while the ensuing *Vivace* has the punch of Beethoven's Fifth. The second movement betrays his reliance on his earlier works even more. Paradoxically, this minor-key movement would seem to be a funeral march (Third Symphony), yet the *Allegretto* marking makes it difficult to hear it that way. Instead, Beethoven creates a variation movement similar to the slow movement of his Fifth Symphony. The remaining two movements continue to borrow earlier concepts: the *Scherzo* plays a key role in the overall narrative of the work (Fifth Symphony), while the last movement has the broad appeal of the finale of the Third Symphony.

At the same time, his Seventh Symphony also breaks new ground, particularly in the overall harmonic design. The first movement moves early and often away from the home key, particularly emphasizing the distant-related keys of F and C. Beethoven builds on these excursions by setting the third movement surprisingly in F major, creating a jolting arrival in the home key with the beginning of the last movement.

- Siegwart Reichwald





**SUNDAY, JUNE 21 3:00 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## **SYMPHONIE ESPAGNOLE**

Brevard Sinfonia

JoAnn Falletta, conductor

Ye-Eun Choi, violin

STRAUSS "Dance of the Seven Veils" from *Salomé*  
(1864-1949)

LALO Symphonie espagnole, Op. 21  
(1823-1892)  
Allegro non troppo  
Scherzando. Allegro molto  
Intermezzo. Allegro non troppo  
Andante  
Rondo. Allegro  
*Ms. Choi, violin*

## **INTERMISSION**

RESPIGHI Church Windows  
(1879-1936)  
The Flight into Egypt  
St. Michael Archangel  
The Matins of St. Clare  
St. Gregory the Great

**RICHARD STRAUSS (1864-1949)****"Dance of the Seven Veils" from *Salomé***

Maybe no other musical works depicts the depravity of man better than Strauss' shocking opera *Salomé*, based on Oscar Wilde's equally shocking play. Offering an expanded and more provocative version of the Biblical account of the beheading of John the Baptist, in the "Dance of the Seven Veils" Herod's daughter Salomé is asked to dance before the king and his guests. Coached by her mother Herodias, Salomé refuses until Herod offers her anything in return; her demand is John the Baptist's head on a platter. Strauss envisioned this dance to be "thoroughly decent, as if it were being done on a prayer mat." Yet according to reports from the 1907 New York production, the dance "spared the audience nothing in active and suggestive detail," and ladies "covered their eyes with their programs." Not surprisingly, critics competed for the most damning description of this "moral stench," as Henry Krehbiel called the 1907 New York performance, and the London newspaper reported that, "on the average hearer it produces a sense of nausea." But since there is no such thing as bad publicity, this "moral stench" was staged in over 50 opera houses within two years of the 1905 premiere.

After a brief but furious introduction, the dance begins seductively with woodwind solo lines betraying an oriental flavor. As the dance progresses, an underlying tension becomes apparent that seems to speak to the dark undercurrent of this scene. The tempo eventually picks up, leading to a climactic ending.

**ÉDOUARD LALO (1823-1892)*****Symphonie espagnol, Op. 21***

If *Salomé* was one of the most shocking works of its time, *Symphonie espagnol* was one of the most original. Composed in 1874 for the famous violinist Pablo de Sarasate (1844-1908), Lalo's masterwork helped jump-start the Spanish craze in France and beyond. Sarasate was a very different player from somebody like Joseph Joachim, the great German master, and Lalo wrote not one but two works inspired by the Spanish master who, according to the *Encyclopedia of the Violin*, displayed the unmatched combination of "grace, clean-cut brilliancy, and bewildering vitality." After writing a more conventional violin concerto for him, Lalo decided to think outside the box and create a five-movement work that contained all of the elements of the symphony and the concerto, as well as the flair of the symphonic poem. Having struggled all of his life for recognition, this work quickly put him on the map, and it has remained his most often performed work ever since.

The Spanish flair is expressed both melodically and rhythmically, creating a dance-like character. At the same time, Lalo employs techniques associated with the symphony: The first movement is based on sonata form principle (two themes first presented in contrasting keys; they later reappear in the same key); the second movement is a Scherzo; the fourth a melodically driven Andante; and the last movement is a brilliant Rondo. The only "non-symphonic" movement is the Intermezzo (which was inexplicably omitted for a while). Fascinatingly, this not only was a catalyst for other "Spanish" music, but Tchaikovsky was inspired by it to write his Violin Concerto, which, of course, is known for its unusual use of Russian folk elements.

**OTTORINO RESPIGHI (1879-1936) *Church Windows***

Respighi's music is known for its descriptive powers and style. When the composer moved to Rome in 1913 to teach composition, the ancient city's sights and sounds enthralled him. In response, Respighi wrote *Fountains of Rome* (1915), which is almost cinematic in nature, depicting some of Rome's most popular attractions. Over the course of his career, the composer would publish two sequels, *Pines of Rome* (1923-24) and *Roman Festivals* (1928).

*Church Windows* is a completely different type of program music. Unlike the Roman trilogy, in *Church Windows* the music was composed first and then the program was added. During the years 1919-1921, Respighi composed *Three Preludes on Gregorian Melodies*. In it the composer explores modal material to express a general mood of meditation. In 1925, he orchestrated these pieces and added a fourth movement. Unsure what to call these pieces, he asked his friend, the literature professor Claudio Guastalia for help. Here is what Guastalia heard in Respighi's work:

1. **The Flight into Egypt:** The little caravan proceeds through the desert in a starry night, bearing the Treasure of the World.
2. **St. Michael Archangel:** And a great battle was made in the heavens; Michael and his angels fought with the dragon and his angels. But these did not prevail, and there was no more place for them in Heaven.
3. **The Matins of St. Clare:** But Jesus Christ her bridegroom, not wishing to leave her thus disconsolate, had her miraculously transported by angels to the church of St. Francis, to be at the service of Matins.
4. **St. Gregory the Great:** Behold the Pontiff!...Bless the Lord...Sing the hymn to God. Alleluia!

- Siegwart Reichwald





**MONDAY, JUNE 22 7:30 PM**  
INGRAM AUDITORIUM

## **MOZART AND SCHUMANN**

MOZART  
(1756-1791)      Clarinet Quintet in A major, K. 581  
Allegro  
Larghetto  
Menuetto  
Allegretto con variazioni  
*Steve Cohen, clarinet*  
*Corinne Stillwell, violin*  
*Byron Tauchi, violin*  
*Erika Eckert, viola*  
*Benjamin Karp, cello*

### **INTERMISSION**

SCHUMANN  
(1810-1856)      Piano Quartet in E flat major, Op. 47  
Sostenuto assai – Allegro ma non troppo  
Scherzo. Molto vivace  
Andante cantabile  
Finale. Vivace  
*Norman Krieger, piano*  
*Marjorie Bagley, violin*  
*Maggie Snyder, viola*  
*Jonathan Spitz, cello*

**WOLFGANG AMADEUS MOZART (1756-1791)****Clarinet Quintet in A major, K. 581**

The “Stadler Quintet” is in many ways one of Mozart’s last words on chamber music. Composed in 1789 for his friend, the great clarinetist Anton Stadler (1753-1812), this is one of his most mature works, showcasing his unmatched skill and genius. The work encapsulates the best features of a quintet, concerto, and string quartet. It is pure music that entertains the casual listener and provides deep satisfaction to the music connoisseur. It is Mozart at his very best. What is it that makes it so great? The answer is simple: Mozart is in complete control of all of the compositional tools of his day, able to transcend mere technique and prowess to express what lies behind the music—beauty and joy.

The opening movement sets up a fascinating dichotomy between quintet and concerto. While all parts are, in the words of the great Goethe, “in conversation with one another,” the clarinet begins to assume a special role. When the second theme is answered by the clarinet in the parallel minor, a larger conversation ensues between the string quartet and the solo clarinet. The seamless integration of counterpoint in the development section aids Mozart in deepening the “conversation.” For the second movement Mozart drew on his experience as an opera composer, incorporating beautiful elements of aria, exploring the clarinet’s expressive abilities. The perfectly controlled solo lines over a seemingly simple accompaniment foreshadow Mozart’s clarinet concerto. Because of the weightiness of the first two movements, Mozart adds a second trio to the third movement, creating arguably his best minuet. The concluding *Allegretto* is, surprisingly, a variation movement, which allows Mozart to further showcase the wide-ranging qualities of the clarinet.

**ROBERT SCHUMANN (1810-1856)****Piano Quartet in E flat major, Op. 47**

As a critic, Schumann viewed the “proper” string quartet as a continuation of the classical style with its conversational texture where “everyone has something to say” and where “symphonic furore” should be avoided. In 1842, Schumann focused almost exclusively on chamber music, studying the string quartets of Haydn and Mozart and completing contrapuntal exercises. It is no surprise then, that his first compositional fruits were his three String Quartets, Op. 41. For his next project, Schumann decided on more Romantic genres by including the piano for his Piano Quintet, Op. 44, and the Piano Quartet, Op. 47. These called for a different compositional approach, as this type of chamber music occupies an intermediary position between private entertainment and public concert. His Piano Quartet lives at this intersection with its intimate sound coupled with a more symphonic approach to form.

Being his own worst critic, Schumann composed a work that is concise and clear. While he borrows stylistic ideas from earlier composers, the compositional voice is unmistakably his. The work begins with a slow introduction that will eventually become part of the sonata form plot similar to Mendelssohn’s *Midsummer Night’s Dream* Overture. The ensuing Scherzo actually has two trios—just like Mozart’s “Stadler” Quintet. The aria-like qualities of the third movement seem to show traces of Beethoven, while the last movement is full of counterpoint—a common trait of late Mozart and Beethoven. Most importantly, however, Schumann is able to seamlessly integrate all of these stylistic traits into his own highly expressive style, thereby offering Romantic chamber music that points toward a neo-classical style—a style music critic Eduard Hanslick would later describe as “absolute music.”

- Siegwart Reichwald





**WEDNESDAY, JUNE 24 7:30 PM**  
INGRAM AUDITORIUM

## **ELGAR PIANO QUINTET**

HINDEMITH  
(1895-1963) Sonata for Viola and Piano in F, Op. 11, No. 4  
Fantasie  
Thema mit variationen  
Finale  
*Scott Rawls, viola*  
*Jihye Chang, piano*

VAUGHAN WILLIAMS  
(1872-1958) On Wenlock Edge  
On Wenlock Edge  
From far, from eve and morning  
Is my team ploughing?  
Oh, when I was in love with you  
Bredon Hill  
Clun  
*Joseph Evans, tenor*  
*Jay Christy, violin*  
*Margaret Karp, violin*  
*Megan Yanik, viola*  
*Felix Wang, cello*

### **INTERMISSION**

ELGAR  
(1857-1934) Piano Quintet in A minor, Op. 84  
Moderato  
Adagio  
Andante. Allegro  
*Craig Nies, piano*  
*Jason Posnock, violin*  
*Benjamin Sung, violin*  
*Jennifer Kozoroz, viola*  
*Alistair MacRae, cello*

**PAUL HINDEMITH (1895-1963)****Sonata for Viola and Piano in F, Op. 11, No. 4**

Unlike so many musicians, Paul's father wanted his children to be a musician, and he did everything he could within his limited means to further his children's musical education. Hindemith first studied composition with the traditionalist Arnold Mendelssohn (Felix Mendelssohn's great-nephew) before becoming a pupil of the modernist Bernhard Sekles. Hindemith's career began as violinist with the Frankfurt Opera Orchestra in 1914, quickly working his way to become its leader in 1917. His exposure to a wide range of works under some of the best conductors shaped his early compositional style—including his six Op. 11 sonatas, composed between 1917 and 1919. The fourth of the set, his first sonata for viola, actually caused the highly regarded violinist to make the switch to viola. Hindemith would become one of the great viola virtuosos of his day.

Hindemith would become known not only as the greatest German composer of his generation but also as a brilliant music theorist. This viola sonata hints at his intellectual prowess. While conceived as a three-movement work, the movements are seamlessly integrated. The opening *Fantasia* functions as an introduction, taking the listener through ten keys within the space of 41 measures. The beginning of the second movement introduces a theme, to be played "calm and simple, like a folksong." Four variations explore the theme, leading seamlessly into the Finale, which presents three more variations. At the same time, however, the last movement is cast in sonata form, making it the focal point of this complex work (which also includes a fugue in variation six). Yet the listener is never aware of the complexity of the music, as Hindemith is able to write music that is approachable and full of beauty.

**RALPH VAUGHAN WILLIAMS (1872-1958)****On Wenlock Edge**

Vaughan Williams had just returned from his studies with French composer Maurice Ravel (1875-1937), when he set these very English poems for tenor, string quartet, and piano. He chose the five poems from the cycle *A Shropshire Lad* by Alfred Edward Housman (1859-1936), which explore the dooms and disappointments of youth in the English countryside. Full of distinctive imagery, this set of poems has captured the imagination of a variety of composers.

Vaughan Williams' song cycle is more ambitious than some of the other settings of Housman's poetry. It is framed by what Alain Frogley calls "a cosmic dimension of human suffering," and "marks the first emergence of the 'disappointed theist.'" Musically, Vaughan Williams reaches a new sophistication, which the composer called his "French polish"—referring to his studies with Ravel. While his text settings are straightforward and simple with continuous use of word-painting, the way in which the instruments conjure up the meaning of the words is very sophisticated.

**EDWARD ELGAR (1857-1934)****Piano Quintet in A minor, Op. 84**

While the first two works on this program represent the early styles of Hindemith and Vaughan Williams, Elgar's Piano Quintet is his last published chamber work. Yet stylistically Elgar returns to his earlier, Romantic language. And in typical Romantic fashion, inspiration for this work can be found in nature. There was a group of gnarled trees on a plateau near Elgar's newly leased cottage in the Sussex countryside that had been struck by lightning. During twilight their silhouettes appeared as eerie, deformed figures. Legend has it that Spanish monks were struck dead for "impious rites," leaving their earthly remains in form of these trees. In a letter to a friend Elgar reported that he had completed the first movement, and that "it is strange music I think and I like it—but—it's ghostly stuff." While the first movement espouses the dark and haunting qualities of the story, the second is tender and elegiac, and many consider it the work's emotional core. The finale is in contrast yet again, continuing the progression from darkness to light. After initially revisiting the ghosts of first movement, Elgar shakes the darkness with a bright dance tune, bringing the whole work to a glorious ending.

- Siegwart Reichwald

**SONG TEXTS****ON WENLOCK EDGE**

Poetry by A.E. Housman from *A Shropshire Lad*

**On Wenlock Edge**

On Wenlock Edge the world's in trouble;  
His forest fleece the Wrekin heaves;  
The gale, it piles the saplings double,  
And thick on Severn snow the leaves.

'Twould blow like this through hot and hanger  
When Uricon the city stood:  
'Tis the old wind in the old anger,  
But then it threshed another wood.

Then, 'twas before my time, the Roman  
At yonder heaving hill would stare:  
The blood that warms an English yeoman,  
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,  
Through him the gale of life blew high;  
The tree of man was never quiet:  
Then 'twas the Roman, now 'tis I.

The gale, it piles the saplings double,  
It blows so hard, 'twill soon be gone:  
To-day the Roman and his trouble  
Are ashes under Uricon.



### **From Far, From Eve And Morning**

From far, from eve and morning  
And yon twelve-winded sky,  
The stuff of life to knit me  
Blew hither: here am I.

Now – for a breath I tarry  
Nor yet disperse apart –  
Take my hand quick and tell me,  
What you have in your heart.

Speak now, and I will answer;  
How shall I help you, say;  
Ere to the wind's twelve quarters  
I take my endless way.

### **Is My Team Ploughing**

"Is my team ploughing,  
That I was used to drive  
And hear the harness jingle  
When I was man alive?"

Ay, the horses trample,  
The harness jingles now;  
No change though you lie under  
The land you used to plough.

"Is my girl happy,  
That I thought hard to leave,  
And has she tired of weeping  
As she lies down at eve?"

Ay, she lies down lightly,  
She lies down not to weep:  
Your girl is well contented.  
Be still my lad, and sleep.

"Is my friend hearty,  
Now I am thin and pine,  
And has he found to sleep in  
A better bed than mine?"

Yes, lad, I lie easy,  
I lie as lads would choose;  
I cheer a dead man's sweetheart,  
Never ask me whose.

### **Oh, when I was in love with you**

Oh, when I was in love with you,  
Then I was clean and brave,  
And miles around the wonder grew  
How well I did behave.  
And now the fancy passes by,  
And nothing will remain,  
And miles around they'll say that I  
Am quite myself again.

### **Bredon Hill**

In summertime on Bredon  
The bells they sound so clear;  
Round both the shire they ring them  
In steeples far and near,  
A happy noise to hear.

Here of a Sunday morning  
My love and I would lie,  
And see the coloured counties,  
And hear the larks so high  
About us in the sky.

The bells would ring to call her  
In valleys miles away:  
"Come all to church, good people;  
Good people, come and pray."  
But here my love would stay.

And I would turn and answer  
Among the springing thyme,  
"Oh, peal upon our wedding,  
And we will hear the chime,  
And come to church in time."

But when the snows at Christmas  
On Bredon top were strown,  
My love rose up so early  
And stole out unbeknown  
And went to church alone.

They tolled the one bell only,  
Groom there was none to see,  
The mourners followed after,  
And so to church went she,  
And would not wait for me.  
The bells they sound on Bredon,

And still the steeples hum.  
"Come all to church, good people." –  
Oh, noisy bells, be dumb;  
I hear you, I will come.

### **Clun**

In valleys of springs and rivers,  
By Ony and Teme and Clun,  
The country for easy livers  
The quietest under the sun,  
We still had sorrows to lighten,  
One could not always be glad,  
And lads knew trouble at Knighton  
When I was a Knighton lad.

By bridges that Thames runs under,  
In London, the town built ill,  
'Tis sure small matter for wonder  
If sorrow is with one still.  
And if as a lad grows older  
The troubles he bears are more,  
He carries his griefs on a shoulder  
That handselled them long before.

Where shall one halt to deliver  
This luggage I'd lief set down?  
Not Thames, not Teme is the river,  
Nor London nor Knighton the town:  
'Tis a long way further than Knighton,  
A quieter place than Clun  
Where doomsday may thunder and lighten  
And little 'twill matter to one.



**THURSDAY, JUNE 25 7:30 PM**  
**SATURDAY, JUNE 27 2:00 PM**  
SCOTT CONCERT HALL, PORTER CENTER

## RIGOLETTO

Janiec Opera Company of the Brevard Music Center  
Brevard Festival Orchestra  
Dean Anthony, stage director  
Jerome Shannon, conductor



Co-production with  
Asheville Lyric Opera

**MUSIC**  
**LIBRETTO**

Giuseppe Verdi  
Francesco Maria Piave



This project is supported in part by an award from the  
National Endowment for the Arts

## SUSTAINING SPONSOR

The Zimmerli Family Opera Endowment

ACT I

**INTERMISSION**

ACT II

**INTERMISSION**

ACT III

## CAST

Rigoletto – Grant Youngblood  
Gilda – Rachel Policar  
Duke of Mantua – Brian Michael Moore  
Sparafucile – Tim Sirinunthikul  
Maddalena – Kathleen Spencer  
Giovanna – Maggie Ramsey  
Count Ceprano – Nicholas Smith  
Countess Ceprano – Ashlee Lamar  
Matteo Borsa – Myles Garver  
Count Menterone – Karl Buttermann  
Marullo – Jordan Barrett  
Usher – Tad Ennen  
Page – Christina Scanlan

## CHORUS

Andy Acosta  
Jim Eder  
Tad Ennen  
Matthew Konopacki  
Andrew O'Shanick  
Matthew Queen  
Alexander Sheerin  
Kevin Smith  
Orin Strunk  
Adam Wells

Evan Adamson, scenic designer  
Erik McDaniel, lighting designer  
Andrea Boccanfuso, associate lighting designer  
Glenn Avery Breed, costume designer  
Brittany Rappise, wig & makeup designer



## Giuseppe Verdi (1813-1901)

### Rigoletto

"His Excellency the Military Governor Gorzkowski deplores the fact that the poet Piave and the great maestro Verdi have not been able to find any scope for their talents other than the disgusting immorality and obscene triviality of the plot titled *La Maledizione* [Verdi's working title for *Rigoletto*]. His Excellency has decided to refuse absolutely the request for its performance." This was the verdict on Verdi's draft of *Rigoletto* submitted to Venice's Department of Public Order in fall of 1850. Abandoning this project, however, was out of the question for Verdi, who thought Victor Hugo's play *Le Roi s'amuse* to be "the best plot and perhaps the best play of modern times." After two rounds of revisions and a lot of posturing and politicking, Verdi was allowed to produce *Rigoletto*—the opera now considered his first mature work that set the standard for the rest of his career.

Verdi saw in the main character of Hugo's play (which was removed from the Paris stage after only one performance) a Shakespearean quality, and the whole opera is built around Rigoletto's character, whom the composer described as "grossly deformed and absurd but inwardly passionate and full of love." In the process, Verdi had to overturn many of the formulas of Italian opera. There is an all-male chorus and no entrance arias, ensemble finales, or conventional recitatives. Instead of self-proclaiming arias, characters are unfolded and explored in different ways. In the end, the story hinges on Rigoletto's dual character, making the curse come to pass. Verdi's decision to change the name from *La Maledizione* to *Rigoletto* is more than window dressing. It signals his deliberate choice to focus the narrative on the title character. Maybe the forced revisions by the Department of Public Order worked actually in Verdi's favor? Unlike Victor Hugo's play, Verdi's *Rigoletto* became hugely successful. It received over 300 performances over the first ten years, and it has been part of the opera repertoire ever since.

## Synopsis

### Act I

In 16<sup>th</sup>-century Mantua, Rigoletto, the hunchbacked court jester, gets in trouble for taunting Count Ceprano, whose wife had gotten involved with the Duke. Out of revenge, the courtiers plan to abduct Rigoletto's daughter Gilda, whom they falsely believe to be his mistress. Just then Count Monterone angrily confronts the Duke for seducing his daughter. During his arrest, Rigoletto mocks him, and Monterone curses Rigoletto. On his way home Rigoletto runs into the assassin Sparafucile, who offers his help. Aware of the curse, Rigoletto urges his daughter Gilda not to leave the house alone. She says nothing about her secret meetings with the Duke disguised as a handsome student. The courtiers trick Rigoletto into aiding them in abducting Gilda. Rigoletto is becoming increasingly aware of Monterone's curse.

### Act II

Upon hearing that the courtiers have unwittingly abducted Gilda, the Duke seizes this opportunity to be with her. Having realized that the courtiers might be responsible for Gilda's abduction, Rigoletto confronts them—only to learn that the Duke is with her. Gilda emerges, ashamed of her actions. Everyone is horrified to learn of her real identity. As Monterone is led through the chambers, Rigoletto swears vengeance.

### Act III

Rigoletto has planned to have Sparafucile kill the Duke. But first Rigoletto takes Gilda to Sparafucile's inn to spy on the Duke who flirts with the assassin's sister, Maddalena. While Gilda is deeply distressed, she realizes that she still loves the Duke. Meanwhile, Maddalena convinces Sparafucile to spare the Duke's life. Gilda overhears their plan to kill the next person to enter the inn as the Duke's substitute, and she decides to sacrifice her life for the Duke. When Rigoletto returns, Sparafucile hands him a sack containing a body. Just as he is about to throw the sack into the river, he hears the Duke singing. Rigoletto opens the sack and a flash of lightning reveals Gilda's face. She dies in his arms, begging for forgiveness. Monterone's curse is fulfilled.

- Siegwart Reichwald



**FRIDAY, JUNE 26 7:30 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## **RACHMANINOFF SYMPHONY NO. 2**

Brevard Music Center Orchestra

Keith Lockhart, conductor

Ilya Yakushev, piano

### **SPONSOR**

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SHCHEDRIN Concerto No. 1 for Orchestra, "Naughty Limericks"  
(1932-)

PROKOFIEV Piano Concerto No. 5 in G major, Op. 55  
(1891-1953)  
Allegro con brio  
Moderato ben accentuato  
Toccata. Allegro con fuoco  
Larghetto  
Vivo  
*Mr. Yakushev, piano*

### **INTERMISSION**

RACHMANINOFF Symphony No. 2 in E minor, Op. 27  
(1873-1943)  
Largo - Allegro moderato  
Allegro molto  
Adagio  
Allegro vivace



STEINWAY & SONS®

*Official piano of the Brevard Music Center*

Tonight's all-Russian program features three composers who bucked the compositional trends of their day to forge new paths—all moving in opposite directions from one another.

### **RODION SHCHEDRIN (1932-) Concerto No. 1 for Orchestra, "Naughty Limericks"**

This is just a piece of pure fun! Nothing more to it, right?

Well, there is actually more to this piece than one might suspect. Strangely, "Concerto for Orchestra" has become its own genre, as several composers have written a variety of works with this title over the course of the last century. In fact, Russian composer Rodion Shchedrin has composed by now five Concertos for Orchestra, all with descriptive subtitles. *Limericks* is a somewhat free translation of *chastushki*, which refers to humorous village songs. Shchedrin pushes the concept of folksiness further with the adjective of "naughty" or "irreverent." The result is a work of pure fun—for both the musicians and the audience. The composer shows little concern for lofty compositional ideals when he calls this work, "many variations on many themes." This is very much in line with Shchedrin's aesthetics of intuitive individualism: "I still today continue to be convinced that the decisive factor for each composition is intuition. As soon as composers relinquish their trust in this intuition and rely in its place on musical 'religions' such as serialism, aleatoric composition, minimalism or other methods, things become problematic." Given that this work put Shchedrin on the map as a composer and put him on a highly successful course away from the overly convoluted styles of many 20<sup>th</sup>-century works, it stands to reason that there is much more to this piece than just pure fun.

### **SERGEI PROKOFIEV (1891-1953) Piano Concerto No. 5 in G major, Op. 55**

Prokofiev's last piano concerto was one of his first attempts toward a new style, a "new simplicity." Prokofiev explains, that his goal was, "a more intellectual style. You no longer follow the creative stream, but try to direct it consciously into a foreordained and—at least this is how it sometimes strikes me on first glance—more narrow riverbed." Initially, Prokofiev therefore set out to simply compose "Music for Piano and Orchestra." Somewhat dismayed, the composer later commented: "The work turned out to be complicated, a fate that pursued me fatally in a number of opuses dating from this period. True, I was searching for simplicity, but I was also afraid it would turn into refrains of old formulas, into an 'old simplicity,' which serves little purpose in a composer looking for the new."

Fortunately, Prokofiev did not feel this way at the time of composition, or he might have not shared this exciting work with the world. For the premiere in Berlin Furtwängler told Prokofiev, "I have left one whole rehearsal for you, just before the concert. This is, of course, too little for such a difficult score, but each of us will try to work as hard as possible." And work hard they did, because the premiere was a great success—as were many subsequent performances.

As might be expected, this is an unusual concerto, consisting of five short movements rather than the customary three. Four of the five movements are fast and virtuosic, avoiding melodic material as much as possible in search for the "new simplicity." The outcome is shorter movements in a toccata style. Only the slow movement shows melodic lines, adhering to the "old style." Close analysis of this work actually shows a very tightly composed work based on simple compositional principles, proving that Prokofiev might have come closer to a new simplicity than he gave himself credit.

### **SERGEI RACHMANINOFF (1873-1943) Symphony No. 2 in E minor, Op. 27**

With the disastrous aftermath of his First Symphony in the rearview-mirror—thanks in large part to his highly acclaimed Second Piano Concerto—Rachmaninoff moved to Dresden in order to focus on composing. Compositionally and professionally at a crossroad, Rachmaninoff wrote in February 1907, "I have composed a symphony. It's true! I finished it a month ago and immediately put it aside. It was a severe worry to me and I am not going to think about it any more." Fortunately, the composer did think about it again the following summer, and the work was premiered with great success, winning the Glinka Prize.

Rachmaninoff's post-Romantic style becomes apparent right from the start with the introduction of an *Urmotiv* (primal motif) out of which the whole work evolves. In fact, the whole symphony unfolds in a rather predictable, almost 19<sup>th</sup>-century fashion—a reactionary style for which the composer would be criticized for the rest of his life. Rachmaninoff had made a deliberate choice to continue the legacy of Tchaikovsky, placing himself within the lineage of the great Russian, Romantic symphonists. This choice seemed to have sealed his fate as a composer, since the 1954 edition of the revered *Grove Dictionary of Music and Musicians* predicted that, "the enormous popular success . . . is not likely to last." Yet despite his many doubters, Rachmaninoff remains to be one of the most often performed composers. It seems that the composer's difficult choice paid off, as he stayed true to his talents by writing "outdated" works full of beauty, intensity, and rich content.

- Siegwart Reichwald





**SATURDAY, JUNE 27 7:30 PM**  
WHITTINGTON-PFOHL AUDITORIUM

**CICELY PARNAS PERFORMS**  
**KHACHATURIAN**

Brevard Sinfonia

Keith Lockhart, conductor

Cicely Parnas, cello

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DVOŘÁK In Nature's Realm, Op. 91  
(1841-1904)

KHACHATURIAN Cello Concerto in E minor  
(1903-1978) Allegro moderato  
Andante sostenuto  
Allegro  
*Ms. Parnas, cello*

**INTERMISSION**

KODÁLY Dances of Galánta  
(1882-1967)

JANÁČEK Sinfonietta  
(1854-1928) Allegretto (Fanfare)  
Andante (The Castle, Brno)  
Moderato (The Queen's Monastery, Brno)  
Allegretto (The Street Leading to the Castle)  
Andante con moto (The Town Hall, Brno)

## ANTONÍN DVOŘÁK (1841-1904)

### **In Nature's Realm, Op. 91**

*In Nature's Realm* is the first of three pieces titled *In Nature's Realm*, *Carnival*, and *Othello*. This triptych marks an important milestone in the composer's life. Having accepted a teaching position in New York, the composer used these three symphonic poems to both bid farewell to his homeland as well as introduce himself to the new world. *The New York Times* reported that the "triple overture is more in the nature of three descriptive symphonic movements than in that of an overture." About the first movement the writer comments that it is "especially bright and virile in melody and instrumental treatment." Dvořák was equally pleased with these pieces, calling them "my best orchestral works" in a letter to his publisher in Prague.

Dvořák loved nature, and he especially enjoyed the outdoors near his country home in Vysoká, which surely inspired the main pastoral theme. The listener is ushered into nature's realm quietly as the head-motif is heard first in the violas over a drone while birds are singing. After the clarinet has presented the main theme, nature appears before us in all of its glory. In the development section, the audience gets to seemingly interact with nature, as Dvořák explores nature's mysterious and playful side. In the recapitulation Dvořák carefully delays the climax of the work to the final brass fanfare, after which the door to nature's realm closes quietly.

## ARAM KHACHATURIAN (1903-1978)

### **Cello Concerto in E minor**

Khachaturian is one of only a handful of composers who wrote concertos for piano, violin, and cello. Surprisingly, he wrote the Cello Concerto last, even though the cello had been his main instrument. It seems that different occasions prompted each concerto. The Piano Concerto was written to jump-start his career and the bright Violin Concerto was in response to the birth of his son. In case of the Cello Concerto, the occasion was the end of World War II. Uncharacteristically somber and dark, the composer seems to focus on the horrors of war and the loss of lives—much to the chagrin of the Soviet regime, which wanted uplifting, victorious music. This might have been one of the main reasons for the regime's censorship of Khachaturian's music just a couple of years later, causing the Cello Concerto to not have received the attention it deserves.

The first movement is more symphonic in scope than his other concertos. After a melodious first theme introduced by the cello, the tempo slows, and the brooding second theme is played first by the clarinet. An intense and arresting development section leads to an imaginative recapitulation, which contains a soulful cadenza. The atmospheric second movement contains folk elements characteristic of the Armenian composer. The ensuing Allegro continues the use of folk tunes, albeit within the context of further struggle and duress. Surprisingly, there is no sense of redemption, as the piece does not end but rather just stops.

## ZOLTAN KODÁLY (1882-1967)

### **Dances of Galánta**

Hungarian composers and musicologists Zoltan Kodály and Bela Bartók were pioneers in the field we now call Ethnomusicology. They both recorded and studied folk music together and separately, allowing their research to inform their compositional styles. Nowhere, however, is the influence more clearly seen than in Kodály's *Dances of Galánta*. The composer provided the following program notes:

"Galánta is a small market-town known to travelers from Vienna to Budapest. The composer spent seven years of his childhood there. At that time, there was a famous band of Gypsies [in Galánta], which has since disappeared. Their music was the first "orchestral sonority" that came to the ear of the child. The ancestors of these Gypsies were known more than a hundred years ago. In about 1800, some books of Hungarian dances were published in Vienna, one of which contained music "after several Gypsies from Galánta." They have preserved the old Hungarian tradition, and in order to continue this tradition, the composer has taken his principal subjects from this ancient edition."

## LEOŠ JANÁČEK (1854-1928)

### **Sinfonietta**

Janáček's *Sinfonietta* has a complex story, as it is the tale of three cities, four landmarks, two women, and one sporting event. Commissioned for the 1926 Sokol Gymnastic Games in Prague, the composer decided to repurpose some military fanfares he had scribbled down a few years earlier during a stay in Písek with Kamila Stösslová, who had become his muse (she was 38 years younger, both were married, and Kamila did not return his feelings for her; because of Kamila's disinterest, Janáček's wife didn't seem to be overly concerned). As the nationalistic piece progressed, Janáček let his local surroundings in Brno shape the work. In the end he dedicated it to his hometown, as four of the five movements reference landmarks of Brno.

The work opens with a rousing military fanfare, which is to sound very brassy and somewhat removed from the rest of the work. The second movement intones the most imposing landmark, Špilberk Castle. Janáček seems to emphasize its colorful history as prison. The composer had very personal ties to the "The Queen's Monastery," described in the third movement, having spent many hours there as a boy practicing organ. The fourth movement, "The Street Leading to the Castle," is not about buildings but rather about experiencing a stroll down one of its historic alleys. Of course, any visit to Brno has to include the town hall, a medieval building that survived many wars. Conductor Jakub Hrůša has suggested that the "Sinfonietta was his expression of what the city of Brno meant to him, as it was his home."

- Siegwart Reichwald



# Experience the Magic of Opera

## 2015 OPERA AT BREVARD

Janiec Opera Company of the Brevard Music Center

### RIGOLETTO

THURS & SAT, JUNE 25 & 27

Verdi's masterpiece *Rigoletto* portrays the happenings in the court of the despicable Duke of Mantua. Complexities abound when the Duke lays eyes on the daughter of his court jester, Rigoletto. An instant hit after its premiere in 1851, *Rigoletto* features one of opera's most loved arias, "La donna è mobile." Co-produced with Asheville Lyric Opera, this is a show not to be missed!

### COSÌ FAN TUTTE

THURS & SAT, JULY 16 & 18

Mozart's beloved comic opera, *Così fan Tutte*, is a true masterpiece that provides great entertainment and laughs as it weaves an intricate web of love and deception, and truly tests the ties of two engaged couples. *Così fan tutte* is certain to captivate and delight our audience!

### FALLING ANGEL

THURS, FRI, & SAT JULY 23, 24, 25

Be a part of BMC's first ever collaboration with New York's Center for Contemporary Opera – *Falling Angel*. Our audience will experience the process of creating a new opera as we lead up to the fully-staged world premiere at the Brevard Music Center in 2016! *Falling Angel* is based on the classic, thrilling horror-mystery novel by William Hjorstberg brought to life by composer J. Mark Scearce and librettist Lucy Thurber.

### THE BALLAD OF BABY DOE

THURS JULY 30 & SAT AUG 1

Be sure to join us for one of the most popular and beautifully melodic American operas in the standard repertory! *The Ballad of Baby Doe* is based on the story of Horace Tabor, Elizabeth "Baby" Doe Tabor, and Augusta Tabor - all real historical figures. The action takes place in Colorado and Washington, DC...even President Chester Arthur and William Jennings Bryan make an appearance.





**MONDAY, JUNE 29 7:30 PM**  
SCOTT CONCERT HALL, PORTER CENTER

**STRAUSS, NIELSEN, BARTÓK**

**SPONSOR**

Case Brothers of Spartanburg

STRAUSS  
(1864-1949)     Sextet from *Capriccio*  
*Carolyn Huebl, violin*  
*Byron Tauchi, violin*  
*Maggie Snyder, viola*  
*Jennifer Kozoroz, viola*  
*Felix Wang, cello*  
*Alistair MacRae, cello*

NIELSEN  
(1865-1931)     Wind Quintet, Op. 43  
                      Allegro ben moderato  
                      Menuet  
                      Praeludium  
                      Tema con variazioni  
*Marianne Gedigian, flute*  
*Eric Ohlsson, oboe*  
*Steve Cohen, clarinet*  
*William Ludwig, bassoon*  
*Elizabeth Freimuth, French horn*

**INTERMISSION**

BARTÓK  
(1881-1945)     Sonata for Two Pianos and Percussion, Sz. 110  
                      Assai lento  
                      Lento, ma non troppo  
                      Allegro non troppo  
*Ilya Yakushev, piano I*  
*Donna Lee, piano II*  
*Charles Ross, percussion I*  
*Gwendolyn Dease, percussion II*

## RICHARD STRAUSS (1864-1949)

### Sextet from *Capriccio*

"First the Music, Then the Words" (*Prima la musica poi le parole*) is the name of a libretto by Abbaté Giovanni, which Antonio Salieri set to music in 1786 as a one-act opera. Strauss used a revised version of this libretto, which is merely a discussion between Flamand (musician), Olivier (poet), and Countess Madeleine about the supremacy of words versus music in opera. Strauss called it a "conversation piece." As the last of his 15 operas, it is the perfect apotheosis to his long and successful career. He wrote, "The battle between words and music has been the problem of my life from the beginning, and I leave it with *Capriccio* as a question mark."

Strauss scholar William Mann sums up the function of the Sextet succinctly: "The purpose of this extended chamber-musical overture is primarily to waft a 20th-century audience into a frame of mind that Richard Strauss would have us pretend is authentic 1777 French, when cultured conversation really thrived every day on such topics as the artistic value of opera compared with the spoken drama and absolute music; and also a frame of mind where this sextet appears as ardent and as timely as any love poem we might think of writing a few minutes from now."

## CARL NIELSEN (1865-1931)

### Wind Quintet, Op. 43

Nielsen was always fond of wind instruments, not only because of their distinct sounds but because they most closely express humanity and nature in their sound production. When Nielsen overheard his friends from the Copenhagen Wind Quintet rehearse Mozart's *Sinfonia Concertante*, he knew he had to write a Quintet for them. The composer provided the following program notes:

"The quintet for winds is one of the composer's latest works, in which he has attempted to render the characters of the various instruments. At one moment they are all talking at once, at another they are quite alone. The work consists of three movements: a) Allegro, b) Minuet and c) Prelude – Theme with Variations. The theme for these variations is the melody for one of C.N.'s spiritual songs, which has here been made the basis of a set of variations, now merry and quirky, now elegiac and serious, ending with the theme in all its simplicity and very quietly expressed."

## BÉLA BARTÓK (1881-1945)

### Sonata for Two Pianos and Percussion, Sz. 110

This sonata seems to have been one of Bartók's favorite compositions. Not only did he and his wife play the premiere, but it stayed in his concert repertoire for performances in several European countries and the United States. The work has become a mainstay of the percussion and two-piano literature. Bartók liked to program two-piano works by Mozart, Debussy, and Stravinsky alongside this work, emphasizing its traditional approach, albeit for a new type of ensemble. In fact, the composer's own description of the work focuses strictly on the structural design of the work:

"The first movement opens with a slow introduction which anticipates a motive of the Allegro. The *Allegro* movement itself, in C, is in sonata form. The exposition presents the principal subject group, consisting of two themes; then there follows a contrasting theme which gives rise to a broadly fashioned concluding section, at the end of which the contrasting theme again appears briefly. . . . The development section consists basically of three sections. The first of these uses the second theme of the principal subject group, in E, as an ostinato motive, above which the imitative working-out of the first theme of the principal group takes on the character of an interlude. . . . The recapitulation has no real final section; this is replaced by a fairly extensive coda which is based on the concluding theme, to which the principal theme is eventually added. The second movement, in F, is in simple ternary form, a b a. The third movement, in C, represents a combination of rondo and sonata form."

- Siegwart Reichwald



**TUESDAY, JUNE 30 7:30 PM**  
**WHITTINGTON-PFOHL AUDITORIUM**

## **BMC PRESENTS: STEEP CANYON RANGERS**

Brevard Sinfonia

Ken Lam, conductor

*with Steep Canyon Rangers*



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Hampton Inn - Brevard

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From Asheville, NC, Steep Canyon Rangers are an acoustic Bluegrass group. In 2013 the band's 8th record "Nobody Knows You" won the Grammy for Best Bluegrass Album. Before embarking on a world tour backing comedian/banjoist Steve Martin, the Rangers were also nominated for 2 International Bluegrass Music awards including Album of the Year "Lovin' Pretty Women" (2007). Steep Canyon Rangers were also named 'Emerging Artist of the Year' in 2006 at the IBMA awards ceremony in Nashville, TN. The group performs heavily in the Bluegrass and Americana music world at festivals like MerleFest, Telluride, Hardly Strictly Bluegrass, Grey Fox, DelFest and RockyGrass. Abroad, Steep Canyon Rangers have performed in Sweden, Ireland, England, Germany, Switzerland and Canada.

Steep Canyon Rangers have also performed alongside Steve Martin in several Symphonic settings, collaborating with the highly regarded Boston Pops, the Atlanta Symphony, the Utah Symphony, and the LA Philharmonic. Tonight's performance is the first-ever opportunity for the public to hear the newest orchestral arrangements of the Rangers' most recent hits.





WEDNESDAY, JULY 1 7:30 PM  
SCOTT CONCERT HALL, PORTER CENTER

BILL PREUCIL AND FRIENDS

SPONSOR  
Donna Lohr

DVOŘÁK  
(1841-1904) Terzetto in C major for Two Violins and Viola, Op. 74  
Introduzione. Allegro ma non troppo  
Larghetto  
Scherzo. Vivace  
Tema con variazioni.  
*William Preucil, violin*  
*Alexandra Preucil, violin*  
*Scott Rawls, viola*

MOSZKOWSKI  
(1854-1925) Suite for Two Violins and Piano in G minor, Op. 71  
Allegro energico  
Allegro moderato  
Lento assai  
Molto vivace  
*William Preucil, violin*  
*Alexandra Preucil, violin*  
*Jihye Chang, piano*

INTERMISSION

MENDELSSOHN  
(1809-1847) Octet in E flat major, Op. 20  
Allegro moderato ma con fuoco  
Andante  
Scherzo. Allegro leggierissimo  
Presto  
*William Preucil, violin*  
*Marjorie Bagley, violin*  
*Jason Posnock, violin*  
*Alexandra Preucil, violin*  
*Scott Rawls, viola*  
*Jennifer Kozoroz, viola*  
*Jonathan Spitz, cello*  
*Felix Wang, cello*

### ANTONÍN DVOŘÁK (1841-1904)

#### Terzetto in C major for Two Violins and Viola, Op. 74

It is not often that a composer writes a piece purely for his own pleasure, as is the case with this string trio. In fact, Dvořák composed this work in only one week in January 1887 as *Hausmusik*—music to be enjoyed at home with his friends. The friends he had in mind were violinist Jan Pelikan and his student, Josef Kruis. Somehow the composer got carried away, because the piece turned out to be somewhat out of reach for the student. Kindly, Dvořák wrote a second trio (Op. 75a), which is much simpler.

The casual occasion and speed of composition do not mean, however, that the composer lowered his compositional standard. If anything, Dvořák took this opportunity to write something a little bit different. The opening movement does not follow conventional sonata form but rather just binary form (two parts, both repeated). The end of the movement leads straight into the larghetto, a ternary movement which pits a beautifully flowing A section against an angular middle section with dotted rhythms. While the *scherzo* exemplifies the composer's Czech style, the last movement is highly unusual. This theme-and-variation movement is full of surprises with its strategically placed grand pauses. Clearly, Dvořák did not feel restricted in this very personal work.

### MORITZ MOSZKOWSKI (1854-1925)

#### Suite for Two Violins and Piano in G minor, Op. 71

While his music has been nearly forgotten until recently, Moszkowski was one of the most successful pianists, conductors, and composers of his day. The likes of Liszt were among his admirers. Sadly, a changing musical landscape and illness brought his career to a halt, and Moszkowski died as an impoverished recluse. Money collected from American benefactors reached him too late.

His G minor Suite exemplifies the composer's ability to write brilliant music that is equally engaging to the performer and the audience. The title Suite is misleading, since none of the movements are dances—although the second could be considered a minuet. The work functions more like a Sonata for Two Violins or maybe even a piano trio, as each movement mostly follows the conventions of a typical four-movement design.

### FELIX MENDELSSOHN (1809-1847)

#### Octet in E flat major, Op. 20

Mendelssohn's Octet is arguably the greatest compositional achievement by a teenager in the history of music. The only piece to challenge it would be the *Midsummer Night's Dream* overture—also composed by Mendelssohn a year later!

Composed in 1825 at age sixteen, Mendelssohn wrote this piece as a birthday gift for his teacher, Eduard Rietz. Although several composers had written octets for wind instruments, the only string octet Mendelssohn could have used as a model had been composed by Louis Spohr a decade earlier. While Spohr's Octet in E major, Op. 32, had been conceived as a composition for two string quartets, Mendelssohn wanted to write a work that "must be played by all the instruments in symphonic, orchestral style. Pianos and fortes must be strictly observed and more strongly emphasized than is usual in pieces of this nature." This energy demanded by the teenager is palpable right from the start and never lets off. The work is conceived in typical four-movement fashion. Even though Mendelssohn gives no hints at any extra-musical ideas, his sister Fanny explained that the scherzo had been inspired by the Witches' Revel scene from Goethe's *Walpurginacht* and is to be played accordingly:

"The whole [Scherzo] is to be played staccato and pianissimo, the tremolandos coming in now and then, the trills passing away with the quickness of lightning; everything new and strange, and at the same time most insinuating and pleasing, that one feels so near the world of spirits, carried away in the air, half inclined to snatch up a broomstick and follow the aerial procession. At the end the first violin soars feather-light aloft – and all has blown away and vanished."

And with this inspiration, Mendelssohn had found his signature movement-type that stayed with him for the rest of his career. In fact, the fairy music in his *Midsummer Night's Dream* overture is the next composition to incorporate his trademark scherzo style.

- Siegwart Reichwald



**FRIDAY, JULY 3 7:30 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## **TCHAIKOVSKY VIOLIN CONCERTO**

Brevard Music Center Orchestra

Rune Bergmann, conductor

Arnaud Sussmann, violin

SALONEN *Helix*  
(1958-)

TCHAIKOVSKY Violin Concerto in D major, Op. 35  
(1840-1893) Allegro moderato  
Canzonetta. Andante  
Finale. Allegro vivacissimo  
*Mr. Sussmann, violin*

### **INTERMISSION**

NIELSEN Symphony No. 4, Op. 29, "The Inextinguishable"  
(1865-1931) Allegro  
Poco allegretto  
Poco adagio quasi andante  
Allegro



## ESA-PEKKA SALONEN (1958-)

### *Helix*

Esa-Pekka Salonen's career as conductor and composer has placed him at the center of innovation both in composition as well as orchestral performance. As Principal Conductor and Artistic Advisor of the Philharmonia Orchestra, he has spear-headed projects such as *Universe of Sound*, "which allows members of the public to conduct, play, and step inside the Philharmonia Orchestra with Salonen through audio and video projections" ([musicsalesclassical.com](http://musicsalesclassical.com)). As a composer, Salonen has worked within a variety of style and genres. Below are his program notes on *Helix*:

"I decided to compose a celebratory and direct overture-like piece, which would nevertheless be very rigidly structured, and based on essentially one continuous process. The form of *Helix* can indeed be described as a spiral or a coil; or more academically a curve that lies on a cone and makes a constant angle with the straight lines parallel to the base of the cone.

The process of *Helix* is basically that of a nine-minute accelerando. The tempo gets faster, but the note values of the phrases become correspondingly longer. Therefore only the material's relation to the pulse changes, not necessarily the impression of speed itself. Hence the spiral metaphor: the material (which consists essentially of two different phrases) is being pushed through constantly narrowing concentric circles until the music reaches a point where it has to stop as it has nowhere to go.

The musical expression changes quite drastically in the course of these nine minutes: the idyllic, almost pastoral opening phrase for piccolo and contra-bassoon returns much later in the horns and trumpets, fortissimo, surrounded by a very busy tutti orchestra. The closing section shows the material in an almost manic light.

It has been a very inspiring task to write a piece for my friend Valery Gergiev and the World Orchestra for Peace, to whom *Helix* is dedicated. These are amazing musicians with no limits to their capacity. I have worked with many of the players over the years around the world. Writing this piece has felt like a more personal undertaking than usual."

## PYOTR IL'YCH TCHAIKOVSKY (1840-1893)

### *Violin Concerto in D major, Op. 35*

If initial hostile reactions to masterworks were in inverse relationship to a composer's genius, Tchaikovsky would be the Einstein of classical music. For both his First Piano Concerto and Violin Concerto the composer had to endure unspeakable abuse. While Tchaikovsky reacted defiant to his friend Anton Rubinstein's rambling against the Piano Concerto, the absurdly negative reactions to the Violin Concerto both by the initial dedicatee, violinist Leopold Auer, and the audience at the premiere hit the composer hard. In fact, it is said that Tchaikovsky could recite Hanslick's rant for the rest of his life. At the heart of the criticism was not only the seemingly unplayable, coarse solo part but also the populist Russian flair of the whole work. Of

course, these two elements are what have made this work one of the most highly regarded concertos ever composed.

With only a chamber orchestra as the backdrop, the violin is front-and-center in all three movements. The first movement, after tossing aside its opening theme, presents two lyrical themes, which are developed both soloistically and by parts of the orchestra in a chamber-like fashion. Orchestral outbursts create a sense of drama. The second movement might be one of Tchaikovsky's most inspired compositions. He literally completed the *Canzonetta* (Little Song) in one day, replacing the original second movement, which the composer found "too slight." As the songful second movement explodes into the closing rondo movement, Tchaikovsky turns the soloist loose with virtuosic fireworks that abound with Russian tunes and a fiddler's abandon.

## CARL NIELSEN (1865-1931)

### *Symphony No. 4, Op. 29, "The Inextinguishable"*

While I could spend time dissecting the composer's life circumstances or point to World War I as a clear context of this intense work, it seems most helpful to reprint the composer's own thoughts, which point toward deeper meanings for not only this work but music in general:

"Music is Life. As soon as even a single note sounds in the air or through space, it is result of life and movement; that is why music (and the dance) are the more immediate expressions of the will to life.

The symphony evokes the most primal sources of life and the wellspring of the life-feeling; that is, what lies behind all human, animal and plant life, as we perceive or live it. It is not a musical, program-like account of the development of a life within a limited stretch of time and space, but an un-program-like dip right down to the layers of the emotional life that are still half-chaotic and wholly elementary. In other words the opposite of all program music, despite the fact that this sounds like a program.

The symphony is not something with a thought-content, except insofar as the structuring of the various sections and the ordering of the musical material are the fruit of deliberation by the composer in the same way as when an engineer sets up dykes and sluices for the water during a flood. It is in a way a completely thoughtless expression of what make the birds cry, the animals roar, bleat, run and fight, and humans moan, groan exult and shout without any explanation. The symphony does not describe all this, but the basic emotion that lies beneath all this. Music can do just this, it is its most profound quality, its true domain ... because, by simply being itself, it has performed its task. For it is life, whereas the other arts only represent and paraphrase life. Life is indomitable and inextinguishable; the struggle, the wrestling, the generation and the wasting away go on today as yesterday, tomorrow as today, and everything returns. Once more: music is life, and like it inextinguishable."

- Siegwart Reichwald



**SATURDAY, JULY 4 2:00 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## **PENDERGRAST FAMILY PATRIOTIC POPS**

Brevard Symphonic Winds

Kraig Alan Williams, conductor

Brevard Community Band

Jamie Hafner, conductor

*with* Boston Brass

Jose Sibaja, trumpet

Jeff Conner, trumpet

Chris Castellanos, French horn

Domingo Pagliuca, trombone

Sam Pilafian, tuba

BAGLEY National Emblem March

KEY National Anthem

SOUSA Hands Across the Sea

WILLIAMS Liberty Fanfare (arr. Bocook)

DEJONG Fantasy for Film

TURRINA Danza Fantastica

BACH Wachet Auf

PIAZZOLLA Verano

KOPETZ Heroes and Legends

## **INTERMISSION**

GOULD American Salute

RICHARD Armed Forces Salute

HIRT Flight of the Green Hornet

CARMICHAEL Stardust (arr. Iveson)

TCHAIKOVSKY 1812 Overture

SOUSA Stars and Stripes Forever



**SUNDAY, JULY 5 3:00 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## **SLEEPING BEAUTY**

Brevard Concert Orchestra

Ken Lam, conductor

Xavier Foley, double bass

BACH Prelude & Fugue in E flat major, BWV 552  
(1685-1750) (arr. Schoenberg)

ROTA Divertimento Concertante  
(1911-1979) Allegro  
Marcia  
Aria  
Finale

*Mr. Foley, double bass*

SMETANA The Moldau  
(1824-1884)

## **INTERMISSION**

TCHAIKOVSKY Suite from *Sleeping Beauty*, Op. 66a  
(1840-1893) Introduction - La fée des lilas  
Adagio - Pas d'action  
Pas de caractère  
Panorama  
Valse



**JOHANN SEBASTIAN BACH (1685-1750)****Prelude & Fugue in E flat major, BWV 552 (arr. Schoenberg)**

Three is the perfect number—at least for this Prelude & Fugue. The work has three flats, the *Prelude* has three motivic ideas, the *Fugue* is a triple fugue, and the *Prelude* and *Fugue* both have three sections. Bach loved numbers. So it is not difficult to make a case that his emphasis on the number three in this work was deliberate, presumably symbolically invoking the trinity. Albert Schweitzer went even further by labeling the three themes of the *Prelude* actually “Father,” “Son,” and “Holy Ghost.” The *Fugue*, of course, has been nick-named *St. Anne* because of the main theme’s uncanny similarity to the *St. Anne* tune (“Oh God Our Help in Ages Past”)—which Bach may or may not have known.

Schoenberg liked writing arrangement of a wide range of works from Bach to Debussy. In terms of his Bach arrangements, the contrapuntal style (several independent lines) is of special interest. He wrote that, “our modern conception of music demands clarification of the motivic procedures in both horizontal and vertical dimensions.” So Schoenberg viewed his arrangements as an exercise—both for him and the listener. He goes on to say that in this arrangement, he has “modernized the organ, replaced its slow, rarely occurring change of colors, with a more richly varied one that establishes precisely the rendition and the character of the individual passages,” in order to enhance “the clarity in the web of voices.”

**NINO ROTA (1911-1979)****Divertimento Concertante**

The work’s title is somewhat misleading in that the only true soloist is the double-bass player. In fact, Rota composed this work for the Italian virtuoso double-bass player Franco Petracchi. More importantly, Petracchi’s input on many of the technical aspects was essential to the success of the work. The real reason for the title is its 18<sup>th</sup>-century associations, and the opening easily betrays the composer’s neoclassical sound world. The double bass’s initial solo entrance shows off the beautiful qualities of the instrument’s upper range, before the composer reminds us of the four-octave range of the instrument. The cadenza further shows off the versatility of this neglected solo instrument.

The second movement, a march, pits the double-bass against the woodwinds in a sometimes comical dialog. There is nothing funny, however, in the ensuing Aria, as the beautiful solo lines explore the lyrical quality of the instrument. In the giddy Finale, Rota pulls out all the stops, making the double-bass do unheard of things.

**BEDRICH SMETANA (1824-1874)****The Moldau**

*The Moldau* is clearly one of the most successful programmatic works ever written. Not only can the audience mentally experience a trip down the Vltava river, but they will also get a clear idea of Czech culture as well—which makes the German title seem ironic, since Smetana was trying to swim (or better paddle) against the strong German cultural currents. Composed in the 1874 as one of six symphonic poems, titled *Má vlast* (My Country), this movement has captured the imagination of audiences ever since. Smetana provided the following program:

"Two springs pour forth in the shade of the Bohemian forest, one warm and gushing, the other cold and peaceful. Coming through Bohemia's valleys, they grow into a mighty stream. Through the thick woods it flows as the merry sounds of a hunt and the notes of the hunter's horn are heard ever closer. It flows through grass-grown pastures and lowlands where a wedding feast is being celebrated with song and dance. At night, wood and water nymphs revel in its sparkling waves. Reflected on its surface are fortresses and castles—witnesses of bygone days of knightly splendor and the vanished glory of martial times. The Moldau swirls through the St. John Rapids, finally flowing on in majestic peace toward Prague to be welcomed by historic Vyšehrad. Then it vanishes far beyond the poet's gaze."

**PYOTR IL'YCH TCHAIKOVSKY (1840-1893)****Suite from Sleeping Beauty, Op. 66a**

"I was set down on a gold cage. And suddenly everything opened! A crowd of people, an elegant audience. And the Mariinsky Theatre all light blue and gold! And suddenly the orchestra started playing. I sat on the cage in indescribable ecstasy enjoying all the music, the theater, and the fact that I was onstage. Thanks to *Sleeping Beauty* I fell in love with ballet."

This is the pioneering choreographer George Balanchine's recollection of his “debut” as a young boy at the Imperial Ballet School in Saint Petersburg. While *The Nutcracker* has become an institution in America, Tchaikovsky's earlier ballet is considered by many his finest ballet score. Stravinsky called it “the convincing example of Tchaikovsky's great creative power.” The suite does not attempt to follow the narrative of the ballet, which is only appropriate, since Tchaikovsky himself thought of his work as a “dancing symphony.”

- Siegwart Reichwald



**MONDAY, JULY 6 7:30 PM**  
SCOTT CONCERT HALL, PORTER CENTER

## THE SHANGHAI QUARTET

Weigang Li, violin

Yi-Wen Jiang, violin

Honggang Li, viola

Nicholas Tzavaras, cello

HAYDN (1732-1809) String Quartet in D major, Op. 20, No. 4  
Allegro di molto  
Un poco adagio affettuoso  
Menuetto. Allegretto alla zingarese  
Presto scherzando

BARTÓK (1881-1945) String Quartet No. 4, Sz. 91  
Allegro  
Prestissimo, con sordino  
Non troppo lento  
Allegretto pizzicato  
Allegro molto

## INTERMISSION

RAVEL (1875-1937) String Quartet in F major  
Allegro moderato – Très doux  
Assez vif – Très rythmé  
Très lent  
Vif et agité

All three quartets on this program are milestones in the compositional output of the composers and were catalysts to the development of the genre.

## FRANZ JOSEPH HAYDN (1732-1809)

### String Quartet in D major, Op. 20, No. 4

How did the string quartet become the quintessential chamber music ensemble? Well, the Op. 20 Quartets have a lot to do with it. While these String Quartets are his third published set of six, Op. 20 defines not only the classical string quartet but also the typical four-movement structure common to all ensemble works for the next 150 years. Part of their success can be traced to Goethe and Schiller's *Sturm und Drang* influences and Rousseau's State of Nature concepts.

Each movement has innovative elements. The mysterious opening and sudden outburst of the first theme group signal a heightened level of dramatic expression. Haydn decided to have a "Fantasy" (development) section of unparalleled length and depth for that time, in order to let the drama unfold. The second movement, *Un poco Adagio affettuoso*, matches the first in intensity, as Haydn once again emphasizes motivic development—in this case through theme and variation. Rousseau's State of Nature influences can be found in the minuet in Gypsy style and a lighting fast finale with folk elements.

## BÉLA BARTÓK (1881-1945)

### String Quartet No. 4, Sz. 91

Just as was the case with Haydn, writing string quartets was essential to Bartók's stylistic development. Each of Bartók's six mature string quartets helped the composer clearly define his style. In his Fourth String Quartet, composed between July and September of 1928, Bartók explored the boundaries of tonality, sound production, and texture. *Glissandi* (sliding notes), *ponticello* (glassy notes played close to the bridge), *con sordino* (muted sounds), various versions of *pizzicato* (plucking, strumming, and slapping), and *col legno* (playing/ hitting strings with the wood of the bow) are some of the extended techniques he employed. Harmonically, Bartók used a variety of scales such as whole-tone and pentatonic, creating a very distinct sound vocabulary.

Instead of the customary four movements, Bartók cast this work in five, exhibiting an arch structure (movements 1 and 5 are related, as are 2 and 4). The central third movement functions somewhat as a development section, which suggests also a superimposing of sonata form principle across all five movements. The outcome is a tightly composed, cyclical work that stretches compositional norms—very much in line with the traditional concept of the string quartet as the most advanced musical genre.

## MAURICE RAVEL (1875-1937)

### String Quartet in F major

Since this was Ravel's only string quartet, composed as a student work, one might easily dismiss it. Yet this work proved to be pivotal in the composer's career. Composed specifically as an entry for the coveted *Prix de Rome* (his fourth attempt), Ravel's hopes were once again dashed. Surprisingly, however, his loss catapulted his career forward, as his many supporters questioned the judges' decision. In fact, Debussy thought quite differently about the work, writing: "In the name of the gods of music and in my own, do not touch a single note you have written in your Quartet." Over the course of the last century, Ravel's quartet has become firmly established in the standard string quartet repertoire.

Debussy's reasons for liking Ravel's quartet might have been his own obvious influence on the work. Ravel, however, went far beyond merely copying Debussy's style, as he focused more on classical craftsmanship; impressionistic style elements were only part of a much wider palette. While the first movement, cast in sonata form, invokes Debussy, the witty scherzo is all Ravel with its rhythmic vitality and timbral imagination. Especially effective is the contrasting trio. The nocturne-like third movement seems to draw once again on Debussy's music—until Ravel's well-calculated interruptions show a larger narrative that lies below the impressionistic surface. The finale, which Fauré described as "stunted, badly balanced," actually closes the circle with the return of the first movement theme.

- Siegwart Reichwald





WEDNESDAY, JULY 8 7:30 PM  
SCOTT CONCERT HALL, PORTER CENTER

## THE ANCIENT CALL

This project is supported in part by a grant from  
The Pittsburgh Region Artists Program sponsored by  
The Heinz Endowments and The Pittsburgh Foundation.

TCHAIKOVSKY (1840-1893) String Quartet No. 3 in E flat minor, Op. 30  
Andante sostenuto - Allegro moderato  
Allegretto vivo e scherzando  
Andante funebre e doloroso, ma con moto  
Finale. Allegro non troppo e risoluto  
*Marjorie Bagley, violin*  
*Corinne Stillwell, violin*  
*Erika Eckert, viola*  
*Alistair MacRae, cello*

### INTERMISSION

VALI (1952-) The Ancient Call (*Calligraphy No. 13*)  
*Brevard Festival Chamber Orchestra*  
*Keith Lockhart, conductor*  
*Neal Berntsen, trumpet*

Tonight's performance of *The Ancient Call* is  
being recorded for future commercial release.

## PYOTR IL'YCH TCHAIKOVSKY (1840-1893)

### String Quartet No. 3 in E flat minor, Op. 30

The Third String Quartet marks Tchaikovsky's tenth year (and as it would turn out final year) as teacher at the Moscow Conservatory, but it does not strike a celebratory note. It was written as a tribute to his colleague, Ferdinand Laub, an excellent violinist who had premiered the previous two quartets. Not surprisingly, the work is dark, intense, and somber. The funereal opening sets the scene not only for the first movement but the whole work. The ensuing sonata form movement incessantly develops the two main themes, creating a continual sense of unsettledness. The opening Andante returns to close the movement.

Initially Tchaikovsky had placed the slow movement, a funeral march, second. According to reports, its emotional impact actually made some members in the audience at the premiere weep, causing the composer to switch the order of the inner movements. The brief scherzo does just enough to give the listener a reprieve after the eighteen minute-long first movement. The funeral march, now placed third, begins in anguish, followed by a second melody, which, according to Tchaikovsky scholar Roland John Wiley, "mimics the chanting of the priest at an Orthodox *panikhida*, or memorial service." The work closes with a forced finale, which fittingly ends with an andante with the cello spelling out the composer's friend's name: F-Re-Di-nAnd.

- Siegwart Reichwald

## REZA VALI (1952-)

### The Ancient Call (*Calligraphy No. 13*)

The Ancient Call was written for the Pittsburgh Symphony Orchestra's trumpet virtuoso, Neal Berntsen, and was completed in February 2014. The work is composed for a specially designed micro-tonal trumpet, which can perform up to 24 notes per octave, and orchestra.

The fundamental elements of the composition such as the tuning, melody, rhythm, form, and polyphony are all derived from the Persian modal system, the *Dastgâh/Maghâm*.

My goal for writing this work has been to create a dialogue between two different musical systems. The piece sets the Western Equal Temperament system, performed by the orchestra, against the Persian *Dastgâh/Maghâm* system, performed by the trumpet. The aim has been to elaborate on the inherent tensions that exist between these two interval systems and use it as a symbol for the existing political and cultural tensions between the Persian and the Western cultures.

- Reza Vali



**FRIDAY, JULY 10 7:30 PM**  
**WHITTINGTON-PFOHL AUDITORIUM**

## **A NIGHT AT THE MOVIES**

Brevard Sinfonia

Ken Lam, conductor

### *The Classics*

Rózsa Suite from *El Cid*  
(1907-1995)

Khachaturian Adagio from *Spartacus*  
(1903-1978)

Rózsa *Ben Hur* Suite  
(1907-1995)

## **INTERMISSION**

### *The Great Westerns*

Williams *The Cowboys Overture*  
(1932-)

Tiomkin The Green Leaves of Summer from *The Alamo*  
(1894-1979)

Bernstein *The Magnificent Seven* Theme  
(1922-2004)

### *Music of John Williams*

Williams March from *Raiders of the Lost Ark*  
(1932-)  
Luke and Leia Theme from *Star Wars*  
Main Title March from *Superman*





**SATURDAY, JULY 11 7:30 PM**  
WHITTINGTON-PFOHL AUDITORIUM

**HEROES & LEGENDS:  
THE MUSIC OF R. STRAUSS**

Brevard Music Center Orchestra

Keith Lockhart, conductor

Johannes Moser, cello

STRAUSS      Till Eulenspiegel's Merry Pranks, Op. 28  
(1864-1949)

STRAUSS      Don Juan, Op. 20  
(1864-1949)

**INTERMISSION**

STRAUSS      Don Quixote, Op. 35  
(1864-1949)      Introduction. Don Quixote sinks into madness  
                         Theme. Knight of the Sorrowful Countenance  
                         Maggiore. Sancho Pansa  
                         Variation I. Adventure of the Windmills  
                         Variation II. Battle with the Sheep  
                         Variation III. Dialogue of Knight and Squire  
                         Variation IV. Adventure with the Procession of Penitents  
                         Variation V. Don Quixote's Vigil  
                         Variation VI. The Meeting with Dulcinea  
                         Variation VII. Ride through the Air  
                         Variation VIII. Adventure of the Enchanted Boat  
                         Variation IX. Contest with the Magicians  
                         Variation X. Joust with the Knight of the White Moon  
                         Finale. Death of Don Quixote

*Mr. Moser, cello*

Richard Strauss's career spans two centuries and a variety of styles. His ten symphonic poems mostly represent his earlier, late-Romantic style, showing the influence of Franz Liszt and the New German School. The first four works were composed in the 1880s, the next four in the 1890s, and the last two in the new century.

### **RICHARD STRAUSS (1864-1949)**

#### **Till Eulenspiegel's Merry Pranks, Op. 28**

If there ever was a "Once upon a time" opening musically, this is it. In it, Till Eulenspiegel, the medieval traveling jokster, wreaks havoc by taking everything literally and then using this miscommunication to fool the upstanding gentry. Instead of depicting any particular story, Strauss wanted to capture the essence of Till Eulenspiegel's chicanery:

"It is impossible for me to furnish a program for *Till Eulenspiegel*; were I to put into words the thoughts which its several incidents suggest to me, they would not suffice for the listener and might even give offense. Let me therefore leave it to my hearers to crack the nut the rogue has presented them."

Musically, Strauss hits the mark with the two themes representing Eulenspiegel. The first has become one of the most famous horn licks in the repertoire, showcasing Eulenspiegel's bravado. The sly clarinet theme, on the other hand, characterizes his mischief. The two themes are then thrown into a variety of "stories," all of which would make the most glorious cartoon music, displaying the satirical nature of the action. Strauss did explain that the end represents the capture, trial, and hanging of the prankster. One wonders, however, if Eulenspiegel has the last laugh in the end.

#### **Don Juan, Op. 20**

Don Juan made Strauss an international star. Having made a conscious choice to explore a more programmatic approach over his earlier classical-minded aesthetics, Strauss firmly established the tone poem as the symphonic genre of his day. The character Don Juan appears in many plays, novels, and operas, beginning in the 17th century. Strauss based his composition on a poem of the same name by the early 19th-century Austrian poet Nikolaus Lenau. Lenau explained that, "my Don Juan is no hot-blooded man, eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one all the women on earth whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." A more real-life inspiration for Strauss was his own passionate courtship with the singer Pauline de Ahna. Unlike the tragic ending of the composition, Richard and Pauline enjoyed their married life together.

Unlike the 18th-century depictions of Don Juan, Strauss's tone poem is full of passion and moments of ecstasy. Musically, Don Juan is depicted in two principal themes, the grand opening flourish and the upward soaring roar of the four horns in unison. In contrast to these strong, masculine themes are the various "love" themes portrayed mostly in the woodwinds. The virtuosic use of the orchestra so much associated with Strauss's tone poems is born within the context of this particular work. The young composer wrote to his father about the rehearsals: "The sound was wonderful, immensely glowing and exuberant.... The orchestra huffed and puffed but did its job famously. One of the horn players sat there out of breath, sweat pouring from his brow, asking, 'Good God, in what way have we sinned that you should send us this Scourge!' We laughed till we cried!" The work closes in dramatic fashion as a drawn-out crescendo gives way to silence, followed by a quivering string motive and pizzicato chords that bring the piece to a tragic conclusion.

#### **Don Quixote, Op. 35**

Strauss once suggested (maybe in a *Till Eulenspiegel* kind of way) that it should be possible to represent a glass of lager, and to make it clear who the brewer is; or to set knives and forks on the table of the musical imagination and show them to be either silver or pewter. It seems that in seventh tone poem the composer is ready to put his statement to the test. Subtitled *Phantastische Variationen über ein Thema ritterlichen Charakters* (Fantastic Variations on a Theme of Knightly Character), Strauss offers a variety of episodes from the 1605 novel *Don Quixote de la Mancha* by Miguel de Cervantes. Cleverly, Don Quixote is "played" by the solo cello and his sidekick Sancho Panza by the solo viola (as well as the tenor tuba and bass clarinet). The work is one of pure programmatic composition. You be the judge if Strauss succeeded in "translating" these stories.

- Siegwart Reichwald



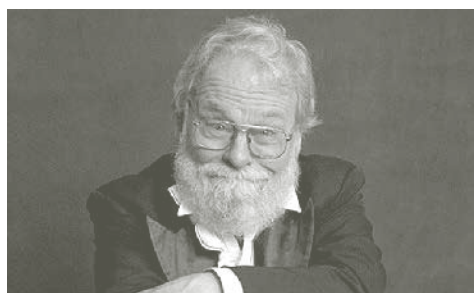
**SUNDAY, JULY 12 3:00 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## **50 YEARS OF P.D.Q. BACH: AS GOOD AS HE EVER WAS**

Brevard Festival Orchestra

Ken Lam, conductor

*with* P.D.Q. Bach



It's been 50 years since Professor Peter Schickele released P.D.Q. Bach on an unsuspecting musical public. And it's been 80 years since the professor's mother released the professor on an society ill-prepared for such singular genius. And now, because everyone loves a birthday, Professor Schickele has reached back across the decades to explore the damp vaults and dusty attics of Leipzig to once again celebrate the twenty-first child (out of twenty) of the great J.S. Bach. This special, once in a half-century, musical extravaganza will feature the crème de la crème of history's most justifiably neglected composer.

### **P.D.Q. BACH**

In the 17th and 18th centuries the name Bach was synonymous with fine musicmaking: Johann Sebastian, certainly the biggest twig on the family tree, was both preceded and followed by many accomplished and well known musicians, some of whom were in the service of royalty. It is easy to understand, therefore, why the Bach clan was loath to admit the existence of a member who was called a "pimple on the face of music," "the worst musician ever to have trod organ pedals," "the most dangerous musician since Nero," and other things not quite so complimentary. They even started a rumor that P.D.Q. Bach, without a doubt Johann Sebastian's last and least offspring, was not really a member of the Bach family—the implication being that he was illegitimate, or, even better, an imposter. Although P.D.Q. Bach was born on April 1, 1742 and died on May 5, 1807, the dates on his first tombstone (before he was moved to an unmarked pauper's grave) were inscribed "1807-1742" in a transparent attempt to make it appear that he could not have been the son of J.S., who died in 1750. Nice try, Bach family—close, but no cigar: some of us, or at least one of us, are not fooled, or at least, is not fooled.

P.D.Q. Bach once said that his illustrious father gave him no training in music whatsoever, and it is one of the few things he said that we can believe without reservation. His rebelliousness was such, in fact, that he avoided music as much as possible until he was well into his thirties (as a teenager he did assist in the construction of the loudest instrument ever created, the pandemonium, but he wisely skipped town before the instrument's completion, having sensed with uncanny accuracy, that the Pavilion of Glass was perhaps not the most felicitous location for the inaugural concert). But by the mid 1770s he realized that, given his last name, writing music was the easiest thing he could do, and he began composing the works that were to catapult him into obscurity.

When you come right down to it, which is something we should all do every once in a while (As Plato said, —or was it Aristotle? —the unexamined life isn't worth a hill of beans. Maybe it was Socrates.), P.D.Q. Bach was perhaps not as pitiful as we are often led to believe: he was, by all accounts, intimately acquainted with all three components of the proverbial wine/women/song life style, he died a wealthy man (due to a little patent medicine thing he had going on the side), and he can now boast 17 record albums and annual concerts in New York City devoted almost exclusively to his own music. How many of us can say that? Well, can you?





MONDAY, JULY 13 7:30 PM  
INGRAM AUDITORIUM

## JUST BRASS

BRITTEN      Fanfare for St. Edmundsbury  
(1913-1976)

COPLAND      Fanfare for the Common Man  
(1900-1990)

SHOSTAKOVICH      Prelude No. 14 in E flat minor for Low Brass (arr. Jackson)  
(1906-1975)

DZUBAY      Brass Quintet  
(1964-)      Habanera  
                 Variations  
                 Currents  
                 Rondo

*Neal Berntsen and Mark Schubert, trumpets; Robert Rydel, French horn;  
David Jackson, trombone; Charles Villarrubia, tuba*

### INTERMISSION

STRAUSS      Vienna Philharmonic Fanfare  
(1864-1949)

EWAZEN      Grand Canyon Octet  
(1954-)

YOUNGBLOOD      Round One  
BRASS BAND

RUSSEL      Abstracts No. 2 for Trumpet Ensemble (arr. Rudd)  
(1894-1981)

REED      Symphony for Brass and Percussion  
(1921-2005)      Maestoso. Allegro non troppo  
                 Largo  
                 Con moto

## BENJAMIN BRITTEN (1913-1976)

### Fanfare for St. Edmundsbury

This fanfare was written for the Pageant of Magna Carta held at Bury St. Edmunds Cathedral in 1959. Britten composed a seemingly traditional fanfare with a twist. After three trumpets have each played a solo fanfare, all three fanfares are then played simultaneously. The outcome is a calculated, complex counterpoint with not only independent lines but different keys! The first fanfare presents a pentatonic scale centered around F, the second is in the key of C, while the third is in D.

## AARON COPLAND (1900-1990)

### Fanfare for the Common Man

When, during World War II, Eugene Goossens and the Cincinnati Symphony Orchestra commissioned 18 composers to write fanfares that are "stirring and significant contributions to the war effort," Copland initially thought of titles such as *Fanfare for the Spirit of Democracy*, *Fanfare for a Solemn Ceremony*, *Fanfare for the Day of Victory*, or *Fanfare for our Heroes*. Eventually, he settled on the now famous title stating that, "it was the common man, after all, who was doing all the dirty work in the war and the army... He deserved a fanfare."

## DIMITRI SHOSTAKOVICH (1906-1975)

### Prelude No. 14 in E flat minor for Low Brass (arr. Jackson)

Shostakovich composed 24 Preludes and Fugues in 1950-51, following the example of J.S. Bach's *Well-tempered Clavier*. No. 14 has become one of the most performed of the set because of its expressive character. While Bach might have provided the model for the whole set, Liszt's music might have been the inspiration for this particular prelude.

## DAVID DZUBAY (1964-)

### Brass Quintet

The composer has provided the following notes for this work, composed in 1988:

"This quintet begins with a habanera, the characteristic dotted rhythm played by the Tuba. The relaxed, almost drunken, quality of the habanera is contrasted with a fast, energetic middle section. The second movement is a playful set of variations based on a theme of expanding (or contracting) intervals. The theme is stated by the horn at the beginning. Four variations of contrasting character and a short epilogue follow. "Currents," the third movement, is built around the idea of oscillation and fluidity, much like a leaf fluttering in a gentle breeze. A recurring sharp punctuation balances this smooth motion. The fourth movement is a rondo which alternates its new theme (a hocketing line, played with rapid interchange between the ensemble) with material from the first three movements."

## RICHARD STRAUSS (1864-1949)

### Vienna Philharmonic Fanfare

Strauss composed this work in the summer of 1923, aboard a ship traveling to South America. The occasion was the first Vienna Philharmonic Ball, planned for the following spring. It was premiered on March 4, 1924, and has opened every subsequent Vienna Philharmonic Ball, which is considered one of the highlights of Vienna's carnival season.

- Siegwart Reichwald

## ERIC EWAZEN (1954-)

### Grand Canyon Octet for Horns

Commissioned by Thomas Bacon, this work was premiered by the Arizona State University Horn Choir. It is a large virtuosic work for horns, exploring their exciting and varied sound world. Scored for 8 horns, the work is approximately 15 minutes in duration.

## YOUNGBLOODS BRASS BAND

### Round One

Youngblood Brass Band flouts convention in an ecstatic, raucous, incendiary fashion, taking the form of a New Orleans brass band and morphing it into a punked-out hip-hop behemoth of groove and purpose. The ten-member ensemble, born in Madison, Wisconsin, now hails from all over the US (Madison, Brooklyn, Nashville, Minneapolis, Chicago) and has been unleashing their crash course in genre-bending on stages worldwide since 2000.

## ROBERT RUSSELL (1894-1981)

### Abstracts No. 2 for Trumpet Ensemble (arr. Rudd)

Robert Russell's duet, long out of print, has been a favorite of mine for many years and is very effective as a recital duet. I adapted it for six of my students and was very pleased when they won First Prize in the Ensemble Division of the 2011 National Trumpet Competition. It is scored for four trumpets and two flugelhorn. Although not required, the sixth part is most effective when played on a 4-valve flugelhorn.

## ALFRED REED (1921-2005)

### Symphony for Brass and Percussion

A native of Manhattan, New York, Alfred Reed was brought up in a musical family. His passion for band music grew while he was a member of the 529th Army Air Force Band during the second World War. Following the war, he began composing and arranging for radio, film and television, including NBC and ABC. The Symphony for Brass and Percussion, originally completed in the summer 1952, received its first performance in December of that year at the College Band Directors National Association convention in Chicago, by member of the Oberlin Symphonic Band under the direction of Donald I. Moore, to whom the work is dedicated.

- Neal Berntsen



**TUESDAY, JULY 14 7:30 PM**  
STRAUS AUDITORIUM

## **BREVARD SYMPHONIC WINDS**

Brevard Symphonic Winds

Kraig Alan Williams, conductor

DAVIS / MONK /  
ELLINGTON      Legends of Jazz (arr. Bulla)

DELLO JOIO      Fantasies on a Theme by Haydn  
(1913-2008)

TICHELI      Blue Shades  
(1958-)

BERNSTEIN      Suite from West Side Story (arr. Lavender)  
(1918-1990)

MACKEY      Foundry  
(1973-)

ALDRIDGE      War Stories  
(1954-)





WEDNESDAY, JULY 15 7:30 PM  
INGRAM AUDITORIUM

CHRISTOPHER REX AND FRIENDS

SCHUMANN Fantasiestücke, Op. 73  
(1810-1856) Zart Und Mit Ausdruck  
Lebhaft, leicht  
Rasch Und Mit Feuer

MENDELSSOHN Cello Sonata No. 2 in D major, Op. 58  
(1809-1847) Allegro assai vivace  
Allegretto scherzando  
Adagio  
Molto allegro e vivace  
*Christopher Rex, cello*  
*Deloise Lima, piano*

INTERMISSION

BRAHMS String Sextet No. 2 in G major, Op. 36  
(1833-1897) Allegro non troppo  
Scherzo. Allegro non troppo  
Poco adagio  
Poco allegro

*Jonathan Carney, violin*  
*Jay Christy, violin*  
*Maggie Snyder, viola*  
*Megan Yanik, viola*  
*Christopher Rex, cello*  
*Benjamin Karp, cello*

## ROBERT SCHUMANN (1810-1856)

### **Fantasiestücke, Op. 73**

In 1849, Schumann composed three short pieces titled *Soiréestücke*, implying an accessible genre for the casual listener—a publication that would sell well. Surprisingly, however, Schumann wrote *attacca* between the movements, indicating that all three pieces create a cycle. Indeed, Schumann scholar John Daverio has pointed out a motivic interconnectedness. Perhaps the composer had imbued the pieces with more meaning than expected?

Since these motivic connections are not easily recognizable, one must assume that Schumann did not intend to create an overarching narrative. Rather, these pieces are still character pieces, each one portraying a different mood (*Stimmung*). In an 1850 review, Eduard Bernsdorf suggested that this cycle was a refraction of a single mood into diverse psychological moments, all of them beautifully captured in sound.

## MENDELSSOHN (1809-1847)

### **Cello Sonata No. 2 in D major, Op. 58**

Felix Mendelssohn seemed to have a special affinity for the cello, presumably because his brother Paul was an accomplished amateur cellist. Composed in winter/spring of 1842-43, he dedicated the work to the Russian patron and cellist Count Mateusz Wielhorski, who owned a Stradivari. During the composition of this mature chamber work, a number of things happened in Mendelssohn's life: his mother Lea died, he was summoned to Berlin to serve as the Director of Prussian Church Music, and his son Felix was born. This work seems to give voice to the wide range of emotions Mendelssohn experienced during this time.

The first movement opens with wide-eyed joy and deep contentment, expressed in the virtuosic cello part. The ensuing subdued scherzo surprises us with its depth of expression and its emphasis on counterpoint. A warm and lyrical second theme stands in contrast to the opening, causing a crescendoing dialog preparing us for what lies ahead. The third movement opens with a freely composed chorale (Protestant hymn) followed by a gripping recitative. It has been suggested that this movement makes references to “Es ist vollbracht” (“It Is Finished”) from Bach's *St. John Passion*. The last movement brings back the vivacious spirit of the first, further exploring the beauty and virtuosic capabilities of the cello.

## JOHANNES BRAHMS (1833-1897)

### **String Sextet No. 2 in G major, Op. 36**

In the spring of 1860 Brahms and some of his closest friends such as Clara Schumann and Joseph Joachim produced a manifesto in support of absolute music and in opposition to Liszt and Wagner and their programmatic ideals. Over the next several years, Brahms focused on chamber music, recognized as the most intellectual and academic music since the time of Haydn and Mozart. Interestingly, Brahms did not publish string quartets, however. Instead he tried his hand at a variety of combinations. By turning for the second time within four years to the sextet, Brahms seemed to have found a medium in which he felt most comfortable.

Despite Brahms' vocal support for absolute music, there might be traces of extra-musical ideas in this work. About a particular passage of the first movement Brahms said, “Here is where I tore myself free from my last love.” Interestingly, the second theme contains the notes “A-G-A-Bb-E” which in German notation would be “A-G-A-H-E,” which is presumably in reference to Agathe von Siebold, with whom he had been a serious relationship. Of course, this very personal connection to his composition was never meant to be public knowledge, and the work is still very much conceived as absolute music. But it illustrates that Brahms nevertheless expressed his own life experiences through his music.

- Siegwart Reichwald



**THURSDAY, JULY 16 7:30 PM**  
**SATURDAY, JULY 18 2:00 PM**  
SCOTT CONCERT HALL, PORTER CENTER

## **COSÌ FAN TUTTE**

Janiec Opera Company of the Brevard Music Center  
Brevard Festival Orchestra  
Jeffrey Buchman, stage director  
Jerome Shannon, conductor

### **LEAD SPONSOR**

A Loyal Friend of Brevard Music Center

**MUSIC** Wolfgang Amadeus Mozart  
**LIBRETTO** Lorenzo Da Ponte

ACT I

**INTERMISSION**

ACT II

Danielle Schultz, scenic designer  
Chris Carter, lighting designer  
Glenn Avery Breed, costume designer  
Brittany Rappise, wig & makeup designer

### **CAST**

Fiordiligi – Elizabeth Owen  
Dorabella – Amanda Tittle  
Guglielmo – Matthew Konopacki  
Ferrando – Andy Acosta  
Despina – Cristina Castro  
Don Alfonso – Jim Eder



## Wolfgang Amadeus Mozart (1756-1791)

### *Così fan tutte*, K. 588

Lorenzo Da Ponte (1749-1838) was Europe's most sought after librettist. It took Mozart several years to get Da Ponte to finally work with him. Within the span of four years, these two masters collaborated on three of the greatest operas: *Le nozze di Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1789). While the first two collaborations have always been considered great masterworks, their last creation was for a long time deemed immoral and anti-feminist. This caused many "improvements" in a variety of operatic adaptations. After the intensely profound *Don Giovanni*, this opera seemed just plain silly. Did these two masters "sell out" to get something on stage quickly? Or did Mozart and Da Ponte get everything so right in their depiction of human interaction that it hit too close to home? While the main character in *Don Giovanni* represents one of the greatest portrayals of the depravity of human nature, his experiences seem far removed from common experience. Yet, the question of true love raised within the context of the two soldiers and their fiancée sisters hits much closer to home.

When Christoph Willibald Gluck (1714-1787) reformed 18<sup>th</sup>-century opera, he placed the drama at the center of opera and made "music the servant of the word." Mozart continues to operate under the notion of opera first and foremost as drama, but for him the score is at the heart of dramatic expression—"words are the servants of the music." In *Così fan tutte* ("Thus do they all") the score is central to the work's expression of profound meaning within the context of a seeming slap-stick comedy. Mozart controls the pace, develops the characters, and gives expression to humanity in an unparalleled fashion, as each character is clearly musically delineated. As for the moral implications, Fiordiligi's emotional journey seems to capture the human predicament in unparalleled subtlety. It is the music that gives silly escapades heartfelt expression, striking at the core of the human experience.

## Synopsis

### Act I

In a Naples coffeehouse, officers Ferrando and Guglielmo sing the praises of the sisters Dorabella and Fiordiligi—their fiancées. Since the older and wiser Alfonso does not believe in the virtues of true love, he wagers 100 zecchini that the sisters's fidelity would not last even one day—given the right circumstances.

In a garden Alfonso interrupts Dorabella's and Fiordiligi's enraptured duet about their fiancées with the shocking news that Ferrando and Guglielmo have been called away to their regiment. The lovers say good byes, expressing their immutable love for each other.

The sisters share their grief with their maid, Despina, who shares Alfonso's lack of belief in true love, suggesting that soldiers will never be faithful—and neither should the sisters. Realizing Despina's kinship, Alfonso enlists her as an aid without filling her in on all of the details. Soon after, Ferrando and Guglielmo enter disguised as Albanians ready to put the sisters's love to the test. To their delight, they are rebuffed.

Back in the garden the sisters bemoan the absence of their fiancées. In order to further test their true love, Ferrando and Guglielmo pretend to drink poison, creating a flurry of action: Alfonso and Despina run for help, leaving Dorabella and Fiordiligi to deal with the delirious and lovesick Albanians. Despina, parading in as a doctor, miraculously heals the Albanians, yet their delirium continues. Believing to be in paradise they request a kiss—only to be refused a second time.

### Act II

As Despina continually makes her case for harmless flirtation, the sisters's resolve begins to melt. Dorabella decides in favor of the brown-haired Albanian (Fiordiligi's fiancé), leaving the blond for her sister.

Back in the garden that evening, the flirtation and bantering ensues. Dorabella is the first to give in. Enraged by her betrayal, Ferrando decides to continue to pursue Fiordiligi.

Despite her good intentions—she even considers joining her fiancée at the front—Fiordiligi eventually is overcome by Ferrando's insistent pursuit. Seeing that both men have seemingly lost their true love, Ferrando and Guglielmo decide that the best revenge is to marry the other sister.

Everything comes to a head during the final wedding preparations, as Ferrando and Guglielmo "return home," only to find their fiancées betrothed to the Albanians. When the men reveal their dual identities, all three women are flabbergasted. Alfonso steps in, which allows for the couples to forgive each other. In the end everybody accepts Alfonso's insights into the complex nature of love—after all, "Thus do they all."

- Siegwart Reichwald



**FRIDAY, JULY 17 7:30 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## **MOZART AND BRUCKNER**

Brevard Music Center Orchestra

Matthias Bamert, conductor

Stefan Jackiw, violin

MOZART      Concerto for Violin and Orchestra No. 5 in A major, K. 219, "Turkish"  
(1756-1791)      Allegro aperto  
                         Adagio  
                         Rondeau (Tempo di minuetto)  
                         *Mr. Jackiw, violin*

## **INTERMISSION**

BRUCKNER      Symphony No. 4 in E flat major  
(1824-1896)      Bewegt, nicht zu schnell  
                         Andante, quasi allegretto  
                         Scherzo. Bewegt – Trio. Nicht zu schnell  
                         Finale. Bewegt, doch nicht zu schnell

## WOLFGANG AMADEUS MOZART (1756-1791)

### Concerto for Violin and Orchestra No. 5 in A major, K. 219, "Turkish"

Composed before his 20th birthday, this work displays a level of assuredness far beyond the reach of most any teenager. As the last of five violin concertos composed for the Salzburg court orchestra, it is also his most mature work in this genre. While we think of Mozart mostly as a keyboardist, until his move to Vienna he performed just as frequently on the violin. Yet he probably did not premiere this concerto. Either the concertmaster of the Salzburg orchestra, Antonio Brunetti, or Johann Anton Kolb would have been the soloist for the premiere.

No matter who the soloist was, the piece has the swagger of a teenager. Unlike the sophisticated "little serenade" of his later years, this violin concerto wants attention, beginning with the soaring initial entrance of the soloist marked *Adagio*, forcing the movement to a complete halt. Only after the soloist has gotten the audience's full attention does the movement resume in proper fashion. As the movement progresses, the soloistic lines become more virtuosic, leading to an extended cadenza at the end. The ensuing *Adagio*, shockingly for the time, seems to refer back to the soloist's initial *Adagio* entrance of the first movement, as mood, tempo, and register are the same. The lyricism and expressiveness of the solo line make for a stunningly beautiful central movement.

The third movement is the reason for the nickname "Turkish." What would appear at its opening like a old-fashioned minuet, turns actually into head-turning, all-out Turkish March—with the cellos imitating the Turkish drums. Obviously, the teenager was well aware of the craze that had swept through the fashionable Western courts. Mozart, once again, puts the spotlight squarely on the soloist with a cadenza, Turkish style. After the return of the minuet, the last movement closes as elegantly and refined as it began.

## ANTON BRUCKNER (1824-1896)

### Symphony No. 4 in E flat major

If you are looking for the perfect piece to test your new stereo, look no further: the first movement of Bruckner 4 will tell you all you need to know about your hi-fidelity speakers. From a calm horn call over hushed string tremolos the expansive and immensely powerful opening theme rises in one of the greatest crescendos in all of music history—both in volume and intensity. This is followed by a beautiful and simple folk-like theme presented in the most delicate fashion by the strings. Bruckner is in no rush, as he composes one of the longest and sonically most imposing sonata form movements of the 19<sup>th</sup> century, and the use of the horns and brass move us quickly into the realm of Teutonic woods. Bruckner correctly named this work *Romantic*. This is a work of tremendous depth and expression. Its length (70 minutes) is of epic proportions, as each movement continues to unfold the Germanic narrative. Bruckner was under the spell of Richard Wagner's epic music dramas, and this symphony speaks loudly to Wagner's influence. If Wagner had written a symphony, it might have sounded a whole lot like this one.

What are we to make of such an imposing work simply called *Romantic*? Many have asked this question during Bruckner's lifetime, and so the composer provided a programmatic sketch of the work. About the first movement he stated, "Medieval city—dawn—morning calls sound from the towers—the gates open—on proud steeds the knights ride into the open—woodland magic embraces them—forest murmurs—bird songs—and thus the Romantic picture unfolds." The second movement is a "rustic love-scene" in which "a peasant boy woos his sweetheart, but she scorns him." Bruckner's title for the scherzo is "The Hunting of the Hare," and the trio is a "Dance Melody During the Huntsmen's Meal." The last movement he simply refers to as "Folk Festival."

While Bruckner's descriptions betray the composer's fascination with Wagner, medieval fables, and German Romanticism, they fall far short of narrating Bruckner's epic work—as they should. Bruckner added this simplistic story years later as an afterthought, and when he set out to tell his epic story in the 1870s, he chose the conventional symphony as his medium, a genre that functions primarily on a purely musical level. Any "translation" into words flattens its depth of expression and complex level of abstraction into a simple, two-dimensional story. Yet there is so much more to be heard, felt, experienced, and explored in this rich and fascinating Romantic world that Bruckner has created.

- Siegwart Reichwald





**SATURDAY, JULY 18 7:30 PM**  
WHITTINGTON-PFOHL AUDITORIUM

**GRIEG PIANO CONCERTO**

**HINDA HONIGMAN MEMORIAL CONCERT**

Brevard Sinfonia

Matthias Bamert, conductor

Norman Krieger, piano

BERLIOZ Rob Roy Overture  
(1803-1869)

GRIEG Piano Concerto in A minor, Op. 16  
(1843-1907) Allegro molto moderato  
Adagio  
Allegro moderato molto e marcato  
*Mr. Krieger, piano*

**INTERMISSION**

SCHUMANN Symphony No. 2 in C major, Op. 61  
(1810-1856) Sostenuto assai. Allegro, ma non troppo  
Scherzo. Allegro vivace  
Adagio espressivo  
Allegro molto vivace



STEINWAY & SONS®

*Official piano of the Brevard Music Center*

## HECTOR BERLIOZ (1803-1869)

### Rob Roy Overture

This overture falls into the category of pieces rejected by the composer, never to be performed again. In his *Memoirs* he wrote, "I wrote . . . an overture, *Rob Roy*, which was long and diffuse and . . . was so badly received by the public that I burnt it the night of the concert." Fortunately, he had sent a copy of the work to the Institute of the Prix de Rome. Otherwise, it would have been lost forever.

Berlioz had composed *Rob Roy* while in Rome as winner of the Prix de Rome in 1830. Fascinatingly, he spent several weeks with Felix Mendelssohn, surely getting a closer look at the German composer's *Midsummer Night's Dream Overture*, as well as sketches of his *Hebrides*. As a strong proponent of program music, Berlioz took, not surprisingly, a very different approach. Rather than focusing on a conventional sonata form design based on tonality, Berlioz places the themes at the center of the work. Also noteworthy is Berlioz's imaginative orchestration, featuring the English horn and harp.

## EDVARD GRIEG (1843-1907)

### Piano Concerto in A minor, Op. 16

Edvard Grieg was only 15 years old when he left home to study music at the Leipzig Conservatory. During his time there, one of his greatest memories was Clara Schumann's performance of her late husband's Piano Concerto. When Grieg returned home upon completion of his studies, he mostly rejected German Romanticism in favor of a nationalistic Norwegian style, thanks in part to the influence of a young colleague, Rikard Nordraak. Yet when Grieg set out to compose his most important large-scale work, Schumann's Piano Concerto clearly was Grieg's model. Surely Liszt must have also influenced the young composer as well, since Grieg was fortunate enough to have Liszt play through and comment on the concerto. The outcome is a conventionally structured concerto with a strong Norwegian accent.

About the premiere, the soloist Edmund Neupert reported to the composer, "On Saturday your divine concerto resounded in the great hall of the Casino. The triumph I achieved was tremendous. Even as early as the cadenza in the first movement the public broke into a real storm." The Concerto put Grieg on the map not just in Scandinavia. Maybe Tchaikovsky's appraisal captures the perceived Norwegian accent best,

"In his music there prevails that fascinating melancholy which seems to reflect in itself all the beauty of Norwegian scenery, so grandiose and sublime in its vast expanse, now grey and dull, but always full of charm to the hearts of Northmen, and having something akin to ourselves, quickly finds its way into our hearts, and evokes a warm and sympathetic response. . . . A perfect simplicity, far removed from the affectation and pretence to obscurity and far-fetched novelty, it is not surprising that everyone should delight in Grieg."

## ROBERT SCHUMANN (1810-1856)

### Symphony No. 2 in C major, Op. 61

Schumann was a voracious reader and an excellent writer. His literary acumen found its way into many of his piano compositions, leading audiences to listen for stories to unfold or poems to be expressed. When Schumann turned to the Symphony, it seemed only reasonable to assume a narrative approach, and his First Symphony indeed bears the title *Spring*. Yet Schumann's Second Symphony has no title and no obvious indications of any extra-musical ideas, which has invited many autobiographical readings of this work. Given Schumann's struggles with mental illness before and during the composition of this work, one might easily find the composer's expression of struggle and eventual recuperation in his Second Symphony.

19th-century scholar Douglass Seaton, however, views such readings as flat, ignoring not only the complexity of the work but also Schumann's ambitions to write music imbued with meaning beyond the composer's immediate circumstances. Central to the work's understanding are his numerous allusions to other composers. A closer look reveals motivic borrowings from Haydn's Symphony 104 (opening), Bach's *Musical Offering* (opening theme found in third movement), Beethoven's song cycle *An die ferne Geliebte* ("Nimm sie hin denn diese Lieder" heard in second movement), Mendelssohn's Second Symphony ("Danket dem Herrn" used in last movement), and Mozart's *Magic Flute* (Act 2 Finale alluded to in third movement).

Why all these allusions, especially since only the Haydn quotation is obvious to the listener? And why only refer to the pantheon of German composers? Seaton suggests that Schumann actually confronted and wrestled with his own musical heritage with the goal of aligning himself with it through the intense efforts expressed in this work. This is a much loftier and more ambitious loftier goal than merely chronicling one's recuperation from illness. Early reviewers seemed to grasp the enormity of Schumann's approach and the effort it took to compose such an imposing work. Alfred Dörffel wrote in 1848 that, "the music is none such as is discovered by the lucky grasp of the genius. It is one attained by effort and has behind it a great world view, a great life." Seen within this context, Schumann seems to have looked far beyond his own circumstances, drawing inspiration from and finding kinship in the works of other great German composers.

- Siegwart Reichwald



**SUNDAY, JULY 19 3:00 PM**  
WHITTINGTON-PFOHL AUDITORIUM

**DVOŘÁK 7**

Brevard Concert Orchestra

Ken Lam, conductor

Gleb Ivanov, piano

**LEAD SPONSOR**

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BRITTEN    The Young Person's Guide to the Orchestra:  
(1913-1976)    Variations and Fugue on a Theme of Purcell, Op. 34

DOHNANYI    Variations on a Nursery Song, Op. 25  
(1877-1960)    Introduction. Maestoso  
                         Theme. Allegro  
                         Variation I. Poco più mosso  
                         Variation II. Risoluto  
                         Variation III. L'istesso tempo  
                         Variation IV. Molto meno mosso  
                         Variation V. Più mosso  
                         Variation VI. Ancora più mosso  
                         Variation VII. Walzer  
                         Variation VIII. Alla marcia  
                         Variation IX. Presto  
                         Variation X. Passacaglia  
                         Variation XI. Choral  
                         Finale fugato

*Gleb Ivanov, piano*

**INTERMISSION**

DVOŘÁK    Symphony No. 7 in D minor, Op. 70  
(1841-1904)    Allegro maestoso  
                         Poco adagio  
                         Scherzo. Vivace  
                         Finale. Allegro



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## **BENJAMIN BRITTEN (1913-1976)**

### **The Young Person's Guide to the Orchestra:**

#### **Variations and Fugue on a Theme of Purcell, Op. 34**

With his highly successful opera *Peter Grimes*, Britten had become a household name. So it would stand to reason that the *Young Person's Guide to the Orchestra* was commissioned as a result. As it turns out, however, the commission for music for an educational film not only came before the opera was staged, but the opera delayed its composition. When Britten finally got around to it, he seems to have engaged with it on a very personal level, as it was "affectionately inscribed to the children of John and Jean Maud: Humphrey, Pamela, Caroline and Virginia, for their edification and entertainment." While the movie introduced all of the orchestral instruments with narration, the concert version is purely instrumental. Over the years, the concert version has proven to be much more popular.

Britten does more, however, than just introduce orchestral instruments to the listener. Not only is the great English composer Henry Purcell (1659-1695) referenced with a theme from the incidental music for *Abdelazer*, but musical texture and form are also obvious elements Britten explores. Rondeau form, theme and variation, and even fugue are all part of his complex design, which allows him to give examples of homophonic and polyphonic textures. There is simply no better piece to introduce elements of classical music to people of any age!

## **ERNŐ DOHNÁNYI (1877-1960)**

### **Variations on a Nursery Song, Op. 25**

If you are a fan of the *Piano Puzzler* on NPR's *Performance Today*, then this piece is for you. See how many styles and musical references you can find in Dohnányi's 1914 *Variations*. Dohnányi, one of the great pianists of his day, offers a pretentious opening à la Wagner (this will be the only help you'll get) and 14 variations that draw on a variety of styles and 19th-century works in a charming and humorous manner. Okay, I'll also tell you that you should hear Brahms, Debussy, Reznicek (theme used in 1950s TV show *Sergeant Preston of the Yukon*), Strauss—and some more Brahms.

Dohnányi's highly successful career in Budapest and Berlin was harshly interrupted by World War II. Like so many musicians, Dohnányi left Europe for America, where he took a position at Florida State University, teaching piano and composition. Former students fondly remember Dohnányi's pianistic abilities to play almost anything—from symphonies to chamber music to piano works—aiding students in learning about compositional styles. In a nutshell, that is what the young Dohnányi does in his Op. 25 *Variations*. Yet at the same time, the composer's voice is also clearly heard.

## **ANTONÍN DVOŘÁK (1841-1904)**

### **Symphony No. 7 in D minor, Op. 70**

This Seventh Symphony represents a point of arrival for Dvořák. Viewed up until this point merely as a regional, nationalistic, Czech composer, this work placed him among the great symphonists. In fact, Sir Donald Francis Tovey, known for his sometimes colorful but always poignant discussions of music wrote in 1935 that he has "no hesitation in setting Dvořák's Seventh Symphony along with the C major Symphony of Schubert and the four symphonies of Brahms as among the greatest and purest examples of this art-form since Beethoven." Amazingly, that is exactly what Dvořák set out to do with this work. When the Royal Philharmonic Society commissioned a symphony from him in 1884, Dvořák spent the next four months on this work. A year earlier Brahms's Third Symphony had set a new symphonic standard, and Dvořák responded with double zeal, as he wrote in December 1885, "I am now busy with the new Symphony (for London) and wherever I go I have no thought of anything but my work, which must be such as to move the world—well, God grant that it may be so!"

The Seventh Symphony stands out among Dvořák's orchestral work for its serious nature (some have called it his "tragic symphony"), power of expression, and impeccable craftsmanship. The most fascinating aspect is Dvořák's seeming attempt to compose an "international" symphony—one without patriotic or nationalistic overtones. That Brahms's shadow loomed large can be seen in a letter to the publisher Simrock in February 1885, "I have been engaged on a new symphony for a long, long time; after all it must be something really worthwhile, for I don't want Brahms's words to me, 'I imagine your symphony quite different from this one [No. 6]' to remain unfulfilled." His Seventh Symphony thus becomes Dvořák's clearest example of absolute music—music that follows its own logic and is self-contained, without any programs or obvious biographical readings. It is a work of art to be enjoyed for its clarity, intellectual rigor, artistic beauty, and richness of musical expression.

- Siegwart Reichwald



**MONDAY, JULY 20 7:30 PM**  
SCOTT CONCERT HALL, PORTER CENTER

## INTERNATIONAL CONTEMPORARY ENSEMBLE

Jennifer Curtis, violin

David Byrd-Marrow, French horn

Ross Karre, percussion

WOLFF (1934-) Microexercises

DUBROVAY (1943-) Six Duets For Violin And Percussion # 1

FUJIKURA (1977-) PoyoPoyo for solo horn

DUBROVAY (1943-) Six Duets For Violin And Percussion # 2

BOULEZ (1925-) Anthèmes, for solo violin

DUBROVAY (1943-) Six Duets For Violin And Percussion # 3

DUBROVAY (1943-) Six Duets For Violin And Percussion # 4

KAMPELA (1960-) Not I for solo horn and lamp

### INTERMISSION

DUBROVAY (1943-) Six Duets For Violin And Percussion # 5

GLOBOKAR (1934-) Dialog Über Erde

DUBROVAY (1943-) Six Duets For Violin And Percussion # 6

ZORN (1953-) Ceremonial Magic for violin and drums

OLIVEROS (1932-) The Well and the Gentle, for ensemble

## PERFORMER BIOGRAPHIES

**Jennifer Curtis**, violin (New York, NY), is the winner of Astral Artists Milka/Astral grand prize for violin and Artists International presentations, and is also a member of the International Contemporary Ensemble (ICE). She has recently performed with Simon Bolivar Orchestra in Venezuela and The Knights Chamber Orchestra, and has appeared as a featured artist at the Brasov International Festival in Romania and El Festival de las Artes Esénias de Lima Peru. Jennifer's festival appearances include Mostly Mozart, International Brahms, Ecstatic, Festival musique de chambre a Giverny, Darmstadt, Iceland Airwaves, Wein Modern Festival for Contemporary music and more. Jennifer holds degrees from Mills College and The Juilliard School, and in 2014 she taught chamber music at the University of Pennsylvania and The Art of Interpretation at Duke University.

American Hornist **David Byrd-Marrow** received his Bachelor's degree from The Juilliard School and his Master's degree at the State University of New York at Stony Brook. He was then selected for fellowship in the Juilliard-Carnegie Hall Academy Ensemble ACJW. David has played with groups such as Carnegie Hall's "Zankel Band," The Orchestra of St. Luke's, The Orpheus Chamber Orchestra, The Tokyo Symphony, The New York and Atlanta Operas, The Atlanta Symphony, and The New York Philharmonic. David is a member of the Harrisburg Symphony and the Talea Ensemble. He is also a teacher for the Learning Arts and the Music Advancement Program at The Juilliard School.

**Ross Karre** (b. 1983 in Battle Creek, MI) is a percussionist and temporal artist based in New York City. His primary focus is the combination of media selected from classical percussion, electronics, theater, moving image, visual art, and lighting design. After completing his Doctorate in Music at UCSD with Steven Schick, Ross formalized his intermedia studies with a Master of Fine Arts from UCSD. He is a percussionist and director of production for the International Contemporary Ensemble (ICE) and performs regularly with red fish blue fish, Third Coast Percussion (Chicago), the National Gallery of Art New Music Ensemble (DC), and many others. Ross is the founder and owner of a growing collective called rKAD, specializing in video and audio recordings of performing arts.





**TUESDAY, JULY 21 7:30 PM**  
SCOTT CONCERT HALL, PORTER CENTER

## **BMC PRESENTS: A CELEBRATION OF THE AMERICAN SONGBOOK**

David Pittsinger, bass-baritone

Deloise Lima, piano

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Hampton Inn - Brevard



A captivating program highlighting iconic music and celebrating the themes of democracy, the American human spirit and the resilience of the United States of America. Standard repertoire includes patriotic anthems like *The House I Live In* (Frank Sinatra version), *American Anthem*, and *America, My America*, as well as selections from classic musicals including *South Pacific*, *Camelot*, and *The Sound of Music*, among others.

In between musical excerpts, Mr. Pittsinger will share behind the scenes moments and relevant anecdotes of his extensive performance history with the Met, on the Broadway stage, and at opera houses, noted theaters and symphonic halls around the world.

Bass-baritone **David Pittsinger** has sung with the world's major orchestras under the batons of such conductors as James Levine, Zubin Mehta, Leonard Slatkin, William Christie, Richard Bonyngue, Robert Spano, and Nicholas McGegan. His acclaimed portrayal of Emile de Becque in *South Pacific* at the Kennedy Center in 2011 was nominated for a Helen Hayes Award for Outstanding Lead Actor. After summer performances at the Glimmerglass Festival as King Arthur in Lerner & Loewe's *Camelot*, directed by Francesca Zambello, David Pittsinger's 2013-2014 season witnessed his return to Portland Opera as Jokanaan in *Salome*, in a production by Stephen Lawless, conducted by George Manahan. He celebrated Britten's centenary in a concert staging of *Peter Grimes* with David Robertson and the Saint Louis Symphony, both in

Saint Louis and at Carnegie Hall; appeared at Washington National Opera as the Speaker in a new production of *The Magic Flute*, conducted by Philippe Augin; sang Rachmaninoff's *The Bells* with the Houston Symphony; and reprised his acclaimed performance as Emile de Becque in Rodgers & Hammerstein's *South Pacific* at the Riverside Theater in Vero Beach.

Mr. Pittsinger's recent orchestral engagements include a concert staging of *Peter Grimes* with David Robertson and the St. Louis Symphony, both in Saint Louis and at Carnegie Hall; Rachmaninoff's *The Bells* with the Houston Symphony; Stravinsky's *Pulcinella* and Haydn's *Missa in tempore belli* with Rafael Frühbeck de Burgos and the Boston Symphony Orchestra; and the world premiere of Scott Eyerly's *Arlington Sons*—composed for Mr. Pittsinger and his son Richard, a tenor—with Leonard Slatkin and the Pittsburgh Symphony, which was released on CD in 2014.

Born in Connecticut, David Pittsinger holds a masters degree in vocal performance from the Yale School of Music and was a recipient of the "Outstanding Alumnus Award" at his undergraduate alma mater, the University of Connecticut. Upon graduation, he became a member of the Merola Program at the San Francisco Opera. Mr. Pittsinger can be heard on the Grammy Award-winning Virgin Classics recording of Carlysle Floyd's *Susannah* and in *La Calisto* by Cavalli on the Harmonia Mundi label. He lives in Connecticut with his wife and their two children.



**WEDNESDAY, JULY 22 7:30 PM**  
SCOTT CONCERT HALL, PORTER CENTER

## **BREVARD CAMERATA**

Brevard Camerata

Ken Lam, conductor

BACH "Ricercare" from *The Musical Offering*  
(1685-1750) (orch. Webern)

HINDEMITH Concerto for Woodwinds, Harp, and Orchestra  
(1895-1963) Massig, schnell  
Grazioso  
Rondo. Ziemlich schnell

*Dilshad Posnock, flute*  
*Emily Brebach, oboe*  
*Eric Ginsberg, clarinet*  
*Susan Barber, bassoon*  
*Ina Zdorovetchi, harp*

## **INTERMISSION**

MOZART Symphony No. 36 in C major, K. 425, "Linz"  
(1756-1791) Adagio - Allegro spiritoso  
Poco adagio  
Menuetto  
Presto

**JOHANN SEBASTIAN BACH (1685-1750)****"Ricecare" from *The Musical Offering* (orch. Webern)**

*Spenerische Zeitung*, May 11, 1747:

"We hear from Potsdam that last Sunday, May 7, 1747, the famous Capellmeister from Leipzig, Bach, arrived with the intention of hearing the excellent Royal music. . . . His August Self immediately gave orders that Bach be admitted, and went, at his entrance, to the so-called Forte-and-Piano, condescending also to play, in person and without any preparation, a theme to be executed by Capellmeister Bach in a fugue. This was done so happily by the aforementioned Capellmeister, that not only His Majesty was pleased to show his satisfaction, but also all those present were seized with astonishment. Bach has found the subject propounded to him so exceedingly beautiful that he intends to set it down on paper in a regular fugue and have it engraved on copper."

The outcome is Bach's magnificent *Musical Offering*. Consisting of two *ricecare*'s (early name for fugue), ten (very complex) canons, and a trio sonata, Bach showcases the full range of Baroque styles. Its culmination is the Ricecare A 6, a six-voice fugue, which pianist Charles Rosen considers the most significant keyboard composition in history.

Anton Webern's arrangement "modernizes" the fugue. Webern's keen interest in counterpoint (he wrote a dissertation on Renaissance composer Heinrich Isaac) makes for a score that opens up the fugue's textural complexities.

**PAUL HINDEMITH (1895-1963)*****Concerto for Woodwinds, Harp, and Orchestra***

Hindemith is closely associated with the German term *Gebrauchsmusik*—music with a specific purpose in mind. This concerto serves as the perfect example. In 1949, the recently immigrated German musician was delighted to receive a commission from Columbia University for the Fifth Annual Festival of Contemporary American Music. He decided to write a work in the Baroque Concerto Grosso tradition. The first movement incorporates ritornello form (a recurring theme with interspersed solo sections) but also includes a written out, extended cadenza passage. The slow movement is song-like in character, emphasizing the lyrical qualities of the instruments. The closing *Rondo* pushes the limits of Baroque characteristics and sensibilities with its blazing speed, leaving no doubt of Hindemith's 20th-century aesthetics.

Hindemith did not share much of anything about his piece with Columbia University until only sixteen days before the premiere, causing slight alarm to the performers. The composer, however, aware of the great facility of his performers, was not concerned about the quality of the premiere. He actually had good reason to "sit" on his score as long as possible, since there is a very obvious surprise in the last movement. Rather than spoiling the surprise, it will suffice to say that the work was performed on the 25th wedding anniversary of Paul and Gertrude Hindemith—a date the composer had circled on his calendar with this particular performance in mind.

**WOLFGANG AMADEUS MOZART (1756-1791)*****Symphony No. 36 in C major, K. 425, "Linz"***

In July of 1783, Mozart took his wife Constanze for a three-month stay to Salzburg with the hope of mending fences with his father, Leopold, who disapproved of their marriage. Sadly, the stay was not nearly as happy as they had hoped. For their return trip, they had accepted an invitation by Count Tun-Hohenstein, an old family friend. Mozart could not help but point out the Count's hospitality to his father in a letter from October 31: "We found a servant waiting there to drive us to Count Thun's, at whose house we are now staying. I really cannot tell you what kindnesses the family is showering on us." Only one small problem: "On Tuesday, November 4, there will be an academy [concert] in the theater here and, as I have not a single symphony with me, I am writing a new one at breakneck speed."

Mozart got to work to compose his *Linz* Symphony, had the parts copied, and rehearsed the piece—just in time for the performance four days later! Knowing Mozart's genius, it comes as no surprise that this exquisite composition shows no signs of haste. Rather, it is the first of what would become his last five, most mature symphonies, which are considered the pinnacle of the high classical style.

- Siegwart Reichwald



**THURSDAY, JULY 23 2:00 PM**  
**FRIDAY, JULY 24 2:00 PM**  
**SATURDAY, JULY 25 2:00 PM**  
MORRISON PLAYHOUSE, PORTER CENTER

## **FALLING ANGEL**

### **2015 OPERA IN A BOX**

Janiec Opera Company of the Brevard Music Center

Dean Anthony, stage director

Michael Ching, conductor

Jonathan Heaney, piano



Produced in association with the  
Center for Contemporary Opera

**MUSIC**  
**LIBRETTO**  
**ORIGINAL**  
**NOVEL**

**J. Mark Scearce**  
**Lucy Thurber**  
**William Hjorstberg**

#### **CAST** (in order of apperance)

Young Soldier/Detective Deimos– Adam Wells  
Johnny Favorite/Ethan Krusemart – Kevin Smith  
Margaret Krusemark – Allyson Goff  
Harry Angel – Matthew Queen  
Louis Cyphre/Toots Sweet – Nicholas Smith  
Dr. Fowler – Orin Strunk  
Epiphany Proudfoot – Ruby White

Eric Norbury, Lighting Designer



## J. Mark Scearce (1960-)

### Falling Angel

For those of us who first came to William Hjortsberg's groundbreaking horror/detective mash-up through Alan Parker's film, "Angel Heart" (1987), certain images are indelibly imprinted:

- Robert DeNiro's peeling of a hard-boiled egg,
- a teenage Lisa Bonet,
- a smoldering Charlotte Rampling,
- a once-beautiful Mickey Rourke,
- a teenage Lisa Bonet.

One can't emphasize enough the shock and awe that Cosby kid's fall from grace had in Eighties culture! And what a fall! If you saw it, you'd remember. The small roles were memorable, too. Blues guitarist Brownie McGhee, Pulitzer-prize-winning playwright Charles Gordone, the Broadway actor Michael Higgins, and Dann Florek long before his Captain Kragen *Law & Order* franchise.

Did I mention a teenage Lisa Bonet? But in spite of DeNiro's curtain-chewing cameo, it is Mickey Rourke's movie as it is Harry Angel's, the character he plays, in book and movie and now opera. It is the self-realizing hero's journey of all great literature from Dante to every great detective story there is—for the mystery is always about discovering yourself. It is a hajj of the soul. A pilgrimage of great consequence, of moral and spiritual significance. And besides being a truly great story (thank you, William Hjortsberg!), it is a metaphorical journey justifying opposite aspects of self: our morning's striving to be intentionally better and our evening's fall from grace into a less-socially-attractive personally-desirous shadow, undermining us at every turn.

I ask you: is that not opera? To ask the question "Who are we?" only to discover "We don't know." That is pure horror and what it means to be human. Only to learn in the asking what we truly don't want to know, coming face to face with the moral of Sophocles' "Oedipus Rex": "Alas, how terrible is wisdom when it profit not the wise." The movie has generated an industry of soul-searching: an exhibit in "Psychiatry and the Cinema," the central character in "The Philosophy of Neo-Noir," a starring role in "Black Magic and White Guilt." And as great and over-the-top as the movie is, the book is SO much better. And fortunately William Hjortsberg likes opera too! And the supremely talented playwright Lucy Thurber brilliantly adapted the story to the stage! And Dean and Michael and all these young actor-singers are bringing our opera to life in a joint venture between Brevard and the Center for Contemporary Opera in New York!

On one hand the story is simple: a detective is hired to find a missing person—a big band singer from a decade earlier, Johnny Favorite. [How fun it is to have an opera about a missing singer!] On the other hand, this story is quite complicated as most mysteries are. So—SPOILER ALERT—here's a chronological time line of Johnny Favorite's life. DO NOT READ if you want to figure it out on your own!

- Meets Toots Sweet and Spider Simpson and begins playing in their band with them.
- Meets Ethan Krusemark, a fellow devil worshipper, and greatly impresses him by conjuring an image of Lucifer right in front of him.
- Ethan introduces his daughter Margaret to him and Johnny begins dating Margaret.
- Meets Evangeline Proudfoot, begins an affair with her.
- Offers his soul up to Satan for eventual collateral in exchange for stardom in the music industry and hits it big as popular singer "Johnny Favorite".
- Backs out of the deal with Satan, and finds an ancient ritual to do so.
- Goes to Time Square, New Year's Eve, 1943 with the Krusemarks to find someone his age to steal his soul, choosing a soldier, Harold Angel.
- They take the soldier to a nearby hotel room, enacting the ritual by stealing Harold Angel's soul and memories after eating his heart.
- Johnny seals the dog tags in a vase without showing them to anyone but himself, completely hiding the identity from everyone involved in the ritual.
- Margaret hides the vase without ever opening it, never knowing who Johnny became nor knowing the soldier's identity.
- 1944, Johnny gets drafted into service during World War II, going to Africa to serve as part of the entertainment division.
- Johnny is shell-shocked in an attack in Tunisia and shipped home as a vegetable to a military hospital in Poughkeepsie, NY.
- During his stay at the hospital, his memories as Harold Angel take over his mind, and he loses all memories as "Johnny."
- During his stay, his doctor, Dr. Fowler, operates on his face, surgically repairing his war injuries, but changing his appearance enough so that he no longer resembles Johnny Favorite.
- With his face still bandaged, the Krusemarks come to Poughkeepsie using false identities, and pay Fowler to release "Johnny" to them but to continue falsifying hospital records to show that he's "still there".
- The Krusemarks drop "Johnny" off in Times Square, thinking it's the last place that the soldier they kidnapped will remember before the ritual.
- And it works! He is found wandering around Times Square claiming to be a soldier named Harold Angel. He is treated for "shell-shock", rehabilitated, and becomes a private detective.
- Satan greets him as Louis Cyphre, hiring Angel to "find" Favorite.

And our opera begins...

- J. Mark Scearce



**FRIDAY, JULY 24 7:30 PM**  
WHITTINGTON-PFOHL AUDITORIUM

**BEETHOVEN, BARTÓK, AND BRONFMAN**

**GINA BACHAUER MEMORIAL CONCERT**

Brevard Music Center Orchestra

Christoph König, conductor

Yefim Bronfman, piano

**LEAD SPONSOR**



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NICOLAI Overture to *The Merry Wives of Windsor*  
(1810-1849)

BARTÓK Piano Concerto No. 3 in E major, Sz. 119  
(1881-1945)  
Allegretto  
Adagio religioso  
Allegro vivace  
*Mr. Bronfman, piano*

**INTERMISSION**

BEETHOVEN Symphony No. 3 in E flat major, Op. 55, "Eroica"  
(1770-1827)  
Allegro con brio  
Marcia funebre: Adagio assai  
Scherzo. Allegro vivace  
Finale. Allegro molto



STEINWAY & SONS®

*Official piano of the Brevard Music Center*

**OTTO NICOLAI (1810-1849)****Overture to *The Merry Wives of Windsor***

When Nicolai was asked to compose an opera on Shakespeare's *The Merry Wives of Windsor*, he suggested that, "Shakespeare could only be matched by Mozart." Fortunately, he changed his mind, and his opera was staged to overwhelming success in January 1848. The overture uses music from the last scene of the opera, set at night by Herne's Oak in Windsor Forest. While the main theme is taken from this scene as well, a second melody was newly composed (that is the tune Wagner borrowed). Sadly, Nicolai did not get to enjoy the tremendous success of his last opera, as he died of a stroke two months after the premiere. As it turns out, *The Merry Wives of Windsor* would become the most popular light opera of the second half of the nineteenth century.

**BÉLA BARTÓK (1881-1945)****Piano Concerto No. 3 in E major, Sz. 119**

The Third Piano Concerto is truly Bartók's musical testament. In fact, the last seventeen measures were left incomplete at the composer's death. His son Peter had aided the dying father by ruling the bar lines for quicker and easier notation. Knowing of his impending death Bartók said to a hospital doctor, "I am only sorry that I have to leave with my baggage full."

Realizing that he was not going to perform this concerto—as had been the case with the earlier two concertos—Bartók approached this work differently. Composed as a birthday gift for his wife, pianist Ditta Pásztory, this work does not espouse the explosiveness that had been part of his own performing style. Instead the concerto opens with a simple melody played in octaves over pulsating strings. The movement keeps a transparent texture throughout with intricate contrapuntal writing.

The second movement is Bartók's version of Beethoven's hymn-like third movement from his String Quartet, Op. 132. Titled "Heiliger Dankgesang" (Holy Song of Thanksgiving), marking Beethoven's recuperation from a serious illness. Bartók gave the telling tempo indication *Adagio religioso*, and the movement has a serene character, written at a time when his fatal disease seemed to ease a bit. The last movement is a surprisingly cheerful work that showcases the composer's prowess as contrapuntist. At the end of the missing last seventeen measures Bartók wrote the word *vége*, The End.

**LUDWIG VAN BEETHOVEN (1770-1827)****Symphony No. 3 in E flat major, Op. 55, "Eroica"**

Beethoven's Third Symphony represents a clear turning point in music history. The idea of the sublime in music rather than the beautiful, the central tenet of Romantic thought, germinates from this symphony. The only other composition of similar impact might be Stravinsky's *Rite of Spring*. Beethoven, of course, did not write the work with such profound change in mind. Rather, the composer's personal life and his rapidly changing cultural surroundings caused Beethoven to write such a historic work. In order to understand the complexity of this groundbreaking work, one might look at three contexts that shaped its composition: Beethoven and Napoleon, Beethoven's oncoming deafness, and Beethoven and classicism.

As a sympathizer with the ideals of the French revolution, Beethoven initially identified with Napoleon as a revolutionary—a man small in stature (much like himself) whose ideas and character were changing the world. While Beethoven angrily erased his dedication to Napoleon upon the news that he had proclaimed himself emperor, the heroic ideals represented in this work are closely linked to the political upheaval of his time. Not only does the first movement express heroism in such a convincing manner, but the ensuing funeral march is clearly based on French models of the day.

Beethoven's personal circumstances are well documented and need no further explanation. His increasing deafness brought him to the edge of despair, as expressed in his *Heiligenstadt Testament*, dated October 6, 1802, "I would have ended my life . . . Only Art held me back. Ah, it appeared impossible to me to leave the world before I had brought out all that I felt I intended, and so I endured this miserable life." The heroic expressed in the symphony is an echo of Beethoven's coming to terms with seemingly unbearable circumstances. The sorrow of the second and the optimism of the last two movements let us trace his stages of grief and acceptance.

How can these influences be heard in the music? Let's take a brief look at the musical unfoldings. The *Eroica* represents Beethoven's mental state of defiance immediately in the startling opening chords. The composer demanded to be heard with a composition twice as long as any symphony the audience had ever witnessed before (at the premiere one gallery wit offered to pay a surcharge if only the thing would stop). The seemingly lawless first movement contains two endlessly long development sections (the coda functions as the second development section) that created an almost unbearable tension to eighteenth-century ears. Beethoven furthermore repeatedly destroyed the sense of triple meter, called for unprecedented demands on orchestral virtuosity, and included weird structural moments, such as a "wrong" horn entrance before the restatement of the principal theme (the horn reaches the home chord of E-flat while the strings are still preparing its arrival). The expanse and range of emotions of the funeral march from outright grief to solace express the deep feelings of the heroic persona with, up to that date, unparalleled subjectivity. The startling pace and energy of the scherzo catapults the listener forward to the next range of emotions, guided by the "hunting" theme of the trio. One of the biggest shocks of this revolutionary work, however, is the shift of center of gravity from the first to the last movement, which provided not just an ending but the culmination and resolution for the enormous range of accumulated tension of the first three movements. Never before had music evoked such terror and excitement.

- Siegwart Reichwald



**SATURDAY, JULY 25 7:30 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## **SHOSTAKOVICH 6**

Brevard Sinfonia

Christoph König, conductor

Stephen Waarts, violin

RESPIGHI    Belfagor Overture  
(1879-1936)

KORNGOLD    Violin Concerto in D major, Op. 35  
(1897-1957)    Moderato nobile  
                     Romanze. Andante  
                     Finale. Allegro assai vivace  
*Mr. Waarts, violin*

### **INTERMISSION**

SHOSTAKOVICH    Symphony No. 6 in B minor, Op. 54  
(1906-1975)    Largo  
                     Allegro  
                     Presto



**OTTORINO RESPIGHI (1879-1936)****Belfagor Overture**

Respighi wrote the concert overture a year after the opera, rescuing some of its most imaginative music, as it had become obvious that the opera would not see many performances. The comic opera is based on Ercole Luigi Morselli's play with the same name. The devil Belfagor wants to find out if marriage is really as hellish as so many husbands have alleged. Appearing as a wealthy merchant, Candida's parents accept his offer, and the couple is married against her wishes. While Candida does not allow for their marriage to be consummated—she is in love with the sailor Baldo—Belfagor falls in love with her. Candida is eventually able to escape with Baldo, yet Belfagor, now disguised as a beggar, almost convinces Baldo that Candida is not pure and innocent. Just then church bells that did not ring during Belfagor's wedding miraculously ring, signaling Candida's innocence. The overture focuses on Belfagor's character. It opens with Belfagor's theme in the trumpets, and the central section, taken from the opera's love scene, the devil experiences human emotions. The opera's comic nature, however, is ever-present.

**ERICH WOLFGANG KORNGOLD (1897-1957)****Violin Concerto in D major, Op. 35**

"Fifty is old—for a child prodigy," said Korngold the year he composed his Violin Concerto. Of course, Korngold always marched to his own beat, so it should not come as a surprise that he completed his one and only violin concerto at an age when most other child prodigies had long been dead (Mozart died at age 35, Mendelssohn at 38). Korngold had good reason, however, for the "delay." During the 1930s, when Hitler's Nazi regime became ever more powerful, Korngold found refuge at the most unlikely place for a serious composer—Hollywood. Unlike other composers at the time, Korngold did not view movie music as beneath him, quickly establishing himself as one of the most successful in the business. The composer had vowed that he would not return to the concert hall until Hitler was done. So in 1947, Korngold's music returned to the concert hall in triumphant fashion. According to concert reports, the premiere received the most enthusiastic ovation in St. Louis concert history.

The piece itself holds several surprises. Korngold explained that, "in spite of the demand for virtuosity in the finale, the work with its many melodic and lyric episodes was contemplated for a Caruso than for a Paganini." He goes on to say, that, "it is needless to say how delighted I am to have my concerto performed by Caruso and Paganini in one person: Jascha Heifetz." Korngold did not have to go far to find a treasure trove of great tunes, as his movie scores were full of memorable melodies. All major themes are taken from various movies: the two main themes of the first movement are found in *Another Dawn* (1937) and *Juarez* (1939); the middle movement quotes *Anthony Adverse* (1936); and the finale uses material from *The Prince and the Pauper* (1937). Already hinted at with the dedication to Alma Mahler, the composer's move back to the concert hall would be permanent, as Korngold left behind the very lucrative movie business to return to his musical roots.

**DIMITRI SHOSTAKOVICH (1906-1975)****Symphony No. 6 in B minor, Op. 54**

Having reformed himself in the eyes of the Soviet regime with his Fifth Symphony, Shostakovich was ready to compose a very different type of work. Leading up to his Sixth Symphony, the composer had been composing film music and lighter works. This state-of-mind was central to his newest symphony, as Shostakovich explained:

"The musical character of the Sixth Symphony will differ from the mood and emotional tone of the Fifth Symphony, in which moments of tragedy and tension were characteristic. In my latest symphony, music of a contemplative and lyrical order predominates. I wanted to convey in it the moods of spring, joy, youth."

That does not mean, however, that the mood is always bright. About the time of composition during the summer of 1939 Shostakovich wrote, "It was a difficult and mean time, unbelievably mean and hard. Every day brought more bad news and I felt so much pain. I was so lonely and afraid." While the first movement seems to express his frustrations, the other two are in complete contrast. Shostakovich makes no attempt to reconcile them, creating a work of a more personal nature than his guarded Fifth Symphony. Critics have nevertheless tried to attach programs or concepts to this work—but to no avail. Its unusual three-movement structure and its immediacy of expression without concern for an overall narrative allow the listener to just experience the music without pretense or hidden agendas.

- Siegwart Reichwald



**SUNDAY, JULY 26 3:00 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## **SOLOISTS OF TOMORROW**

Brevard Music Center Orchestra  
Ken Lam, conductor

Jan and Beattie Wood Concerto Concert

Winners of the 2015 Jan and Beattie Wood Concerto Competition take the stage as featured soloists with the Brevard Music Center Orchestra.



STEINWAY & SONS.

*Official piano of the Brevard Music Center*



MONDAY, JULY 27 7:30 PM  
INGRAM AUDITORIUM

MENDELSSOHN PIANO TRIO

CONNESSON  
(1970-)

Sextuor  
Dynamique  
Nocturne  
Festif

*Emily Brebach, oboe*  
*Eric Ginsberg, clarinet*  
*Byron Tauchi, violin*  
*Megan Yanik, viola*  
*Kevin Casseday, double bass*  
*Douglas Weeks, piano*

SCHULHOFF  
(1894-1942)

Concertino for Flute, Viola, and Double Bass  
Andante con moto  
Furiant  
Andante  
Rondino

*Alexa Still, flute*  
*Erika Eckert, viola*  
*Craig Brown, double bass*

INTERMISSION

MENDELSSOHN  
(1809-1847)

Piano Trio No. 2 in C minor, Op. 66  
Allegro energico e con fuoco  
Andante espressivo  
Scherzo. Molto allegro quasi presto  
Finale. Allegro appassionato

*Elisabeth Pridonoff, piano*  
*Benjamin Sung, violin*  
*Susannah Chapman, cello*

## GUILLAUME CONNESSON (1970-)

### Sextuor

"Guillaume Connesson's artistic personality shines through in all his work and the audiences love it. The seductiveness of his compositions hits the bull's eye every time."

--*La Lettre du Musicien*, 2007

The sextet composed in 1998 is a piece full of energy and imagination, drawing the listener in right from the start. Combining the energy and seeming simplicity of minimalist sound with melodic expressiveness and clear harmonic direction, Connesson has created a work that appeals to a wide range of listeners. The composer has provided the following notes:

"Composed for my friends, Eric Le Sage and Paul Meyer for a New Year concert, this sextet was written with festivities and entertainment in mind. The first movement "Dynamic" is a series of variations, which multiply the rhythmic processes inherited from repetitive American music. The central "Nocturnal" section is a soft and painful confidence sang by the clarinet amid a harmonic backdrop of strings and piano. Finally, "Festivities" creates a sense of joy and excitement (with an allusion to Schubert's "Trout"). The score ends with "cadencial" joke."

## ERWIN SCHULHOFF (1894-1942)

### Concertino for Flute, Viola, and Double Bass

Schulhoff was a child prodigy steeped in the Romantic tradition, having been recommended for a career in music at the age of ten by none other than Antonin Dvořák. Schulhoff, however, was always aware of the rapidly changing musical culture, and he actively became part of the change. After World War I he lived with his sister in Dresden for a while, where he co-founded the *Werkstatt der Zeit* (workgroup of the spirit of the time), together with painter Otto Dix and poet Däubler (among others). His music of that time combined two seemingly opposite poles—expressionism and American jazz. Upon his return to Prague, Schulhoff added elements of folklore to his music. By the mid-1920s, his music took on neo-classical traits. The Concertino represents this third stage in the composer's output.

Schulhoff composed the Concertino in only four days, between May 28 and June 1, 1925. Folkloric influences are evident in every movement. While the first movement uses a folk-like motto theme, the second employs a melody from a Czech folk dance and the third a Carpathian Mountain song (Western Ukraine). The finale closes with a newly composed folk dance. All four movements have expressionistic qualities.

## FELIX MENDELSSOHN (1809-1847)

### Piano Trio No. 2 in C minor, Op. 66

Op. 66 was written during one of the most reflective periods of Mendelssohn's life, an unusual time when his professional focus was only composing. After the hectic years of the early 1840s—commuting between Berlin and Leipzig—Mendelssohn decided in late 1844 to take time off and move to Frankfurt, a decision partially influenced by the serious illness of his son Felix. In January 1845 he wrote to his sister Rebecka:

"Fanny will tell you about our great worries over the last few months . . . Thanks to God! things seem to get better with our little child. . . . We give thanks to heaven daily and hourly. The summer in Soden has restored Cécile seemingly completely; she is well, looks revived and radiant, and during the difficult days after my arrival (when the child already seemed lost) she has, with her lovely, calm and good disposition, kept me going, yes even perked me up. . . . All I have been longing for is quietude (for not-traveling, not-conducting, not-performing) so vividly, that I have to give in to it, and, if it is God's will, I will arrange my life accordingly for the whole year."

His second piano trio seems to express some of these experiences. Just like his first piano trio, the second presents a four-movement narrative from darkness to light. After three-and-a-half movements of intense struggle, Mendelssohn introduces a hymn-like passage, which might be an allusion to the Lutheran hymn *Gelobet seist du Jesu Christ*. Structurally, this tune is the turning point of the work, the redeeming factor that turns the trio from dark C minor to bright C major. Mendelssohn's Piano Trio No. 2 is one of his "late" works, revealing a level of depth and richness of expression that can only be born of life experience.

- Siegwart Reichwald





WEDNESDAY, JULY 29 7:30 PM  
INGRAM AUDITORIUM

## SOLOISTS OF THE AMERICAN SPIRITUAL ENSEMBLE

Everett McCorvey, Founder and Music Director

Deloise Lima, piano



The American Spiritual Ensemble is a critically acclaimed professional group composed of some of the finest singers in the classical music world. These vocalists have thrilled audiences around the world with their dynamic renditions of classic spirituals and Broadway numbers.

In the words of Everett McCorvey, Founder and Music Director of American Spiritual Ensemble:

"It is my profound honor to share this music of my ancestors and my heart with the world. Early in my professional career, I saw a chance to create a new vocal group to honor the American Negro spiritual, because I found that many people didn't know the difference between spirituals and gospel music. The short answer is this: spirituals date back to slavery, while gospel music came about in the 1930s and '40s.

The American Negro spiritual is the mother music. It gave birth to jazz, blues, gospel and pop. The spiritual was born here in America, during the most difficult time in our history, and helped America find its voice. Even as our country was being formed, slaves were not allowed to bring over their own music or speak their own language, and in many cases they were separated from their families. They had to learn a new way of communication. The melodies they sang—in the cotton fields, in their homes and at camp meetings—became the American slaves' musical expression. Some of these songs date back to the 1500s.

As single melodies performed a cappella or harmonized in different ways with accompaniment, from hauntingly beautiful and poignant melodies to up-tempo songs of praise and glory, the American Negro spiritual is an important part of Americana that helped shape and define our musical identity in the United States. Performers and audiences alike know this music is as relevant today as it was during the Civil War. We all feel this music deeply and viscerally, from our toes to our hearts, from memory to marrow."



**THURSDAY, JULY 30 7:30 PM**  
**SATURDAY, AUGUST 1 2:00 PM**  
SCOTT CONCERT HALL, PORTER CENTER

## THE BALLAD OF BABY DOE

Janiec Opera Company of the Brevard Music Center  
Brevard Festival Orchestra  
Dean Anthony, stage director  
Jerome Shannon, conductor

**MUSIC** Douglas Moore  
**LIBRETTO** John Latouche

ACT I

**INTERMISSION**

ACT II

### CAST

Horace Tabor – Tad Ennen  
Augusta Tabor – Melissa Zgouridi  
Mama McCourt – Mackenzie Phillips  
William Jennings Bryan – Karl Buttermann  
Baby Doe – Asleif Willmer

Chester A. Arthur, Mayor of Leadville, and Old Silver Miner – Myles Garver  
Father Chapelle, Clerk at the Clarendon Hotel, Stage Doorman at Tabor Grand, and Newsboy #2 – Alexander Sheerin  
Footman, Bartender, Albert the Bell Boy, and Denver Politician – Andrew O'Shanick  
Sarah/Friend #1 – Ashlee Lamar  
Mary/Friend #2 – Elizabeth Owen  
Emily/Friend #3 – Amanda Tittle  
Effie/Friend #4 – Kathleen Spencer  
Sam/Crony #1 – Orin Strunk  
Bushy/Crony #2 – Kevin Smith  
Barny/Crony #3 – Jordan Barrett  
Jacob/Crony #4 – Adam Wells  
Dandy #1, Newsboy #1 – Andy Acosta  
Dandy #2 – Brian Michael Moore  
Dandy #3 – Matthew Konopacki  
Dandy #4 – Matthew Queen  
Kate – Rachel Policar  
Meg, Old Silver Dollar – Maggie Ramsey  
Samantha – Christina Scanlan  
Dancehall Girl – Ruby White

### CHORUS

Cristina Castro  
Jim Eder  
Allyson Goff  
Tim Sirinunthikul  
Nicholas Smith

Evan Adamson, scenic designer  
Tlaloc López-Watermann, lighting designer  
Glenn Avery Breed, costume designer  
Brittany Rappise, wig & makeup designer

**Douglas Moore (1893-1969)****The Ballad of Baby Doe**

The life of Elizabeth McCourt Tabor (1854-1935) has become the stuff of legends, including her death: "The formerly beautiful and glamorous Baby Doe Tabor . . . was found dead on her cabin floor. . . only partially clothed . . . frozen into the shape of a cross." Baby Doe Tabor had lived the last 35 years alone in a primitive cabin close to Matchless Mine, often wandering the streets of Leadville like a seeming madwoman. Her few belongings included 2000 fragments of her writings, which she called "Dreams and Visions." Moore's opera focuses on the story leading up to her lonely existence.

Douglas Moore is considered one of the most important US music educators and composers of the 20<sup>th</sup> century. Steeped in the European tradition through his studies with Nadia Boulanger, Vincent D'Indy, and Charles Tournemire, Moore deliberately chose to follow a different path. Alongside composers Gian Carlo Menotti, Samuel Barber, Virgil Thomson, and Carlisle Floyd, he was able to establish an American sound in opera. Floyd's *Susannah* and Moore's *The Ballad of Baby Doe* are two of the most successful American operas, drawing on the American musical vernacular. While never directly quoting folk songs, Moore nevertheless created a distinctly American style. *The Ballad of Baby Doe* was commissioned by the Koussevitsky Foundation of the Library of Congress for the bicentennial of Columbia University, where Moore was the chairman of the music department from 1940 until 1962. Moore's choice of topic for this commission, however, goes back as far as 1935, when he became fascinated by Tabor's 35-year long vigil and eventual death. Composer and scholar Andrew Stiller has pointed out that, "the mixture of romance and frontier rowdiness in the tale of Baby Doe ideally suited Moore's musical and dramatic strengths, allowing for Broadway-like production numbers and for set-piece songs in the early Tin Pan Alley style of the composer's youth. Outside such high points the music relaxes into arioso reminiscent of Moore's teacher D'Indy, and of Puccini."

**Synopsis**

This opera is based on the lives of silver baron Horace Tabor, his first wife, Augusta, and his second wife, Elizabeth "Baby" Doe.

**Act I**

In 1880, outside the Tabor Opera House in Leadville, Colorado, Horace Tabor, who built the opera house and owns half the town, is enjoying street life during intermission—until his wife, Augusta, reminds him of his societal responsibilities. As he is about to return to the opera, Baby Doe asks for directions to the Clarendon Hotel. Later that night Tabor hears the gossip about the new Baby Doe. Through the hotel window he hears her singing "Willow Song" and applauds, which leads to a flirtatious conversation.

Several months later Augusta discovers a gift. She assumes it is for her, only to find out about his ongoing affair with Baby Doe. In the hotel lobby, Baby is about to leave town, ready to end her affair. Just then Augusta confronts her. Baby changes her mind, tears up a letter to her mother, and rushes into Horace's arms. While Augusta's friends want to expose the scandalous affair, Augusta chooses the path of dignified silence.

By 1883 both lovers have divorced their spouses, and Horace has become a US Senator. At their wedding reception in Washington, DC, a nasty scene is about to unfold, as the priest learns of their previous marriages. Only the arrival of President Arthur prevents an escalation.

**Act II**

Despite their downgraded social status, Horace and Baby enjoy their lives together. Augusta, now at peace with things, warns Baby about the government's plan to abandon the silver currency standard. Tabor does not heed her advice to sell his Matchless Mine.

Now in serious financial trouble, Tabor partners with William Jennings Bryan and his "free silver" platform. Despite Bryan's emphatic speech at the Matchless silver mine, their campaign is doomed. Baby's mother approaches Augusta for financial help, but Augusta turns her down, knowing full well that her former husband would not accept it.

In the final scene, the dying and delirious Tabor recounts his past on the stage of his former opera house. He also foresees a sad future for his children. Baby comforts him during his final moments and then takes up her vigil at the Matchless Mine.

- Siegwart Reichwald



**FRIDAY, JULY 31 7:30 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## **A LONDON SYMPHONY**

Brevard Concert Orchestra  
Keith Lockhart, conductor  
Noah Bendix-Balgley, violin

HIGDON    blue cathedral  
(1962-)

BRUCH    Scottish Fantasy, Op. 46  
(1838-1920)    Introduction. Grave - Adagio cantabile  
                         Adagio cantabile  
                         Allegro  
                         Andante sostenuto  
                         Finale. Allegro guerriero  
*Mr. Bendix-Balgley, violin*

### **INTERMISSION**

VAUGHAN WILLIAMS    A London Symphony (Symphony No. 2)  
(1872-1958)    Lento—Allegro risoluto  
                         Lento  
                         Scherzo (Nocturne): Allegro vivace; Andantino  
                         Finale: Andante con moto—Maestoso alla marcia—Allegro—  
                         Lento—Epilogue



**JENNIFER HIGDON (1962-)****blue cathedral**

In the composer's words:

Blue...like the sky. Where all possibilities soar. Cathedrals...a place of thought, growth, spiritual expression...serving as a symbolic doorway in to and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind's eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows's figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky...as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when The Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge—a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group...our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.

*Jennifer Higdon is a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto and a 2010 Grammy for her Percussion Concerto. Higdon enjoys several hundred performances a year of her works, and blue cathedral is one of America's most performed contemporary orchestral works, with more than 500 performances worldwide since its premiere in 2000. Her works have been recorded on nearly fifty CDs. Higdon is currently writing an opera based on the best-selling novel, Cold Mountain, by Charles Frazier, to be premiered by the Santa Fe Opera in 2015. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.*

**MAX BRUCH (1838-1920)****Scottish Fantasy, Op. 46**

Bruch loved folk music, and much of his music reflects this deep interest—including the *Scottish Fantasy*. While the composer also wrote music based on Swedish, Danish, and Russian folk music, he seems to have been especially interested in the music of Scotland. As an avid reader of Sir Walter Scott (1771-1832), Bruch traveled to England and Scotland on several occasions. But his fascination with Scottish folk music goes even deeper, for in 1863 he composed *Twelve Scottish Folk Songs*, and in 1891 he would publish his *Adagio on Celtic Melodies*.

The *Scottish Fantasy* defies categorization. Conceived soloistically and dedicated to virtuoso violinist Pablo de Sarasate, this work functions in many ways like a concerto. Its content, however, is expressed over four movements and goes far beyond the framework of a concerto. Given that all four movements are played without a break between them, the term Fantasy seems appropriate. About the Introduction Bruch once said that it depicts "an old bard who contemplates a ruined castle and laments the glorious times of old." The second half of the opening movement then introduces the first Scottish tune, "Auld Rob Morris." The ensuing Scherzo explores a completely different Scottish theme with the tune "The Dusty Miller." The central *Andante sostenuto* features the tender love song "I'm A' Doun for Lack O' Johnnie," while the finale strikes a patriotic note with "Scots Whae Hae."

**RALPH VAUGHAN WILLIAMS (1872-1958)****A London Symphony (Symphony No. 2)**

As is so often the case with work titles, composers feel ambivalent about them. In fact, Vaughan Williams suggested that a better title might be *A Symphony by a Londoner*. He did not want the audience (or the performer) to try to find a story—especially since this symphony is surprisingly conventional in its four-movement design. Rather, this work is presented from the perspective of person whose home is London. That means that the work includes sights and sounds of London, but the narrative is universal and found (almost) only in the music. According to the composer, all of his earlier descriptive subtitles ("Hampstead Heath on an August Bank Holiday," "Bloomsbury Square on a November afternoon," "Nocturne") are to be ignored. Only the inspiration for the epilog seems important enough to the composer to be included as a programmatic footnote, which is found in H.G. Wells's novel *Tono-Bungay*:

"Light after light goes down. England and the Kingdom, Britain and the Empire, the old prides and the old devotions, glide abeam, astern, sink down upon the horizon, pass--pass. The river passes, London passes, England passes....Through the confusion something drives, something that is at once human achievement and the most inhuman of all existing things...something we draw by pain and effort out of the heart of life, that we disentangle and make clear....I see it always as austerity, as beauty. This thing we make clear is the heart of life. It is the one enduring thing."

- Siegwart Reichwald



**SATURDAY, AUGUST 1 10:30 AM**  
STRAUS AUDITORIUM

## **BREVARD SYMPHONIC WINDS**

Brevard Symphonic Winds

Kraig Alan Williams, conductor

Joseph Lulloff, saxophone

TCHAIKOVSKY Dance of the Jesters from *The Snow Maidens*  
(1840-1893)

REED Russian Christmas Music  
(1921-2005)

MASLANKA Saxophone Concerto  
(1943-)

*Mr. Lulloff, saxophone*



**SATURDAY, AUGUST 1 7:30 PM**  
WHITTINGTON-PFOHL AUDITORIUM

## TCHAIKOVSKY SYMPHONY NO. 4

Brevard Sinfonia

Ken Lam, conductor

Courtney Miller, mezzo-soprano

RAVEL  
(1875-1937) Shéhérazade  
Asie  
La flûte enchantée  
L'indifférent

*Ms. Miller, mezzo-soprano*

HINDEMITH  
(1895-1963) Symphonic Metamorphosis on Themes by Carl Maria von Weber  
Allegro  
Scherzo, Turandot  
Andantino  
Marsch

### INTERMISSION

TCHAIKOVSKY  
(1840-1893) Symphony No. 4 in F minor, Op. 36  
Andante sostenuto. Moderato con anima  
Andantino in modo di canzona  
Scherzo. Pizzicato ostinato. Allegro  
Finale. Allegro con fuoco

#### MAURICE RAVEL (1875-1937)

##### Shéhérazade

The title of this work is misleading—especially since Ravel had composed an overture under the same name five years earlier, having been inspired by Rimsky Korsakov's 1888 *Scheherazade* Suite. Yet, unlike his overture and Rimsky-Korsakov's masterpiece, this song cycle is actually unrelated to the story of Scheherazade. Ravel had been part of a group of aspiring artists with the name *Les Apaches*. Léon Leclère (1874-1966) was another member of the group and a close friend. Under the pseudonym Tristan Klingsor, Leclère had just published 100 poems inspired by the Middle Eastern folk tales, *Arabian Nights*, providing Ravel fascinating material for a song cycle. The composer chose three poems and had Leclère read them out loud to him in order to capture the French speech patterns as perfectly as possible.

The opening song, *Asia*, offers a Westerner's description of this mysterious and far-away place. Ravel's unmatched abilities as

an orchestrator are on display here, as the orchestral colors hold the key to this evocative setting. Composer Edward Lein has suggested the narrator might actually be "someone who feels trapped in a mundane existence, with the only likely escape found in reading the adventures of others." In *The Enchanted Flute*, color, as well as music, is at the heart of the narrator's yearning for her lover. The song cycle closes with a surprising shift, as an imaginary encounter with a foreign woman is recounted from a male perspective. Supposedly, both Ravel and Leclère envisioned a man's voice for this song.

#### PAUL HINDEMITH (1897-1957)

##### Symphonic Metamorphosis on Themes by Carl Maria von Weber

Weber's themes are not the only thing that underwent a metamorphosis—as the title suggests. Indeed, one could argue that this composition is as much or more about Hindemith's own metamorphosis from refugee to celebrated composer and teacher. As so many German musicians, Hindemith had become a persona non grata under the Nazi regime. Leaving behind

a successful career wrecked by Nazi censorship, Hindemith arrived in the US depressed and virtually unknown. His reluctant emigration and subsequent depression caused the composer and teacher to come to terms with his German past in order to find a future as a US composer. The *Symphonic Metamorphosis* encapsulates his dramatic transformation.

Carl Maria von Weber (1786-1826) had been a catalyst of German Romanticism, influencing the next generation of German composers. Hindemith and his wife would play piano duets, including a collection of Weber's music for four-hands. Hindemith initially was asked to arrange some of Weber's music for ballet. He quickly discarded the idea, however, and began to conceptualize the work symphonically. Because Hindemith used pieces from his Weber collection, the pieces are somewhat random and obscure. For this first movement, Hindemith chose a tune from the fourth of Eight Pieces, Op. 60. The material for the second movement is derived from Weber's incidental music to Schiller's adaptation of *Turandot*, while retaining the substance of Weber's Op. 10, No. 2 (Six Pieces for Two Pianos)—including the ABA structure. The last movement returns to the Opus 60 material of the first movement. Hindemith does a masterful job of incorporating Weber's material seamlessly into this own style. At the same time, Hindemith wrote for the American orchestral sound, focused more on their emphasis on virtuosity, completing his own metamorphosis into an "American" composer with a strong German accent.

## PYOTR IL'YCH TCHAIKOVSKY (1840-1893)

### Symphony No. 4 in F minor, Op. 36

This symphony seems to be rife with biographical and programmatic readings. After all, Tchaikovsky wrote his Fourth Symphony during the darkest period of his life: a doomed three-month marriage to a person he barely knew, which at the time seemed to be the perfect cover for the composer's homosexuality. When Tchaikovsky tried to pick up the pieces, he secretly dedicated the work to his mysterious benefactor, Nadezhda von Meck. Since she insisted on wanting to understand the work's content, Tchaikovsky wrote out a detailed account, explaining the "true meaning" of the work. In it, the composer likens his work to Beethoven's Fifth and the use of a "fate" motif. Tchaikovsky later qualified his program, when he wrote to his former student Taneyev:

"Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. That would excite ridicule and appear comic. Ought not a symphony—that is, the most lyrical of all forms—to be such a work? Should it not express everything for which there are no words, but which the soul wishes to express, and which requires to be expressed?"

What makes this symphony so interesting within the context of the composer's difficult circumstances is the joy and exuberance expressed in it. He explained to von Meck that one needs to "get out among the people. Look what a good time they have simply surrendering themselves to joy."

- Siegwart Reichwald

## TEXTS AND TRANSLATIONS

Trois Poèmes de Tristan Klingsor (1874-1966)

### I. Asie

Asie, Asie, Asie  
Vieux pays merveilleux des contes de nourrice  
Où dort la fantaisie comme une impératrice,  
En sa forêt emplie de mystère...  
Asie, je voudrais m'en aller avec la goëlette  
Qui se berce ce soir dans le port  
Mystérieuse et solitaire,  
Et qui déploie enfin ses voiles violettes  
Comme un immense oiseau de nuit dans le ciel d'or.  
Je voudrais m'en aller vers des îles de fleurs,  
En écoutant chanter la mer perverse  
Sur un vieux rythme ensorceleur.

Je voudrais voir Damas et les villes de Perse  
Avec les minarets légers dans l'air.  
Je voudrais voir de beaux turbans de soie  
Sur des visages noirs aux dents claires;  
Je voudrais voir des yeux sombres d'amour  
Et des prunelles brillantes de joie,  
Et des paux jaunes comme des oranges;  
Je voudrais voir des vêtements de velours

### I. Asia

Asia, Asia, Asia  
Wonderful ancient country of fairy tales  
Where fantasy sleeps like an empress,  
In her forest filled with mystery...  
Asia, I would like to go away in the schooner  
That rocks this evening in the port  
Mysterious and alone,  
And that at last unfurls its violet sails  
Like an immense bird of the night in the golden sky.  
I would like to go away toward the island of flowers,  
And listen to the depraved sea singing  
The rhyme of an old sorcerer.

I would like to see Damascus and the cities of Persia  
With their slender minarets in the sky.  
I would like to see the beautiful silk turbans  
Crowning dark faces with gleaming teeth;  
I would like to see the dark eyes of love  
And pupils sparkling with joy,  
And skin yellow as oranges;  
I would like to see velvet garments



Et des habits à longues franges.  
Je voudrais voir des calumets entre des bouches  
Tout entourées de barbe blanche;  
Je voudrais voir de vrais marchands aux regards louches,  
Et des cadis, et des viziers  
Qui du seul mouvement de leur doigt qui se penche  
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis la Chine,  
Les mandarins ventrus sous les ombrelles,  
Et les princesses aux mains fines,  
Et les lettrés qui se querellent  
Sur la poésie et sur la beauté;  
Je voudrais m'attarder au palais enchanté  
Et comme un voyageur étranger  
Contempler à loisir des paysages peints  
Sur des étoffes en des cadres du sapin  
Avec un personnage au milieu d'un verger;  
Je voudrais voir des assassins souriants  
Du bourreau qui coupe un cou d'innocent  
Avec son grand sabre courbé d'Orient.  
Je voudrais voir des pauvres et des reines;  
Je voudrais voir des roses et du sang;  
Je voudrais voir mourir d'amour ou bien de haine...

Et puis m'en revenir plus tard  
Narrer mon aventure aux curieux de rêves  
En élevant comme Sinbad ma vieille tasse arabe De temps en  
temps jusqu'à mes lèvres  
Pour interrompre le conte avec art. . .

## II. La Flûte enchantée

L'ombre est douce et mon maître dort  
Coiffé d'un bonnet conique de soie,  
Et son long nez jaune en sa barbe blanche.  
Mais moi, je suis éveillée encor  
Et j'écoute au dehors  
Une chanson de flûte où s'épanche  
Tour à tour la tristesse ou la joie...  
Un air tour à tour langoureux ou frivole,  
Que mon amoureux chéri joue.  
Et quand je m'approche de la croisée  
Il me semble que chaque note s'envole  
De la flûte vers ma joue  
Comme un mystérieux baiser.

## III. L'Indifférent

Tes yeux sont doux comme ceux d'une fille,  
Jeune étranger,  
Et la courbe fine  
De ton beau visage de duvet ombragé  
Est plus séduisante encor de ligne.

Ta lèvre chante sur le pas de ma porte  
Une langue inconnue et charmante  
Comme une musique fausse.  
Entre! Et que mon vin te réconforte . . .

Mais non, tu passes  
Et de mon seuil je te vois t'éloigner  
Me faisant un dernier geste avec grâce  
Et la hanche légèrement ployée  
Par ta démarche féminine et lasse. . .

And clothes with long fringes.  
I would like to see calumets between lips  
Completely surrounded by a white beard;  
I would like to see merchants with suspicious glances,  
And cadis, and viziers  
Who with a single movement of their bent finger  
Grant life or death according to their desire.

I would like to see Persia, India, and then China,  
Portly mandarins under parasols,  
And princesses with delicate hands,  
And scholars that quarrel  
Over poetry and beauty;  
I would like to linger in the enchanted palace  
And like a foreign traveler  
Contemplate at his pleasure the landscapes painted  
On fabric framed in pine  
With a person in the middle of an orchard;  
I would like to see the smiling assassins  
The executioner who chops off the innocent's head  
With his large curved Oriental sword.  
I would like to see the poor and the queens;  
I would like to see the roses and the blood;  
I would like to see those dying of love or of hate...

And then to return home much later  
Recounting my adventure to those curious about dreams  
Like Sinbad, raising my old Arab cup  
From time to time to my lips  
To interrupt the story in artful fashion...

## II. The Enchanted Flute

The shade is sweet and my master sleeps,  
Wearing a silk conical night-cap,  
With his long yellow nose in his white beard.  
But I am still awake  
And from outside I hear  
The song of a flute that pours out  
By turns sadness or joy...  
An air by turns languorous or frivolous,  
That my dear beloved plays.  
And when I approach the casement-window  
It seems to me that each note flies  
From the flute toward my cheek  
Like a mysterious kiss.

## III. The Indifferent One

Your eyes are as sweet as a girl's,  
Young stranger,  
And the delicate curve  
Of your beautiful face shadowed by down  
Is even more seductive in profile.

On my doorstep, your lips sing  
A language unknown and charming  
Like music out of tune.  
Enter! And may my wine comfort you...

But no, you pass  
And from my doorstep I watch you move away  
Giving me a final gracious gesture  
With lightly swinging hips  
And your feminine, languid gait...



**SUNDAY, AUGUST 2 3:00 PM**  
WHITTINGTON-PFOHL AUDITORIUM

**SEASON FINALE**  
**LOCKHART CONDUCTS MAHLER 1**

Brevard Music Center Orchestra

Keith Lockhart, conductor

Andrew von Oeyen, piano

**LEAD SPONSOR**



MOZART Piano Concerto No. 22 in E flat major, K. 482  
(1756-1791) Allegro  
Andante  
Allegro  
*Mr. von Oeyen, piano*

**INTERMISSION**

MAHLER Symphony No. 1 in D major, "Titan"  
(1860-1911) Langsam. Schleppend  
Kräftig bewegt  
Feierlich und gemessen, ohne zu schleppen  
Stürmisch bewegt



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*Official piano of the Brevard Music Center*

**WOLFGANG AMADEUS MOZART (1756-1791)****Piano Concerto No. 22 in E flat major, K. 482**

When we think Mozart piano concertos, we think refinement, elegance, beauty . . . but not death! In Olivier Messiaen's program notes for his wife's performances of Mozart's Piano Concertos, he had this to say about the second movement:

"Death . . . I have over the last several years formed such a knowing relationship with this true and best friend of humankind that his image holds nothing terrifying for me anymore!" (letter from Mozart to his father). It's an oft-cited text, dating from April 4, 1787, about sixteen months after the *Andante* of the Concerto K.482: yet it expresses the same sentiment. It's a frightening piece, the smoldering center that this *Andante* represents! In this foreshortened dramatic narrative one finds unrolling all manner of contradictions that might summon up ideas of death: hopelessness, revulsion, oppression, celestial consolation and certainty of rebirth."

The second movement of K. 482 is one of the few minor-key slow movements, and it clearly is the emotional core of the work. In fact, the last movement seems to refer back to it in a sense, as Mozart intersperses an andante into the otherwise "happy" last movement.

Mozart wrote the work at a time when his popularity as pianist and composer was waning. In response, it seems that the composer was turning inward, writing music of greater complexity and more emotional depth. He also went for larger forces that included extended wind writing. The first movement is full of powerful tuttis and broad melodies—all of which are explored in great depth in the extensive development section. Mozart's emphasis on the winds becomes even more pronounced in the chamber-like second movement. The evocation of a seemingly care-free hunting scene in the last movement continues to match the first two movements with more brilliant woodwind-writing and the aforementioned andante interruption.

Mozart's intense work on this and two other concertos during the winter of 1785 seemed to have paid off. The dark second movement received such applause—despite or maybe because of its intense nature—that he had to play it over. Furthermore, that same winter Mozart was hard at work on *The Marriage of Figaro*, a work that would garner him tremendous success.

**GUSTAV MAHLER (1860-1911)****Symphony No. 1 in D major, "Titan"**

Given that this is his most conventional symphony, it is surprising that Mahler's First Symphony not only gave him but also the audience the most trouble. Billed initially as "Symphonic Poem in two parts" for the Budapest premiere, the audience did not particularly like the work. After major revisions, the next two performances in Hamburg and Weimar showed a more descriptive approach, as Mahler called the piece "*Titan*, a tone poem in symphonic form"—again with little success (*Titan* refers to a novel by 19th-century author Jean Paul). More revisions followed, and Mahler decided to include no titles at all; yet people still shrugged their shoulders. Mahler was at a loss about the inclusion of a program, as he explained in a letter to a critic:

"At the time my friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand. Therefore, I had thought up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are quite inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them."

Since then, his First Symphony has become a staple in any orchestra's repertoire, and audiences around the world have enjoyed the rich content of this complex world.

Mahler's ambivalence regarding the programmatic aspects should give us pause in our pursuit for a definitive interpretation of this work. Rather than offering a simple, unified approach, this symphony draws on a variety of Mahler's own earlier compositions, focusing surprisingly on his vocal music with *Hansel and Gretel* and, more importantly, his song cycle *Songs of a Wayfarer*. But Mahler also draws on other materials from folk song (*Brother Martin, Are you Sleeping*) to symphony (Liszt's *Dante Symphony*) and even opera (Wagner's *Parsifal*). Mahler explained that, "composing is like playing with building blocks, where new buildings are created again and again, using the same blocks. Indeed, these blocks have been there, ready to be used, since childhood, the only time that is designed for gathering." Mahler's concern, then, with providing a specific program is that listeners might be led astray by some of these "building blocks" or get lost in the details of this complex work.

In the end, the work is a conventional four-movement symphony—building on the tradition of Beethoven, Schumann, and Brahms. What is different in this symphony (and all of Mahler's symphonies) is its broad scope. Mahler famously told Sibelius that, "A symphony should be like the world, it must contain everything." And so, in this work we find heroism and tragedy, simplicity and sophistication, despair and contentment. In the unique sound-world of Mahler, we find folk elements, delicate chamber music, heavenly choirs, and massive blocks of sound. Let Mahler take you on a journey full of wonder, excitement, and deep profundity.

- Siegwart Reichwald



**JOANN FALLETTA,  
BMC Principal Guest Conductor**

JoAnn Falletta is internationally celebrated as a vibrant ambassador for music, an inspiring artistic leader, and a champion of American symphonic music. An effervescent and exuberant figure on the podium, she has been praised by *The Washington Post* as having "Toscanini's tight control over ensemble,

Walter's affectionate balancing of inner voices, Stokowski's gutsy showmanship, and a controlled frenzy worthy of Bernstein." Acclaimed by *The New York Times* as "one of the finest conductors of her generation", she serves as the Music Director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra, Principal Guest Conductor of the Brevard Music Center, and music advisor to the Hawaii Symphony.

Ms. Falletta is invited to guest conduct many of the world's finest symphony orchestras. Recent guest conducting highlights include debuts in Belgrade, Gothenburg, Lima, Bogotá, Helsingborg, Orchestra of St. Luke's, a European tour with the Stuttgart Orchestra, return engagements with the Warsaw, Detroit, Phoenix, and Krakow Symphony Orchestras and a 13 city US tour with the Irish Chamber Orchestra with James Galway.

Her growing discography, which currently includes over 90 titles, consists of recordings with the Buffalo Philharmonic, Czech National Symphony, English Chamber Orchestra, Lithuanian National Symphony, London Symphony, Long Beach Symphony, Netherlands Radio Orchestra, New Zealand Symphony, Philadelphia Philharmonia, Prague Philharmonic, Royal Scottish National Orchestra, Ulster Orchestra, Virginia Symphony, and the Women's Philharmonic. Her recording with the Buffalo Philharmonic and soprano, Hila Plitmann of Corigliano's *Mr. Tambourine Man* received two Grammy Awards in 2009. Grammy nominated discs include her recordings with the Buffalo Philharmonic of Tyberg's *Symphony No. 3*, Corigliano's *Red Violin*, Schubert's *Death and the Maiden*, Strauss's *Rosenkavalier*, and Dohnanyi's *Variations on a Nursery Song*. In her role as Principal conductor of the Ulster Orchestra from 2011-2014, Ms. Falletta recorded 6 CDs for the Naxos label returning the orchestra to its renowned recording history.

In addition to her current posts with the Buffalo Philharmonic, the Virginia Symphony, Brevard Music Center, and Hawaii Symphony, Ms. Falletta has held the positions of Principal Conductor of the Ulster Orchestra, Principal Guest Conductor of the Phoenix Symphony, Music Director of the Long Beach Symphony Orchestra, Associate Conductor of the Milwaukee Symphony Orchestra, and Music Director of the Denver Chamber Orchestra.

Ms. Falletta received her undergraduate degree from the Mannes College of Music in New York, and her master's and doctorate degrees from The Juilliard School.



**KEN LAM,  
BMC Resident Conductor**

Ken was appointed Music Director of the Charleston Symphony Orchestra in 2014 and will begin his tenure there this September. He is currently Associate Conductor for Education of the Baltimore Symphony Orchestra, Artistic Director of the Baltimore Symphony Youth Orchestras, Resident

Conductor of the Brevard Music Center, Artistic Director of Hong Kong Voices, and Associate Professor and Director of Orchestra at Montclair State University in New Jersey.

In 2011 Ken won the Memphis Symphony Orchestra International Conducting Competition and was a featured conductor in the League of American Orchestras's 2009 Bruno Walter National Conductors Preview with the Nashville Symphony. He made his US professional debut with the National Symphony Orchestra at the Kennedy Center in June 2008 as one of four conductors selected by Leonard Slatkin. In recent seasons he led performances with the symphony orchestras of Cincinnati and Cincinnati Pops, Baltimore, Charleston, Detroit, Memphis, Illinois, and Meridian, as well as Ensemble ACJW, Hong Kong Sinfonietta, Hong Kong Philharmonic, and the Taipei Symphony Orchestra.

In opera, he directed numerous productions of the Janiec Opera Company at Brevard and was Assistant Conductor at Cincinnati Opera, Baltimore Lyric Opera, and at the Castleton Festival. He also led critically acclaimed productions at the Spoleto Festival USA, Lincoln Center Festival, and at the Luminato Festival in Canada. His run of Massenet's *Manon* at Peabody Conservatory was hailed by the *Baltimore Sun* as a top ten classical event in the Washington D.C./Baltimore area in 2010.

Previously Ken held positions as Assistant Conductor of the Cincinnati Symphony Orchestra and Principal Conductor of the Hong Kong Chamber Orchestra.

Ken studied conducting with Gustav Meier and Markand Thakar at Peabody Conservatory, David Zinman and Murry Sidlin at the American Academy of Conducting at Aspen, and Leonard Slatkin at the National Conducting Institute. He read economics at St. John's College, Cambridge University, and was an attorney specializing in international finance for ten years before becoming a conductor. Ken is the recipient of the 2015 Johns Hopkins University Global Achievement Award.



**DR. KRAIG ALAN WILLIAMS,  
Director, Brevard Symphonic Winds**

Dr. Kraig Alan Williams is currently the Director of Bands, Associate Professor of Music, and Director of the Wind Studies Program at the Mason Gross School of the Arts, Rutgers University. His duties include the artistic guidance of the Grammy-nominated Rutgers Wind Ensemble, and administration

of all aspects of a large, dynamic, and comprehensive university band program. Other responsibilities include teaching graduate and undergraduate conducting and the mentoring of master's and doctoral students in Wind Studies.

Maintaining an active schedule as a guest conductor, clinician and lecturer, Williams has appeared in those capacities in more than 15 states and with such prominent ensembles as the



Dallas Wind Symphony and The United States Air Force Band. Williams has conducted performances in Graz, Budapest, Malta, Marktoberdorf, and Prague. He has performed in Carnegie Hall, conducted live radio broadcasts on NPR, and has been recorded for Mark Records, Albany Records, and ADK in Prague, Czech Republic.

Prior to arriving at Rutgers, Williams served as the Director of Bands at University of Memphis (2003-2011); conductor of the Duke University Wind Symphony and director of the Duke in Vienna program (1997-2000); Director of Bands and Chamber Ensembles at California State University, Los Angeles (1993-1996); assistant conductor of Southern California Inland Empire Symphony and Los Angeles Solo Repertoire Orchestra in Burbank, and music director of the Lake Elsinore Civic Light Opera (1990-1993).

Williams received his doctorate from The University of Texas at Austin, where he studied with Jerry F. Junkin. He received a Master's of Music degree in performance from California State University, Northridge. Williams is a member of CBDNA, TMEA, and is a sponsor and honorary member of the Memphis chapters of Kappa Kappa Psi and Tau Beta Sigma.

Williams joined the conducting faculty at the Brevard Music Center in 2001 and was named Director of Band Activities in 2008. He has regularly achieved critical acclaim for his work with the Symphonic Band and Chamber Winds.



#### MATTHIAS BAMERT, conductor

Matthias Bamert's distinguished career started at the Cleveland Orchestra where he was Resident Conductor alongside the then Music Director Lorin Maazel. Since then he has held Music Director positions with the Malaysian Philharmonic Orchestra, the Swiss Radio Orchestra, London Mozart Players, Principal Guest Conductor of the

Royal Scottish National Orchestra, the New Zealand Symphony Orchestra, and Associate Guest Conductor of the Royal Philharmonic Orchestra in London.

Music Director of the London Mozart Players for seven years, he has masterminded a hugely successful series of recordings of works by "Contemporaries of Mozart" which has already exceeded 75 symphonies. In 1999, the orchestra's 50th anniversary year, he conducted them at the BBC Proms, in Vienna and at the Lucerne Festival and returned with them to Japan in January 2000.

He has worked frequently in the concert hall and studio with such orchestras as the Philharmonia, the London Philharmonic and the BBC Symphony Orchestra, has appeared regularly at the London Proms, and often appears with orchestras outside London such as the BBC Philharmonic and the City of Birmingham Symphony Orchestra.

Outside of the UK he has regularly appeared with the great orchestras of the world including the Cleveland Orchestra, the Pittsburgh Symphony, the Los Angeles Philharmonic, the Orchestre symphonique de Montreal, the Leningrad Philharmonic, the Sydney Symphony, and the NHK Symphony Orchestra Tokyo among many others.

Principal Guest Conductor of the Royal Scottish National Orchestra and Director of the Glasgow contemporary music festival Musica Nova from 1985-90, Bamert became known

for his innovative programming and has conducted the world premieres of works by many composers such as Takemitsu, Cascken, Macmillan and Rihm.

His gift for imaginative programming came to the fore during his tenure as Director of the Lucerne Festival (1992-98), when he was also responsible for the opening of a new concert hall, instituted a new Easter Festival, a piano festival, expanded the program and increased the festival's activities several times over.

A prolific recording artist, Bamert has made over 80 discs, many of which have won international prizes. His recordings include 24 discs of Mozart's contemporaries with the London Mozart Players, Sir Hubert Parry (the complete Symphonies), and Frank Martin (5 discs) with the London Philharmonic, the symphonies of Roberto Gerhard with the BBC Symphony, Dutch composers with the Residentie Orchestra, and the Stokowski transcriptions, Korngold, and Dohnanyi with the BBC Philharmonic.



#### NOAH BENDIX-BALGLEY, violin

Recently appointed 1st Concertmaster of the Berlin Philharmonic, Noah Bendix-Balgley has thrilled and moved audiences around the world with his performances. A Laureate of the 2009 Queen Elisabeth Competition in Brussels, he also won 3rd prize and a special prize for creativity at the 2008 Long-Thibaud International Competition in Paris. Mr. Bendix-

Balgley won the 1st prize at the 2011 Vibrarte International Music Competition in Paris and was awarded 1st Prize and a special prize for best Bach interpretation at the 14th International Violin Competition "Andrea Postacchini" in Fermo, Italy. Mr. Bendix-Balgley has appeared as a soloist with the Pittsburgh Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Orchestre National de Belgique, I Pomeriggi Musicali di Milan, Orchestra Filarmonica Marchigiana (Italy), Orchestre Royal Chambre de Wallonie (Belgium), the Binghamton Philharmonic and the Erie Philharmonic.

Since 2011, Noah Bendix-Balgley has been Concertmaster of the Pittsburgh Symphony Orchestra. He is a passionate and experienced chamber musician. He has performed on a North American tour with the Miro String Quartet. From 2008 to 2011, he was the 1st violinist of the Munich-based Athlos String Quartet, which won a special prize at the 2009 Felix Mendelssohn-Bartholdy Competition in Berlin, and performed throughout Europe. He has performed with artists including Gidon Kremer, Yuri Bashmet, Gary Hoffman, Emanuel Ax, Lars Vogt, and percussionist Colin Currie. Mr. Bendix-Balgley has appeared at numerous festivals in Europe and North America, including the Verbier Festival, the Sarasota Festival, ChamberFest Cleveland, the Nevada Chamber Music Festival and Chamber Music Connects the World in Kronberg, Germany.

Born in Asheville, North Carolina in 1984, he began playing violin at age 4. At age 9, he played for Lord Yehudi Menuhin in Switzerland. Mr. Bendix-Balgley graduated from the Indiana University Jacobs School of Music and the Munich Hochschule. His principal teachers were Mauricio Fuks, Christoph Poppen, and Ana Chumachenco. In his spare time, he enjoys playing klezmer music. He has played with world-renowned klezmer groups such as Brave Old World, and has taught klezmer violin at workshops in Europe and in the United States. He performs on a Cremonese violin made in 1732 by Carlo Bergonzi.



### RUNE BERGMANN, conductor

Norwegian conductor Rune Bergmann is quickly gaining a reputation as an inspiring and profound musician and is considered "one of the most talented Scandinavian conductors". He is praised as a dynamic and versatile conductor with an extensive classical, romantic, operatic and contemporary repertoire. To date he

has conducted many European orchestras, such as: Oslo Philharmonic Orchestra, Norwegian National Opera, Augsburger Philharmoniker, Mainfranken Theater Würzburg, Kuopio Symphony, Malmö Symphony Orchestra, Helsingborg Symphony Orchestra, as well as the symphony orchestras of Bergen, Kristiansand, Stavanger, Trondheim, Karlskrona and Odense.

In addition to symphonic masterworks, he masters a large choral repertoire including requiems by Mozart, Brahms and Verdi. Performances of works by Sibelius, Svendsen, Nielsen, Halvorsen and Grieg has earned him acclaim.

Rune Bergmann studied conducting at the Sibelius Academy in Helsinki with Leif Segerstam where he graduated with the highest honors. Prior to the Sibelius Academy he studied choir and orchestral conducting at the Royal College of Music in Stockholm with professors Anders Eby, Jin Wang and Jorma Panula.

He is a proud recipient of the Kjell Holm Foundation Culture Prize 2010, and the SMP Press 2009 culture award. He was awarded the second prize of the Nordic Conducting Competition in Helsingborg in 2002.

As a guest professor in conducting, Rune Bergmann has been engaged at several Universities, and has until recently had the position as First Kapellmeister with the Augsburger Philharmoniker and Theater Augsburg in Germany. Currently Rune Bergmann holds the position as principal guest conductor of the Kaunas City Symphony Orchestra, and music director of the Fjord Cadenza Festival.



### BOSTON BRASS

For 27 years, Boston Brass has set out to establish a one-of-a-kind musical experience. From exciting classical arrangements, to burning jazz standards, and the best of the original

brass quintet repertoire, Boston Brass treats audiences to a unique brand of entertainment, which captivates all ages. The ensemble's lively repertee, touched with humor and personality, attempts to bridge the ocean of classical formality to delight audiences in an evening of great music and boisterous fun. The philosophy of Boston Brass is to provide audiences with a wide selection of musical styles in unique arrangements, provided in a friendly and fun atmosphere.

Through over 100 performances each year, the members of Boston Brass play to audiences at concerts, educational venues and jazz festivals. In addition to solo performances, Boston Brass regularly performs with orchestras, bands, organ, jazz bands and a variety of other ensembles. They have performed in 49 states and 30 countries and have conducted master classes around the world including sessions and residencies at the Eastman School of Music, The Juilliard School, Shepherd School of Music at Rice University, Peabody Conservatory of Music, University of North Texas, Royal Academy of Music in London, Yong Siew Toh Conservatory at the National University of Singapore and Mahidol University in Bangkok.

Boston Brass has been featured on The CBS Early Show, National Public Radio's Performance Today, The Great American Brass Band Festival and has recorded several diverse albums. Latin Nights, their latest offering, features a collection of some of the greatest classical and jazz works by Latin composers and performers and features the legendary drummer Steve Gadd, the beautiful voice of Talita Real, percussion and guitar. Other albums include Ya Gotta Try, featuring music from Horace Silver, Chick Corea and Dizzy Gillespie, produced by legendary jazz recording genius Rudy van Gelder and Within Earshot, featuring classical works by Shostakovich, Ginastera, Dvorak, Liszt and others.



### YEFIM BRONFMAN, piano

Yefim Bronfman is widely regarded as one of the most talented virtuoso pianists performing today. His commanding technique and exceptional lyrical gifts have won him consistent critical acclaim and enthusiastic audiences worldwide, whether for his solo recitals, his prestigious orchestral engagements or his rapidly growing

catalogue of recordings.

Summer festivals at Tanglewood, Aspen, Vail, La Jolla and a residency at the Santa Fe Chamber Music Festival provide the starting point for his 2014-15 season which will include performances in the US with the symphonies of Chicago (with whom he also appears in Carnegie Hall), St. Louis, San Francisco, Dallas, Seattle, Atlanta, Pittsburgh, New World Symphony, Metropolitan Orchestra and the New York and Los Angeles Philharmonics. Continuing his commitment to contemporary composers, the world premier of a concerto written for him by Jörg Widmann is scheduled with the Berlin Philharmonic in December as well as performances of Magnus Lindberg's Concerto No. 2 with the Göteborgs Symfoniker and the London Philharmonic. With the Cleveland Orchestra and Franz Welser-Möst, he will play and record both Brahms concerti, repertoire he will also take to Milan's La Scala with Valery Gergiev.

Mr. Bronfman works regularly with an illustrious group of conductors, including Daniel Barenboim, Herbert Blomstedt, Christoph von Dohnányi, Charles Dutoit, Christoph Eschenbach, Valery Gergiev, Mariss Jansons, Kurt Masur, Zubin Mehta, Esa-Pekka Salonen, Yuri Temirkanov, Franz Welser-Möst, and David Zinman. Summer engagements have regularly taken him to the major festivals of Europe and the US.

Born in Tashkent in the Soviet Union in 1958, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro and the Curtis Institute, and with Rudolf Firkusny, Leon Fleisher and Rudolf Serkin. Yefim Bronfman became an American citizen in July of 1989, and was awarded the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists.

**YE-EUN CHOI, violin**

The talent of 26-year-old South Korean violinist Ye-Eun Choi is one of the most promising of her generation.

Choi regularly works together with renowned conductors such as Sir André Previn, Alan Gilbert, Vladimir Ashkenazy, Manfred Honeck, Kent Nagano, Charles Dutoit, Michael Francis,

Christoph Eschenbach, Vladimir Fedoseyev, Yuri Bashmet, Christian Vasquez and Rafael Frühbeck de Burgos.

Her debut with the New York Philharmonic took place in 2009 under Alan Gilbert. Concerts with the Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra, NHK Symphony Orchestra, Tokyo Symphony Orchestra, Shanghai Symphony Orchestra, Munich Symphony Orchestra, Stuttgart Philharmonic Orchestra, Nuremberg Symphony Orchestra and the Norrköping Symphony Orchestra quickly followed.

Choi recently gave her debut with the RSB Berlin Radio Symphony Orchestra in the Berliner Philharmonie, and with the Hamburg Philharmonic. Another recent highlight was her successful orchestral debut in the USA with the Pittsburgh Symphony Orchestra, as well as her 2013 recital debut at the Kennedy Center with Christoph Eschenbach. In the same year, the artist also performed with the Tchaikovsky Symphony Orchestra of Moscow Radio under Vladimir Fedoseyev in the Tonhalle Zurich. In 2015, Choi will give her debut with the San Francisco Symphony under Michael Tilson Thomas.

Choi studied with Ana Chumachenco at the Hochschule für Musik und Theater in Munich. Her exceptional talent and musical maturity were quickly recognized. In 2005, she was brought to the attention of Anne-Sophie Mutter, soon becoming a recipient of the Anne-Sophie Mutter Foundation scholarship and continues to work closely with Ms. Mutter. In November 2014, Anne-Sophie Mutter, Choi and other scholarship recipients of the Anne-Sophie Mutter Foundation will tour North America, performing at venues such as the Carnegie Hall in New York.

In 2007 she was selected as 'Rising Star' by the American Symphony Orchestra League. In 2013, she was recipient of the 'Young Artist' European Cultural Award.

Choi currently lives in Munich, Germany. She plays a violin by Pietro Giacomo Rogeri (1710), generously lent to her by the Anne-Sophie Mutter Foundation.

Ye-Eun Choi is represented by Tanja Dorn at IMG Artists.

**XAVIER FOLEY, double bass**

Hailing from Marietta, Georgia, double bassist Xavier Foley is the First Prize winner of the 2014 Sphinx Competition. As such, he has appeared as soloist with the Sphinx Symphony Orchestra, in Detroit Symphony Hall. He also participated in the Sphinx Virtuosi's annual tour in 2010, which included an appearance in Carnegie Hall. Mr. Foley

was also the First Prize winner of both the 2009 (Junior Division) and 2011 (Senior Division) International Society Bassist Competition, and a prizewinner in the Eastern Music Festival Concerto Competition.

A winner of Astral Artists' 2014 National Auditions, he has performed in Carnegie Hall as principal bassist of the New

York String Seminar Orchestra, under the baton of Jaime Laredo. He has also appeared on NPR's "From the Top." Also a composer, Mr. Foley studies composition with Eric Sessler and Edgar Meyer at the Curtis Institute of Music, where he currently pursues a Bachelor of Music degree under Hal Robinson and Edgar Meyer. He studied previously with Douglas Sommer, and has trained as part of the Atlanta Symphony Orchestra's Talent Development Program.

**INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE)**

The International Contemporary Ensemble (ICE), described by the New York Times as "one of the most accomplished and adventurous groups in new music,"

is dedicated to reshaping the way music is created and experienced. With a modular makeup of 35 leading instrumentalists, performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and new strategies for audience engagement. ICE redefines concert music as it brings together new work and new listeners in the 21st century.

Since its founding in 2001, ICE has premiered over 500 compositions – the majority of these new works by emerging composers – in venues spanning from alternative spaces to concert halls around the world. The ensemble has received the American Music Center's Trailblazer Award for its contributions to the field, the ASCAP/Chamber Music America Award for Adventurous Programming, and was most recently named Musical America Worldwide's Ensemble of the Year in 2013. From 2008 to 2013 ICE was Ensemble-in-Residence at the Museum of Contemporary Art Chicago through 2013. ICE musicians serve as Artists-in-Residence at the Mostly Mozart Festival of Lincoln Center, curating and performing chamber music programs that juxtapose new and old music. In 2014 ICE began a partnership with the Illinois Humanities Council, the Hideout in Chicago, and the Abrons Art Center in New York to support the OpenICE initiative.

In 2011, with leading support from The Andrew W. Mellon Foundation, ICE created the ICElab program to place teams of ICE musicians in close collaboration with six emerging composers each year to develop works that push the boundaries of musical exploration. ICElab projects have been featured in more than one hundred performances from 2011–2014, and are documented online through ICE's blog, and DigitICE, an online venue. In 2014 ICE launched the OpenICE initiative to bring the full scope of ICE's programming and educational activities for free to broader audiences around the world.

ICE's commitment to build a diverse, engaged audience for the music of our time inspired The Listening Room, an educational initiative for public schools without in-house arts curricula. Using team-based composition and graphic notation, ICE musicians lead students in the creation of new musical works, nurturing collaborative creative skills and building an appreciation for musical experimentation.





### GLEB IVANOV, piano

At his first New York recital in 2005 at Zankel Hall, pianist Gleb Ivanov was recognized as an important new presence in the music world. The New York Times wrote: Gleb Ivanov "is a cut above the usual, a young super-virtuoso, with musical sensitivity and an appreciation of style to go with the thunder and lightning." His

2014-2015 season includes performances of Mendelssohn's Concerto No. 1 with the Orchestra of the Southern Finger Lakes, Rachmaninoff's *Rhapsody on a Theme by Paganini* with the Fort Smith Symphony, Chopin's Concerto No. 2 with the Johnstown Symphony, and Tchaikovsky's Concerto No. 1 with the Charlottesville Symphony at the University of Virginia. He also appears in return engagements at the Paramount Theater, Tannery Pond Concerts, Sunday Musicale, and with the Taos Chamber Music Group.

In recognition of impressive career achievement, Ivanov was awarded the Michaels Award of Young Concert Artists, which brought his Lincoln Center recital debut at Alice Tully Hall and a rave review in The New York Times. His program of Russian repertoire included works by Prokofiev and the Rachmaninoff Cello Sonata with New York Philharmonic principal cellist Carter Brey (YCA Alumnus) as his guest.

At a young age in Russia, Ivanov was a protégé of Mstislav Rostropovich, appearing as soloist under the famous maestro with the Nizhny Novgorod Philharmonic. He also performed with the Moscow State Orchestra, with the Kremlin Orchestra, and at the Pushkin, Glinka, and Scriabin Museums in Moscow. Mr. Ivanov won First Prizes at the 1994 and 1996 International "Classical Legacy" Competition, and the prize for Best Performance of a Beethoven Sonata at the First Vladimir Horowitz Competition in Kiev.

Mr. Ivanov comes from a family of musicians, and began to accompany his father's vocal recitals at the age of eight. He graduated from the Moscow Conservatory in 2005, where his teachers included the renowned Lev Naumov. Moving to the United States after winning the YCA Auditions, Mr. Ivanov earned his Master's degree from the Manhattan School of Music, working with Nina Svetlanova. Mr. Ivanov has received Musical Studies Grants from the Bagby Foundation.



### STEFAN JACKIW, violin

Violinist Stefan Jackiw is recognized as one of his generation's most significant artists, captivating audiences with playing that combines poetry and purity with an impeccable technique. Hailed for playing of "uncommon musical substance" that is "striking for its intelligence and sensitivity" (Boston Globe), Jackiw has appeared

as soloist with the Boston, Chicago, Cleveland, New York, Philadelphia, and San Francisco symphony orchestras, among others, and he has collaborated with such renowned conductors as Yannick Nézet-Séguin, Andris Nelsons, Charles Dutoit, David Robertson, Ludovic Morlot, Hannu Lintu, Marin Alsop, Sir Andrew Davis, Yuri Temirkanov, and Mario Venzago. His solo performance of Mendelssohn's Violin Concerto with the YouTube Symphony Orchestra at Australia's Sydney Opera House in March was seen live on YouTube by more than 30 million people worldwide.

Jackiw is also an active recitalist and chamber musician. He has performed in numerous important festivals and concert series, including the Aspen Music Festival, Ravinia Festival, and Caramoor International Music Festival, the Celebrity Series of Boston, New York's Mostly Mozart Festival, the Metropolitan Museum of Art, the Washington Performing Arts Society and the Louvre Recital Series in Paris. As a chamber musician, Jackiw has collaborated with such artists as Jeremy Denk, Steven Isserlis, Yo-Yo Ma, and Gil Shaham. He is a regular participant at the Seattle Chamber Music Festival, the Bridgehampton Chamber Music Festival, and the Bravo! Vail Valley Music and Bard Music Festivals. At the opening night of Carnegie Hall's Zankel Hall in New York, Jackiw was the only young artist invited to perform, playing alongside such artists as Emanuel Ax, Renée Fleming, Evgeny Kissin, and James Levine.

Born in 1985 to physicist parents of Korean and German descent, Stefan Jackiw began playing the violin at the age of four. His teachers have included Zinaida Gilels, Michèle Auclair, and Donald Weilerstein. He holds a Bachelor of Arts from Harvard University, as well as an Artist Diploma from the New England Conservatory, and is the recipient of a prestigious Avery Fisher Career Grant. He lives in New York City.



### CHRISTOPH KÖNIG, conductor

A conductor of deep intelligence and musicality, Christoph König has been exciting and inspiring audiences in North America since his first appearance here with the New Jersey Symphony in May, 2010. His performances are marked by an energetic and serious approach to musical collaboration, as well as a commitment to thoughtful

and stimulating programming. He currently holds positions as Principal Conductor and Music Director of the Solistes Européens, Luxembourg, and Principal Guest Conductor of the Real Filharmonia de Galicia.

In addition to multiple re-engagements with symphonies such as Baltimore, Indianapolis, New Jersey, Oregon, Pittsburgh, Rochester, and Calgary/Alberta, Mr. König's current season includes debuts at the Aspen Festival and with the North Carolina Symphony in Raleigh. He has also conducted the Los Angeles Philharmonic and the symphonies of Colorado, Milwaukee, Pacific/Costa Mesa, and Vancouver. During the 2015/2016 season, he will debut with the Orquestra Filarmônica de Minas Gerais/Brazil, and at the festivals of Grant Park/Chicago and Brevard/North Carolina.

Among Mr. König's worldwide highlights are debuts with the Adelaide Symphony, the Deutsche Radio Philharmonie Saabrücken, Dresden Philharmonic, Euskadi Symphony, Malaysia Philharmonic, and the St. Gallen Symphony, as well as re-invitations to the BBC National Orchestra of Wales, Orquesta de la Comunidad de Madrid, Royal Philharmonic Orchestra, Real Filharmonia de Galicia, and the Stuttgart Philharmonic. He has also appeared with the Barcelona Symphony, BBC Philharmonic, BBC Scottish Symphony (including a highly successful tour of China in 2008), Beethoven Orchestra/Bonn, Danish National Symphony, the Dresdner Staatskapelle, Mozarteum Orchestra/Salzburg, Orchestre de Paris, Netherlands Philharmonic, New Zealand Symphony, Norwegian Radio Orchestra/Oslo, RTVE/Madrid, Tampere Philharmonic, and the Tonkünstler Orchestra in Vienna.



Christoph König was born in Dresden, where he sang as a boy soprano in the famous Dresdner Kreuzchor. He later studied conducting, as well as piano and voice, at the Hochschule für Musik in Dresden. Mr. König also participated in the masterclasses of such renowned conductors as Sergiu Celibidache and Sir Colin Davis, who subsequently invited him to be his assistant for both concerts and opera productions with the Sächsische Staatskapelle in Dresden.



#### NORMAN KRIEGER, piano

A native of Los Angeles, Norman Krieger is one of the most acclaimed pianists of his generation, highly regarded as an artist of depth, sensitivity and virtuosic flair.

Norman Krieger regularly appears with the major orchestras of North America, among them the New York, Los Angeles, Buffalo,

Dayton and Hamilton Philharmonics, the Minnesota Orchestra, the Boston Pops Orchestra and the Baltimore, California, Chicago, Cincinnati, Florida, Hartford, Honolulu, Kansas City, Milwaukee, National, New Mexico, North Carolina, Oregon, Pittsburgh, Richmond, Saint Louis, San Antonio, San Diego and Syracuse Symphony Orchestras. He has also been heard as guest soloist with the Hong Kong Philharmonic, Prague's Czech National Symphony Orchestra,

Turkey's Presidential Symphony Orchestra, New Zealand's Auckland Philharmonia Orchestra and Taiwan's National Symphony Orchestra. In recital, he has been heard throughout the United States, Europe, Mexico and Asia, while chamber music collaborations have included appearances with soprano Sheri Greenawald, violinist Livia Sohn, cellist Jian Wang and the Tokyo and Manhattan String Quartets. In the summer of 1994, Mr. Krieger made his debut at New York City's prestigious Mostly Mozart Festival, earning an immediate invitation to Lincoln Center for the Performing Arts' 1995-96 "Great Performers Series."

In 1987, Norman Krieger made headlines by being named the Gold Medal Winner of the first Palm Beach Invitational Piano Competition. Earlier, in 1984, he was selected to join the distinguished roster of Affiliate Artists, where he participated in the Xerox Pianists Program from 1984 to 1986. Mr. Krieger is also the recipient of the Paderewski Foundation Award, the Bruce Hungerford Memorial Prize, the Victor Herbert Memorial Prize, the Buffalo Philharmonic Young Artists Competition Prize and the Saint Louis Symphony Prize.

Norman Krieger is the founding Artistic Director of The Prince Albert Music Festival in Hawaii. In the spring of 1997, he was appointed Associate Professor of the distinguished faculty of the University of Southern California.



#### COURTNEY MILLER, mezzo-soprano

Award winning Mezzo-Soprano Courtney Miller is the 2013 winner of the National Federation of Music Clubs' Young Artist Competition in Women's Voice and First Place winner of the American Prize in Art Song. A New England Regional Finalist in the Metropolitan Opera Auditions, Ms. Miller has twice been the recipient of the

Rislov Foundation Award for her "excellence and promise as a classical musician," and is a current Career Bridges Encouragement Grant recipient.

Ms. Miller will be making her debut with Madison Opera as Meg in *Little Women* in 2016. During the 2014-15 season at Virginia Opera, Ms. Miller sang Cousin Hebe in *HMS Pinafore*, Page in *Salome*, Flora in *La Traviata*, and covered the Beggar Woman in *Sweeney Todd*. During Virginia Opera's 2013-4 season, Ms. Miller sang Meg Page in *Falstaff*, Second Lady in *The Magic Flute*, Dryade in *Ariadne auf Naxos* while covering the Composer, and Mercédès in *Carmen*. Ms. Miller is a Young Artist with Glimmerglass Festival this summer covering Suzuki in *Madame Butterfly*, Elizabeth Griffiths in *An American Tragedy*, and the study cover for Composer in *Ariadne auf Naxos*.

Ms. Miller is an avid recitalist and has been praised for "possessing a delicacy and diction very appealing, and the strength to bring it home" (The Chautauquan Daily) singing selections from Canteloube's *Chants d'Auvergne*. She will be performing Ravel's *Shéhérazade* with the Brevard Music Center Orchestra this summer. Other concert credits include the alto soloist in Beethoven's *Choral Fantasy* with the Chicago Bar Association Symphony Orchestra and Chorus, Hadyn's *Schöpfungsmesse* with the Concord Chorale, the alto soloist in Bach's *Mass in C Minor* with The Boston Conservatory, and guest soloist for *Two Dowland Laments* with Hemenway Strings.

She has sung with Boston Lyric Opera, Ohio Light Opera, Seagle Music Colony, and Juventas New Music Ensemble. A Wisconsin native, Ms. Miller holds degrees from the University of Michigan and the Boston Conservatory.



#### JOHANNES MOSER, cello

Hailed by *Gramophone Magazine* as "one of the finest among the astonishing gallery of young virtuoso cellists", German-Canadian cellist Johannes Moser has performed with the world's leading orchestras such as the Berlin Philharmonic, New York Philharmonic, Los Angeles Philharmonic, Hong Kong Philharmonic, Munich Philharmonic and Israel

Philharmonic Orchestras as well as the Chicago Symphony, London Symphony, Bavarian Radio Symphony, Frankfurt Radio Symphony, Royal Concertgebouw, Tokyo Symphony, Philadelphia and Cleveland Orchestras. He works regularly with conductors of the highest level including Riccardo Muti, Mariss Jansons, Valery Gergiev, Zubin Mehta, Vladimir Jurowski, Franz Welser-Möst, Manfred Honeck, Christian Thielemann, Pierre Boulez, Paavo Jarvi, Semyon Bychkov, Yannick Nézet-Séguin, and Gustavo Dudamel.

The 2014-15 season includes debuts with the Boston Symphony Orchestra and Komische Oper Berlin alongside performances with the Krakow Philharmonic, BBC Philharmonic and Russian Philharmonic Orchestras, the Malmö Symphony and San Diego Symphony Orchestras, the Prague Philharmonia and a US tour with the Dresden Philharmonic Orchestra, amongst others.

Johannes is committed to reaching out to young audiences, from kindergarten to college and beyond. From his 2010 American tour with toy pianist Phyllis Chen "Sounding Off: A Fresh Look at Classical Music", to outreach activities on campuses and performances in alternative venues, Johannes aims to present classical music in terms with which listeners of all ages can connect.

A dedicated chamber musician, Johannes has played with Joshua Bell, Emanuel Ax, Leonidas Kavakos, Menahem Pressler, James Ehnes, Midori and Jonathan Biss. He has also performed at many

festivals including the Verbier, Schleswig-Holstein, Gstaad and Kissinger festivals, the Mehta Chamber Music Festival and the Colorado, Seattle and Brevard music festivals.

Born into a musical family in 1979 as a dual citizen of Germany and Canada, Johannes began studying the cello at the age of eight and became a student of Professor David Geringas in 1997. He was the top prize winner at the 2002 Tchaikovsky Competition, in addition to being awarded the Special Prize for his interpretation of the Roco Variations. A voracious reader of everything from Kafka to Collins, and an avid outdoorsman, Johannes Moser is a keen hiker and mountain biker in what little spare time he has.



#### ANDREW VON OEYEN, piano

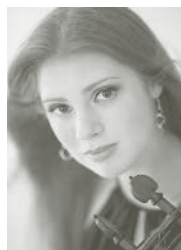
Hailed worldwide for his elegant and insightful interpretations, balanced artistry and brilliant technique, Andrew von Oeyen has established himself as one of the most captivating pianists of his generation.

Since his debut at age 16 with the Los Angeles Philharmonic and Esa-Pekka

Salonen, Mr. von Oeyen has excelled in an intentionally broad spectrum of repertoire – Bartok, Barber, Beethoven, Brahms, Chopin, Fauré, Ligeti, Liszt, Gershwin, Grieg, Mendelssohn, Mozart, Prokofiev, Rachmaninoff, Ravel, Schumann, Shostakovich, Tchaikovsky – with such ensembles as the Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, National Symphony, Detroit Symphony, Cincinnati Symphony, Saint Louis Symphony, Seattle Symphony, Atlanta Symphony, Berlin Symphony Orchestra, Singapore Symphony, Grant Park Orchestra, Ravinia Festival Orchestra, Vancouver Symphony, Utah Symphony, Orchestre Symphonique de Marseille, Geneva Chamber Orchestra, Spoleto Festival USA Orchestra, Slovenian Philharmonic and Slovak Philharmonic. As both soloist and conductor he has led concerti and orchestral works by Haydn, Mozart, Beethoven, Ravel and Kurt Weill. On July 4, 2009, von Oeyen performed at the US Capitol with the National Symphony in “A Capitol Fourth,” reaching millions worldwide in the multi-award winning PBS live telecast.

Mr. von Oeyen has appeared in recital at Wigmore Hall and Barbican Hall in London, Lincoln Center in New York, the Kennedy Center in Washington, D.C., Boston’s Symphony Hall, Zürich’s Tonhalle, Tchaikovsky Hall in Moscow, Bolshoi Zal in St. Petersburg, Dublin’s National Concert Hall, Royce Hall in Los Angeles, Herbst Theater in San Francisco, Sala São Paulo, Teatro Olimpico in Rome, in Bucharest, Hanoi, Macau, and in every major concert hall of Japan and South Korea.

Mr. von Oeyen, of German and Dutch origin, was born in the US in 1979. He began his piano studies at age 5 and made his solo orchestral debut at age 10. An alumnus of Columbia University and graduate of The Juilliard School, where his principal teachers were Herbert Stessin and Jerome Lowenthal, he has also worked with Alfred Brendel and Leon Fleisher. He won the Gilmore Young Artist Award in 1999 and also took First Prize in the Leni Fe Bland Foundation National Piano Competition in 2001. Mr. von Oeyen lives in Paris and Los Angeles.



#### CICELY PARNAS, cello

American cellist Cicely Parnas is recognized for bringing “velvety sound, articulate passagework and keen imagination” to her performances (*The New York Times*). Ms. Parnas’s 2014–2015 season includes recitals and educational outreach at the National Museum for Women in the Arts, the Levine School of Music, Patrons for Young Artists, the Morgan Library and

Museum, University of Florida Performing Arts, Music for Youth, and the Isabella Stewart Gardner Museum. She performs the Haydn Concerto in C with the Owensboro and Monroe symphonies, the Elgar Concerto with the Tulare County and Southwest Michigan symphonies, the Shostakovich Concerto No. 1 with the Schenectady Symphony Orchestra, and the Saint-Saëns Concerto No. 1 with the Chamber Orchestra of the Triangle. She will perform at the Musical Arts Festivals in Shanghai and Macao.

Ms. Parnas, no stranger to the limelight, was named an inaugural Young Artist in Residence on NPR’s *Performance Today* in 2011, where she was featured in five broadcasts and an American Public Media video spotlight. Winner of the 2012 Young Concert Artists International Auditions, she was presented in debuts at Merkin Concert Hall and the Kennedy Center to rave reviews. She holds the Anne and George Popkin Cello Chair of YCA and was the recipient of YCA’s Mortimer Levitt Career Development Award for Women Artists in 2012. She also captured First Prize in the 2011 Cello Concerto Competition at the Indiana University Jacobs School of Music.

Ms. Parnas also performs in *duo parnas* with sister and violinist Madalyn Parnas. The duo parnas has performed as soloists with the Hudson Valley Philharmonic, the El Paso Symphony Orchestra, and the Albany Symphony Orchestra, as well as in many recitals with pianist Peter Serkin as the Parnas/Serkin Trio.

Granddaughter of the distinguished cellist Leslie Parnas, Cicely Parnas started playing the cello at the age of four and made her concerto debut at eleven with the Woodstock Chamber Orchestra. She has studied with cellists Peter Wiley and Ronald Feldman, and earned an Artist Diploma from the Indiana University Jacobs School of Music, where she worked with Sharon Robinson. Ms. Parnas performs on a 1712 Giovanni Grancino cello.



#### THE SHANGHAI STRING QUARTET

Renowned for its passionate musicality, impressive technique and multicultural innovations, the Shanghai Quartet has become one of the

world’s foremost chamber ensembles. Its elegant style melds the delicacy of Eastern music with the emotional breadth of Western repertoire, allowing it to traverse musical genres including traditional Chinese folk music, masterpieces of Western music and cutting-edge contemporary works.

Formed at the Shanghai Conservatory in 1983, the Quartet has worked with the world’s most distinguished artists and regularly tours the major music centers of Europe, North America and Asia. Recent festival performances range from the International Music Festivals of Seoul and Beijing to the Festival Pablo Casals in France, Beethoven Festival in Poland, Yerevan Festival in Armenia and Cartagena International Music Festival in Colombia, as well as numerous concerts in all regions of North America. The Quartet has appeared at Carnegie Hall in chamber

performances and with orchestra; in 2006 they gave the premiere of Takuma Itoh's Concerto for Quartet and Orchestra at Carnegie Hall. Among innumerable collaborations with noted artists, they have performed with the Tokyo, Juilliard and Guarneri Quartets, cellists Yo-Yo Ma and Lynn Harrell, pianists Menahem Pressler, Yuja Wang, Peter Serkin and Jean-Yves Thibaudet, pipa virtuosa Wu Man and the male vocal ensemble Chanticleer. The Shanghai Quartet has been regular performers at many of North America's leading chamber music festivals, including the Santa Fe Chamber Music Festival, Chamberfest Ottawa and Maverick Concerts where they recently made their 24th consecutive annual appearance.

The Shanghai Quartet has an extensive discography of more than 30 recordings, ranging from the Schumann and Dvorak piano quintets with Rudolf Buchbinder to Zhou Long's Poems from Tang for string quartet and orchestra with the Singapore Symphony (BIS). Delos released the Quartet's most popular disc, *Chinasong*: a collection of Chinese folk songs arranged by Yi-Wen Jiang reflecting on his childhood memories of the Cultural Revolution in China. In 2009 Camerata released the Quartet's recordings of the complete Beethoven String Quartets, a seven-disc project.

The Shanghai Quartet currently serves as Quartet-in-Residence at the John J. Cali School of Music, Montclair State University, New Jersey, Ensemble-in-Residence with the Shanghai Symphony Orchestra, and visiting guest professors of the Shanghai Conservatory and the Central Conservatory in Beijing. They are proudly sponsored by Thomastik-Infeld Strings.



#### ARNAUD SUSSMANN, violin

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura and profound musicianship. Minnesota's Pioneer Press writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth

that can hypnotize a listener. His clear tone [is] a thing of awe-inspiring beauty, his phrasing spellbinding."

A thrilling young musician capturing the attention of classical critics and audiences around the world, Arnaud Sussmann has appeared with the American Symphony Orchestra, Stamford Symphony, Chattanooga Symphony, Minnesota Sinfonia, Lexington Philharmonic, Jerusalem Symphony and France's Nice Orchestra. Further concerto appearances have included a tour of Israel and concerts at Lincoln Center's Alice Tully Hall, Dresden Music Festival in Germany and at the Phillips Collection in Washington, D.C. Mr. Sussmann has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, Tel Aviv at the Museum of Art and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Bridgehampton and the Moab Music festivals.

Arnaud Sussmann has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenazi, Wu Han, David Finckel, Jan Vogler and members of the Emerson String Quartet. He has worked with conductors such as Robert Moody, Anu Tali, Peter Bay and Leon Botstein. A dedicated chamber musician, he has been a member of the Chamber Music Society of Lincoln Center since 2006

and has regularly appeared with them in New York and on tour, including a recent concert at London's Wigmore Hall.

Born in Strasbourg, France and based now in New York City, Arnaud Sussmann trained at the Conservatoire de Paris and the Juilliard School with Boris Garlitsky and Itzhak Perlman. Winner of several international competitions, including the Andrea Postacchini of Italy and Vatelot/Rampal of France, he was named a Starling Fellow in 2006, an honor which allowed him to be Mr. Perlman's teaching assistant for two years. Arnaud Sussmann is managed worldwide by Charlotte Lee at Primo Artists.



#### STEPHEN WAARTS, violin

Violinist Stephen Waarts has been praised for playing "with technical command and a totally natural sense of musical drama" (*Strings Magazine*). He has already garnered worldwide recognition, having

captured First Prize at the 2014 Menuhin Competition; Second Prize and the Audience Prize in the 2013 Montreal International Competition; and First Prize in the 2011 International Louis Spohr Competition for Young Violinists. His 2014-2015 season began with a performance of Chausson's Concerto for Violin, Piano, and String Quartet at the French Classical Music Festival of Silicon Valley, and performances at the Orford and Lake George Music Festivals. As Winner of the 2013 Young Concert Artists International Auditions, he made recital debuts this season at the Kennedy Center and Merkin Concert Hall. His other performances include recitals at the Louvre, the Buffalo Chamber Music Society, and the Jewish Community Alliance.

Acclaimed from a young age, he has already performed over thirty standard, as well as rarely performed, violin concertos, appearing as soloist with the Orquesta Sinfónica de Navarra and the Orchestre Symphonique de Montreal, as well as with numerous orchestras throughout California, including the Redwood Symphony, the Winchester Orchestra of San Jose, the Prometheus Symphony Orchestra, and the American Philharmonic Sonoma County. He is a frequent participant at Music@Menlo and the Summit Music Festival.

At the Young Concert Artists International Auditions, Mr. Waarts was also honored with YCA's Rhoda Walker Teagle Prize, which sponsors his New York debut, and five other special awards: the Sander Buchman Prize, the Paul A. Fish Prize, the Ronald A. Asherson Prize, a concerto appearance with the Albany Symphony and a recital for the Buffalo Chamber Music Society.

A native of the San Francisco Bay Area, Stephen Waarts started his music education with Suzuki violin lessons and piano studies, and studied with Li Lin at the San Francisco Conservatory. He studied with Itzhak Perlman at the Perlman Music Program, and currently works with Aaron Rosand at the Curtis Institute, where he holds the Frank S. Bayley Annual Fellowship. In addition to his music studies, he is also an accomplished mathematician and has won several national math awards.





### ANDRÉ WATTS, piano

André Watts burst upon the music world at the age of 16 when Leonard Bernstein chose him to make his debut with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of

Liszt's E-flat Concerto with the New York Philharmonic, thus launching his career in storybook fashion. More than 50 years later, André Watts remains one of today's most celebrated and beloved superstars.

A perennial favorite with orchestras throughout the US, Mr. Watts is also a regular guest at the major summer music festivals including Ravinia, the Hollywood Bowl, Saratoga and Tanglewood. Recent and upcoming engagements include appearances with the Philadelphia Orchestra in Philadelphia and on tour, the New York and Los Angeles Philharmonics, the Minnesota Orchestra, and the St. Louis, Atlanta, Detroit, Cincinnati, Dallas, Houston, Baltimore, Indianapolis, Seattle and National symphonies among others. In celebration of the Liszt anniversary in 2011, Mr. Watts played all-Liszt recitals throughout the US, while recent and upcoming international engagements include concerto and recital appearances in Japan, Hong Kong, Germany and Spain.

André Watts has had a long and frequent association with television, having appeared on numerous programs produced by PBS, the BBC and the Arts and Entertainment Network, performing with the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Mostly Mozart Festival Orchestra and the Chamber Music Society of Lincoln Center among others. His 1976 New York recital, aired on the program Live From Lincoln Center, was the first full length recital broadcast in the history of television and his performance at the 38th Casals Festival in Puerto Rico was nominated for an Emmy Award in the category of Outstanding Individual Achievement in Cultural Programming. Mr. Watts' most recent television appearances are with the Philadelphia Orchestra on the occasion of the orchestra's 100th Anniversary Gala and a performance of the Brahms Concerto No.2 with the Seattle Symphony, Gerard Schwarz conducting, for PBS.

Previously Artist-in-Residence at the University of Maryland, Mr. Watts was appointed to the newly created Jack I. and Dora B. Hamlin Endowed Chair in Music at Indiana University in May, 2004.



### ILYA YAKUSHEV, piano

Russian pianist Ilya Yakushev, with many awards and honors to his credit, continues to astound and mesmerize audiences at major venues on three continents. He made his San Francisco Symphony debut in 2007 with Music Director Michael Tilson Thomas, performing Prokofiev's First and Fourth Piano Concertos as part of the Symphony's

Prokofiev Festival. His performances were included in the top ten classical music events of the year by the San Francisco Chronicle, and prompted a return to the Symphony in September 2009 with Maestro Tilson Thomas performing Prokofiev's 3rd Piano Concerto.

Engagements in 2014-15 season include appearances with the La Crosse Symphony, Rhode Island Philharmonic, Wisconsin Chamber Orchestra, Edmonton Symphony, Pensacola Symphony, and Fort Wayne Philharmonic. In past seasons, Mr. Yakushev has performed in various prestigious venues worldwide, including Glinka Philharmonic Hall (St. Petersburg), Victoria Hall (Singapore), Weill Recital Hall at Carnegie Hall (New York), Davies Symphony Hall (San Francisco), and Sejong Performing Arts Center (Seoul, Korea). His performances with orchestra include those with the Kirov Orchestra, BBC Concert Orchestra, Boston Pops, Utah Symphony, Syracuse Symphony, Rochester Philharmonic, Arkansas Symphony and others. Mr. Yakushev also appeared as recitalist at the Mariinsky Concert Hall, International Keyboard Institute & Festival, and Maverick Series.

Winner of the 2005 World Piano Competition in Cincinnati, OH, Mr. Yakushev received his first award at age 12 as a prizewinner of the Young Artists Concerto Competition in his native St. Petersburg. Lauded by audiences and critics alike, the American Record Guide wrote of Mr. Yakushev's Prokofiev by Yakushev Vol. 1 CD "Yakushev is one of the very best young pianists before the public today, and it doesn't seem to matter what repertoire he plays – it is all of the highest caliber".

Mr. Yakushev attended the Rimsky-Korsakov College of Music in his native St. Petersburg, Russia and subsequently came to New York City to attend Mannes College of Music where he studied with legendary pianist Vladimir Feltsman. Since 2002, Mr. Yakushev has served as Executive Director of the International Keyboard Institute and Festival at the Mannes College in New York City.

Ilya Yakushev is a Yamaha artist.



**2015 GUEST ARTIST****GRANT YOUNGBLOOD, baritone****This Season at BMC: *Rigoletto* (Rigoletto)**

BMC alumnus Grant Youngblood has performed leading roles with opera companies in America and internationally, making his international concert debut with the Jerusalem Symphony Orchestra at the

1999 Liturgica Festival. Grant's many orchestral appearances have garnered enthusiastic praise. Recent engagements have include returns to Dayton Opera for both *Amonasro* in *Aida*, and the season opening Russian Panorama gala; both Baltimore Concert Opera and Opera Delaware for the title role in *Macbeth*; Sugar Creek Symphony for *Madama Butterfly*; and Harrisburg Symphony for *La traviata*. He made his Metropolitan Opera debut & telecast in *Capriccio*; a debut with Opera North in the role of Count Almaviva in *Le nozze di Figaro*; and a company debut at the Nashville opera in his signature role of Germont in *La traviata*.

**2015 JANIEC OPERA CAST  
(LISTED ALPHABETICALLY)****ANDY ACOSTA, tenor****This Season at BMC:*****Così fan tutte* (Ferrando) *The Ballad of Baby Doe* (Dandy #1, Newsboy #1)**

Andy is a graduate of Florida State University where he studied voice as a member of Professor Okerlund's studio. The Miami, FL, native will pursue a master's degree at the Jacobs School of Music in the fall of

2015. Andy has recently been seen in such FSU mainstage productions as Mozart's *Don Giovanni* (Don Ottavio), as well as Kurt Weill's *Street Scene* (Sam Kaplan). Andy was nominated as Humanitarian of the Year (2014) at FSU.

**JORDAN BARRETT, tenor****This Season at BMC: *Rigoletto* (Marullo) *The Ballad of Baby Doe* (Barney/Crony #3)**

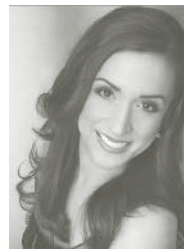
Jordan works as both a singer and pianist in the Northern Delaware area. Recently, he has been seen as Tarquinius in Britten's *Rape of Lucretia* and Ford in Verdi's *Falstaff* at the University of Delaware. He has also served as a professional chorister with

Mastersingers of Wilmington, Delaware Choral Arts, Princeton Singers, and Opera Delaware. Jordan holds a BM in voice performance from Penn State University, and is currently a student of Grant Youngblood.

**KARL BUTTERMANN, bass-baritone****This Season at BMC:*****Rigoletto* (Monterone) *The Ballad of Baby Doe* (William Jennings Bryant)**

Karl recently portrayed Sir Thomas Bertram in the U.S. premiere of the chamber opera *Mansfield Park* with Peabody Chamber

Opera at the Theater Project in Baltimore, MA. In the fall, Karl sang Le Roi in Peabody Opera Theater's *Cendrillon*, as well as Father in Peabody Opera Outreach's *Hansel and Gretel*. Karl also participated in Peabody's spring scenes program, singing the title role from *Le nozze di Figaro*. He is currently a BM3 student at the Peabody Institute of the Johns Hopkins University under the tutelage of Dr. Stanley Cornett.

**CRISTINA CASTRO, soprano****This Season at BMC:*****Così fan tutte* (Despina)**

Cristina's most recent performances include two new works, *La Reina* and *The Hill*, in Frontiers during the 2015 Fort Worth Opera Festival, Pamina in the TCU production of *Die Zauberflöte*, and Maria in *West Side*

*Story* at Seagle Music Colony. Other roles include Nannetta in *Falstaff*, Frasquita in *Carmen: A One-Act Opera Comique*, and Rosa Bud in *The Mystery of Edwin Drood*. Castro is a graduate of both The Ohio State University and Trinity University.

**JAMES EDER, bass****This Season at BMC:*****Così fan tutte* (Don Alfonso)**

James is currently pursuing a Masters of Music in Vocal Performance at The University of Tennessee, Knoxville, studying with Andrew Wentzel. He has recently performed a variety of roles including Sarastro in *Die*

*Zauberflöte*, Collatinus in *The Rape of Lucretia*, Baron Zeta in *The Merry Widow*, Escamillo in *Carmen*, Pistola in *Falstaff*, and Sir Joseph Porter in *H.M.S. Pinafore*, along with roles in world premieres of *Medea* and *Speed Dating Tonight!* James spent the summers of 2012 and 2013 performing with the Janiec Opera Company at the Brevard Music Center and couldn't be more excited to return!

**TAD ENNEN, baritone****This Season at BMC:*****The Ballad of Baby Doe* (Horace Tabor)**

Thaddeus is excited to return to JOC for his second season. Last season he performed the title role in *Sweeney Todd*. He is a graduate of the University of Tennessee, Knoxville, where he recently performed Papageno in *Die Zauberflöte*. Other recent

engagements include Dancaire in *Carmen* with Knoxville Opera, Immigration Officer in Jonathan Dove's *Flight* with Fayetteville Opera, Don Basilio in *Il Barbiere di Siviglia* with UTOT, and Leporello in *Don Giovanni* at Bay View Music Festival.

**MYLES GARVER, tenor****This Season at BMC: *Rigoletto* (Borsa)*****The Ballad of Baby Doe* (Chester A. Arthur, Mayor of Leadville, and Old Silver Miner)**

Myles is a senior Voice major at University of South Alabama. Roles include Henrik in *A Little Night Music*, Frederic in *Pirates of Penzance*, Jenik in *The Bartered Bride*, Jake

Wallace in *La fanciulla del west*, Yamadori in *Madama Butterfly*, Fabrizio in *Light in the Piazza*, and Belmonte in *Die Entführung*

*aus dem Serail*. Past awards include Mobile Opera Young Artist, SSMA Young Artist in Siena, Italy, Vann Vocal Finalist, Madame Rose finalist, and ALNATS winner.

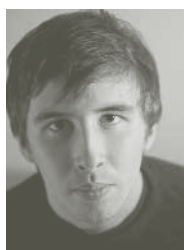


**ALLYSON GOFF, mezzo-soprano**

**This Season at BMC:**

*Falling Angel* (Margaret Krusemart)

Allyson is making her debut with Janiec Opera Company this season. Her recent opera productions include High Point University's *Hansel and Gretel* (Hansel), UNCG Opera's *Beauty & The Beast* (Story Teller), Greensboro Light Opera's *The Gondoliers* (Inez), and Meredith College's *Suor Angelica* (La Badessa). She is currently pursuing a BM in Vocal Performance at the University of North Carolina at Greensboro under the tutelage of Professor Clara O'Brien.



**MATTHEW KONOPACKI, baritone**

**This Season at BMC:**

*Così fan tutte* (Guglielmo)

*The Ballad of Baby Doe* (Dandy #3)

Matthew, a native of Michigan, is an active performer of both classical and contemporary works. Matthew holds a Master's degree in Vocal Performance from the Moores School of Music at The University of Houston. As a young artist with Pensacola Opera in their 2015 season, Mr. Konopacki was seen as Schaunard in *La Bohème*, Samuel in *The Pirates of Penzance*, and as Mr. Gobineau in Menotti's *The Medium*.



**ASHLEE LAMAR, soprano**

**This Season at BMC:**

*Rigoletto* (Countess Ceprano)

*The Ballad of Baby Doe* (Sarah/Friend #1)

A young soprano with a large and flexible voice, Ashlee has begun studying roles in the coloratura repertory, singing scenes as Baby Doe, Rosina, Adele, Fiordiligi, and Violetta. Ashlee recently sang Laetitia in *The Old Maid and the Thief*, and has been in productions of *Suor Angelica*, *L'Italian in Algeri*, and *The Cunning Little Vixen*. Ashlee studies at Boston Conservatory and plans to receive her BM in Vocal Performance (Opera Emphasis) in May 2016.



**BRIAN MICHEAL MOORE, tenor**

**This Season at BMC:**

*Rigoletto* (Duke)

*The Ballad of Baby Doe* (Dandy #2)

Brian is from Cincinnati, Ohio and studies with Mark Oswald at the Manhattan School of Music. Past credits include Lehár's *Das Land des Lächelns* (Prince Suo-Chong), Puccini's *La Bohème* (Rodolfo), the title role in Gounod's *Faust* (understudy) and Bellini's *I Capuleti e i Montecchi* (Tebaldo) with Thomas Muraco's Opera Repertoire Ensemble at MSM, *Don Giovanni* (Don Ottavio), Stravinsky's *Oedipus Rex* (the Shepherd) with the Cincinnati May Festival, and *Der Rosenkavalier* (Ein Tierhandler) as a young artist at the Cincinnati Opera. Last summer at the Brevard Music Center, Brian was seen as the lead tenor Charlie Drouet in Robert

Aldridge's new opera *Sister Carrie*, as well as the understudy for the title role in *Albert Herring*. Brian was a finalist of the 2014 Eastern Region Metropolitan Opera National Council Auditions and the 1st Place winner of the 2014 Classical Singer Competition.

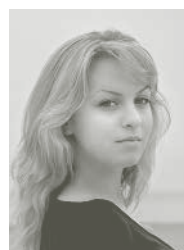


**ANDREW O'SHANICK, bass-baritone**

**This Season at BMC:**

*The Ballad of Baby Doe* (Footman, Bartender, Albert the Bell Boy, and Denver Politician)

Andrew is a graduate of the University of Virginia and is pursuing his Master's Degree in Opera Performance at The Boston Conservatory. A student of Dr. Rebecca Folsom, he has performed roles in *Werther*, *La Rondine*, *L'italiana in Algeri*, *Iphigenie en Tauride*, and *The Rake's Progress*. O'Shanick has performed with the Brevard Music Center, the Chautauqua Institute, and AIMS, and in masterclasses with Marlena Malas, Peter Kazaras, and Arlene Shrout, among others.



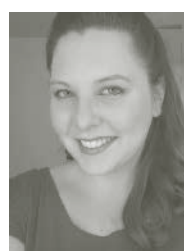
**ELIZABETH OWEN, soprano**

**This Season at BMC:**

*Così fan tutte* (Fiordiligi)

*The Ballad of Baby Doe* (Mary/Friend #2)

Elizabeth attended Northwestern University where she graduated cum laude with faculty granted program honors for her undergraduate and graduate studies. She has appeared as Fiordiligi in *Così Fan Tutte*, *Poppea* in *L'incoronazione di Poppea*, and Mrs. Vixen in *The Beggar's Opera*. This season, she won the Illinois District of the Metropolitan Opera National Council Auditions and was a Finalist at the Central Region. She is a student of Julia Faulkner.



**MACKENZIE PHILLIPS, mezzo-soprano**

**This Season at BMC:**

*The Ballad of Baby Doe* (Mama McCourt)

Mackenzie, originally from Auburn, Iowa, is currently pursuing her DMA in Vocal Performance at the University of Kansas where she studies with Joyce Castle. She has had the opportunity to perform the roles of Zita (*Gianni Schicchi*) and Anna Maurant (*Street Scene*) at Stephen F. Austin State University, Mrs. Herring (*Albert Herring*), Third Lady (*Die Zauberflöte*), Katisha (*The Mikado*), Marcellina (*Le Nozze di Figaro*) and Principessa (*Suor Angelica*) at Simpson College.



**RACHEL POLICAR, soprano**

**This Season at BMC:**

*Rigoletto* (Gilda)

*The Ballad of Baby Doe* (Kate)

Rachel began the 2015 season as Emmie in *Albert Herring* in her debut with the Bronx Opera. In 2014, she was seen as Gretel, *Hansel and Gretel* (Dayton Opera), and Cosette (cover) *Les Misérables*, Kathie (cover), *The Student Prince* (Utah Festival Opera). Highlights from 2013 – Valencienne, *The Merry Widow*, Nannetta (cover) in *Falstaff*, world premiere of Michael Ching's *Speed Dating*



*Tonight!* (Janiec Opera Company), Title Role in *Liebovar* (world premiere) - Brooklyn Philharmonic Orchestra. First Place (2013 NY Lyric Opera Theatre National Competition), First Place (2013 Ladies Musical Club of Seattle Competition), National Finalist - Opera and Art Song divisions (2013 American Prize Competition), Finalist (2014 Coeur d'Alene Symphony Orchestra Young Artist Competition).



#### MATTHEW QUEEN, baritone

**This Season at BMC:**  
*Falling Angel* (Harry Angel)  
*The Ballad of Baby Doe* (Dandy #4)

A native of Calhoun, Georgia, Matthew recently received his Master's degree from the University of Memphis. While there, he performed in *Le nozze di Figaro* (the Count), *Trouble in Tahiti* (Sam), and *Speed Dating Tonight!* (Combat Photographer/Triathlon Dan). He also sang Mahler's "Lieder eines fahrenden Gesellen" with the university's orchestra. While in Memphis he performed a concert setting of *The Dream Oath* (Ralse) with the Balmoral Chamber Orchestra. At Shorter College, he performed in *Die Zauberflöte* (Papageno). In the vocal summer intensive Opera Breve, he had the opportunity to perform in Adamo's *Little Women* (John Brooke), *The Hotel Casablanca* (Tom Carter), and *Le nozze di Figaro* (Figaro).



#### MAGGIE RAMSEY, mezzo-soprano

**This Season at BMC:**  
*Rigoletto* (Giovanna) *The Ballad of Baby Doe* (Meg, Old Silver Dollar)

Maggie is an active opera singer and chorister. Most recently, she sang Third Lady in Mozart's *Die Zauberflöte* and premiered the title role in Larry Delinger's *Medea* with the University of Tennessee Opera Theatre. Previous principal roles include Tessa in *The Gondoliers* by Gilbert & Sullivan and Hansel in Humperdinck's *Hansel and Gretel*. She is currently working on her Master's degree at the University of Tennessee at Knoxville and studies with Andrew Wentzel.



#### CHRISTINA SCANLAN, mezzo-soprano

**This Season at BMC:** *Rigoletto* (Page)  
*The Ballad of Baby Doe* (Samantha)

Christina graduated from The University of Texas at Austin this past spring with a Bachelor of Music in Vocal Performance. Christina was an active member of the Butler Opera Center at UT and was most recently seen in their production of *Speed Dating*

*Tonight!* She has sung with the Austin Opera chorus in *Don Carlo* and *Un Ballo in Maschera*. Christina intends to pursue a Master of Music degree in opera performance.



#### ALEXANDER SHEERIN, tenor

*The Ballad of Baby Doe* (Father Chapelle, Clerk at the Clarendon Hotel, Stage Doorman at Tabor Grand, and Newsboy #2)

Alexander is a recent graduate of the New England Conservatory, where he performed the roles of Albert Herring and Don Basilio, in addition to scenes from *La Traviata* (Alfredo) and *Così fan tutte* (Ferrando). In the summer of 2014, he sang in the Manhattan Opera Studio's production of *Die Zauberflöte* (Monostatos/Tamino cover). This fall he will begin his graduate studies at the Moores School of Music at the University of Houston.



#### TIM SIRINUNTHIKUL, bass

**This Season at BMC:**  
*Rigoletto* (Sparafucile)

A Los Angeles native, Tim recently completed his Bachelors of Music in Vocal Performance at the University of Denver. Previous credits include *Don Giovanni* (Commendatore) and *Le Nozze di Figaro* (Bartolo) with the Yakima Symphony, *Susannah* (Blitch) and *Don Giovanni* (Commendatore) with the Lamont Opera Theater, and *Gianni Schicchi* (Simone) and *La Bohème* (Colline) at the Tusciana Opera Festival. He is recipient of the President's Award Scholarship in Opera Studies at Manhattan School of Music where he is currently completing his graduate studies.



#### KEVIN SMITH, tenor

**This Season at BMC:** *Falling Angel* (Johnny Favorite/Ethan Krusemart)  
*The Ballad of Baby Doe* (Bushy/Crony #2)

Kevin is currently pursuing his Master of Music in Voice Performance degree at the University of Kansas, where he has appeared in numerous productions, including *Adding Machine: A Musical*, *Trial by Jury*, and *Le nozze di Figaro*. In the summer of 2014, he performed the title role in Benjamin Britten's *Albert Herring* at the Trentino Music Festival in Trentino, Italy. Kevin is also a chorus member at the Lyric Opera of Kansas City.



#### NICHOLAS SMITH, bass-baritone

**This Season at BMC:** *Rigoletto* (Ceprano)  
*Falling Angel* (Louis Cyphre/Toots)

Nicholas Smith is a current master's student at Manhattan School of Music. Previous credits include *Die Zauberflöte* (Papageno), *La Doriclea* (Surena), and *The Mother of Us All* (Anthony Comstock) with Manhattan School of Music; *Gianni Schicchi* (Betto) with Opera on the Avalon, and *Die Zauberflöte* (Papageno & Sprecher) with Lyric Opera Studio Weimar. Scene work includes *A Midsummer Night's Dream* (Peter Quince), *Die Lustigen Weiber von Windsor* (Dr. Cajus), and *Pirates of Penzance* (Major General).



**KATHLEEN SPENCER, mezzo-soprano**

**This Season at BMC:**  
*Rigoletto* (Maddalena)  
*The Ballad of Baby Doe* (Effie/Friend #4)

Kathleen Spencer recently finished her Masters in Music degree at Manhattan School of Music. She is thrilled to sing Maddalena in *Rigoletto*, Effie in *The Ballad of Baby Doe*, and cover the role of Margaret Krusemart in *Falling Angel* this summer at Brevard. Some of her other performances include: *The Rape of Lucretia* (Lucretia), *The Mother of Us All* (Henrietta M.), *Le nozze di Figaro* (Cherubino), *Aufstieg und Fall der Stadt Mahagonny* (Mädchen) and *Hansel und Gretel* (Hansel).



**ORIN STRUNK, tenor**

**This Season at BMC:**  
*Falling Angel* (Dr. Fowler)  
*The Ballad of Baby Doe* (Sam/Crony #1)

Orin recently graduated from Westminster Choir College with a Master's degree in voice performance. Orin currently studies voice with Laura Brooks Rice. He also studied voice with Lorraine Nubar while attending Juilliard's Pre-College Voice Program. Recently, Orin performed the role of Tebaldo in Westminster Opera Theater's production of *I Capuleti e i Montecchi*, and the role of Ecclitico in Westminster Opera Theater's production of *Il mondo della luna*.



**AMANDA TITTLE, mezzo-soprano**

**This Season at BMC:**  
*Così fan tutte* (Dorabella) *The Ballad of Baby Doe* (Emily/Friend #3)

Amanda is an emerging performer in the Washington, D. C. Metropolitan area. She was a 2015 district winner of the Metropolitan National Council Auditions. Amanda recently made her debut with the Washington Concert Opera, performing the role of Alte Frau in Strauss's *Guntram*. Amanda graduated in May of 2014 with her Master of Music in Opera Performance at the University of Maryland, where she was a member of the Maryland Opera Studio. There, she had the opportunity to perform the roles of Prince Orlovsky and Ida in *Die Fledermaus*, and Nancy Waters and Florence Pike in *Albert Herring*. In 2011, she made her debut with Knoxville Opera as Annina in *La Traviata* while attending the University of Tennessee.



**ADAM WELLS, baritone**

**This Season at BMC:** *Falling Angel* (Young Soldier/Detective Deimos)  
*The Ballad of Baby Doe* (Jacob/Crony #4)

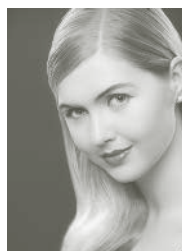
A native of Clemson, South Carolina, Adam is about to begin his fourth year studying vocal performance at the Oberlin Conservatory with Lorraine Manz. He was named a 2013 YoungArts winner in Voice. Recent roles include Harry Easter in Kurt Weill's *Street Scene* and Mr. Gedge in Benjamin Britten's *Albert Herring* with Oberlin Opera Theatre. He also appeared as Javert in Claude-Michel Schönberg's *Les Misérables* in the College Light Opera Company's 2014 season.



**RUBY WHITE, soprano**

**This Season at BMC:**  
*Falling Angel* (Epiphany Proudfoot)  
*The Ballad of Baby Doe* (Dancehall Girl)

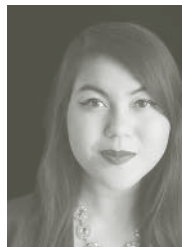
A native of Salt Lake City, Utah, Ruby received her BM from the University of Utah. She is also a recent Boston University graduate, where she earned a MM. In 2010, Ruby made her international debut in *Don Giovanni* (Zerlina) in Novafeltia, Italy with La Musica Lirica, and was fortunate to play the role a second time at Boston University in 2014. She has also appeared on the BU stage in *La Clemenza di Tito* (Servilia), *Dark Sisters* (Lucinda), and *Later That Same Evening* (Ruth Baldwin). Ruby just finished her first year of the Boston University Opera Institute where she studies with Dr. Lynn Eustis.



**ASLEIF WILMER, soprano**

**This Season at BMC:**  
*The Ballad of Baby Doe* (Baby Doe)

Acclaimed as "a most incredible voice" by the Arizona Daily Star, Asleif Wilmer, soprano, is a DMA student in vocal performance at Arizona State University studying under Carole FitzPatrick. Her favorite roles include Adele in *Die Fledermaus* and Despina in *Così fan tutte*, for which she won an AriZoni award for Best Supporting Actress. Wilmer is thrilled to be joining the Janiec Opera Company this summer to sing her dream role - Baby Doe!



**MELISSA ZGOURIDI, mezzo-soprano**

**This Season at BMC:**  
*The Ballad of Baby Doe* (Augusta Tabor)

Melissa recently received her Bachelors from the Eastman School of Music. Melissa is the winner of the 2014 Friends of Eastman Opera Competition, the 2015 Winston Voice Scholarship, and the 2015 Orpheus Competition Bellini Award. Performance highlights include *The Old Maid and the Thief* (Miss Todd), *Falstaff* (Dame Quickly) and solos in Haydn's *Paukenmesse*, Vivaldi's *Magnificat*, and Mahler's Symphony No. 2. Melissa was awarded a 2015-2016 Fulbright Grant to study in Salzburg, Austria.



**DANIELLE SCHULTZ (SCENIC DESIGNER)****This Season at BMC: *Così fan Tutte***

Danielle Schultz rejoins the Janiec Opera Company as the scenic designer for this year's production of *Così fan Tutte*. Previous collaborations with the Janiec Opera Company have included *Albert Herring*, *Sweeney Todd*, *The Merry Widow*, *The Tragedy of Carmen*, and *HMS Pinafore* (Scenic Design), *La Bohème*, *Barber of Seville*, and *La Traviata* (Props Master). Other credits include *Much Ado About Nothing* (Scenic Design) at SUNY Purchase, and *All Through the Night*, *+30NYC*, *We in Silence* *Hear a Whisper* at Red Fern Theatre Company (Props Master). Danielle has an MFA in Scenic Design from SUNY Purchase.

**EVAN ADAMSON (SCENIC DESIGNER)****This Season at BMC: *Rigoletto*, *The Ballad of Baby Doe***

New York City-based set designer for live theatre and opera, Evan Adamson has provided designs for over 100 productions and associate design services for the Broadway productions of *Hedwig and the Angry Inch* ('14 Tony nomination), *Machinal* ('14 Tony nomination), *A Gentleman's Guide to Love and Murder*, ('14 Tony nomination), *Matilda* ('13 Tony winner), and *Once* ('12 Tony winner). Recent designs include: *Annapurna*, *Freud's Last Session* and *The Mountaintop* for Theatreworks, *Il Viaggio a Reims* for Wolftrap Opera, the 2014 Winter Olympics Opening Ceremony (assistant designer), Radio City Christmas Spectacular (associate designer 2007-2014), and designs for the U.S. Tours of *Flashdance*, *Footloose*, and *Beehive*. Evan is a graduate of Purchase College and a credited contributor to the textbook 'Designer Drafting and Visualizing for the Entertainment World.'

**ANDREA BOCCANFUSO (ASSOCIATE LIGHTING DESIGNER)****This Season at BMC: *Rigoletto***

Andrea Boccanfuso is currently Director of Production at BMC and Assistant Professor of Theatre at Brevard College. Her favorite designs include: *Night of the Iguana* (NYC), *Fool for Love* (UWF), *La Bohème* (BMC), *Sweeney Todd* (BMC 2004), and *Elephant's Graveyard* (BC). Andrea served as Lighting Venues Coordinator for the 2006 Winter Olympics in Torino, Italy. She was Head of Lighting Design for IMCD Lighting, Inc. in NYC for 8 years where clients included IMG Fashion (NY Fashion Week), Google, Hugo Boss, Prada, Calvin Klein, MLB.com, and Project Runway. Andrea has an MFA in Lighting Design from SUNY Purchase Conservatory of Theatre, Arts and Film Design/ Technology. She is also a member of the designer's union, United Scenic Artists Local 829.

**CHRIS CARTER (LIGHTING DESIGNER)****This Season at BMC: *Così fan Tutte***

Chris Carter is returning to the Brevard Music Center for his third season. He served as the Master Electrician in 2013 and Lighting Designer in 2014. Chris holds a BFA from Northern Kentucky University, and graduated this past May with an MFA in Lighting Design from the University of Cincinnati - CCM. He also served as the resident lighting designer for the Maysville (KY) Players, and designed two world premiere plays for Northern Kentucky University's YES Festival of New Plays. Chris served as the Resident Lighting Designer for the Capitol Arts Alliance, Third World Productions, and Hillvue Heights Church, as well as designing and working in several other venues in the Southern Kentucky area from 2005 - 2010. Last season at BMC he designed *Albert Herring*, *Sister Carrie*, and *Don Giovanni*.

**TLÁLÓC LÓPEZ-WATERMANN (LIGHTING DESIGNER)****This Season at BMC: *The Ballad of Baby Doe***

Tlálóc returns to Brevard this summer after having designed *Sweeney Todd* here in 2014. He recently designed the lighting for the world premiere of *Scalia*, and Charles Gounod's *Romeo and Juliet* for the Castleton Festival. He is the founder of a lighting and projections design company called Light Conversations LLC, and his lighting designs have been seen at North Carolina Opera, Toledo Opera, Utah Festival Opera, Opera Roanoke, Shreveport Opera, Guerilla Opera (Boston, MA), and DiCapo Opera (NYC). Tlálóc has a BFA in Performance Production from Cornish College of the Arts, and an MFA in Design from NYU/Tisch. Tlálóc was the 2002 Allen Lee Hughes Lighting Fellow at Arena Stage in Washington, DC.

**ERIK MCDANIEL (LIGHTING DESIGNER)****This Season at BMC: *Rigoletto***

Originally from Asheville, Erik attended Asheville High School where their Theatre Family introduced him to a life-long love of lighting. Graduating from North Carolina School of the Arts, he settled in New York as Production Electrician of the Public Theatre. Erik has done lighting for theatre, opera, dance, special events, fashion, and television from New York to San Francisco, and Puerto Rico to Singapore. He has created local lighting designs for Asheville Lyric Opera, Terpsicorps, NC Stage, and many others. Erik is proud to be the Production Coordinator for the Diana Wortham Theatre. This is his second design for Brevard Music Center. He hopes there will be many more.

**GLENN AVERY BREED (COSTUME DESIGNER)****This Season at BMC: *Rigoletto*, *Così fan Tutte*, and *The Ballad of Baby Doe***

Glenn Avery Breed is happy to be returning to Brevard Music Center for his 8th season as Resident Costume Designer, having designed *Sweeney Todd*, *Don Giovanni*, *Albert Herring*, *Falstaff*, *Tragedy of Carmen*, *The Merry Widow*, *La Bohème*, *H.M.S. Pinafore*, *Barber of Seville*, *La Traviata*, *Three Penny Opera*, *Elixir of Love*, *The Magic Flute*, *The Mikado*, *Little Women*, *Pirates of Penzance*, *Die Fledermaus*, *The Marriage of Figaro*, *Tales of Hoffman*, *Hello Dolly!*, and *Gianni Schicchi*. He holds an MFA in Costume Design and Technology from The University of Cincinnati College-Conservatory of Music (CCM) and a BA from St. Edward's University in Austin, Texas. He currently serves as Associate Professor of Costume Design and Technology at the University of West Florida in Pensacola, FL, as well as the resident Costume Designer for Pensacola Opera, and owns and operates Wardrobe Witchery Opera and Theatrical Costume Rentals. Glenn would like to send a special thanks to his husband for his years of support and to Jason Estala and the entire costume shop staff at BMC for their dedication and commitment to high quality costumes.

**BRITTANY RAPPISE (WIG AND MAKE-UP DESIGNER)****This Season at BMC: *Rigoletto*, *Così fan Tutte*, and *The Ballad of Baby Doe***

Brittany is excited to be returning to Brevard for her 4th season with the Janiec Opera Company, this year being her 3rd as a designer. Her previous Brevard Music Center designs include *Don Giovanni*, *Sweeney Todd*, *Pirates of Penzance*, and *Die Fledermaus*. She received Her B.A in Theater from the University of West Florida in 2010, and is currently entering her third and final year at UNC School of the Arts working towards her MFA in Wig and Make-up Design.

## OPERA ARTISTIC STAFF

Dean Anthony, Director of Opera  
 Jerome Shannon, Conductor & Vocal Coach  
 Andrew Wentzel, Voice Instructor  
 Karen Roethlisberger, Head Vocal Coach  
 Susanne Marsee, Guest Lecturer  
 Jeffrey Buchman, Stage Director  
 Michael Ching, Conductor and Orchestrator  
 Arielle Basile, Janiec Opera Company Administrator  
 Rosa Mercedes, Dance Instructor  
 Cody A. Martin, Assistant Conductor & Staff Pianist  
 Brian Chan, Staff Pianist  
 Jonathan Heaney, Piano Intern  
 James Schmid, Assistant Director

## PRODUCTION STAFF

Andrea Boccanfuso, Director of Production and  
 Associate Lighting Designer: *Rigoletto*  
 Bobby Bradley, Assistant Production Manager:  
*Rigoletto* and *Così fan Tutte*  
 Danielle Ranno, Assistant Production Manager: *Baby Doe*  
 Evan Adamson, Scenic Designer: *Rigoletto* and *Baby Doe*  
 Danielle Schultz, Scenic Designer: *Così fan Tutte*  
 Glenn Avery Breed, Costume Designer  
 Brittany Rappise, Wig & Makeup Designer  
 Erik McDaniel, Lighting Designer: *Rigoletto*  
 Chris Carter, Lighting Designer: *Così fan Tutte* and Festival  
 Lighting Director  
 Eric Norbury, Lighting Designer: *Falling Angel* and Festival ALD  
 Tlálóc López-Watermann, Lighting Designer: *Baby Doe*  
 Brian Smallwood, Consulting Technical Director  
 Collin Huse, Technical Director  
 Katie Sammons, Company Manager  
 Jessica Karnes, Assistant Company Manager  
 Zach McRae, Purchasing Agent  
 Jake Knudsen, Production Assistant  
 Kyle Jackola, Production Assistant Pre-Season  
 MacKenzie Samotis, Production Assistant Apprentice  
 Laura Kate Gonyea, House Manager  
 Travis Poole, House Management Apprentice  
 Jerry Pedroza, Production Stage Manager of Orchestra  
 Mary Kate Mangum, Stage Manager of Orchestra  
 Darius Rivera, Stage Manager of Chamber Series  
 Savannah Williams, Stage Crew Apprentice  
 Brandon Helton, Stage Crew Apprentice  
 Tyler Canada, Stage Crew Apprentice  
 Hannah Butler, Stage Crew Apprentice  
 Shannon Wade, Stage Crew Apprentice  
 Denise Janet Castro, Stage Crew Apprentice  
 Steven Lycan, Stage Crew Apprentice

Nic Ferguson, Stage Crew Apprentice  
 Mary Parisi, Production Stage Manager: *Rigoletto*  
 Karl Anderson, Production Stage Manager:  
*Così fan Tutte* and *Baby Doe*  
 Katie Lowenhagen, Assistant Stage  
 Manager/Black Box Stage Manager  
 Briana Johnson, Assistant Stage Manager  
 Jason Estala, Costume Shop Manager  
 Lauren Woods, First Hand  
 Kelsea Andrade, Wardrobe Supervisor/Stitcher  
 Amanda Miller, Costume Apprentice  
 Logan Goodson, Costume Apprentice  
 Allison Burkholder, Wig and Makeup Assistant  
 Kathleen Ryan, Wig and Makeup Apprentice  
 Elizabeth Radabaugh, Master Carpenter  
 Justin Mosher, Master Carpenter  
 Cody Ehlers, Carpenter  
 Trey Irby, Carpenter  
 Garrett Rhodes, Carpentry Apprentice  
 Karen MacKillop, Carpentry Apprentice  
 Lacey Ballard, Props Master/Artisan  
 Jordan Aikin, Props Apprentice  
 Teila Vochatzer, Props/ Scenic Apprentice  
 Chelsea Clark, Scenic Charge  
 Anna Stine, Scenic Artist  
 Gabrielle Stephenson, Scenic Apprentice  
 Riley Noble, Master Electrician  
 Logan Taylor, Assistant Master Electrician  
 Patrick Mahoney, Electrics Apprentice  
 Christopher Park, Electrics Apprentice  
 Dalton Johnson, Sound Engineer  
 Aaron Salcedo, Sound A-2  
 Michelle Tharp, Sound Apprentice

**VIOLIN**

Masayoshi Arakawa - Solon, OH  
 Adam Barker - Spokane, MO  
 Tiffany Chang - Chandler, AZ  
 Michael Chien - Cleveland, OH  
 Erika Chinander - Dover, FL  
 Tsz Ho Chow - Hong Kong,  
 Hong Kong  
 Ji Hin Chung - Hong Kong,  
 Hong Kong  
 Abigail Clapp - Moorhead, MN  
 Magdalena Collum - Waddy, KY  
 Rose Crelli - Dawson City,  
 YT, Canada  
 Melissa Deal - Bloomington, MN  
 Anna Dean - Hattiesburg, MS  
 Ryan Detweiler - Westlake, OH  
 David Donica - Indian Trail, NC  
 Corina Donica - Indian Trail, NC  
 Linda Duan - West Jordan, UT  
 Joanna Duncan - Tuscaloosa, AL  
 Lauren Eastman - Greensboro, NC  
 Allison Emata - Indianapolis, IN  
 William Estes - Greensboro, NC  
 Kristen Flood - West Palm  
 Beach, FL  
 John Garner - Boonsboro, MD  
 Victoria Gilbreath -  
 Greensboro, NC  
 Haley Gillia - Brooklyn, NY  
 Lauren Greene - Kennesaw, GA  
 Casey Gregory - McPherson, KS  
 Alexandra Hagel - Lebanon, NJ  
 Alexandria Harrington - Plant  
 City, FL  
 Anna Harris - Enumclaw, WA  
 Luke Hill - Golden, CO  
 Melissa Ho - Miami, FL  
 John Horzen - Orlando, FL  
 William Hoy - Hixson, TN  
 Chia-Yi Hsu - Orlando, FL  
 Caroline Jesalva - Cary, NC  
 Ashtin Johnson - Pryor, OK  
 Jesse Kasinger - Springfield, TN  
 Isaac Kay - Cleveland, OH  
 Emily Kenyon - Northport, NY  
 Kaitlyn Knudvig - Fargo, ND  
 Eun-song Koh - Spokane, WA  
 Mary Konieczny - Atlanta, GA  
 Myung Sun Lee - Seoul,  
 South Korea  
 Darrian Lee - San Antonio, TX  
 Nicholas Lewis - Tallahassee, FL  
 I-Pei Lin - East Lansing, MI  
 Patrick Lin - Fargo, ND  
 Hannah Lindvall - Winter  
 Springs, FL  
 Catherine MacGregor -  
 Marietta, GA  
 Marianne Martinoli - Monroe, WA  
 Samantha McClendon -  
 Marietta, GA  
 Benjamin Mygatt - Apex, NC  
 Ying-Li Pan - Lansing, MI  
 Timothy Parham - Bedford, TX  
 Grace Remmer - St. Augustine, FL  
 Steven Ridge - Allentown, NJ

Ashlyn Ronkes - Corona, CA  
 Julia Rossi - Pauline, SC  
 Katya Schane - San Rafael, CA  
 Anne Schneller - Lenexa, KS  
 David Shann - Bark River, MI  
 Bartholomew Shields - Oley, PA  
 Elizabeth Sosnoff - Atlanta, GA  
 Hannah Spear - Weddington, NC  
 Kevin Tompkins - Greenville, SC  
 Claire Turner - Silverdale, WA  
 Karen Van Acker -  
 Saint Charles, IL  
 Harrison Whyte - Paradise  
 Valley, AZ  
 Qian Yang - Hong Kong,  
 Hong Kong  
 Emilia Yoon - Mesa, AZ  
 Daniel Yu - Chapel Hill, NC

**VIOLA**

Ashley Ahn - Marietta, GA  
 Madylin Alford - Amarillo, TX  
 Caleigh Allen - Spartanburg, SC  
 Maija Anstine - Pittsburgh, PA  
 Shelley Armer - Santa Fe, NM  
 Samuel Bender - Franklin, TN  
 Kathryn Bracewell -  
 Oak Ridge, NC  
 Evan Buckner - Pine Bluff, AR  
 Leigh Dixon - Louisville, KY  
 Federico Florendo -  
 Germantown, TN  
 Brandon Foster - Eldersburg, MD  
 Sara Friedberg - Cleveland  
 Heights, OH  
 Julian Graef - Evanston, IL  
 Carmen Granger - Durham, NC  
 Philip Hall - Sarasota, FL  
 Wesley Hamilton - Augusta, GA  
 Kenneth Holmes - Seguin, TX  
 Susan Howard - Houston, TX  
 Alicia Keener - Oak Ridge, TN  
 Zachary Kessler - Orlando, FL  
 Nicholas Lindell - Marietta, GA  
 Dragana Loncar - Columbus, GA  
 Heather Marsico - North East, MD  
 Erin Napier - Doylestown, PA  
 Ashley Overby - Kettering, OH  
 Hannah Payunk - Cary, NC  
 Mario Rivera - Columbus, GA  
 Elisabeth Skaggs - Columbus, OH  
 Jordan Stuckey - Charleston, SC  
 Caroline Swanson - Leander, TX  
 Jessye Thacker - Orange Park, FL  
 Serena Votapek - Naples, FL  
 Leah Wilder - Hamilton, MT

**CELLO**

Katsuaki Arakawa - Solon, OH  
 Abraham Bonilla - Miami, FL  
 Steven Chen - Spartanburg, SC  
 Jaime Compton - Vernon, NJ  
 Rachel Czech - Wildwood, MO  
 Carolina Diazgranados -  
 Lawrenceville, GA  
 Eva Dines - Atlanta, GA  
 Julia Dixon - Louisville, KY  
 Andrew Englehardt - Mount  
 Pleasant, SC

Joseph Falconer - Knoxville, TN  
 Alexander Fowler - Vienna, VA  
 Benjamin Fryxell - Cincinnati, OH  
 Anita Graef - Evanston, IL  
 Matthew Henegan -  
 Maplewood, NJ  
 Christina Hicks - Bluffton, SC  
 Daniel Hoppe - Chicago, IL  
 Jaeyoung Jung - Raleigh, NC  
 Roland Kahn - Chevy Chase, MD  
 Byung Kim - North Potomac, MD  
 Blake Kitayama - Boulder, CO  
 Robin Luongo - Katonah, NY  
 Rong Ma - Cleveland, OH  
 Thomas Rodman - Roswell, GA  
 Russell Scaife - Lexington, KY  
 Kelsey Smith - Scottsdale, AZ  
 Douglas Strahle - Shrewsbury, NJ  
 Audra Thielen - Lakeland, FL  
 Morgan Thomas - Glasgow, KY  
 Terrence Ting - Boonton, NJ  
 Arie Van Vuuren - Boulder, CO  
 Ian Wasserman -  
 Whitefish Bay, WI  
 John Yang - Louisville, KY

**DOUBLE BASS**

Ivan Aidun - Albuquerque, NM  
 Aaron Barrera - Reyes -  
 New York, NY  
 Bailey Bennett - Powder  
 Springs, GA  
 Peter Casseday - Jacksonville, FL  
 Malcolm Crowder - Austell, GA  
 Michael Eastwood - Decorah, IA  
 Caleb Edwards - Birmingham, AL  
 Mitch Goodwin - Charlotte, NC  
 George Hillstrom -  
 Crystal Lake, IL  
 Alexander Horton -  
 Tallahassee, FL  
 Leonard Ligon - Clemson, SC  
 Zach McMillan - Charlotte, NC  
 Samuel Miller - Cottage Grove, OR  
 Madison Moll - Saint Louis, MO  
 Harrison Mullins - Matthews, NC  
 Amy Nickler - Lake Park, FL  
 Jonathon Simpson - Knoxville, TN  
 Renata Soares Caceres -  
 Curitiba, Brazil  
 Jack Teegarden - Winter Park, FL  
 Dillon Wilson - Daytona  
 Beach, FL

**FLUTE**

Dominic Dagostino - Katy, TX  
 Jeremy Goldwasser -  
 Tiburon, CA  
 Meera Gudipati - La Canada, CA  
 Alexandra Hartlein - Orono, MN  
 Jae Hyun Moon - Old Tappan, NJ  
 Holly Rudd - Bronxville, NY  
 Ellen Sauer - Ann Arbor, MI  
 Runa Shuda - Pittsburgh, PA  
 Chloe Tordi - North Palm  
 Beach, FL  
 Paulina Tsao - Ann Arbor, MI  
 Hannah Weiss - Des Moines, IA  
 Nara Yun - Cincinnati, OH

**OBOE**

Teil Buck - Louisville, KY  
 Kathleen Carter - Grove City, PA  
 Christina Gavin - Melbourne, FL  
 Mekhi Gladden - Atlanta, GA  
 Casey Knowlton -  
 Tallahassee, FL  
 Bela Kos Delgado - Miami, FL  
 Michelle Nguyen - Houston, TX  
 Pablo O'Connell - Alexandria, VA  
 Lisa Read - Ann Arbor, MI  
 Rebekka Westermeyer -  
 Tierra Verde, FL  
 Margaret Williams - Fairview, NC  
 Tamara Winston - Skokie, IL

**CLARINET**

Chae Yoon Baek - San Diego, CA  
 Kenji Bellavigna -  
 Corte Madera, CA  
 Adella Carlson - Woodbury, CT  
 Shih-Wen Fan - Katy, TX  
 Paul Hafley - San Diego, CA  
 Samantha Locraft - Potomac, MD  
 Roy Park - Coppell, TX  
 Ki-Deok Park - Northbrook, IL  
 Brittnee Pool - Huntersville, NC  
 Erica Smith - Jamestown, RI  
 Garrett Snowden - Bulverde, TX  
 Tyler Webster - Southlake, TX

**BASSOON**

Conor Bell - Bloomington, IN  
 Dana Brink - Tempe, AZ  
 Courtney Glait - Carmel, IN  
 Robert Franken - Granger, IN  
 Lieza Hansen - Grand Mound, IA  
 Alena Madin - Lake Oswego, OR  
 Aaron Nelson - Fairview, NC  
 John Parker - Monument, CO  
 Alex Rosales Garcia -  
 Los Angeles, CA  
 Nina Scheibe -  
 Cape Girardeau, MO  
 Tatia Slouka - Littleton, CO  
 Marissa Takaki - Glenview, IL

**SAXOPHONE**

Adam Epler - Richardson, TX  
 Thomas Kane - Fairview, NC  
 Michael Matthews - Greer, SC  
 Alexander Pantazi -  
 Park Ridge, IL  
 Eric Rierson - Bowie, MD  
 Justin Rollefson - Tempe, AZ  
 Rebecca Williams - Fairview, NC  
 Tyler Young - Aberdeen, NC

**FRENCH HORN**

Valerie Ankeney - Dayton, OH  
 Gavin Betterley - Capitola, CA  
 Brooke Boehmer - Pittsburgh, PA  
 Herman Bratcher - Lexington, KY  
 Jack Bryant - Waleska, GA  
 Nicholas Castellano -  
 Simi Valley, CA  
 Jonathan Chiou - Marietta, GA  
 Andrew Christison -  
 Ridgecrest, CA



Ava Conway - Palos Verdes Estates, CA  
Joseph Cradler - Fairfax, VA  
Hannah Culbreth - Newnan, GA  
Adam Davis - Rosenberg, TX  
Jordan Dinkins - Austin, TX  
Jacob Kadan - Apex, NC  
Breton Nicholas - Harrisonburg, VA  
Thomas Ossi - Norfolk, VA  
Matt Pennington - San Diego, CA  
Joshua Schwartz - Weston, FL

## TRUMPET

Jake Baldwin - Mount Pleasant, SC  
Zachary Bergman - Sugarland, TX  
Brandon Eggert - Sarasota, FL  
Nicholas Elliott - Middleburg, FL  
Ben Hauser - Frisco, TX  
Micah Holt - Henderson, NV  
Cameron Kubos - Houston, TX  
Regan O'Connor - Frisco, TX  
Maxwell Robbins - Rochester, NY  
Raymond Thompson - Richmond, TX  
Samuel Thurston - Natick, MA  
Megan Wade - Friendswood, TX

## TROMBONE

Austin Canon - Sarasota, FL  
Victoria Garcia - Baldwin, NY  
Colton Johnson - Denham Springs, LA  
Ingram Lee IV - Houston, TX  
Zongxi Li - Qingdao, China  
Kyle Peck - Lexington, SC

## BASS TROMBONE

Derek Mitchell - Miami, FL

## TUBA

Matthew Baker - Cary, NC  
Errol Rhoden, III - Fayetteville, GA  
James Zimmermann - The Woodlands, TX

## PERCUSSION

Chandler Brown - Lugoff, SC  
Logan Dye - Brevard, NC  
Lauren Floyd - Marietta, GA  
William Kan - Broadview Heights, OH  
YoungKyoung Lee - Baltimore, MD  
Yu Chien Lin - Irvine, CA  
Kamran Mian - Aliquippa, PA  
Griffin Miller - Palm Beach Gardens, FL  
Elizabeth Procopio - Foster, RI  
Mari Takeda - Herndon, VA  
Zuri Wells - Forest Park, IL  
John Paul Williams - Spanish Fort, AL  
Nian Shee Yon - Shah Alam, Malaysia

## HARP

Deanna Cirielli - Winchester, MA  
Hannah Cope - Salt Lake City, UT

Anna Ellsworth - Columbus, OH  
Sara Kawai - Weston, MA  
Rebecca Royce - Mequon, WI

## PIANO

Valentine Agranovsky - Sanford, FL  
Sam Anderson - Cincinnati, OH  
Sydney Arrendell - Fair Oaks Ranch, TX  
Alexander Aylward - Buffalo, NY  
Jonah Berger - Pittsburgh, PA  
Uriah Bonaparte - Bowie, MD  
Jorge Briceno Gonzalez - San Marcos, TX  
Jasper Brindis - Cary, NC  
Sarah Broadwell - Mount Joy, PA  
Dawn Carpenter - Matthews, NC  
Ngan Nei Chan - Macau, Macao  
Yee Wing Chan - Chapel Hill, NC  
William Chiang - Plano, TX  
Anne Chow - Austin, TX  
Lauren Claerhout - Roswell, GA  
Michael Clark - Bolivar, MO  
Ben Collison - Amherst, MA  
Sarah Connell - Killeen, TX  
Katherine Cronin - Princeton, MA  
Alexandra Deitrich - Allentown, PA  
Heather Duff - Phoenix, AZ  
Conny Egozi - Bellaire, TX  
Roberto Flores - McAllen, TX  
Emma Gierszal - Mount Pleasant, SC  
David Green - Winston Salem, NC  
Fanarelia Guerrero Lopez - San Marcos, TX  
Yunlin Guo - Cincinnati, OH  
Joseph Hart - Salem, VA  
Xuan He - Rochester, NY  
Eric Heaton - Houston, TX  
Samantha Heinle - Houston, TX  
Nizhoni Henry - Durham, NC  
Yair Herrera - Puebla, Mexico  
Yuet Ka Hui - Hong Kong, Hong Kong  
Morgan Hunkele - Concord, NC  
Xueer Jiang - Xiamen, China  
Maya Johnson - Clinton, MD  
Fiona Kent - Mount Pleasant, SC  
Jason Kim - San Diego, CA  
Sabrina Koseki - Houston, TX  
Erica Kremer - Charleston, SC  
Ting-An Lai - Taitung, Taiwan  
Gavin Laur - Santa Fe, NM  
Yongwhi Lee - Tulsa, OK  
Joshua Li - Johns Creek, GA  
Florence Liu - Mooresville, NC  
Fernando Lopez - Marlborough, MA  
Luke Lou - Oberlin, OH  
Margaret Lynch - Charlotte, NC  
Kelsey Ma - San Jose, CA  
Gretchen Mayer - Lima, OH  
Grace Meile - Brevard, NC  
Hideto Mori - Marietta, GA  
Quinton Nennig - Sherwood, WI  
Florence Oggier - Potomac, MD  
Patrick Orr - Kingman, KS

Elisabeth Pion - Otterburn Park, QC, Canada  
Andres Rocha - Bogota, Colombia  
Nathan Ryland - Richardson, TX  
Alexandra Saraceno - Watertown, CT  
John Schindler - Hartland, WI  
Jonathan Scofield - Columbiana, AL  
Jacob Skiles - Jacksonville, FL  
Gabriel Smallwood - Florence, SC  
Noah Sonderling - La Crescenta, CA  
Meghan Speed - Concord, NC  
Andrea Swanson - Peoria, IL  
Emily Taylor - Jacksonville, FL  
Ian Tomaz - Jackson, WI  
Kuang-Chih Tsou - Tainan City, Taiwan  
Julia Van Patter - Matthews, NC  
Ying Wang - Shanghai, China  
Annie Wang - Cary, NC  
Yiyang Wang - Hangzhou, China  
Kathryn Westerlund - Lebanon, PA  
Christine Yang - Cumming, GA  
Jenny Yao - Mount Pleasant, SC  
David Yu - New York, NY  
He Yun - Beijing, China  
Benjamin Zuber - Charleston, SC

## COLLABORATIVE PIANO

Sarah Amos - Grand Blanc, MI  
Jesse Goldberg - Ardsley, NY  
Su Han Ho - Muar, Malaysia  
Emma Lin - Lawrenceville, GA  
Ricardo Pozenatto - Deerfield Beach, FL

## COMPOSITION

Hannah Brooks - Waynesville, NC  
Emma Cardon - Logan, UT  
Theophilus Chandler - Hillsborough, NC  
Minah Choi - New Brunswick, NJ  
Nicholas Clark - Rainier, OR  
Robert Cushing - Decatur, GA  
Katie Fellman - Dallas, TX  
Clare Glackin - Mount Vernon, CA  
Alex Heppelmann - Pennsylvania Furnace, PA  
Mason Johnston - Atlanta, GA  
David Lien - Seattle, WA  
Casey Martin - Long Beach, CA  
Thomas McCarley - Roebuck, SC  
Matthew Schultheis - Sterling, VA  
William Stackpole - New York, NY

## HIGH SCHOOL VOICE

Elisa Abondolo - Santa Monica, CA  
Emily Austin - Washington, DC  
Merissa Beddows - Yonkers, NY  
Kirby Burgess - Marietta, GA  
Rayna Campbell - Belleville, IL  
Mia Cavener - State College, PA  
Sara Cox - Decatur, GA  
Jasper Cox - Bronxville, NY

Janelle Deal - Pineville, NC  
Janine Dworin - Austin, TX  
Johan Hartman - Glastonbury, CT  
Jackson Holtkamp - Austin, TX  
Leah Israel - Cape Elizabeth, ME  
Claire Iverson - Baltimore, MD  
Nicole Kelly - Lake Worth, FL  
Grace Kirkpatrick - Durham, NC  
Emmi Malcolmson - Indianapolis, IN  
Luciano Marsalli - Naples, FL  
Benjamin Martin - Bexley, OH  
Charlotte Maskelony - Arlington, VA  
Amanda McAllister - Saint Petersburg, FL  
Taylor Moody - Spartanburg, SC  
Thomas O'Neill - Abingdon, VA  
Elizabeth Perry - Collierville, TN  
Margaret Ramirez - Simpsonville, SC  
Sophia Robbins - Brevard, NC  
Natalie Schlesinger - Matthews, NC  
Maeve Stier - Lake Oswego, OR  
Christina Wong - San Marino, CA

## JANIEC OPERA COMPANY OF THE BREVARD MUSIC CENTER

Andy Acosta - Tallahassee, FL  
Jordan Barrett - Newark, DE  
Karl Buttermann - Mahtomedi, MN  
Cristina Castro - San Antonio, TX  
James Eder - Knoxville, TN  
Thaddeus Ennen - Knoxville, TN  
Myles Garver - Mobile, AL  
Allyson Goff - Greensboro, NC  
Matthew Konopacki - Livonia, MI  
Ashlee Lamar - Boston, MA  
Brian Moore - Cincinnati, OH  
Andrew O'Shanick - Midlothian, VA  
Elizabeth Owen - Foster City, CA  
Mackenzie Phillips - Auburn, IA  
Rachel Policar - New York, NY  
Matthew Queen - Calhoun, GA  
Margaret Ramsey - Knoxville, TN  
Christina Scanlan - Libertyville, IL  
Alexander Sheerin - Centerport, NY  
Tim Sirinunthikul - Thousand Oaks, CA  
Nicholas Smith - New York, NY  
Kevin Smith - Hastings, NE  
Kathleen Spencer - New York, NY  
Orin Strunk - Boyertown, PA  
Amanda Tittle - Bethesda, MD  
Adam Wells - Clemson, SC  
Ruby White - Allston, ME  
Asleif Willmer - Tucson, AZ  
Melissa Zgouridi - Fullerton, CA



BREVARD SCHOLARS

The *Brevard Scholars Program* is a student scholarship initiative in which select nationally recognized institutions are invited to nominate up to six of their most talented and deserving students for a \$1000 scholarship to the Brevard Music Center summer institute. High School Division students are eligible in the following disciplines: orchestral studies, piano, composition, and voice. The Music Center awards a \$1000 scholarship to all Brevard Scholars who have applied, are accepted, and elect to enroll for the summer season.

The Brevard Music Center has a long history of providing tuition support to students in the forms of need-based financial aid and merit awards. This program continues that tradition, making it possible for the most outstanding students from across the country to attend Brevard's renowned summer program. Congratulations to the 2015 class of Brevard Scholars - we hope this will open the door to many wonderful opportunities ahead!

Conny Egozi	Piano
John Horzen	Violin
Leah Israel	Voice
Sabrina Koseki	Piano
Hannah Lindvall	Violin
Michael Matthews	Saxophone
Kamran Mian	Percussion
Runa Shuda	Flute
Jacob Skiles	Piano
Gabriel Smallwood	Piano
Emily Taylor	Piano
Dillon Wilson	Double Bass

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ACRES

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AND VOLUNTEERS

965  
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SPACES

156  
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435  
STUDENTS

78 PIANOS

25 RESIDENT DUCKS  
AND GEESE

300  
MUSIC  
STANDS

30,000 TOTAL AUDIENCE  
ATTENDANCE

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ROOMS

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ROADS

OVER  
75,000  
MEALS SERVED  
ALL SUMMER

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*"... I do not have the resources to fund my musical education, and gifts like yours allow me to reach my full potential. This summer I have grown musically and personally, and have been surrounded by talented faculty who have nurtured, inspired, and taught me so much ... Brevard will provide me with a lifelong network of colleagues, mentors, and friends. "*

This was a "thank you" note written by a viola student in our college division to her scholarship sponsor at the end of her summer at Brevard Music Center. **We award nearly \$1.3 million in scholarship each year, giving merit and need-based financial assistance to more than 95% of students who attend.** This extraordinary commitment is only possible with the help of friends like you. When you support the Scholarship Fund, you are the catalyst that provides the life-transforming Brevard experience to an aspiring young artist, helping to ensure their success -- on and off the stage -- regardless of their eventual career pursuits.

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**Please contact the Music Center's Development Office at (828) 862-2114 or [development@brevardmusic.org](mailto:development@brevardmusic.org).**



## FREE EVENTS

### PRE-CONCERT TALK THOMAS HALL

Informative talks held one hour prior to BMCO concerts.  
June 20, 26; July 3, 11, 17, 24; August 2

### THE PreCONCERT THOMAS HALL

Special platform for pre-concert performances.  
June 21, 27; July 5, 10, 12, 18, 19, 25, 26, 31; August 1

### PRE-OPERA TALK PORTER CENTER

Informative talks held one hour prior to opera performances.  
June 25, 27; July 16, 18, 23, 24, 25, 30; August 1

### BMC@TCL TRANSYLVANIA COUNTY LIBRARY

Students perform chamber music at the library on Mondays at 12:30pm.  
July 6, 13, 20, 27

### BREVARD SYMPHONIC WINDS STRAUS AUDITORIUM

July 14; August 1

### STUDENT PIANO RECITAL SEARCY HALL

Wednesdays at 12:30 pm  
June 24; July 1, 8, 15, 22, 29

### NEW MUSIC CONCERT SEARCY HALL

Composition students premier their new works with Brevard's *itch* ensemble.  
July 10, 21, 31

### MASTERCLASS SEARCY HALL

BMC faculty and renowned guest artists present masterclasses with Brevard's talented students.  
June 23; July 7, 21

### PROGRAM OF SONG SEARCY HALL

High school voice students in recital.  
July 3, 24

### PICCOLO OPERA MORRISON PLAYHOUSE

High school voice students present opera scenes.  
July 10, 31

### JAN AND BEATTIE WOOD CONCERTO COMPETITION FINALS

WHITTINGTON-PFOHL AUDITORIUM  
July 12

### SUPERSONIC WHITTINGTON-PFOHL AUDITORIUM

BMC Percussion in concert.  
July 26

### STUDENT CHAMBER MUSIC PLATFORM SEARCY HALL

July 28





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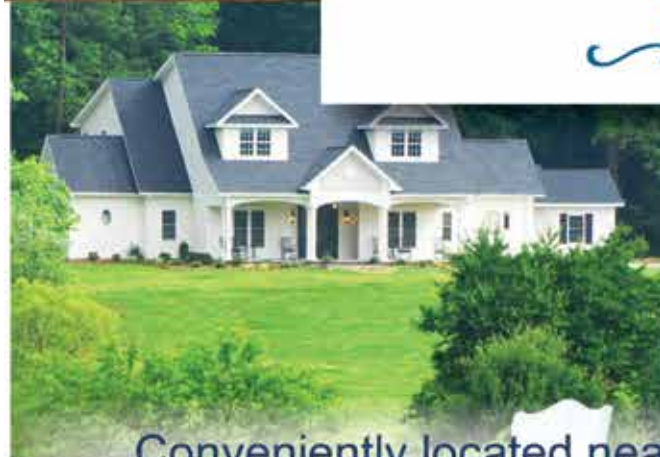
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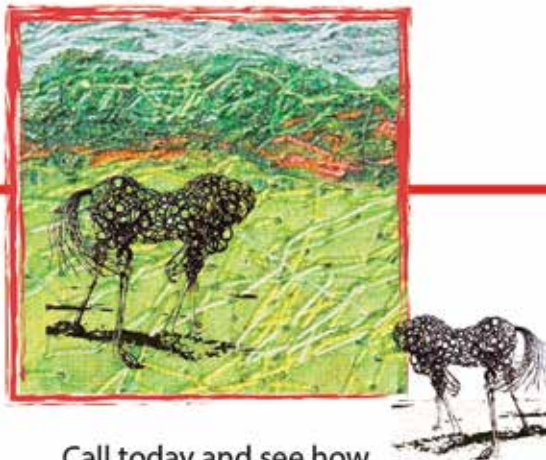
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## DISTINGUISHED SERVICE AWARD

### Jerome Family: A Legacy of Service and Support



*L to R: Phillip, Carlene, Patti and Sara Jerome*

The Brevard Music Center honors four generations of the Jerome Family as recipients of this year's Distinguished Service Award. Through contributions of time and resources, the Jerome family has served the Music Center tirelessly for decades.

It all began when P. Jerry Jerome moved to Brevard in the early 1900's. Very active in the town's business community, he became instrumental in helping Dr. James Christian Pfohl acquire the property we now know as the Brevard Music Center.

Upon Mr. Jerome's death, his son Jerry Hart Jerome was elected to the Board of Trustees of the Brevard Music Center in 1976 and served until his sudden passing in 1997. During his tenure on the board he recruited and hired BMC's first President and CEO, John Candler, and played a vital role in obtaining loans from Brevard Federal, which provided the Music Center with financial stability during a challenging period in the institution's history. His wife Carlene was also a key member of this community - being amongst the original volunteers who created the BMCA. To honor Jerry Hart Jerome's memory, the Jerome family established the Jerry Hart Jerome Memorial Scholarship Fund in 1998 to provide annual financial assistance for students in need.

Carlene and Jerry's son, Phillip and his wife, Patti, have continued to serve and support the Music Center. Phillip was elected to the Board in 2000, serving as Chairman from 2012 to 2013. During this time the board selected and hired BMC's current President, Mark Weinstein. The family's ongoing and significant commitment - both personally and through the family-owned Jerome and Summey Insurance - includes support of the Music Center's annual festival and special projects.

In addition to Phillip and Patti's current contributions, their daughter Sara has chosen to build on the family tradition of service to BMC. Sara represents a fourth generation of the Jerome Family as a volunteer at Harmony House - the BMCA's gift shop on campus.

The Brevard Music Center is grateful for the loyal service of the Jerome Family. BMC celebrates the many members of this family who have given so much, and will treasure their continued service and participation for generations to come.

## DISTINGUISHED ALUMNI AWARD

### Christopher Rex



Brevard Music Center honors an exceptional cellist and teacher as the recipient of this year's Distinguished Alumni Award.

Christopher Rex joined the Atlanta Symphony Orchestra as principal cello in 1979, the same year in which he became the first cellist ever to win the string prize in the biennial Young Artists Competition of the National Federation of Music Clubs, and since then has appeared as recitalist and chamber musician across the nation.

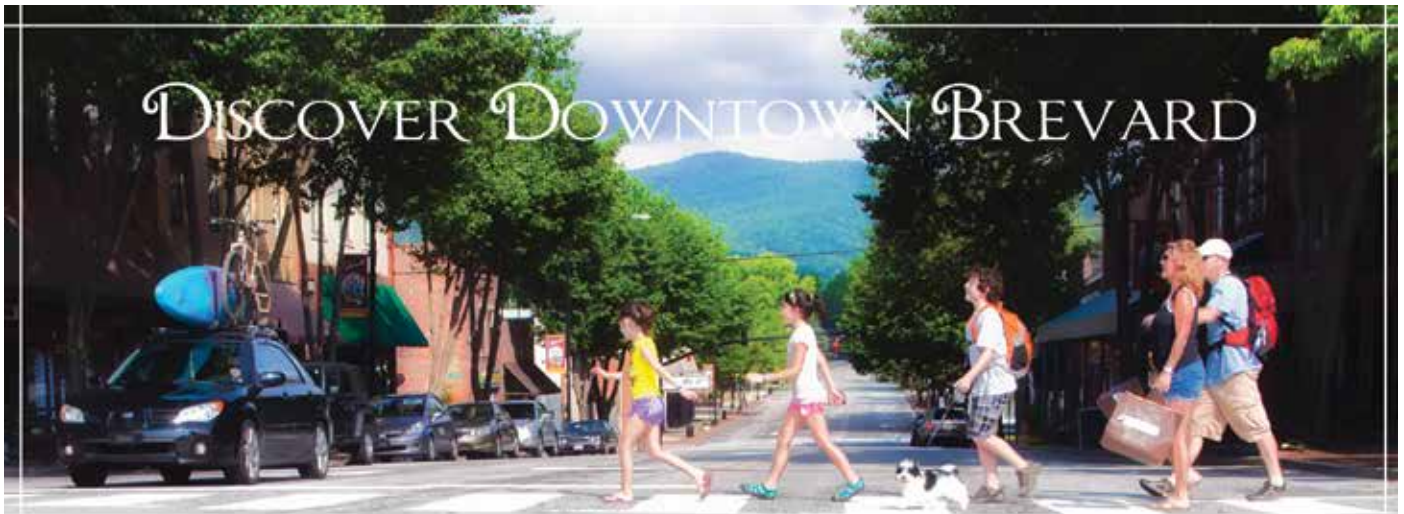
He took up the cello at age eight, completing a family string quartet in his hometown of Winter Park, FL. His brother, Charles Rex, is also a BMC alum and the former associate concertmaster of the New York Philharmonic. Together they premiered the Double Concerto by Stephen Paulus with Kurt Masur and the New York Philharmonic in 1988. As a tribute to their father, Charles Gordon Rex, Sr., the brothers presented a program in Carnegie's Weill Recital Hall, at which only music that was composed by their father was performed.

Following his studies at the Curtis Institute of Music with Orlando Cole and at the Juilliard School with Leonard Rose, Christopher Rex was a member of the Philadelphia Orchestra under director Eugene Ormandy for seven seasons. He has taught at Gettysburg College, the New School of Music in Philadelphia, Georgia State University, the Eastern Music Festival, and has served as the Cello Chair of the Robert McDuffie Center for Strings at Mercer University in Macon, GA.

He is a founding member of the Georgian Chamber Players, whose concerts have included guest performers such as Emanuel Ax, András Schiff, Misha Dichter, Yefim Bronfman, Robert McDuffie, Lynn Harrell, Ruth Laredo and Janos Starker. He founded and is the general and artistic director of the Amelia Island Chamber Music Festival in Florida. He is also artistic director of the Madison Chamber Music Festival in Georgia and is on the board of directors of Chamber Music America. Mr. Rex has appeared as soloist, clinician, and principal cellist at summer festivals across the country, including the Brevard Music Center, where he has returned to teach and perform on numerous occasions.



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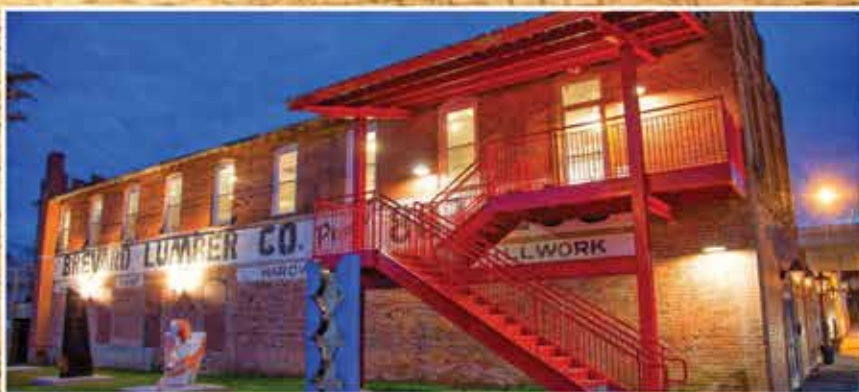


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The Brevard Music Center Association (BMCA) is a volunteer organization devoted to supporting the Music Center through fundraising and supplemental staff services. Since 1979, BMCA volunteers have donated their time, talent, and resources in support of the talented young musicians who attend the Music Center each summer. Working behind the scenes in a wide variety of responsibilities, as well as during concerts and at special events, BMCA's 200+ members support BMC wherever they're needed, applying themselves with energy and commitment to the Brevard Music Center.

Volunteer activities are not limited to the summer music festival season. In fact, some of our committees, such as Facilities, Beautification, and Special Events, are active year-round. To learn more about BMCA, or to volunteer, call 828-862-2124. A volunteer will be happy to help you!

**These generous volunteers provide countless hours to assist BMC with a multitude of important tasks.**

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L to R: Wanda Gregory, Pat Dran, Penny Roubion, Michel Robertson, Linda Thompson, Elaine Deppe



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The Zimmerli Family Opera Endowment was established in 2008 through a generous donation by Kurt and Nelly Zimmerli of Spartanburg, SC. This season, the performance of Verdi's *Rigoletto* is made possible in part by the Zimmerli Family Opera Endowment. The Brevard Music Center would like to express its sincere appreciation to the Zimmerli family for creating this lasting endowment, one that will provide educational opportunities and resources for exceptional young musicians for many years to come.

#### PENDERGRAST FAMILY PATRIOTIC POPS - JULY 4

The Pendergrast Family Patriotic Pops concert was named in honor of a magnanimous gift to BMC's endowment fund by Dr. William Pendergrast and his late wife Martha. The couple's contribution to the Music Center also included the establishment of four family-named faculty chairs, as well as a chair honoring Henry Janiec, Artistic Director Emeritus. The Pendergrast children and grandchildren have been students at BMC. The annual Patriotic Pops concert celebrates America's Independence Day with a rousing program of band music and live cannon. The world-famous Boston Brass will be featured in this year's concert along with the Brevard Symphonic Winds and the Brevard Community Band.

#### JAN AND BEATTIE WOOD CONCERTO COMPETITION - JULY 12 & JULY 26

In 2001, second generation BMC trustee Beattie Wood and his wife, Jan, were recognized for their continued support of the Music Center with the naming of the annual concerto competition and concert. The competition is open to all full-session instrumental students and is a highlight of the student experience. The Jan and Beattie Wood Concerto Competition finals will be held on Sunday, July 12, at 7:00 pm. Winners will receive scholarships to the 2016 Institute and Festival, as well as the opportunity to perform with the Brevard Music Center Orchestra on Sunday, July 26, as part of the annual Soloists of Tomorrow concert.

#### HINDA HONIGMAN MEMORIAL CONCERT GRIEG PIANO CONCERTO - JULY 18

Each summer, the Music Center presents a concert in memory of Hinda Honigman who served as president of The National Federation of Music Clubs (NFMCC) from 1967 to 1971 and as a BMC trustee from 1966 to 1985. The National Federation of Music Clubs (NFMCC) is an organization dedicated to music education and the promotion of creative and performing arts in the United States. The Brevard Music

Center has a long relationship with the National Federation of Music Clubs, and has established an ex-officio position to the BMC board for the Vice President in charge of the Southeast Region of NFMCC. Elaine Knight fills that position today.

This year's Hinda Honigman Memorial Concert is on Saturday, July 18, featuring a performance of Grieg's Piano Concerto with BMC faculty pianist Norman Krieger and the Brevard Sinfonia.

#### BMC PIANO COMPETITION - JULY 23

*Sponsored by THE ZIMMERLI FOUNDATION*

BMC's annual piano competition is sponsored by The Zimmerli Foundation. BMC trustee emeritus Kurt Zimmerli and his wife, Nelly, have been supportive of the organization over many years - building facilities, establishing endowments, and making generous contributions. The piano competition is open to all full-session pianists. Students compete with a solo program of their choice, lasting 30 to 40 minutes in length, containing repertoire chosen from at least three style periods. Finalists compete publicly, and the winners are announced at the end of the public concert. Five cash prizes are awarded along with full scholarships to Brevard for the following summer.

#### GINA BACHAUER ARTIST: YEFIM BRONFMAN BEETHOVEN, BARTÓK, AND BRONFMAN - JULY 24

For over 30 years, the Brevard Music Center has annually featured one guest artist in a concert given in memory of Gina Bachauer, a celebrated pianist who appeared frequently at the Music Center. Bachauer understood the importance of nurturing young talent and often gave generously of her time to students. In 1980, a memorial fund was established through the generosity of Mr. and Mrs. Carlo Renzulli, long-time friends of Bachauer. The fund enables the Music Center to invite an internationally renowned pianists, such as Yefim Bronfman, to Brevard each year as the Gina Bachauer Artist.

Mr. Bronfman is widely regarded as one of the most talented virtuoso pianists performing today. He will perform Bartók's Piano Concerto No. 3 with the Brevard Music Center Orchestra and Christoph König on Friday, July 24.



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Kevork Mardirossian, *Violin*  
Kurt Muroki, *Double Bass*

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## ANNUAL FUND

The Brevard Music Center Annual Fund is the financial heartbeat of the organization. This Annual Fund provides vital support to every aspect of the Music Center. These gifts address important daily expenses such as faculty salaries, music and instrument rental, facility enhancements, and other expenses associated with keeping BMC healthy both now and in the future.

## SCHOLARSHIP PROGRAM

Scholarship support is BMC's single-greatest need. Over 95% of all students are awarded some level of scholarship support based on merit and/or demonstrated financial need. Gifts to BMC's scholarship program help ensure that these young musicians have the opportunity for study at the highest levels of professional development.

## THE MAESTRO SOCIETY

Members of the Music Center's Maestro Society give a contribution of \$2,500 or more annually to support our daily life, and make a significant investment in our student education programs. During the summer festival, benefits include invitations to special events, complimentary preferred auditorium level parking, season-long access to The Maestro Society Lounge for entertaining on performance days, and more.

## PLANNED GIVING

When you include the Music Center in your estate plans you are investing in future generations of serious musicians. A planned gift can take many forms, including a bequest in a will, charitable gift annuity, charitable remainder trust, charitable lead trust, life insurance, and retirement/IRA gift. Each form of planned giving has unique benefits. As you explore your long-term charitable and financial goals, members of the Development office are available to discuss a variety of planned giving options that might be beneficial for both you and the Music Center.

## ENDOWMENT

Endowment funds are invested and only the earnings from these investments are expended towards scholarships and other important initiatives. Each year a portion of these earnings are reinvested, ensuring that the fund retains its buying power over time. Endowment gifts strengthen the long-term financial security that is required to ensure high quality educational programs and artistic performances year after year.

## SPONSORSHIPS

Becoming a sponsor is one of many ways individuals and businesses can support the Brevard Music Center. The Brevard Music Center offers a wide variety of partnership opportunities. Sponsorships are available for performances, special events, products and services, new artistic initiatives, and more. Sponsors are included in BMC marketing collateral and other media, gain access to a highly desirable demographic group, gain opportunities to entertain clients in BMC's casually elegant environment, and much more.

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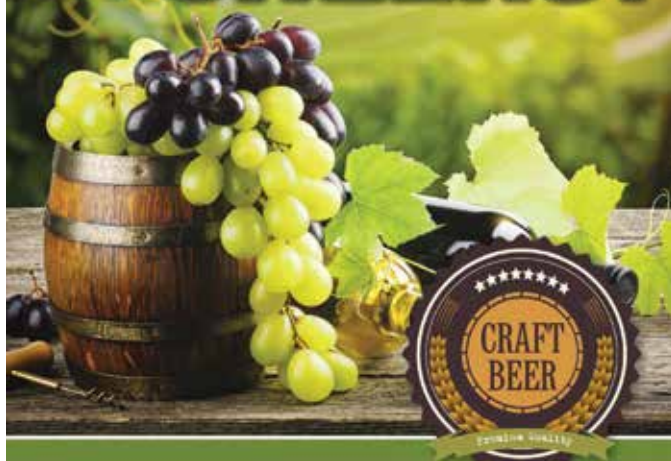
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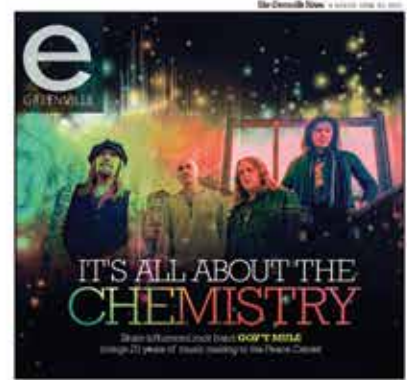
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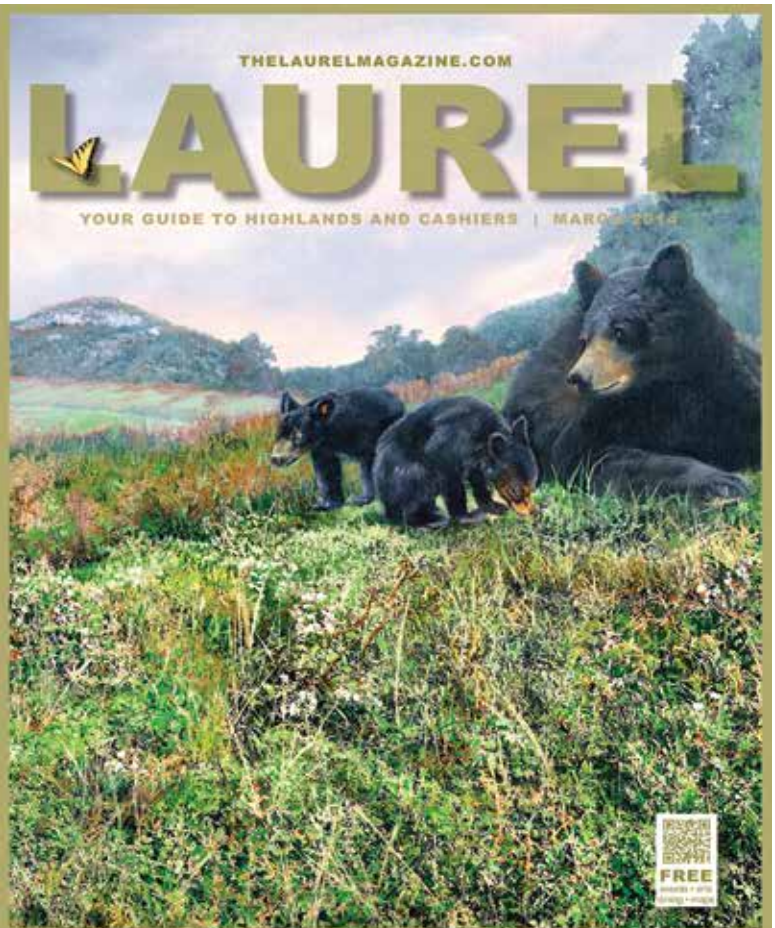
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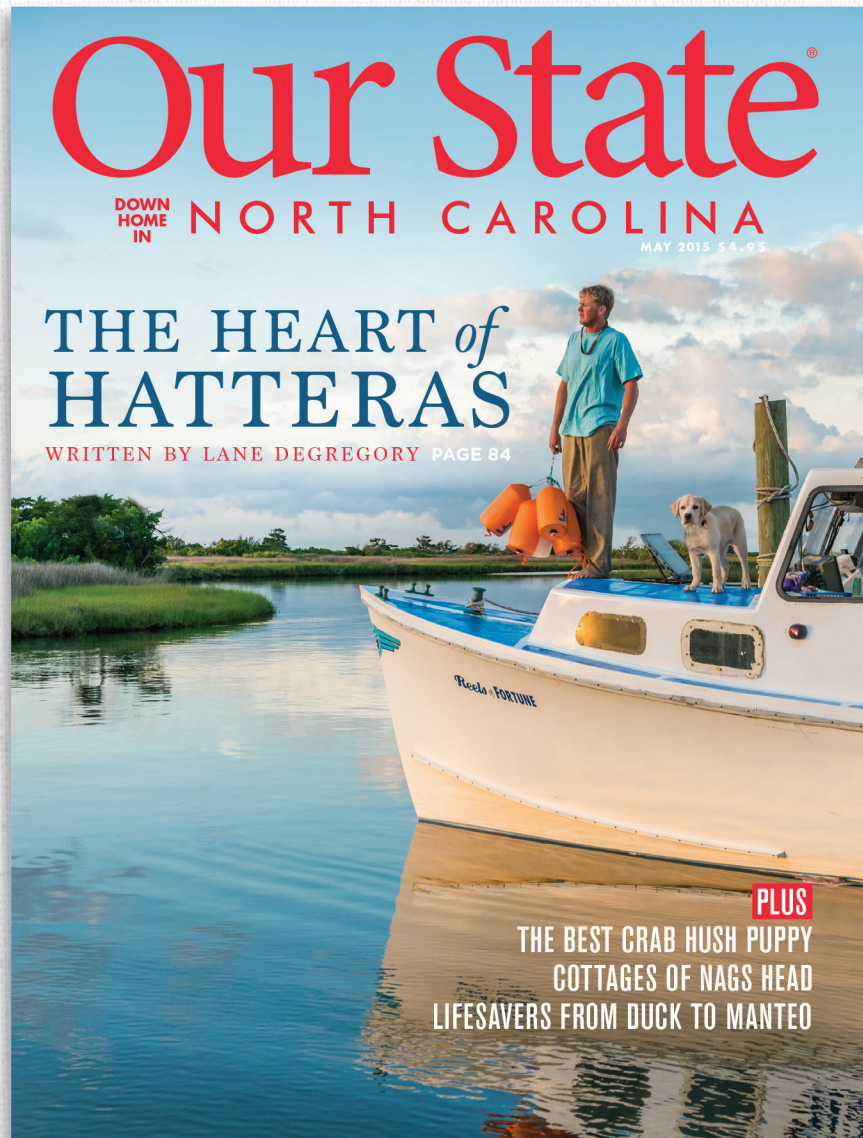
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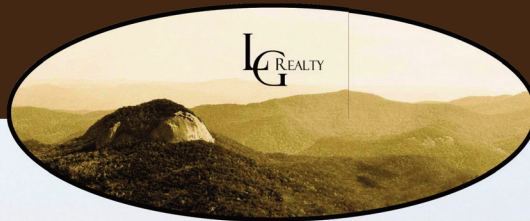
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