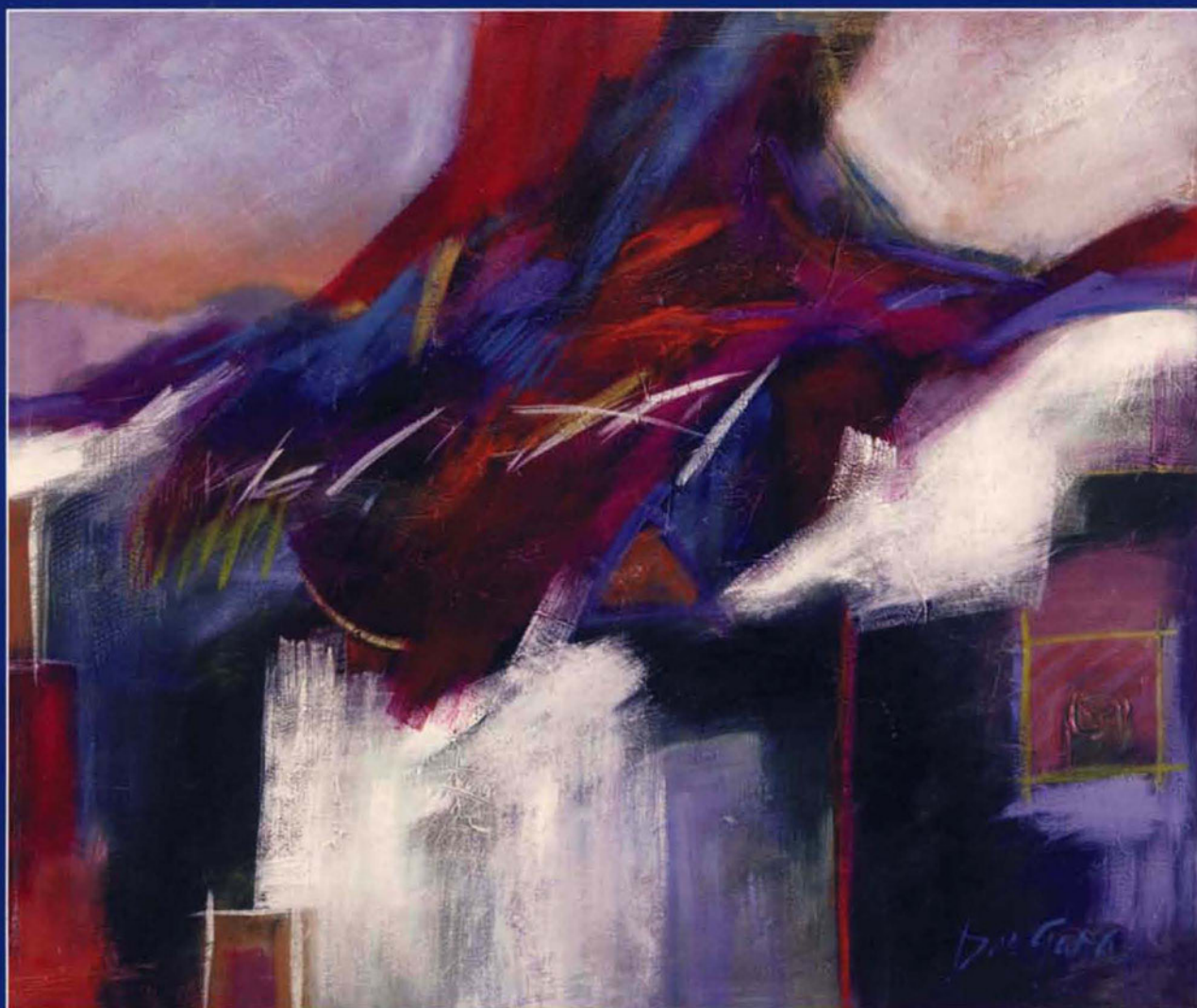


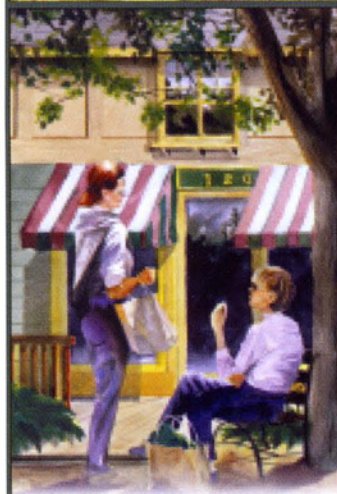
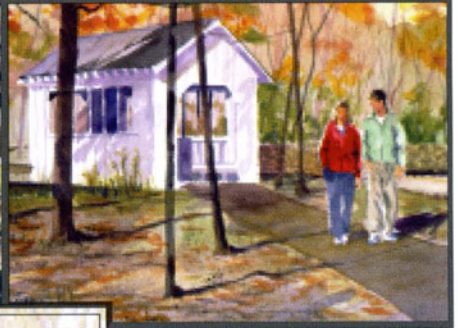
OVERTURE



"Mountain Music" by Ann DerGara-Cabe

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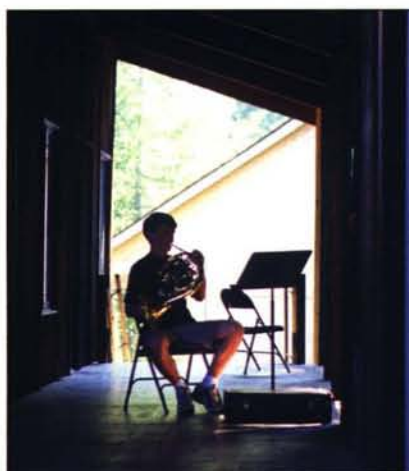
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Inside Overture

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OVERTURE

OVERTURE is published annually for each festival season by the Brevard Music Center.

REFRESHMENTS

Sodas, ice cream, coffee, candy, etc. are available at the end of the paved path to the left of Whittington-Pfohl Auditorium. No food or drink is permitted in the auditorium.

CURTAIN TIMES – CONCERT LOCATIONS

Curtain times and concert locations vary per event; please check enclosed program notes or your performance schedule. Performances are in Whittington-Pfohl Auditorium unless otherwise noted.

LATE ARRIVALS

Late arrivals are seated at the Head Usher's discretion.

PHOTOGRAPHS

The taking of photographs, flash pictures, or use of any recording device in the auditorium is strictly prohibited.

PUBLIC TELEPHONE

A public telephone is available in the main lobby of Whittington-Pfohl Auditorium.

RESTROOMS

Restrooms are located in the main lobby area and in the concession building to the left of the auditorium when facing the stage.

SMOKING

Smoking is strictly prohibited in any BMC building.

SOUVENIRS

A variety of gifts is available at the Harmony House Gift Shop, located in front of Whittington-Pfohl Auditorium.



"Mountain Music" by Ann DerGara-Cabe

About the Cover

The enthusiasm with which Ann DerGara approaches her art is a lifelong passion. Born in Greenville, SC, she lived in Brevard for seven years as a child and later spent every summer in Brevard with her grandmother until she finished college and moved to New York City. Her parents recognized and nurtured her creative abilities; she studied at Georgia State University, the School of Visual Arts-New York, NY, and the Atlanta College of Art. Ann pursued sculpture, painting and printmaking and began monoprinting in 1990. Although her mastery of the art of printmaking is described as remarkable, painting remains her favorite medium and a vibrant testament to her profound talent.

Years of travel and living in different parts of the country established Ann's international reputation as an abstract expressionist; however, Ann yearned to return to the mountains she loved so much in her youth. In 1995, she visited several childhood friends who had remained in Brevard. It was then that the music and mountains

began to inspire new work.

The painting "Mountain Music," a portion of which is shown on the cover of *Overture*, was created during this recent transition. Ann says, "I had started to paint sounds earlier—for instance, black or dark blue representing low, deep sounds and reds being loud and higher, pastels being soft blended sounds. It [Mountain Music] was not inspired by one musical composition but by several I listened to during the time I

worked on the piece."

Ann will be opening the *Red Wolf Gallery* with two other artists, Karen Weihs and Jane Smithers, at 3 Main Street, Brevard, on June 1st. Ten limited edition signed prints of "Mountain Music" will be available for sale at the gallery, (828) 862-8620.



Ann DerGara-Cabe

Ann says, "I am happy to have been able to achieve my dreams and to return to the place I love so much. Special thanks to my husband and children for all of their encouragement, and thank you for letting me participate in the incredibly creative entity that is the Brevard Music Festival." ■

A Message From the President



John Candler
President, Brevard
Music Center

Mahatma Gandhi said: "The future depends on what we do in the present." This beautifully clear and concise observation implies a vision of the future—supported by detailed plans to achieve that vision. And that is the case for the Brevard Music Center.

The Center's trustees met this spring to discuss how to continue the wonderful progress BMC has made in recent years, fully aware of the fact that an institution's greatness is directly linked to achieving goals that express ever higher aspirations.

We reaffirmed the fundamental concept of a dedicated education/performance-oriented faculty working collaboratively with responsive students in a beautiful mountain setting. First and foremost, we are an educational institution. Our overriding objective of being recognized as a premier and distinctive summer music educational festival and an institution of choice among top students from all parts of the world will continue to be anchored by a superb faculty and by artistic excellence.

Enrollment will be limited to assure that each student receives the close, personal attention that makes the Brevard Music Center experience unique. Areas of major focus will include comprehensive programs of audience development, creative and mutually beneficial collaborations with other educational and artistic institutions, further enhancement of our chamber music program and aggressive strategic fundraising to support student scholarships and all other facets of our programs. And, since performance is an integral part of our educational philosophy, we are committed to providing our loyal audience with exciting, entertaining and beautiful music.

I want to express my deep appreciation to my colleagues on the board for their wise counsel, commitment and generous support. The leadership of these outstanding women and men bodes well for the future of this very special place.

Thank you one and all for attending our concerts and so enthusiastically supporting our students and faculty. Enjoy a wonderful season with us.



John Candler
BMC President

Converse College Receives Distinguished Service Award

Every year the Trustees of the Brevard Music Center select an individual or entity to receive the Distinguished Service Award, an annual honor given in recognition of outstanding contributions supporting the development of Brevard Music Center and the education of young musicians. This year Converse College, a private liberal arts college located in Spartanburg, SC, is the recipient of this prestigious award.

Brevard Music Center's affiliation with Converse College dates back to 1964 when the Board of Trustees convened for the purpose of reviewing the financial viability of the Center. It was determined that continued operations could only be guaranteed through partnering with an institution which both shared Brevard's educational philosophy and was willing to accept financial risk to assure the Center's future.

Converse College became that partner. Under the guidance of BMC Board Chairman Paul Thomas and Converse College President Bob Coleman, loans were arranged, new leadership was provided by a shared employment agreement with Henry Janiec, and numerous cooperative opportunities were identified and implemented during the ensuing years. And the Center remained an independent institution. By 1978 all loans had been repaid. For every subsequent year the Center has operated in the black and remained debt free.

Converse College and the Brevard Music Center continue to seek innovative, collaborative projects to strengthen both institutions. The Center acknowledges with deepest gratitude the remarkable gift given by Converse College and her leaders—the gift of institutional survival and subsequent success. ■

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Sykes Family Preservation Fund

The Brevard Music Center is pleased to announce the creation of the Sykes Family Preservation Fund. Made possible by a magnanimous gift from BMC Trustee Doug Sykes and his wife Fran, this endowed fund will provide monies to preserve the campus and buildings and to undertake infrastructure improvements.



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1998 RENOVATIONS

The Sykes Family Preservation Fund honors the long relationship between the Sykes family and the Music Center. Both of Mr. Sykes' parents were BMC trustees. His father JD Sykes served from 1968 until his death in 1973 and his mother Naomi Sykes was a trustee from 1974-1978. Doug Sykes followed



his parents as a BMC trustee in 1989. Mr. Sykes is currently the chairman of the Board's Building and Grounds Committee.

During Doug Sykes' tenure as a trustee, BMC has completely renovated the campus. The Center has spent more than \$5 million dollars in capital improvements and new facilities, including 11 new student dorms, 8 new faculty houses, more than 40 teaching and practice spaces, and the renovation of the Whittington-Pfohl Auditorium. The Sykes Family Preservation Fund will protect the significant investments made to the Center's physical plant by providing funds in perpetuity.

The Sykes Family Preservation Fund also speaks to Doug Sykes' history as an engineer. After receiving degrees in engineering from Auburn University and MIT, Mr. Sykes served as the chief structural engineer for Rust Engineering in Birmingham, AL and Ebasco Services in Atlanta, GA as well as teaching engineering at Furman University.

The Sykes families have been ardent supporters of the Brevard Music Center for more than four decades. The newly established endowment fund will ensure that the Center's beautiful campus will remain its greatest asset and will honor the Sykes family's deep commitment to BMC. ■

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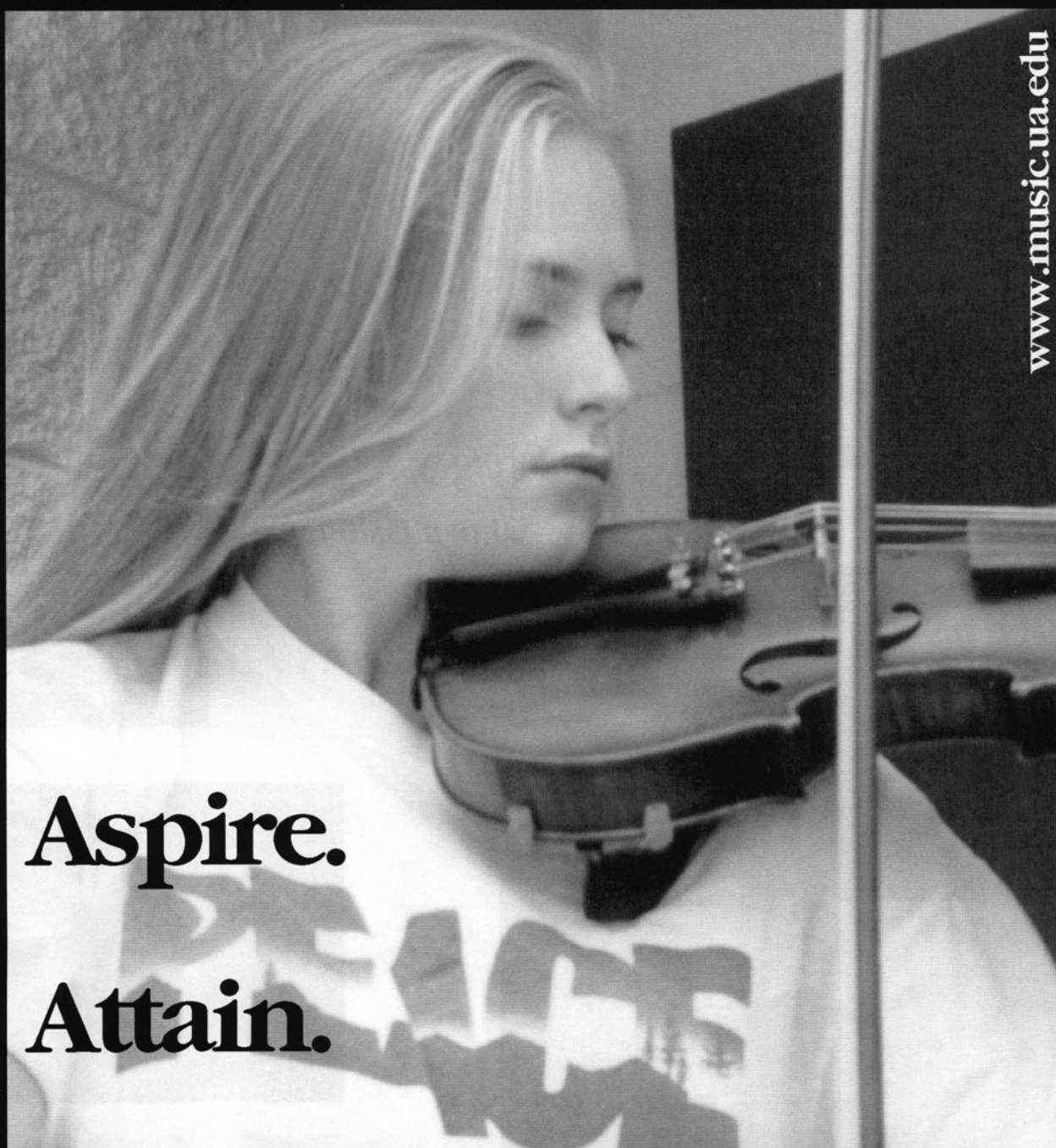
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Enrolling — Our Students

JAMIE HAFNER, DIRECTOR OF EDUCATION



I was sitting at my desk one day last spring when the telephone, my jangling adversary, came to life. In my job as Director of Education, I have spent so much time on the telephone that I can sometimes predict by the way it rings what sort of person might be calling. This ring said, "parent, probably of a prospective student, you are about to be queried." I was right.

It was the mother of a young singer, age fifteen, who enjoyed musical theatre. She had heard about Brevard, knew we had a wonderful program and could she please send her daughter to us for the summer? We had a pleasant conversation, during which I outlined the requirements for vocal study at Brevard, not the least of which was that our singers must have completed at least a year of college. She accepted my recommendations for other summer institutions and we hung up the telephone as friends.

When her daughter's voice has developed adequately, we may have an opportunity to bring her to Brevard.

Who can come to Brevard? How do we enroll students? Can you send your son or daughter to Brevard for a summer music experience? It requires the seventy pages of our 2000 Season Catalog to answer those questions and give an overview of Brevard, including who can be a student, but perhaps I can offer our audience a basic idea of how we

choose and enroll our students.

Our student body is chosen by live auditions held at 46 sites in the United States, and by tape recordings for those applicants who didn't audition in person. This year we heard over 1000 auditions for student positions at Brevard. The educational program requires an optimum of 406 students in specific age groups, genders and instruments for proper balance and quality of experience. Here is the chart which guided us in the audition and

AD= Advanced Division (college or older)			
YA= Young Artist Division (high school)			
TA= Teaching Assistant		RTP= Repertory Training Program	
ACM= Advanced Chamber Music			
Flutes	14	(5 AD, 9 YA) AD includes 1 TA	
Oboes	10	(4 AD, 6 YA) AD includes 1 TA	
Bassoons	10	(4 AD, 6 YA) AD includes 1 TA	
Clarinets	22	(9 AD, 13 YA)	
Saxophones	8	(4 AD, 4 YA)	
Trumpets	15	(7AD, 8 YA) AD includes 1 TA	
Horns	20	(10 AD, 10 YA) AD includes 1 TA	
Trombones	11	(5 AD, 6 YA) 1 AD bass trombone, 1 YA bass trombone, AD includes 1 TA	
Euphoniums	3	(1 AD, 2 YA)	
Tubas	5	(2 AD, 3 YA)	
Harps	4	(2 AD, 2 YA)	
Percussionists	15	(8 AD, 7 YA) AD includes 1 TA	
Violins	68	(39 AD, 29 YA) AD includes 4 TA's, 6 RTP, 6 ACM	
Violas	23	(15 AD, 8 YA) AD includes 2 TA's, 2 RTP, 3 ACM	
Cellos	23	(15 AD, 8 YA) AD includes 2 TA's, 2 RTP, 3 ACM	
Basses	15	(8 AD, 7 YA) AD includes 1 TA, 2 RTP	
Piano	86	(58 full session, 24 half session, 4 collaborative, 2 TA's)	
Composition	12	(10 AD, 2 YA)	
Voice	42	(42 AD, 0 YA) includes 13 sopranos, 10 mezzos, 8 tenors, 11 baritones	
406	Total Students		

selection procedure this season.

30 Head Residents are considered members of the Advanced Division. We require 12 women on the Girls Hill, 10 men on the Boys Hill, 5 women and 5 men on the AD Hill, in as wide a diversity of instruments as possible.

Why must we be so precise in our enrollment process? The answer is to maintain the integrity of the educational experience. Let's look at the soprano voice and oboe as two examples of the instrument-specific educational requirements in determining Brevard's total enrollment.



Soprano Voice Requirements

The stage productions this year call for 13 sopranos to sing roles sometime during the season. Each person must have the right voice quality and appearance for the role(s) we intended for her to sing, good intonation, good diction in the languages required this year and a mature voice that can be heard in Whittington-Pfohl Auditorium. That last requirement is why we couldn't accept the young soprano. Singing in our auditorium, with a full orchestra in the pit, would

require more than a young voice could produce without strain. That's why we require all of our singers to have completed at least one year in college. Actually, many of our singers are in graduate school or continuing their studies with favored teachers.

Oboe Requirements

To insure proper instrumentation in our 5 orchestras and 3 wind ensembles, we require 10 oboists, each of whom will play in 2 ensembles. In each oboe section there are usually 3 students playing the English horn part and 2 oboe parts. Although there is frequently some overlap among divisions and ensembles, Advanced Division oboists usually play in the Brevard Music Center Orchestra, Repertory Symphony Orchestra and the Transylvania Wind Ensemble. Young Artist Division oboists usually play in the Transylvania Symphony, Transylvania Youth Orchestra, Symphonic Band and the Concert Band. We could enroll more oboe students, but that would require them to "double" in the orchestras. "Doubling" an orchestral part reduces the quality of the educational experience, which would be unacceptable to us.

The same guidelines are followed throughout the Music Center's instrumentation. There is an additional caveat, though. As student enrollment progresses, we must be sure the gender mix is acceptable. On any of the residence "hills," for example, we have housing accommodations for limited numbers of each gender and age group. Consequently, we must make sure we don't exceed the gender or age balance in either division.

So, could you "send" a student to Brevard? The answer is yes if

the audition is successful, if we have room in his/her instrument or voice, if the age and maturity are acceptable and if we have space in a cabin that houses students of that gender and age.

It's a complex process, but the result is an extraordinary educational experience for the 406 highly motivated and talented students that you see and hear on Brevard Music Center stages this summer. ■

Jamie Hafner is BMC's Director of Education and Professor Emeritus of University Bands at The University of Toledo. Mr. Hafner was tubist with the resident brass quintet of the US Military Academy Band, West Point, NY, director of bands at Glyn Academy High School in Brunswick, GA, and tubist with the Savannah Symphony Orchestra. He was the recipient of The University of Toledo's Outstanding Teaching Award. He also conducts the BMC Wind Ensemble.

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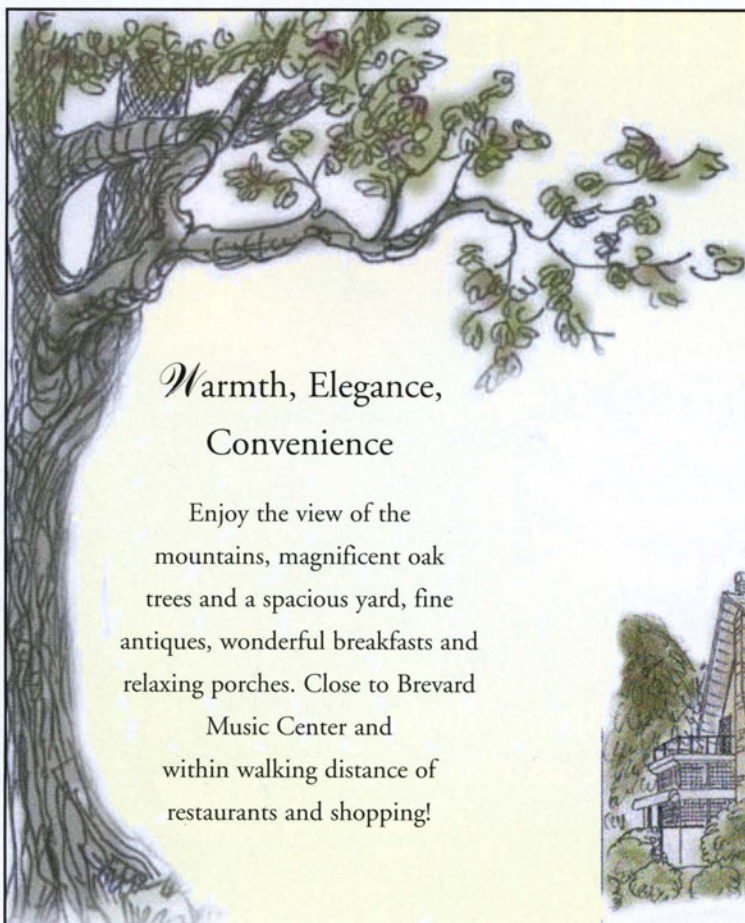
Only 750 tickets will be sold. Tickets are \$100 each. This is a fund raising event and all proceeds benefit the educational programs of the Music Center. Drawing will occur at the BMC concert on Sunday, August 6, 2000. Participants need not be present to win.



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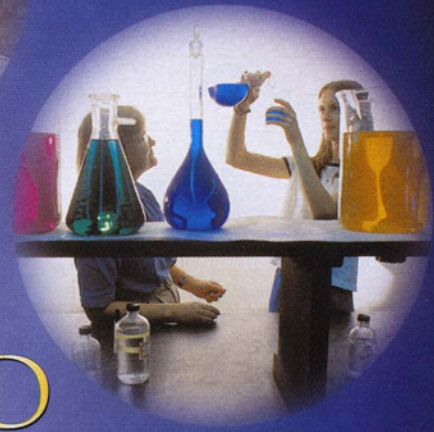
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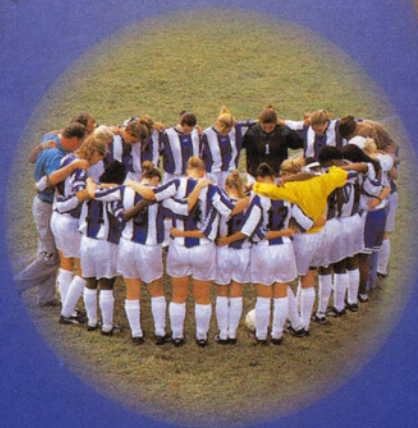
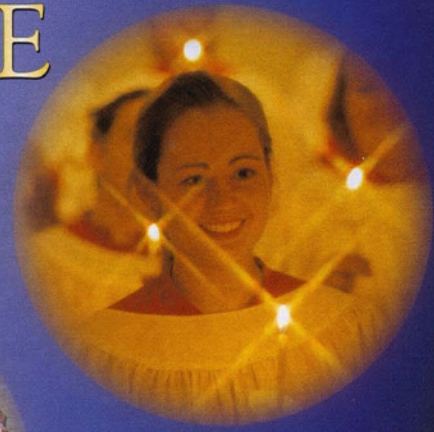
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2000 Guest Artist Profiles



Claude Baker is the Center's 2000 season Composer-in-Residence. A BMC alumnus from 1964 and 1965, Mr. Baker will be presenting a series of

lectures on topics related to his process of composing, and several of his works will be performed throughout the season. The recipient of numerous awards and grants, Mr. Baker has had his music performed by the orchestras of St. Louis, San Francisco, Atlanta, Pittsburgh, and The New York Philharmonic. His works are published by MMB Music and Carl Fischer, Inc., and recorded on the ACA, Gasparo and Louisville First Edition labels.



Margaret Baldrige, BMC faculty violinist, performs Corelli's *Concerto No. 1 for Two Violins and Cello* with the

Transylvania Youth Orchestra on July 10. Dr. Baldrige is associate professor of violin and viola at The University of Montana and is an active solo, chamber music and orchestral performer. She serves as concertmaster of the Missoula Symphony and is a member of both the Montana Piano Trio and the Sapphire Clarinet Trio.

Larry Black performs the Arutunian *Trumpet Concerto* with the Transylvania Wind Ensemble on Monday, July 24. A



member of the Atlanta Symphony and a former BMC faculty member, Mr. Black will spend several days working at the Music Center teaching masterclasses and private lessons in addition to his solo performance.



Andres Cardenes, concertmaster of the Pittsburgh Symphony Orchestra, is a renowned violinist, conductor and teacher. He has appeared with more

than eighty orchestras worldwide including those of Moscow, St. Louis, Los Angeles, Houston, and Brussels. He performs at BMC this summer as a member of the Diaz Trio on July 17, 2000, and plays Mozart's *Violin Concerto No. 3 in G Major* with the Repertory Symphony Orchestra on Friday, July 21. This is Mr. Cardenes' second season in residence at BMC.

Steve Cohen plays principal clarinet with the BMC Festival Orchestra and the Louisiana Philharmonic Orchestra; he is also associate professor of music at Louisiana State University. He has appeared in recitals throughout the United States and most recently in Copenhagen, Denmark, and at Weill Recital Hall in New York City. Mr. Cohen performs Strauss' *Duo Concertino* with the BMC Festival Orchestra on July 9.



David Daniels, countertenor, is recognized as one of the outstanding artists of our day, winning equal praise in opera, recital and concert.

His superlative artistry, magnetic stage presence and voice of singular warmth and surpassing beauty have served to redefine his voice category for the modern public. Winner of *Musical America's* 1999 Vocalist of the Year, Mr. Daniels grew up spending summers at BMC where his parents were members of the vocal faculty. He appears with the BMC Festival Orchestra on August 6, during which time he will be presented with the Music Center's Distinguished Alumnus Award.



Michael Daniels is a member of the BMC artist faculty and co-principal cellist of the Virginia Symphony. He has appeared in concert with Bobby McFerrin,

Robert McDuffie, and others. Mr. Daniels began his musical training at BMC where his parents were members of the artist faculty. He performs Corelli's *Concerto No. 1 for Two Violins and Cello* on July 10 with the Transylvania Youth Orchestra.

The Diaz Trio is comprised of Roberto Diaz, principal viola with the Philadelphia Orchestra and former BMC student, brother Andres Diaz, concert cellist, and Andres Cardenes,



2000 Guest Artist Profiles

concertmaster of the Pittsburgh Symphony Orchestra. The Diaz brothers are the sons of Manuel Diaz, BMC's principal violist. The trio performs an evening of chamber music on July 17 and with BMC advanced chamber music students on July 23.



Inna Faliks is the 1999 piano winner of the National Federation of Music Clubs Young Artist Award. This 20-year old artist from the Ukraine came

to the U.S. at the age of 10. The recipient of numerous awards and honors, Miss Faliks is currently studying for her master's in piano performance at Peabody Conservatory. She performs Rachmaninoff's piano concerto *Rhapsody on a Theme of Paganini* on July 7.

Malin Fritz, mezzo-soprano, is praised by *Opera News* for her "dignity and excellent vocalism," while *La Libre Belgique* hailed her as "a dream Carmen, with a warm, deep timbre and seductive physique." She made her Metropolitan Opera debut in *Moses und Aron* and has performed extensively as concert soloist and recitalist internationally. She sings the role of Amneris in BMC's production of *Aida* on July 29.



Lorin Hollander, pianist, performs Gershwin's *Concerto in F* with the BMC Festival Orchestra on July 9. *The New York Times* says that Hollander's performance of this work is "so outstanding it could serve as a model of how America's most beloved piano concerto should be played—but seldom is." A veteran



of nearly 2000 performances, Mr. Hollander has performed with virtually every major symphony orchestra in the world and has collaborated with Bernstein, Mehta, Ozawa, Previn, Slatkin, and many others.



Innuendo is a unique group of musicians that performs a wide range of repertoire including countless chamber ensemble combinations. The group's core membership includes violinist Lucia Lin and cellist Owen Young from the Boston Symphony Orchestra, violinist Christopher Wu of the Pittsburgh Symphony Orchestra, violist Amadi Hummings from Norfolk, VA, and pianist Keith Lockhart who is best known to audiences as the conductor of the famed Boston Pops Orchestra (and as the husband of Lucia Lin). Innuendo performs an evening of chamber music on August 2.

Henry Janiec, artistic director emeritus of Brevard Music Center, returns to the BMC stage to conduct a tribute to George Gershwin on July 14. The program will feature *An American in Paris*, *Gershwin in Hollywood*, and a concert version of *Porgy and Bess*.

Keith Lockhart, conductor of the Boston Pops, the Utah Symphony and alumnus of BMC, guest



conducts the Transylvania Symphony Orchestra in an evening of Aaron Copland favorites including *Rodeo*, *An Outdoor Overture*, and *Quiet City*. The August 4 program will also feature Dvorak's *New World Symphony*.



Louisiana Repertory Jazz Ensemble is a nine-member group of dixieland jazz musicians, some of whom are third and fourth-generation bandsmen. The ensemble returns to BMC to present a program of New Orleans jazz treasures, many of which are long lost or forgotten.



Well-known works by King Oliver, Louis Armstrong, Jelly Roll Morton, and the New Orleans Rhythm Kings will be mixed with little known "finds" as well. These New Orleans masterpieces are played in their original arrangements on period instruments.

Joseph Luloff, BMC's principal saxophonist, is professor of saxophone and jazz studies at Michigan State University. Mr. Luloff made his New York City debut at Carnegie Hall as a winner of the Concert Artists Guild International Competition. He frequently



performs with the St. Louis Symphony Orchestra, the Minnesota Orchestra, the Grand Rapids Orchestra and others, both

2000 Guest Artist Profiles

nationally and internationally. Mr. Lulloff will perform as featured soloist on the July 2 Patriotic Pops concert with the combined bands of the Music Center.

Carlton McCreery maintains an active career as both cellist and conductor. In addition to performing with the internationally acclaimed Cadec Trio, Mr. McCreery serves as director of orchestral activities at the University of Alabama. He is in his 22nd year on the artist faculty at BMC, where he serves as principal cellist and principal conductor of the Repertory Symphony Orchestra. Mr. McCreery performs Vivaldi's *Double Concerto in G Minor* with the Transylvania Symphony Orchestra on July 7.



Kristine McCreery, violinist, is a member of the BMC artist faculty and serves as principal second violin of the Tuscaloosa

Symphony Orchestra. She is music director of the Tuscaloosa Youth Orchestra and Tuscaloosa Chamber Strings and serves as coordinator of the Community Music School at the University of Alabama. She performs Corelli's *Concerto No. 1 for Two Violins and Cello* with the Transylvania Youth Orchestra on July 10.

Paige Morgan, BMC artist faculty member, is associate professor of oboe at Ithaca College and teaches at Nazareth College and Hochstein Music School. She has served as principal oboist of the Charlottesville



Symphony and the Midland/Odesa Symphony and has played with the Buffalo, Rochester, Richmond, Evansville and San Angelo orchestras. Ms. Morgan has recorded on the SONY, Musical Heritage and AmCam labels. She performs on English horn as featured soloist with Keith Lockhart on August 4.

Mark O'Connor, violinist, is heralded as one of America's most gifted contemporary composers and one of the brightest performers of his generation. He is a product of America's aural folk tradition, and his early training began with Texas fiddler Benny Thomasson and French jazz violinist Stephane Grappelli. Signed to the Sony Classical recording label, Mr. O'Connor has recorded albums with Yo-Yo Ma and Edgar Meyer. He performs two movements of his composition, *Three Pieces for Violin and Large Orchestra*, on July 30.



Eric Ohlsson is the principal oboist of the Brevard Music Center Orchestra. Since 1986 he has been

professor of oboe at Florida State University where he also serves as principal oboist of the Tallahassee Symphony and is a member of the Opperman Reed Trio. Mr. Ohlsson is active as a recitalist, having performed in the United States, Canada, and Europe. He performs with the Transylvania Chamber Strings on Tuesday, July 4.

Samuel Ramey is acclaimed as the most renowned basso of our time. He is a star of the foremost opera companies in the world—the Metropolitan Opera, Milan's La

Scala, London's Covent Garden, and numerous others. Mr. Ramey's unparalleled versatility has also resulted in his being the most recorded bass in history, with discs devoted to operas, concert music and crossover material from the musical theater. He appears in concert at BMC on July 15 with mezzo-soprano Frederica von Stade.



Peter Schickele—composer, musician, author, satirist—is internationally recognized as one of the most versatile artists in the field of music.

Although probably best known as the creator of the fictional composer PDQ Bach, he has also had a long and active career writing and arranging for classical, jazz, rock, and folk ensembles, providing music for concerts, films, television, radio and the stage. On July 23 Mr. Schickele will lead the BMC Festival Orchestra in a concert of his classical compositions and PDQ Bach works. He also presents a lecture on July 22.



Mark Schubert, artist faculty in trumpet at BMC, is associate principal trumpet of the Honolulu Symphony and teaches at the

University of Hawaii and the Mid Pacific School for the Arts. In addition to being an alumnus of Brevard Music Center, he has been a Tanglewood Fellow and is a founding member of the Honolulu Brass and Chamber Music Hawaii. Mr. Schubert performs as featured soloist with the Transylvania Symphony Orchestra on August 4.

2000 Guest Artist Profiles



Gunther Schuller's musical career ranges from composing and conducting to extensive work as an educator, jazz historian, administrator,

publisher, producer and author. As a conductor, Mr. Schuller performs throughout the world and in 1994 *Musical America* honored Mr. Schuller with its Composer of the Year award. This will be his second season as a master teacher in BMC's Conducting Seminar, and he will guest conduct the Repertory Symphony Orchestra on July 16.

Carlos Serrano, baritone, is a member of the BMC artist faculty and teaches at the Academy of Vocal Arts and Temple University in Philadelphia. He has sung major roles with New York City Opera, Houston Grand Opera, L'Opera de Montréal, Florida Grand Opera, and others. In addition to teaching at BMC, he will sing the role of Amonasro in *Aida* on July 29.



The Smothers Brothers have been considered ahead of their time, masters of timing and practitioners of timeless comedy.

The *New York Post* says, "Tom and Dick Smothers are still crazy after all these years, crazy like foxes—and funny too." Now as they mark over 40 years in show business, the Smothers Brothers are being saluted as time-honored legends whose lengthy career has surpassed all other comedy teams in history. They appear at BMC on July 18 as a Special Event.

Frederica von Stade, mezzo-soprano, is described by *The New York Times* as "one of America's finest artists and singers." Since her debut at the Metropolitan Opera in 1970, she has sung nearly all of her great roles with that company. She has appeared with every leading American opera



company and has performed in Europe's greatest opera houses including Teatro alla Scala, Covent Garden, the Vienna State Opera, and the Paris Opera. Ms. von Stade appears with bass Samuel Ramey on July 15 with the BMC Festival Orchestra.

Barrick Stees, BMC's principal bassoonist, is associate professor of bassoon at Michigan State University. He has performed frequently as soloist throughout Germany, Hong Kong, Italy, China and the United States. His professional affiliations include the Hartford Symphony, the Pittsburgh Symphony Orchestra, and the Grand Rapids Symphony. Mr. Stees performs Strauss' *Duo Concertino* with the BMC Festival Orchestra on July 9.



Maria Luisa Tamez, soprano, is a native of Mexico where she has distinguished herself performing in *Tosca*, *Madama Butterfly*, *La Bohème*, *La Traviata*, *Adrianna Lecouvreur*, *Suor Angelica*, *Salome* and *Così fan Tutte* with the Teatro de Bellas Artes in Mexico City. She has sung Donna Elvira opposite Sherill Milnes in *Don Giovanni* produced in Caracas, Venezuela, and has made numerous orchestral appearances



including the Berlin Philharmonic, Oklahoma Symphony, San Antonio Symphony, the Los Angeles Philharmonic and the London Philharmonic. She sings the title role of *Aida* with the BMC Festival Orchestra on July 29.

Byron Tauchi, BMC artist faculty member, is on the violin faculty at the University of Nevada-Las Vegas and performs with the San Jose



Symphony. He has served as concertmaster for the National Orchestral Association, the New Philharmonic of New Jersey and the Manhattan Chamber Orchestra. Mr. Tauchi has recorded for the CRI and Newport Classics labels. He performs Bruch's *Concerto No. 1 in G Minor* with the Transylvania Symphony Orchestra on July 1.

David Trent, tenor, appears as Radamès in BMC's production of *Aida* on July 29. Mr. Trent has studied and performed internationally. With Indiana University Opera he has sung the roles of Don Jose in *Carmen*, Mao Tse Tung in *Nixon in China*, and the Governor in *Candide*. Last season he sang the role of Riccardo in BMC's production of *A Masked Ball*.



George Work, BMC faculty cellist, joined the Ames Piano Quartet in residence at Iowa State University in

1981. As a member of the quartet, he has appeared in concert throughout the U.S. and internationally. The quartet has been featured in a critically acclaimed series of recordings on the Dorian and Musical Heritage labels. Mr. Work performs Vivaldi's *Concerto in G Minor* with the Transylvania Symphony Orchestra on July 7.

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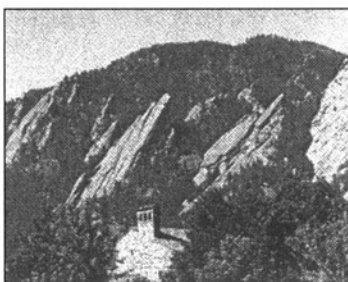
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Act One: The Annual Fund

It costs a substantial sum of money to run the Brevard Music Center—this year's budget is over \$2 million. A portion of the funds necessary to pay for yearly operating costs come from tuition and ticket



sales, but the remainder comes from contributions. All contributions made during the Center's fiscal year to the scholarship program and for unrestricted use are part of the annual fund.

Gifts to BMC's scholarship fund help ensure that talented young students have the opportunity to have the "Brevard Experience." Over 70% of BMC students need scholar-

ship support, and this year we must raise nearly \$500,000 to help students fulfill their dreams.

The Center offers donors who contribute \$300 and above to the scholarship program a unique opportunity to be matched with one or more specific students. Donors can meet the students at the annual scholarship picnic and learn first-hand about students and how receiving a scholarship made it possible for them to devote a summer to fulfilling their dreams.

Unrestricted funds combined with tuition and ticket sales cover the cost of operating the Center. These much needed funds provide faculty salaries and guest artists' fees, print programs, house and feed over 600 people during the season, maintain the campus, and rent nearly 100 pianos.

Act Two: Capital Projects

Each year the Brevard Music Center undertakes a select group of much needed capital improvements or new construction projects. BMC must raise these funds in addition to the annual fund. With the support of generous donors, this year the Center was able to build Thomas Hall, a new rehearsal hall with 14



teaching and practice spaces located behind Whittington-Pfohl Auditorium. Also, the Music Center was able to renovate student dorms, the library, and build faculty houses.

Act Three: Endowments

An endowment establishes a fund that will be available in perpetuity. Each year the Board of Trustees determines a set percentage of the fund to be spent for annual expenses. BMC endowments earn considerably more than the annual drawdown; therefore, the principal continues to grow untouched, providing long-term financial support for the Music Center.

Endowments provide donors with a way to honor or memorialize someone they love while helping BMC. Endowments can be started to provide scholarship funds, to pay faculty salaries or guest artists' fees, to maintain the campus, and to help BMC in a variety of other ways. The following list contains some of the ways patrons have assisted BMC and remembered loved ones.

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*Memorial Scholarship Endowments are
 listed on page 119.*

Act Four: Encore Planned Giving Society

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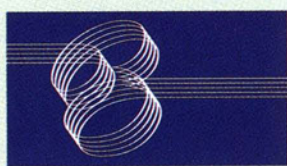
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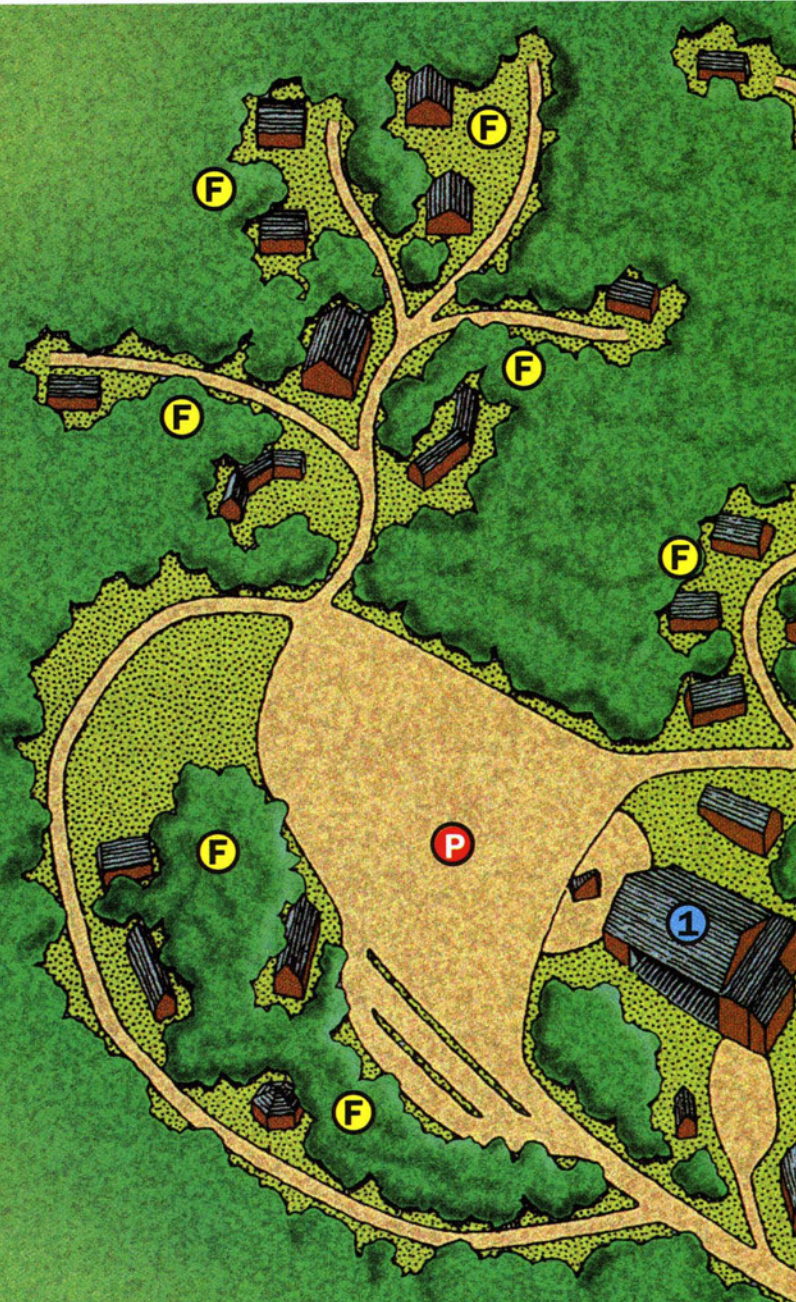


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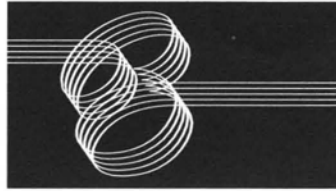
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BREVARD MUSIC FESTIVAL

2000 Programs

Saturday • June 17 • 7:30 pm

Jerry Hart Jerome Memorial Concert

Opening Gala

Cornell Gunter's Coasters, Drifters, and Platters

Tonight's performance is sponsored by the family of former BMC trustee, Jerry Hart Jerome

Thursday • June 22 • 7:30 pm

Suor Angelica/Gianni Schicchi

Dress Rehearsal

A working rehearsal with individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets. All seats reserved. See program notes June 24.

Friday • June 23 • 7:30 pm

Louisiana Repertory Jazz Ensemble

Selections by LRJE

Saturday • June 24 • 7:30 pm

Suor Angelica/Gianni Schicchi

Music by Giacomo Puccini

Libretto by G Forzano

General Manager John Greer
Conductor David Effron
Director David Holley
Scene Designer John Pollard
Costume Designer Kevin Wolfgang
Production Manager and Lighting Designer Joe Saint

Other production staff as listed in performance program.
All roles taken by members of the Janiec Opera Company.

SUOR ANGELICA AND GIANNI SCHICCHI FROM IL TRITTICO - GIACOMO PUCCINI

At the turn of the century, opera composers searched for a way to provide realism in music. Operas began to include more characters from the common working class. Plots soon included events of everyday life, sometimes even earthy in their realism. Nowhere was this more prevalent than in the compositions of the Italian *verismo* composers. Although prevalent in the operas of Ruggiero Leoncavallo (*Pagliacci*) and Pietro Mascagni (*Cavalleria Rusticana*) in the early 1890s, the *verismo* style passed on to Giacomo Puccini.

Puccini's beginnings as a church musician in Lucca are often recounted, but this is no surprise when one considers that the Puccini family had been church musicians for over two hundred years. It was a surprise to the Puccini family when young Giacomo broke away from the church music tradition. The turning point came when he heard Verdi's *Aida* as an eighteen year-old in Pisa. In 1884, Puccini's one-act *Le villi*, his first opera, was produced in Milan. The Ricordi publishing house commissioned Puccini to write an opera, but *Edgar* would not appear for five years. It was not until 1893 that Puccini's first major success, *Manon Lescaut* appeared, but then his masterpieces began to flow - *La Bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904), *The Girl of the Golden West* (1910), and *La Rondine* (1917). The next year produced *Il Trittico*, a trilogy of one-acts consisting of *Il Tabarro*, *Suor Angelica* and *Gianni Schicchi*, his only comedy. The premiere took place on December 14, 1918, at the New York Metropolitan Opera. Puccini's only work after *Il Trittico* was *Turandot*, which was yet to be finished when he died in 1926.

The two operas on tonight's program show mature aspects of the *verismo* style. Angelica comes to an untimely end when her personal emotions momentarily outweigh her sense of monastic duty. Gianni Schicchi, a commoner, triumphs over the Donati family in order to provide a good life for his own family. In these works, Puccini shines not only as a composer, but also as a dramatist of the first order.

Sunday • June 25 • 3:00 pm

Brevard Music Center Festival Orchestra

David Effron, conductor

Symphony No. 1: A Whitman Cycle (1999-2000) Claude Baker
(Premiere)

Part One

1. "I Saw in Louisiana a Live-Oak Growing"
2. "Give Me the Splendid Silent Sun"

Part Two (THE MYSTIC TRUMPETER)

1. "The Dalliance of the Eagles"
2. "The Mystic Trumpeter"

Suite from Der Rosenkavalier Strauss

Symphonie Fantastique, Op. 14 Berlioz

SYMPHONY NO. 1: A WHITMAN CYCLE - CLAUDE BAKER

(notes by the composer)

Symphony No. 1: A Whitman Cycle provides musical commentary on four poems by Walt Whitman: *I Saw in Louisiana a Live-Oak Growing*, *Give Me the Splendid Silent Sun*, *The Dalliance of the Eagles*, and *The Mystic Trumpeter*. The work is an outgrowth of *Flights of Passage*, a solo composition I wrote for the marvelous pianist, James Dick. It was Mr. Dick who suggested the poems from Whitman's *Leaves of Grass* as the literary bases for that piece. *Symphony No. 1* expands the scope of the earlier keyboard work in a setting for full orchestra.

The composition is cast in two separate movements, each consisting of two unequal sections inspired by Whitman's verses. In both movements, the first section can be viewed as an introduction to and integral facet of the second (and main) portion of the movement, joining it without pause.

The two poems that provide the programmatic impetus for the first movement, *I Saw in Louisiana a Live-Oak Growing* and *Give Me the Splendid Silent Sun*, are artful in their reiteration of visual images and in the rhythmic balance and tonality of their lines. Thus, rather than merely reflect the poems' general moods and often sensual qualities, I sought to parallel musically their overall formal structures, organizing the compositional materials in each section of the movement in ways that would complement Whitman's cyclical presentation of ideas.

In the poem *Give Me the Splendid Silent Sun*, Whitman expresses an initial longing for — but ultimate rejection of — Nature's "primal sanities." It seemed fitting then to use as the musical "motto" of the work's second section the beginning phrase of *Thoreau*, the final movement from Charles Ives' *Concord Sonata* for piano. Thoreau was, after all, the great man of Nature, one who, in Ives' own words, "sang of the submission to Nature, the religion of contemplation, and the freedom of simplicity..."

The opening portion of the second movement is a musical evocation of *The Dalliance of the Eagles*, one of Whitman's most compressed and elemental works. The poem itself provides the best description of the music, for this third section, this "gyrating wheel" of orchestral sound, constitutes the most obvious example of "tone-painting" in the set.

The music of the final section, which treats the long poem *The Mystic Trumpeter*, is a collage of sorts, incorporating quotations (some distorted, some literal) from four existing works: Charles Ives' short tone poem, *The Unanswered Question*; the sprawling piano piece *Vingt Regards Sur L'Enfant Jésus* ("Twenty Meditations on the Child Jesus") by the late French composer, Olivier Messiaen; *Music for the Magic Theatre* by the contemporary American, George Rochberg; and *Reis Glorioso* ("Glorious King"), a song by the medieval troubadour, Guiraut de Bornelh. Each of these quoted compositions entails distinct parallels, either musical or literary, with Whitman's poem. Ives' *The Unanswered Question* also imagines a kind of mystic trumpeter, for it is a trumpet that repeatedly poses programmatic scenario. Rochberg's work evokes the "Magic Theater" of Hermann Hesse's *Steppenwolf* (a novel that includes the line, "I saw Moses, whose hair recalled portraits of Walt Whitman"), in which music seems a universal presence, inherent in all life and nature and even memory, as it is in Whitman's poem.

Whitman's invocation of love and joy (in the fifth and eighth stanzas, respectively, of *The Mystic Trumpeter*) resonates with Messiaen's vision of divine love in the last of the *Vingt Regards*. Whitman's phrases, "no other theme but love...the enclosing theme of all," have a musical complement in the *Thème d'amour* (Love Theme) of Messiaen's piece, and the utopian vision of a humanity redeemed and joyful that is set forth in the final stanza of the poem finds kindred expression in Messiaen's *Triomphe d'amour et de joie* (Triumph of Love and Joy). The citations of these fragments from *Vingt Regards Sur L'Enfant Jésus* in my own work are particularly appropriate in light of Whitman's view of himself as the "American Jesus" and the prophet of a new "American religion."

Less oblique, perhaps, than the aforementioned references is the appearance of an actual troubadour melody underscoring in a very concrete way Whitman's vision of medieval splendor in the fourth stanza of his poem. The text of this song by de Bornelh is a prayer beseeching God to guide the poet's companion safely home — a beautiful metaphor for Whitman's life and work.

SUITE FROM DER ROSENKAVALIER - RICHARD STRAUSS

Richard Strauss was one of the renegade composers spanning the 19th and 20th centuries. The progressive musical style of the young Strauss - he was only thirty-six at the turn of the century - gave the world such masterpieces as the tone poems *Till Eulenspiegel's Merry Pranks*, *Don Juan*, *Don Quixote*, *Also Sprach Zarathustra* and *Ein Heldenleben*. Never complacent, the composer followed these orchestral works with the controversial operas *Salome* and *Elektra*, in which even more dissonant progressive musical techniques are found.

Strauss's 1910 opera *Der Rosenkavalier* is about overlapping love triangles among nobility of the early nineteenth century. Against this backdrop, Strauss and his librettist, Hugo von Hofmannsthal, crafted expert psychological portraits of the Marshallin - a lady approaching middle age, torn between her husband and a young lover, Octavian - a teenaged squire engaged in an affair with the Marshallin; and, Sophie - a young lady in love with Octavian. In order to illustrate the earlier century musically, Strauss adopted the waltz as a unifying compositional technique. Strauss excerpted the *Rosenkavalier Suite* in order to reach a wider audience than that of the opera house.

SYMPHONIE FANTASTIQUE - HECTOR BERLIOZ

One of the cornerstones of Romantic music is Hector Berlioz's *Symphonie Fantastique* (*Episode in the Life of an Artist*), written in 1830 at the age of twenty-seven. That it was his first major work for orchestra often goes unmentioned because the orchestration is masterfully colorful, and the finest craftsmanship is evident throughout. Composed only three short years after the death of Beethoven, there are moments - especially in the final movement - when the orchestral effects sound far removed from the earlier master.

This symphony, despite its universal appeal, has its origins in the darker recesses of Berlioz's obsessive infatuation with a famous actress. In September of 1827, Berlioz saw a performance by British thespian Harriet Smithson and developed an obsession with her. Over the next few years, he composed the *Symphonie Fantastique*, a musical representation of an infatuated, sensitive and increasingly mad artist. Called 'autobiographical' by the composer, the work is divided into five movements, all linked by an *idée fixe* ("fixed idea") that is transformed for use in each movement and represents the 'beloved.'

The work chronicles the artist's tormented, obsessive infatuation with an unattainable love. As his compulsion grows stronger, the artist's sense of reality begins to fade and a dreamlike, supernatural world unfolds before the listener's ears. The five movements, with a brief summary of Berlioz's own description of the story, are:

- I. Reveries - Passions: The artist sees the beloved for the first time and falls hopelessly in love with her. He immediately hears her theme (the *idée fixe*) and proceeds through a series of uncontrollable emotions.
- II. A Ball: The artist attends a ball. His beloved appears in a ghostly image amid the dancers.
- III. Scene in the country: The artist vacations in the country and hears two shepherds piping to each other across the fields. Thoughts of the beloved bring a sense of forboding to the peaceful scene.
- IV. March to the Scaffold: The artist, thinking his love for the beloved is futile, takes opium. His dreams depict his execution on the scaffold. The *idée fixe* returns as the executioner swings his axe -- all graphically portrayed in the music.
- V. Dream of a Witches' Sabbath: In some of the most colorful orchestration in all of music, the artist finds himself in the underworld, surrounded by supernatural beings. The celebration become very frenzied and the *idée fixe* returns in a grotesque version played by E-flat clarinet. Lower voices state the *Dies irae*, the Latin sequence for the dead.

As an interesting footnote to Berlioz's obsession with Smithson, she found his advances threatening and avoided him until an 1832 concert where she heard the *Symphony Fantastique*. The two became engaged and were married the next year - a union that lasted until her death in 1854.

Monday • June 26 • 8:00 pm

Chamber Music

Straus Auditorium

Tuesday • June 27 • 4:30 pm

Student Piano Recital

Straus Auditorium

Tuesday • June 27 • 8:00 pm

Vocal Chamber Music Recital

Straus Auditorium

Wednesday • June 28 • 4:30 pm

Faculty Piano Recital

Straus Auditorium

Wednesday • June 28 • 8:00 pm

Chamber Music

Straus Auditorium

Thursday • June 29 • 8:00 pm

Transylvania Youth Orchestra

Gerard Floriano, conductor

Transylvania Wind Ensemble

Jamie Hafner, conductor

Mark Schubert, trumpet

Paige Morgan, English horn

Jubilee Overture Weber
Quiet City. Copland
Suite from The Three Cornered Hat Falla
 The Miller's Dance
 The Final Dance
Allerseelen Strauss/Davis
Three Dance Episodes from Spartacus Khachaturian/Hunsberger
Apollo March Bruckner

Friday • June 30 • 7:30 pm

Executive Producer

Straus Park

POPS Goes to the Movies!

Brevard Music Center Festival Orchestra

David Effron, conductor

Selections from West Side Story Bernstein
Selections from Pink Panther Mancini
Selections from Oklahoma! Rodgers & Hammerstein
Selections from Gigi Lerner & Loewe
Selections from Rocky Conti & Lowden
Selections from Star Wars Williams
Selections from Evita Loyd-Webber & Lowden
Selections from Titanic Horner & Moss
Raiders of the Lost Ark Williams
Other selections to be announced

Saturday • July 1 • 7:30 pm

Transylvania Symphony Orchestra

Thomas Joiner, conductor

Byron Tauchi, violin

March Slav, Op. 31 Tchaikovsky
Concerto No. 1 in G Minor, Op. 26 Bruch
Symphony No. 3 in E-flat, Op. 97 Schumann

MARCH SLAV, OPUS 31 - PIOTR ILYICH TCHAIKOVSKY

The celebrated Russian composer Piotr Ilyich Tchaikovsky was never one to be drawn into political causes. However, in 1876 when fellow composer Nikolai Rubinstein asked him to contribute a work for a benefit concert helping Russian soldiers, he was happy to oblige. Russia had just allied with the Serbians in war against Turkey. Tchaikovsky's contribution to the war effort was *March Slav*.

The orchestration of the piece is typical Tchaikovsky. The main themes are found in the winds as often as in the strings. The woodwinds have numerous runs over stately brass and string features. The percussion parts, so related to military drumming, are especially noticeable in this piece.

As was usually the case with the composer's works for festive occasions, Tchaikovsky decided to use national songs and folk tunes to make the work more approachable to the large audience. For *March Slav*, he scoured many books of Serbian folk songs before choosing three tunes. The work opens with one of the borrowed themes. The other two occur in the contrasting middle section. The work ends with a quotation of the Tsarist national anthem combined with one of Tchaikovsky's original melodies.

CONCERTO FOR VIOLIN AND ORCHESTRA, NO. 1 IN G MINOR, OP. 26 - MAX BRUCH

Max Bruch was born in 1838 in Cologne, Germany, and began his composing career at the age of fourteen with his first symphony. His main interest as a composer came to be choral music and he contributed many works to that genre. In the years after Bruch's death, his choral and orchestral compositions are less well known than his violin and cello works, including a setting of the Hebrew chant *Kol Nidre* and the *Scottish Fantasy*.

Tonight's work, the Violin Concerto No.1 in G minor, Opus 26, has an interesting history. Bruch began the composition when he was only nineteen years old, only to leave it for nine years before shaping it into a version worthy of performance. After its 1866 premiere in Koblenz, Bruch sent the score to the famed violinist Joseph Joachim for approval. The virtuoso recommended several adjustments to the score (with Bruch's blessing) and the title page bears a dedication to Joachim.

The three movement work is unlike the large concerti of Tchaikovsky and Brahms, being constructed on a much smaller scale. Primary musical emphasis is not in the the first movement - traditionally the heaviest and most serious of concerto movements. It is designated simply as a *Vorspiel* ("overture"). Despite its diminutive character, the movement is very virtuosic. The second movement follows the tradition of being slow and lyric, in this case consisting of three main themes. The brilliant finale is dance-like and brings the work to a satisfying close.

SYMPHONY NO. 3 IN E-FLAT, OP. 97 - ROBERT SCHUMANN

Tracing the dates of Robert Schumann's compositions sometimes yields interesting anomalies. It is widely known that 1840 was Schumann's *liederjahr*, or 'song year,' when he wrote the song cycles *Dichterliebe*, *Frauenliebe und Leben*, and *Liederkreis*. Similarly, 1841 was a year of instrumental music with two symphonies and the *Piano Concerto in A minor*.

The numbering of Robert Schumann's symphonies is a source of confusion. The second of his symphonies appeared in 1841 but was received with indifference by the audience at the premiere. Schumann promptly withdrew the work only to return to it twelve years later and revise it as his *Fourth Symphony*, after two more symphonies had been composed.

The symphony which we now designate as No. 3, in E-flat (1850) has the subtitle *Rhenish*. It is vaguely programmatic and contains some characteristically vigorous themes, though it is less spontaneous than the earlier symphonies. The fourth movement is remarkable for its slow tempo, which Schumann inscribed as "in the manner of an accompaniment to a solemn ceremony." It is said to be inspired by the installation of a Cardinal Archbishop in the Cathedral of Cologne.

Sunday • July 2 • 3:00 pm

Patriotic Pops!

Transylvania Symphonic Band

Sarah McKoin, conductor

Transylvania Wind Ensemble

Jamie Hafner, conductor

Joseph Lulloff, saxophone

Light Cavalry Overture Suppe/Fillmore
American Overture for Band Jenkins
Dizzy Fingers Confrey
US Field Artillery March Sousa
National Emblem March Bagley
Patriotic Fantasy Cohan
1812 Overture, Op. 49 Tchaikovsky/Lake
The Stars and Stripes Forever Sousa

Monday • July 3 • 4:30 pm

Student Recital

Straus Auditorium

Monday • July 3 • 8:00 pm

Chamber Music

Straus Auditorium

Tuesday • July 4 • 4:30 pm

Student Piano Recital

Straus Auditorium

Tuesday • July 4 • 8:00 pm

Transylvania Chamber Strings
Christine Myers, conductor

Transylvania Concert Band
Sarah McKoin, conductor

Eric Ohlsson, oboe

Divertimento, K.136 Mozart
Variations on a Shaker Melody Copland
Shenandoah Tichelli
The Winter's Passed Barlow
Prelude Gershwin
Suite of Old American Dances Bennett

Wednesday • July 5 • 8:00 pm

Chamber Music

Straus Auditorium

Thursday • July 6 • 7:30 pm

The Gondoliers

Dress Rehearsal

A working rehearsal with individual tickets available.
Season subscribers may exchange their tickets for dress rehearsal tickets.
All seats reserved. See program notes July 8.

Friday • July 7 • 7:30 pm

Hinda Honigman Memorial Concert

Transylvania Symphony Orchestra
Thomas Joiner, conductor

Inna Faliks, piano
Carlton McCreery, cello
George Work, cello

Egmont Overture, Op. 84 Beethoven
Concerto in G Minor for two cellos, RV. 531 (P. 411) Vivaldi
Polovetsian Dances from Prince Igor Borodin
Rhapsody on a Theme of Paganini, Op. 43 Rachmaninoff

OVERTURE TO EGMONT, OP. 84 - LUDWIG VAN BEETHOVEN

Ludwig van Beethoven's overtures were mostly for use in stage productions. Four of the overtures - *Fidelio* and *Leonore Nos. 1-2-3* - were for Beethoven's opera *Fidelio* at different stages of its development. Other overtures were for stage plays - *Coriolanus*, *Ruins of Athens* and *Egmont*. These miniature masterpieces are filled with drama in their ten to fifteen minutes of playing time. The Beethoven style of orchestration with its woodwind choirs, string tremolos, dynamic contrasts and solo lines for winds is evident in all these short works.

Beethoven's incidental music to Johann Wolfgang von Goethe's play *Egmont* was written in the fall and spring of 1809-10 for a production of the play on May 24. Of the several pieces in the score, the overture was written in June - too late for the performance. The play is set in sixteenth-century Netherlands and deals with Spain's annexation of the country. The Spanish Duke of Alba has imprisoned the Dutch hero Egmont and plans to kill him to prevent Dutch independence. As Egmont marches off to his execution, he remembers a dream in which his love, Clärchen, appears to him revealing that his death will be a catalyst of Dutch rebellion and freedom. In this scene, Goethe calls for a "symphony of victory." In the overture, one hears the entire action of the play in microcosm - from its slow, heavy minor introduction representing the Duke, through a tumultuous and churning Allegro main section showing Egmont's tribulations, to the triumphant ending. This work and Beethoven's later compositions display the full-fledged Romantic qualities of tumult and storminess that would spark the creativity of composers for more than a century.

CONCERTO IN G MINOR FOR TWO CELLOS, STRINGS, AND BASSO CONTINUO, RV 531 - ANTONIO VIVALDI

Antonio Vivaldi was one of the most popular composers of his day. His reputation spread as far as Leipzig, where Johann Sebastian Bach owned copies of his music. However, his home was Venice, where he was active as a teacher at the *Ospedale della Pietà*, a state-funded home for orphan girls. He served there from 1703-1718 as a violin teacher and music director. This was one of four *ospedali* providing music for the city, but the *Pietà* had the best instruction and, therefore, the better ensembles. Its reputation was high, so wealthy parents would often bring their "orphans" to live and study in the institution. After his death, Vivaldi's music was forgotten and it was not until after World War II that the four violin concertos he titled *The Four Seasons* were rediscovered.

Vivaldi's music falls into varied categories. He wrote operas and cantatas for voice, as well as hundreds of solo concertos and sonatas for violin, bassoon and other instruments. There are also many concertos for groups of up to nine instruments, but only one, composed sometime between 1713-17, has the designation for two solo cellos. The first and third movements display the virtuoso interplay between soloists as themes are passed from one instrument to the next. The middle movement has the cellos acting as one large instrument with two separate voices, united to produce a lovely slow contrast to the quick outer movements.

POLOVETSIAN DANCES FROM PRINCE IGOR - ALEXANDER BORODIN

Alexander Borodin, like his compatriots in the "Russian Five," was not a composer by profession. A chemist, he was in good company with Navy bandsman Nikolai Rimsky-Korsakov, civil engineer Modeste Mussorgsky, railroad clerk Mily Balakirev, and topographer César Cui. However, this "mighty handful" of musical amateurs produced staple works of Russian music, many of which are still regularly performed today.

The opera *Prince Igor* tells the story of a twelfth-century Russian defeat at the hands of a central Asian tribe, the Polovetsians. Borodin and music critic Vladimir Stassoff produced the libretto from the *Epic of the Army of Igor*, a narrative poem that surfaced about 1800. Left unfinished at Borodin's death, the score was completed by Rimsky-Korsakov and Alexander Glazunov. The opera makes use of some authentic Polovetsian melodies, now familiar in the *Polovetsian Dances*, heard on tonight's program. These dances are very colorful in their orchestration. The melodies are memorable and so easily sung that they served as a melodic basis for the musical *Kismet*. The show contained the songs *Baubles*, *Bangles*, and *Beads* and *Stranger in Paradise*.

The plot of *Prince Igor* is full of intrigue and deception. Prince Igor Severski, with his son Vladimir, takes leave of his wife, Jaroslava, to wage war on the Polovetsians. His brother-in-law, Prince Galitzsky, agrees to care for his wife in his absence. Galitzsky soon develops a plan to overthrow Igor, but the warrior is defeated by the Polovetsians. Igor and Vladimir are held captive by Khan Konchak, but their detainment is made more tolerable by lavish entertainment, which includes the *Polovetsian Dances*, provided by the Khan. Ovlour, a Christian Polovetsian, offers a means of escape to the two but they decide to stay, due in part to Vladimir's interest in the Khan's daughter. Only when Polovetsian warriors appear with booty from Igor's national capital do the two decide to flee with Ovlour, but the Khan's daughter reveals their plans to her father. Vladimir is captured, but the other two escape. The opera ends with Prince Igor returning home to the ruins of the castle where his wife is maintaining a vigil.

RHAPSODY ON A THEME OF PAGANINI, OP. 43 - SERGEI RACHMANINOFF

Nicolo Paganini, the nineteenth-century Italian violinist, must have been an imposing figure onstage. His stunning virtuosity led to a popular rumor that he might have been influenced by the devil himself. Consequently, audiences flocked to the concert hall to determine whether or not the rumor might be true. Wearing only black, this tall, lean specter of a man produced musical miracles on stage. Paganini was also a composer of note, writing mostly violin music for his own use. He produced five violin concertos and a number of other pieces, but the centerpiece of his work was the set of twenty-four *Caprices* for unaccompanied violin. These short studies are essentially a compendium of special effects on the violin - harmonics, multiple stops, left-hand pizzicato, and the like.

Sergei Rachmaninoff, the great early twentieth-century Russian pianist and composer, was drawn to the last of Paganini's *Caprices*. His *Rhapsody on a Theme of Paganini* is divided into variations, as is the original *Caprice*. The designation *Rhapsody* refers to Rachmaninoff's free use of Paganini's thematic material, much in the same way Brahms quoted Haydn in his *Variations on a Theme of Haydn*. Paganini's theme finds its way through the *Rhapsody* in an impressive array of disguises, spanning the technical gamut from raw virtuosity to the tender resignation of the famous eighteenth variation. With Paganini's *Caprice* theme, four of the variations quote the *Dies Irae*, also found in Hector Berlioz's *Symphonie Fantastique*.

Saturday • July 8 • 7:30 pm

The Gondoliers

Music and Lyrics by Gilbert & Sullivan

General Manager	John Greer
Director	Michael Albano
Conductor	John Greer
Scene Designer	John Pollard
Costume Designer	Kevin Wolfgang
Production Manager and Lighting Designer	Joe Saint

All roles taken by members of the Janiec Opera Company.

Other production staff as listed in performance program.

THE GONDOLIERS - SIR ARTHUR SULLIVAN, LIBRETTO BY W. S. GILBERT

The collaboration of Sir Arthur Sullivan and W. S. Gilbert produced fourteen of the most popular operettas in history. Beginning in 1871 with *Thespis*, the combined work of these two important men would continue until 1896. After the success of *Trial By Jury* in 1875, Sir Richard D'Oyly Carte formed a theatrical company to produce future work of Gilbert and Sullivan. In the next few years, their greatest success, *H.M.S. Pinafore* (1878), would run for over seven hundred performances in London alone. *The Pirates of Penzance* (1879) soon followed, as did *Patience* (1881), *Iolanthe* (1882), *Princess Ida* (1884), *The Mikado* (1885), *Ruddigore* (1887) and *The Yeomen of the Guard* (1888). The duo's last true success was *The Gondoliers* in 1889, after which there was an argument between the two collaborators. Although they composed two more works together, *Utopia Limited* (1893) and *The Grand Duke* (1896), the spark was gone from the working relationship.

The appeal of Gilbert and Sullivan operettas is largely in their humor. They often ridicule the English elite, even royalty, but nobody is safe from the wit so prevalent in their work. *The Gondoliers* is especially notable in its portrayal of two lowly gondoliers who speak out against the government until they are suddenly bestowed with their nation's crown. The music in Gilbert and Sullivan works is custom-crafted for the situation. Act I of *The Gondoliers* is loaded with Italian elements - bubbly orchestral textures, singable gondolier melodies and large ensembles at the end of the act. The final act includes Spanish dances as part of the story. The music matches the dramatic needs of the libretto.

In future generations, composer/librettist teams would become a standard in operetta and musical theatre. Every time we hear music by Lerner and Loewe, Rodgers and Hammerstein, or more recently, Webber and Rice, or Schonberg and Boublil, we remember the fourteen unforgettable collaborations between Gilbert and Sullivan.

Sunday • July 9 • 3:00 pm

Gina Bachauer Memorial Concert

Brevard Music Center Festival Orchestra

David Effron, conductor

Lorin Hollander, piano

Steve Cohen, clarinet

Barrick Stees, bassoon

Duo Concertino Strauss

Concerto in F Gershwin

La Mer Debussy

Mr. Hollander is the Gina Bachauer Chair artist for the 2000 season.

DUO-CONCERTINO FOR CLARINET AND BASSOON WITH STRING ORCHESTRA AND HARP
RICHARD STRAUSS

Having been a leader among musically radical composers of the early twentieth century, Richard Strauss found himself their elder statesman in the 1940s. With only two years left to live, Strauss composed the *Duo-Concertino for clarinet and bassoon with string orchestra and harp* in 1947 at the age of eighty-three. The craftsmanship of Strauss's expert writing is immediately apparent to the listener as the two solo lines alternate and intertwine producing long lines of exquisite beauty throughout the three continuous movements.

The title *Duo-Concertino* not only reflects the use of two soloists, but further describes Strauss's conception of the work not as a formal concerto, but of a more intimate nature. Writers have described this piece as a reflection of earlier music--as in his opera *Der Rosenkavalier*--because of its adherence to classical forms, as in the third-movement rondo. However, it is perhaps best viewed not as a neo-classical work, but as the capstone of a seventy-year career. As one of his final instrumental compositions, the *Duo-Concertino* is an ending statement in a genre that produced the tone poems of the late 1800s - *Till Eulenspiegel's Merry Pranks*, *Don Juan* and *Ein Heldenleben* - and his other symphonic works that influenced the music of later generations of composers.

PIANO CONCERTO IN F - GEORGE GERSHWIN

George Gershwin was a first generation American born of Russian-Jewish parents. By his late teens, Gershwin had learned the piano and become a 'songplugger' with the Remick company in their Tin Pan Alley music store. Gershwin would sit at the piano in the showroom playing the latest sheet music releases for the store customers. From this experience, Gershwin became keenly aware of the popular musical style of the late 'teens and began to compose his own songs, often with his younger brother Ira as lyricist. Over the course of only eight years, the Gershwins became established among the leading figures in the world of popular music and eventually, Broadway shows.

It was this background that George Gershwin brought with him when he decided to write works for the concert hall. It began with a grand experiment in 1924 that brought the world *Rhapsody in Blue* as a work in the jazz idiom, but for the concert hall. The year after his success with the *Rhapsody*, Gershwin decided to write a more extensive piece for piano and orchestra. The result was the Concerto in F - a work steeped in the traditional form of the Romantic concerto, but peppered with jazz elements throughout.

The orchestration of the Concerto was troublesome for Gershwin. He had not orchestrated the *Rhapsody*, but had entrusted this work to Ferde Grofé, an arranger with Paul Whiteman's band. During the composition of the Concerto, Gershwin felt unsure of his abilities as an orchestrator and hired an orchestra to give him a private reading so he could check his work. The work was premiered successfully on December 3, 1925, and Gershwin was to play it six more times in the next few months. Three years later, Whiteman took the work on tour but decided to trim down Gershwin's orchestration from one hundred players to a more manageable traveling ensemble. Whiteman called in Grofé, who produced the smaller orchestration that is regularly heard today.

LA MER - CLAUDE DEBUSSY

In the late nineteenth century, the music of Richard Wagner was highly influential. In Vienna, Paris, and a few other cities, a younger generation of composers began to write in reaction to Wagner's music - some following his model, others rejecting it and producing newer styles. One of the newer experiments in music was impressionism. Named for the Claude Monet painting *Impression: Sun Rising* with its misty splashes of color, the music of the impressionists reflects many of the same characteristics. There is a dream-like atmosphere, loose flowing rhythms, diffuse textures and mysterious tone colors. The orchestration frequently includes exotic instruments, used to convey impressions of exotic places or events.

The three symphonic sketches entitled *La Mer* ("The Sea") date from 1903. The first sketch, entitled *From Dawn Until Noon on the Sea*, depicts the sea at daybreak. From the depths, the ocean begins its undulation with very subtle orchestral motion, reflecting changing light from dawn until midday. The second sketch, *Play of the Waves*, slower in tempo, depicts the surface of the ocean, while the quicker third movement, *Dialogue of the Wind and the Sea*, depicts the power of the sea. Debussy uses a complete arsenal of orchestral forces with such 'extras' as English horn, cornets, tam-tam and two harps.

Monday • July 10 • 4:30 pm

Student Recital

Straus Auditorium

Monday • July 10 • 8:00 pm

Transylvania Youth Orchestra

Gerard Floriano, conductor

Margaret Baldridge, violin

Kristine McCreery, violin

Michael Daniels, cello

La Gazza Ladra Overture	Rossini
Concerto Grosso in D, Op. 6, No. 1	Corelli
Pines of Rome	Respighi

Tuesday • July 11 • 8:00 pm

Transylvania Symphonic Band

Sarah McKoin, conductor

Transylvania Wind Ensemble

Jamie Hafner, conductor

Colonial Song	Grainger
Armenian Dances	Kachaturian
Shakata	Wilson
Thunder and Blazes	Fucik
Appalachian Spring	Copland
Divertimento for Band	Persichetti
Aegean Festival Overture	Makris

Wednesday • July 12 • 8:00 pm

Chamber Music

Straus Auditorium

Thursday • July 13 • 12:15 pm

Bach's Lunch

Thomas Hall

Thursday • July 13 • 8:00 pm

Transylvania Chamber Strings

Christine Myers, conductor

Transylvania Concert Band

Sarah McKoin, conductor

Andante Cantabile, Op. 11 Tchaikovsky
Concerto Grosso in G Minor, Op. 6, No. 8 (Christmas) Corelli
Susato Suite Ivanson
Salvation is Created Tschesnokov
March of the Belgian Parachutists Leemans
Symphony No. 1 Bukvich

Friday • July 14 • 7:30 pm

Gershwin Pops!

Brevard Music Center Festival Orchestra

Henry Janiec, guest conductor

Members of the Janiec Opera Company

Overture: Gershwin in Hollywood Bennett
An American in Paris Gershwin
Porgy and Bess in Concert Gershwin

OVERTURE - GERSHWIN IN HOLLYWOOD

By 1930, George Gershwin enjoyed huge successes as a popular songwriter, Broadway composer, concert pianist and composer for the concert hall. In short, he had enjoyed nearly every outlet available to a young composer. However, Gershwin had never written for film, so when Fox Studios offered him \$70,000 to score the movie *Delicious*, he jumped at the opportunity. The score would include some popular songs, with his brother Ira providing the lyrics, but would also include the opportunity for George to compose another orchestral work for use in the picture. The result, which never became a success, was his Second Rhapsody, called *Rhapsody in Rivets*, for piano and orchestra.

All this was just a taste of what would come with his 1936 contract with RKO Pictures. Beginning with two Fred Astaire vehicles, *Shall We Dance?* and *Damsel in Distress*, the Gershwins wrote some of the standards of American popular song, including *They Can't Take That Away From Me* and *A Foggy Day*. Before finishing work on his last film, *The*

Goldwyn Follies, Gershwin died of a brain tumor on July 11, 1937. His final completed song from the unfinished score was *Love Is Here To Stay*. The *Overture - Gershwin in Hollywood* features some of the compositions that George and Ira Gershwin contributed to the film industry.

AN AMERICAN IN PARIS - GEORGE GERSHWIN

An American in Paris (1928) has become Gershwin's most popular work in purely orchestral form. Its incorporation of blues and jazz material is wonderfully effective, although it was initially difficult for European conductors who were unfamiliar with American jazz. Before the work's premiere, Gershwin shed some light on his highly anticipated new piece:

This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and "The Six", though the themes are all original. My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere.

As in my other orchestral compositions, I've not endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such as his imagination pictures for him.

The opening gay section is followed by rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages. This blues rises to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part, with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.

The work was premiered on December 13, 1928, at Carnegie Hall with Walter Damrosch conducting the New York Symphony Society Orchestra.

PORGY AND BESS - GEORGE GERSHWIN

By the middle 1930s, Gershwin had entertained the idea of writing a full-scale opera. No stranger to stage productions, he had already penned many musicals but never anything resembling grand opera. Perhaps the closest he had come was *George White's Scandals* of 1922, that dealt with the lives of African-Americans. In 1925, the work was revised but received poor reviews. However, it reveals that Gershwin was interested in African-American life, a subject that would resurface later in *Porgy and Bess*.

In 1932, after having read Dubose Heyward's novel *Porgy*, he wrote the author about setting the story as an opera. Heyward replied that he expected Jerome Kern and Oscar Hammerstein to turn the story into a musical for Al Jolson. Gershwin was not concerned about this, as he felt that one version of the story would probably not hurt the other. The musical never materialized, and in 1933 the Theatre Guild officially announced that George Gershwin would write the music and Dubose Heyward and Ira Gershwin would supply the libretto to an operatic version of *Porgy*. Although the Metropolitan Opera was interested in the work, the collaborators decided to produce the show on Broadway.

As the composition began, Gershwin visited Heyward in Charleston, SC, to see the setting of the story. During the visit, Gershwin mixed with the Carolinians in normal aspects of life, visiting churches and nightclubs alike. On a visit to Folly Island, he even shared musical ideas with the *Gullah* speaking residents. Composition of the musical numbers came quickly to Gershwin after he had learned about the African-American culture of the coastal barrier islands.

Porgy and Bess opened at New York's Alvin Theatre on October 10, 1935, after a trial at Boston's Colonial Theatre on September 30. The New York run survived only 124 performances, thus losing money against the \$70,000 investment. After closing in New York, the show toured for another two months. Despite the short run on Broadway, the opera's prospects remained good. New performances took place as early as 1938. The European premiere was in Copenhagen in 1943, with a performance at Milan's La Scala in the 1950s. The Met did not produce the work until 1985 as part of a fiftieth anniversary celebration.

Saturday • July 15 • 7:30 pm

Brevard Music Center Festival Orchestra

David Effron, conductor

Frederica von Stade, mezzo soprano

Samuel Ramey, bass

Marriage of Figaro Overture	Mozart
Ah! Que j'aime, from La Grande-Duchesse de Gérolstein	Offenbach
Dites-lui qu'on, from La Grande Duchesse de Gérolstein	Offenbach
Uldino! Uldin! ... Mentre gonfiarsi l'anima, from Attila	Verdi
Ecco il mondo, from Mefistofele	Boito
La Cenerentola Overture	Rossini
Vedrai carino, from Don Giovanni	Mozart
Madamina, il catalogo é questo, from Don Giovanni	Mozart
La ci darem la mano, from Don Giovanni	Mozart
Candide Overture	Bernstein
Old American Songs, sets 1 & 2	Copland
Impossible Dream, from Man of La Mancha	Leigh
Ol' Man River, from Show Boat	Kern
Can't Help Lovin' dat Man, from Show Boat	Kern
Send in the Clowns, from A Little Night Music	Sondheim
Wunderbar, from Kiss Me Kate	Porter
If I Loved You, from Carousel	Rodgers & Hammerstein
People will Say We're in Love, from Oklahoma! ...	Rodgers & Hammerstein
Some Enchanted Evening, from South Pacific	Rodgers & Hammerstein

OVERTURE TO THE MARRIAGE OF FIGARO - WOLFGANG AMADEUS MOZART

Although today's audiences know Wolfgang Amadeus Mozart as a symphonist who also wrote opera, the opposite was true in his day. His operas were popular entertainment for the wealthy of Viennese society. By the time he wrote *The Marriage of Figaro* in 1786, Mozart was established as an operatic composer of the highest quality.

For the libretto he turned to Lorenzo da Ponte, who would also provide the libretti for *Don Giovanni* and *Così fan tutte*. Da Ponte noted in his *Memoirs* that the *Figaro* story had been forbidden by the Emperor Joseph II due to supposed immoral qualities. The opera was finished in just six weeks.

The Overture is in the form of a sonatina with no development section. The fast running figures of the opening set the mood for this comedy of errors and escapades at court. It is scored for pairs of winds, timpani and strings.

OVERTURE TO THE OPERA LA CENERENTOLA ("CINDERELLA") - GIOACCHINO ROSSINI

The story of Cinderella is an ancient rags-to-riches folk fable that became popular in Europe as told in the book *Tales of Mother Goose* (1697) by the French writer Charles Perrault (1628-1703). The text of Rossini's *Cenerentola* is by Jacopo Ferretti and is based on a French opera libretto that had been set to music by two minor composers in 1810. Rossini started to work on the music of his opera in mid-December, 1816, and in a few weeks it was written, copied, learned and prepared for its first performance, which took place at the Teatro Valle in Rome on January 25, 1817.

In the rush to produce *Cenerentola*, Rossini did not have time to compose a new overture, so he opened the evening with the one he had written for the comic opera *La Gazzetta*, which had failed in Naples a few months earlier. The success of the Cinderella opera kept the overture alive under its new name. It is scored for piccolo and two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, trombone, timpani, percussion and strings.

OVERTURE TO CANDIDE - LEONARD BERNSTEIN

The great American composer and conductor Leonard Bernstein delivered American music to the world. Rarely had an American conductor led the major orchestras of Europe. He was the first conductor from these shores to lead a performance at Milan's *La Scala* opera house. In addition, his compositions were internationally recognized. Probably best known for *West Side Story*, Bernstein composed many concert and chamber works as well as the musicals *On the Town*, *Wonderful Town*, *Candide*, and *1600 Pennsylvania Avenue*.

Candide, adapted from Voltaire's story of the same name, is a satire of Enlightenment philosophy in the eighteenth century. The idea that this is the "best of all possible worlds" is constantly tested as Candide and his fiancée Cunegonde are beset by one disaster after another. Candide's mentor, Dr. Pangloss (Latin for "all tongue"), assures them that it is all part of a grand heavenly plan. The play ends as the three and a sizable entourage decide to live together and "make our garden grow." The light-hearted nature of the satire is expertly reflected in the effervescent overture.

Sunday • July 16 • 3:00 pm

Repertory Symphony Orchestra

Gunther Schuller, guest conductor

A Dramatic Overture Schuller
Prelude to the Afternoon of a Faun Debussy
Symphony No. 7 in A, Op. 92 Beethoven

A DRAMATIC OVERTURE - GUNTHER SCHULLER

American composer and conductor Gunther Schuller was born in New York, the son of a violinist with the New York Philharmonic. A horn player himself, Mr. Schuller played in the New York City Ballet orchestra, the Cincinnati Symphony and the Metropolitan Opera orchestra. With an intense interest in jazz, he played with Miles Davis and began to include jazz in his compositions. Active as an author, Schuller has produced a three-volume academic study titled *Early Jazz: Its Roots and Musical Development*. He has been on the faculty of the Manhattan School of Music, Yale University and the New England Conservatory. His concerts with the New England Conservatory Ragtime Ensemble reinforced the ragtime revival of the 1970s.

A Dramatic Overture explores many different textures of orchestral sound. The opening explosion gives way to a slower section of densely woven melodic strands. Fast and slow tempos alternate until the coda, which serves as a bookend to the overture.

PRELUDE TO THE AFTERNOON OF A FAUN - CLAUDE DEBUSSY

In 1894, the French composer Claude Debussy was living in Paris with little money and without public acclaim. He had published several piano works in an early, not-yet-impressionistic style, but they achieved only moderate popularity. His *Prelude to the Afternoon of a Faun*, the piece in which Debussy created his mature impressionistic style, would be set to paper that year.

The origin of the *Prelude* is interesting. Debussy first encountered a poem by Stéphane Mallarmé in the middle 1880s and liked it well enough to buy a copy for his composer friend, Paul Dukas, in 1887. Around the same time, Debussy started attending artistic evening gatherings at Mallarmé's apartment, where he met many of the leading cultural and

literary figures of the day. The decision to write a prelude to precede a dramatic reading of the poem materialized in 1894. Debussy explained his intention for the work in the preface to the first edition of the score:

The music of this prelude is a very free illustration of Stéphane Mallarmé's beautiful poem. It does not follow the poet's conception exactly, but describes the successive scenes among which the wishes and dreams of the faun wander in the heat of the afternoon. Then, tired of pursuing the fearful flight of the nymphs and naiads, he abandons himself to a delightful sleep, full of visions finally realized, of full possession amid universal nature.

The piece has all the elements of Impressionism, incorporating the use of nebulous textures, often including harp, wood-wind arpeggios and solos in extended instrumental registers to provide a mysterious sound. The tonality of the piece is anything but stable, readily melting from one key to the next. Often presented as a ballet, which was originally choreographed by the Russian dancer Vaclav Nijinsky, the work influenced two generations of French Impressionist composers including Maurice Ravel.

SYMPHONY NO. 7 IN A MAJOR, OP. 92 - LUDWIG VAN BEETHOVEN

The symphonies of Beethoven are a cornerstone of Western symphonic tradition. The nine works span nearly his entire life and clearly show the three compositional periods normally attributed to the composer. Although the specific dates of these periods are a subject of debate among musicologists, they fit into a comfortable general scheme. Until just after 1800, Beethoven's creative output followed the Classical models of Mozart and Haydn. With the Symphony No. 3 in 1804 we find him well within his "heroic" period. During this middle period, Beethoven's music is charged with the majestic character of the Symphony No. 5 and the "Emperor" Concerto, with their heavy use of brass instruments, abrupt harmonic shifts and sweeping final movements. The transition to the final period occurred somewhere between the eighth and ninth symphonies and produced music that is more introspective, a product of Beethoven's struggle with deafness.

Written three full years after the "Pastoral Symphony," *Symphony No. 7*, composed in 1811-12, belongs to the middle period. The premiere took place on December 8, 1813, in the Hall of the University of Vienna, at a benefit concert for Austrian and Bavarian soldiers wounded in the campaign against Napoleon.

The four-movement work follows the traditional format of fast-slow-scherzo-fast. The opening slow introduction is quite extensive, with a famous oboe solo and an extended transition to the quicker main section of the movement. Beethoven, showing one of his trademark gestures, sets up anticipation of the allegro ten measures before it actually occurs. When it arrives, the first theme sings with lively dotted rhythms in the flute and oboe. The famous dirge-like theme of the second movement is one of Beethoven's most famous moments. The melody is elusive, certainly not found in the principal voices of the texture. Instead, the listener must look within the inner voices to hear the theme. The result is one of the most electrifying moments in Beethoven's music. The Scherzo, marked Presto, is an example of the composer's fondness for humor, with its bouncing opening theme and melodic high woodwinds. There are abrupt shifts in the harmony that add to this effect. The finale uses a traditional sonata form, bringing the symphony to an end with an irresistible burst of energy.

Sunday • July 16 • 7:00 pm

Concerto Contest Finals

Thomas Hall

Monday • July 17 • 4:30 pm

Student Recital

Straus Auditorium

Monday • July 17 • 8:00 pm

Chamber Music

The Diaz Trio

Straus Auditorium

Tuesday • July 18 • 4:30 pm

Student Piano Recital

Straus Auditorium

Tuesday • July 18 • 8:00 pm

SPECIAL EVENT

The Smothers Brothers

Proceeds from this concert enhance Brevard Music Center's educational programs.

All seats available to the public.

Wednesday • July 19 • 8:00 pm

Brigadoon

Dress Rehearsal

A working rehearsal with individual tickets available.

Season subscribers may exchange their tickets for dress rehearsal tickets.

All seats reserved. See program notes July 22

Thursday • July 20 • 12:15 pm

Bach's Lunch

Thomas Hall

Thursday • July 20 • 7:30 pm

Brigadoon

1st Performance

Music and Lyrics by Lerner and Loewe

General Manager	John Greer
Director	David Herendeen
Conductor	John Greer
Scene Designer	John Pollard
Costume Designer	Kevin Wolfgang
Production Manager and Lighting Designer	Joe Saint

All roles taken by members of the Janiec Opera Company.

Other production staff as listed in performance program. See program notes July 22.

Friday • July 21 • 1:30 pm
Transylvania Symphony Orchestra
with participants of the
Conductors' Workshop

Friday • July 21 • 7:30 pm
Repertory Symphony Orchestra
Carlton McCreery, conductor
David Effron, guest conductor
Andres Cardenes, violin

Leonore Overture No. 3, Op. 72 Beethoven
Violin Concerto No. 3 in G Major, K 216 Mozart
Symphonic Metamorphoses of Themes by Weber Hindemith

THE LEONORE OVERTURE NO. 3 - LUDWIG VAN BEETHOVEN

In Beethoven's time, as in ours, the most difficult, competitive and enriching field in which a composer could work was the theater. The incidental music then used during the performance of plays was functionally similar to what we now hear only in films and on television, and it has turned out to be of relatively modest artistic importance. The music that Beethoven wrote in 1810 for a production of Goethe's historical tragedy, *Egmont*, is his only important work of the kind.

An opera, however, which makes up a full evening's length drama with continuous or very nearly continuous music, was another matter. Opera offered the composer opportunity for artistic expression on a grand scale and brought him huge audiences to address. Poor Schubert, who achieved so much during his pitifully short life, never came close to fulfilling his operatic ambitions. The greatest opera composer of the generation before had been Mozart, whose music Beethoven continued to admire when many of his contemporaries considered it passé, but he disapproved of the librettos Mozart had accepted, which he thought to be too frivolous. The later Romantics reinterpreted *The Marriage of Figaro* as a story of the democratization of society, in which mere servants could triumph over noble masters. *Don Giovanni* became a moral tale in which the sins of the flesh were punished by supernatural forces. For Beethoven, however, their subject matter remained an immoral one: seduction.

At various times during his career, Beethoven considered writing operas on several subjects: the foundation of Rome by Romulus and Remus, the destruction of Babylon, the Crusades, Faust, Macbeth, the return of Ulysses, and others, but he actually wrote only one opera, *Fidelio*. The source of his subject was the libretto of *Leonore*, or *Conjugal Love*, an opera by a minor French composer, first performed in Paris, in 1798. Early in 1894, Beethoven and a friend began to work on a new version in German and later that year a treatment of the same story by the Italian composer Ferdinando Paer (1771-1839), was performed in Dresden. In Beethoven's opera, the dual themes are political freedom and marital love, exemplified in a simple story given great power by his music.

The setting is a prison near Seville, where Florestan, a young nobleman, has been incarcerated to prevent him from revealing the Governor's crimes to the King's Minister. The prisoner's wife, Leonore, determined to free him, disguises herself as a young man, takes the name Fidelio, and becomes assistant to the jailer. The Governor decides that Florestan must be killed and orders a grave dug. Leonore reveals her identity and holds the Governor at gunpoint until the trumpets announce the arrival of the Minister, who frees all the political prisoners and imprisons the villainous Governor.

The opera failed at its first performance, in 1805, and again in a revision for a new production in 1806. In 1814, a third version was presented with the title changed from *Leonore* to *Fidelio*, and this work has taken its place as one of the great creations of the musical theater. Beethoven wrote four different overtures for the opera. The one that is now usually played as the introduction and is called the *Overture to Fidelio* was not ready for opening night, so Beethoven substituted his *Overture to The Ruins of Athens* for it at the first performance. The *Fidelio Overture* is a brief, brisk dramatic composition that calls the audience to attention and holds it ready for the events to be represented on the stage.

The three Leonore Overtures are now part of the concert repertory, played with varying degrees of frequency, and No. 3 is sometimes played in the opera house as an entr'acte. Beethoven had to abandon the idea of using these overtures in

the theater because they were too good for the purpose, too powerful to use as mere curtain raisers. The overtures produce so profound an effect on the listener that instead of preparing the mind for what is to come they distract from it.

They are all based in large part on musical subject matter from the opera itself, principally from Florestan's first number, an aria that opens Act II. Alone in his dungeon cell he muses sadly, "In the springtime of my life, my happiness has fled. I rashly dared speak the truth, and chains are my reward." Then he sings of his love for his wife, Leonore, a bright angel whose remembered image illuminates his tomb-like cell, whom he will see again when he is free at last, in heaven. The other major element from the opera is the trumpet call that announces the arrival of the Minister who will free Florestan. These are the basic elements of the opera: imprisonment, love and liberation.

In the Overtures, the elements are organized into somewhat different musical structures, with varying relative weights. The slow music from Florestan's dungeon aria, for example, is used in the introductory sections of No. 3, and is also used as a middle section in No. 1. Altogether, the three overtures are a remarkable group of quite different compositions all devoted to the same subject and all using the same materials. In 1975, it was finally discovered that the Overture traditionally known as No. 1 had been composed last, for a planned performance in Prague that never took place, but for which a relatively short and light overture was desired.

Overture No. 3, composed in 1806, turned out to be not so much a simplification as an intensified transformation of No. 2, one of the great works of orchestral literature, so overpowering that Beethoven replaced it in 1814 with the terse *Fidelio Overture*. No. 3 was published as a separate work in June 1828, and it is probably from this score that the later Romantics got the idea of the descriptive concert-overture, which eventually became the symphonic poem.

The Overture is scored for pairs of flutes, oboes, clarinets and bassoons, four horns, two trumpets, three trombones, timpani and strings.

VIOLIN CONCERTO NO. 3 IN G MAJOR, K 216 - WOLFGANG AMADEUS MOZART

Most accounts of Wolfgang Amadeus Mozart as a performer concentrate on his pianistic ability. In reality, he was equally proficient on the violin. His first appointment by the Prince Archbishop of Salzburg was as concertmaster. During his childhood years as he traveled across Europe performing for royalty, violin playing was always included in his programs.

At the age of nineteen, between April and December of 1775, Mozart wrote five of his six violin concertos. The third of these pieces was finished on September 12. These are Mozart's only concertos for the instrument and are played extensively in today's concert halls.

The G major concerto is in a traditional form - fast, slow, fast. The opening movement alternates between solo and full ensemble, as is often found in earlier Baroque concertos. The opening theme is actually a melody Mozart used in two other works from the same time period, but it is given a fresh treatment here and used in a manner unlike the previous works. The slow movement is a typical Mozart adagio - transcendently beautiful, yet substantial for the player and audience alike. The orchestral violins are muted to produce a more transparent tone, and flutes replace the oboes of the outer movements. The bright, G major finale is a tour-de-force for the player and presents tempo and meter changes for the second section, a technique that Mozart rarely used.

SYMPHONIC METAMORPHOSES OF THEMES BY CARL MARIA VON WEBER - PAUL HINDEMITH

Hindemith's *Symphonic Metamorphoses of Themes by Carl Maria von Weber* represents the lighter side of a great composer whose music was for the most part very serious in purpose. It was completed in August 1943, when Hindemith was living in New Haven, Connecticut, teaching composition at Yale University, and it was performed for the first time on January 20, 1944, by the New York Philharmonic under Artur Rodzinski. Instead of a conventional series of varied versions of a single theme, we have here four movements of new music in which several themes by Weber are metamorphosed, magically transformed, in a variety of ways. In a few places, Hindemith did little more than orchestrate some of the ideas from Weber's piano music, but for the most part, he greatly altered, extended and developed them in a purely Hindemithian manner, tempered with a rare display of gaiety and wit.

The first movement is a Hungarian march from a Weber piece entitled *Alla Zingara* ("In Gypsy Style"), from his *Eight Pieces for Piano Four Hands, Op. 60*. The *Turandot Scherzo* is a set of fantastic variations on a supposedly Chinese melody that Weber found in Jean-Jacques Rousseau's *Dictionary of Music*, which was published in 1768. Weber originally used this theme in a "Chinese Overture" he wrote for Schiller's German version of Carlo Gozzi's *Turandot*, the play on which Puccini's opera is based. In one of the variations, the theme is played on four timpani, accompanied by bells, triangle, tam-tam, wood block and cymbals. In another, there is a fugato for trombones that is influenced by the jazz that Hindemith came to know during his American years. A contrastingly gentle Andantino from Weber's *Six Pieces for Piano Duet, Op. 10*, is the slow movement. The Finale is another March, from the *Eight Pieces for Piano Four Hands, Op. 60*.

Hindemith scored this work in high instrumental colors for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, snare drum, parade drum, bass drum, tambourine, tam-tam, cymbals, triangle, wood block, small gong, bells glockenspiel and strings.

Saturday • July 22 • 7:30

Brigadoon

2nd Performance

Music and Lyrics by Lerner and Loewe

General Manager John Greer
Director David Herendeen
Conductor John Greer
Scene Designer John Pollard
Costume Designer Kevin Wolfgang
Production Manager and Lighting Designer Joe Saint

All roles taken by members of the Janiec Opera Company.

Other production staff as listed in performance program.

BRIGADOON - ALAN JAY LERNER AND FREDERICK LOEWE

Brigadoon was the first hit musical for Alan Jay Lerner and Frederick Loewe. The two had met in 1942 and produced a few unsuccessful shows, but the opening of *Brigadoon* in 1947 sparked the beginning of a series of successes that included *Paint Your Wagon*, *Gigi*, *Camelot* and *My Fair Lady*.

The story of *Brigadoon* grew out of Lerner's interest in the works of Scottish author J.M. Barrie, who is best known for his *Peter Pan*. Because of the extensive dance numbers, the team recruited Agnes de Mille to provide choreography.

The lyrics are loaded with Scottish flavor in their rhyme scheme and use of Gaelic dialect. Loewe's music reflects the drones and rhythms of Scottish folk music. However, the famous songs *There But For You Go I* and *Almost Like Being In Love* are more in the popular ballad style of the late 1940s.

The show opened at the Ziegfeld Theatre in New York on March 13, 1947, and ran 581 performances. Since then it has graced the stage in hundreds of productions ranging from high schools to professional opera companies.

Sunday • July 23 • 1:00 pm

Chamber Music Students

with

The Diaz Trio

Thomas Hall

An Afternoon with Peter Schickele and PDQ Bach

Brevard Music Center Festival Orchestra

Peter Schickele, guest conductor

Uptown Hoedown	Schickele
One for the Money	Schickele
Concerto for Brass Quintet and Orchestra (Five of a Kind)	Schickele
Howdy Symphony	Schickele

(notes by the composer)

UPTOWN HOEDOWN

In June 1993, Toyota sponsored a comedy festival in New York that included a wide range of venues and genres. My own contribution to a program of musical humor at Carnegie Hall included *Sneaky Pete and the Wolf*, a revisionist, west-of-the-Pecos version of the Prokofiev classic. Since I was last on the program, I thought it would be nice to have a zippy little encore, which is why *Uptown Hoedown* has the same basic instrumentation as Prokofiev's work. It was completed at 5:00 AM on Monday, June 7, 1993, and premiered at about 10:25 PM on Thursday, June 10, 1993. There is a good possibility that *Uptown Hoedown* holds the distinction of being the only symphonic piece ever premiered in Carnegie Hall by a conductor wearing full cowboy regalia, including chaps.

ONE FOR THE MONEY

When The Juilliard School of Music asked me to write a short, festive piece for a gala concert to kick off a major fundraising drive, I decided, in the spirit of titles like *Fanfare for the Common Man* and *Quartet for the End of Time*, to put my cards right on the table and call it *One for the Money*.

I was not the only person involved in this project who was running on a very tight schedule. The piece was commissioned on rather short notice, and I got it done barely in time, making revisions right up until the last rehearsal. The conductor, Leonard Slatkin, couldn't get to New York until the morning of the day of the concert (although there were a couple of rehearsals before that, led by someone else), and he did a terrific job of conducting a brand new piece on one (for him) rehearsal.

One of the things I like about getting older is being able to review people and relationships over a long period of time. There was a bit of chit-chat worked into the Juilliard program, and before my piece I recalled how I had had a Ford Foundation composer-in-residence grant in 1960-61, to write music for Los Angeles public high schools, and how one of the kids I worked with was a bright young guy named Leonard Slatkin. He has since then become a good friend and trusted colleague.

The beginning of *One for the Money* is based on a one minute fanfare I had written a couple of years earlier for the Fargo-Moorhead Symphony Orchestra, for a concert at which they honored one of my oldest friends in that area, Walther Prausnitz. Walther was already a *grownup* when I was a mere teenager in Fargo, but he was part of the living room chamber music scene (although an English teacher, he had studied cello with Feuermann); he also played for a while in what was then a community orchestra (as did I), and he even performed in a couple of my living room operas - - his most memorable role was that of the Pasha in *The Battered Bride*. I knew as soon as I wrote the fanfare that I wanted to expand it into a real overture.

The piece was completed on March 25, 1999, and premiered on April 28, 1999, with Leonard Slatkin conducting The Juilliard Orchestra.

FIVE OF A KIND: CONCERTO FOR BRASS QUINTET AND ORCHESTRA

In 1975 The Canadian Brass approached me with the idea of commissioning a music theater piece for brass quintet. Thus began an especially pleasing and productive relationship that has produced a small but varied body of works, including *Hornsmoke* (A Horse Opera for Brass Quintet), *Mozart on Parade*, *Variations on a Joke*, *Piano Concerto No 2 in F Major* ("Ole!") for piano and brass quintet, and the concerto for brass quintet and orchestra titled *Five of a Kind*. I think of the title of this concerto as referring both to the members of the solo group and to the movements of the work.

The *Intrada*, literally an entrance for the soloists, is a set of tuneful variations on a harmonic scheme. The second movement employs the traditional scherzo-trio-scherzo form, the trio being for the muted quintet alone; this movement also requires the members of the quintet to play the mouthpieces of their instruments alone, a technique I have used elsewhere for patently humorous effects, but which, when accomplished accurately and with the proper spirit, can have the effect of seeming like a new kind of mute. The *Cantilena* seems to me to combine the feeling of a Mozart romanza with the ambiance of a movie Western, which is perhaps not surprising, since Mozart and Westerns constitute a large part of the environment in which I was raised.

In my horn concerto, *Pentangle*, the fourth movement is a short piece with not much horn music in it, due to the fact that in live renditions the soloist performs feats of prestidigitation involving his instrument. While working on *Five of a Kind* I came to feel that the material in that movement of the horn concerto could and should be expanded, taking it beyond the rather vaudeville-like flavor it has there, and liberating the more jazz-inflected aspects of the counter melody - - in short, letting it cook a little, which is what happens in the movement marked *Dance*.

The concept of the soloist-orchestra relationship being that of statement and echo is at least as old as the Baroque concerto grosso, but it also occurs in Carribean and other folk music; that is, the idea of one person singing something and another person imitating it (or at least the rhythm of it) on an instrument. The quintet breaks up into five separate soloists during the finale of this concerto, a rondo much of whose material sounds to me rather like a sailor dance, engaging in quasi-improvisatory dialogues with various sections of the orchestra. But they get together again for a sustained unison cadenza, floating over the accompanying rhythm in the orchestra, and a final statement of the opening theme.

Five of a Kind was commissioned by The Canadian Brass; it was composed during the summer of 1978 and premiered in January with the Minnesota Orchestra under the direction of Henry Charles Smith.

Monday • July 24 • 4:00 pm

Student Recital

Straus Auditorium

Monday • July 24 • 8:00 pm

Transylvania Symphonic Band

Sarah McKoin, conductor

Transylvania Wind Ensemble

Jamie Hafner, conductor

Larry Black, trumpet

Giles Farnaby Suite	Jacob
Geographical Fugue	Toch
Vesuvius	Ticheli
Spiel	Toch
Trumpet Concerto	Arutunian
Aria, from Sonata for Trumpet	Peeters
Konzertmusik, Op. 41	Hindemith

Tuesday • July 25 • 6:30 pm

Student Composers' Concert

Straus Auditorium

Tuesday • July 25 • 8:00 pm

Transylvania Concert Band

Sarah McKoin, conductor

Transylvania Youth Orchestra

Gerard Floriano, conductor

Procession of Nobles, from Mlada Rimsky-Korsakov
Ye Banks and Braes O'Bonnie Doon Grainger
Prelude to Act 3 of Kuniild Kistler/Barr
Do Not Go Gentle into that Good Night Del Borgo
Symphony No. 5 in D "Reformation" Mendelssohn

Wednesday • July 26 • 8:00 pm

Chamber Music

Straus Auditorium

Thursday • July 27 • 12:15 pm

Bach's Lunch

Thomas Hall

Thursday • July 27 • 7:00 pm

Concerto Marathon

Straus Auditorium

Thursday • July 27 • 7:30 pm

Aïda

(Concert Version)

Dress Rehearsal

A working rehearsal with individual tickets available.
Season subscribers may exchange their tickets for dress rehearsal tickets.
All seats reserved. See program notes July 29.

Friday • July 28 • 7:30 pm

Concerto Concert

featuring the winners of the BMC Concerto Competition

Transylvania Symphony Orchestra

Thomas Joiner, conductor

Capriccio Espagnole, Op. 34 Rimsky-Korsakov
Sleepers Awake (1998) Baker
Concerto Repertoire To Be Announced

CAPRICCIO ESPAGNOLE, OP. 34 - NIKOLAI RIMSKY-KORSAKOV

A bandsman in the Czarist Navy, Nikolai Rimsky-Korsakov was recognized as a brilliant orchestrator. His interest in eastern cultures and Russian folk history is evident by some of his titles - *Ivan the Terrible*, *Sinfonietta on Russian Themes*, *Russian Easter Overture* and *The Czar's Bride*. The inclusion of a work of Spanish interest is an anomaly among these, but the *Capriccio Espagnole* is one of his most colorful pieces.

Beginning with a lively Alborada, the work goes directly into a series of variations on a slower theme in six-eight meter. Throughout the entire work, the listener is held by magnificent orchestration, cadenzas for several instruments, frequent timbre changes and an impressive array of percussion instruments.

SLEEPERS AWAKE - CLAUDE BAKER

Perhaps the first thing one should know about Claude Baker's *Sleepers Awake* is that it has absolutely no connection with the famous Bach cantata *Wachet auf, ruft uns die Stimme*, BWV 140. Rather, Mr. Baker's work is a setting of a poem by Kenneth Patchen for solo voice, percussion and strings. That poem *Rest, Heart of the Tired World* appears in a collection of Patchen's verses called *Sleepers Awake* and Mr. Baker chose this title for the present composition, thereby amplifying the text of the poem.

The piece was commissioned by the Center for the Humanities at the University of Missouri-Saint Louis and was premiered during the Center's 1998 "What Is a City?" conference. In writing this work, Claude Baker sought to spotlight the Saint Louis Symphony Orchestra's educational outreach activities. During his eight-year tenure as the Orchestra's Composer-in-Residence, he helped develop the partnership between the Symphony and UMSL. He thus conceived *Sleepers Awake* for an ensemble drawn in equal measure from the ranks of the Saint Louis Symphony, the Saint Louis Youth Orchestra and UMSL students. Kenneth Patchen's poem considers the darker aspects of urban life ("cities keep their cold terrible watches"), but envisions the possibility of redemption (redress from the crimes of [this] most brutal habitation...")

Saturday • July 29 • 7:30 pm

Aïda

(Concert Version)

Verdi

Maria Luisa Tamez, soprano

David Trent, tenor

Malin Fritz, mezzo-soprano

Carlos Serrano, baritone

Brevard Music Center Festival Orchestra

Conductor David Effron

Production Manager and Lighting Designer Joe Saint

All roles taken by members of the Janiec Opera Company.

Members of the local community chorus and BMC participants comprise the chorus.

Other production staff as listed in performance program.

AÏDA - GIUSEPPE VERDI

The growth of the city of Cairo in Egypt in the late 1860s was astonishing. With the opening of the Suez Canal in 1869, ships no longer had to sail around Africa to reach Mediterranean ports. Because many Europeans were passing through the area, and in celebration of the canal's opening, Cairo built a magnificent opera house. For the dedication of the house in 1869, the managers asked Giuseppe Verdi to compose a hymn of dedication - a commission he did not accept. The management really wanted an original opera and Verdi was their first choice as a composer. The idea of an Egyptian opera was interesting to Verdi, so he accepted a commission for *Aïda*.

Aida is loaded with all of the elements that make Verdi exciting. There are large choruses, dramatic and exciting arias and instrumental sections related to the story, but excerptable. The first performance was in Cairo on December 24, 1871. The American premiere was in November of 1873 - three years before the opera was first heard in London.

Sunday • July 30 • 3:00 pm

Brevard Music Center Festival Orchestra

David Effron, conductor

Mark O'Connor, violin

Shadows: Four Dirge-Nocturnes (1990) Baker
Three Pieces for Violin and Large Orchestra O'Connor
 II. Trail of Tears
 III. Fanfare for the Volunteer
Symphony No. 2 in D Major, Op. 73 Brahms

SHADOWS: FOUR DIRGE-NOCTURNES FOR ORCHESTRA- CLAUDE BAKER

Shadows provides non-vocal commentary on four haiku texts of rather macabre imagery. A haiku is a very short, seventeen-syllable form of Japanese verse intended to evoke a wealth of thoughts and emotions. Because of its brevity, the haiku must depend for its effect on the power of suggestion and a deliberate elusiveness - - the reader must "fill in" the outlines that have been drawn.

The music of *Shadows* seeks not only to reflect the moods suggested by the poetry, but to amplify the implied meanings present in each haiku . . . and even to create additional associations. This is accomplished in part by the allusion to and quotation of passages from well-known vocal works that echo the spirit and content of the haiku selected. Formally, there is an attempt to parallel the classic structure of the haiku, transferring the special characteristics of the written art to sound. For example, the numbers five and seven (corresponding to the alternation of five and seven syllables in the haiku) are used as the numerical basis of the work. Further, motives that serve the musical function of *kigo* or "season-words" are developed and expanded. These words or expressions denote the time of year, and their inclusion in the haiku is an almost inviolable rule. Each movement also exhibits an essentially binary construction, reflecting the "principle of internal comparison" that is so frequently employed in haiku writing. This technique creates a division of the poem into two or more parts that are to be equated or compared, and should always be looked for.

THREE PIECES FOR VIOLIN AND LARGE ORCHESTRA - MARK O'CONNOR

II. Trail of Tears

III. Fanfare for the Volunteer

Mark O'Connor comes from a background of traditional Appalachian fiddle playing. Through his dazzling virtuosity he has been able to win audiences from all walks of life. With O'Connor's abilities, he has dispelled the notion that traditional fiddlers are more suited to the Opry than the opera.

His compositions often follow traditional classical forms but never fail to give us a strong taste of Americana. O'Connor chooses to lead us happily through our own homeland, but not in a nostalgic or hackneyed way - his approach is fresh and full of honesty.

The *Three Pieces for Violin and Large Orchestra* is no exception. Its three movements are descriptive, evocative and heartfelt. *The Call of the Mockingbird* is a portrait of the Tennessee mountains. *Trail of Tears* chronicles the displacement of the Cherokee nation. *Fanfare for the Volunteer* is more a character study of Southern attitudes and pride - Tennessee is the "Volunteer State."

Composers of the nineteenth century often called upon their impressions of far away places to add variety to their music. The practice has died away somewhat since then. With this work, Mark O'Connor has carved himself a place in history not so much as a crossover composer, but as a practitioner of modern exoticism - even if the exotic is only a state away.

SYMPHONY NO. 2 IN D MAJOR, OP. 73 - JOHANNES BRAHMS

Johannes Brahms considered the symphony to be the ultimate expression of instrumental music. It was for this reason that he waited until the age of 43 to write his first. This symphony is in four movements. The opening “Allegro non troppo” begins with two melodic gems that are transformed throughout the work and provide unity to the symphony as a whole. The first of these is the three-note pattern in the low strings with which the piece opens. The horn melody that enters immediately afterward is the second theme. The “Adagio non troppo” that follows is a profoundly serious movement in ABA form, in which the return of the opening material is presented as a variation. The ebullient third movement is a delightfully light dance piece that marks Brahms’s place historically between Beethoven and Mahler. The trios of the third movement are variations on the opening material of the first movement. The final movement also loosely quotes material from the first movement. The symphony is scored for a modest-sized orchestra with woodwinds in pairs, four horns, two trumpets, three trombones, tuba, timpani, and strings. The work was given its premiere on December 30, 1877, by the Vienna Philharmonic under the baton of Hans Richter.

Sunday • July 30 • 7:00 pm

Piano Competition Finals

Monday • July 31 • 12:15 pm

Bach’s Lunch

Thomas Hall

Monday • July 31 • 4:30 pm

Student Recital

Straus Auditorium

Monday, • July 31 • 8:00 pm

Transylvania Youth Orchestra

Gerard Floriano, conductor

Transylvania Wind Ensemble

Jamie Hafner, conductor

Sarah McKoin, guest conductor

David Kirby, guest conductor

Die Meistersinger Overture Wagner
Capriccio Italien, Op. 45 Tchaikovsky
Canzona Gabrieli
Suite from The Good Soldier Schweik Kurka
Lincolnshire Posy Grainger

Tuesday • August 1 • 4:30 pm

Student Piano Recital

Straus Auditorium

Tuesday • August 1 • 8:00 pm

Chamber Music

Straus Auditorium

Wednesday • August 2 • 3:30 pm

Student Composers' Reading

Repertory Symphony Orchestra

Thomas Hall

Wednesday • August 2, • 8:00 pm

Chamber Music by

Innuendo

Straus Auditorium

Thursday • August 3 • 12:15 pm

Bach's Lunch

Thomas Hall

Thursday • August 3 • 7:30 pm

Die Fledermaus

Dress Rehearsal

A working rehearsal with individual tickets available. Season subscribers
may exchange their tickets for dress rehearsal tickets.

All seats reserved. See program notes August 5.

Friday • August 4 • 7:30 pm

Transylvania Symphony Orchestra

Keith Lockhart, guest conductor

Paige Morgan, English horn

Mark Schubert, trumpet

An Outdoor Overture Copland
Quiet City Copland
Suite from Rodeo Copland
Symphony No. 9 in E Minor "From the New World" Dvorak

AN OUTDOOR OVERTURE - AARON COPLAND

Often referred to as the "Dean of American Music," Aaron Copland delighted in his role as its elder statesman in the later years of his life. In the 1920's he had studied in Paris, as had generations of other American composers, with the pedagogue Nadia Boulanger. In his twenties at the time, Copland was somewhat of a renegade among composers, using harmonies that were often dissonant and abrasive.

In the late 1930s, Copland began to face the reality of shrinking audiences at orchestra concerts. He knew there must be a way to draw people back into the concert hall and to energize orchestral music. The result of his efforts was a new “simple” style quoting folk music. All three of the Copland works on tonight’s program are in this style.

An Outdoor Overture is the result of a commission for the High School of Music and Art in New York. Having already written the opera *The Second Hurricane* for high school students, this was Copland’s instrumental equivalent. He interrupted the orchestration of his ballet *Billy the Kid* in 1938 to compose the overture. The title comes from the comment that the music had an “open air” quality. The work is scored for full symphony orchestra with an expanded percussion section. The premiere came in December of 1938 with the ensemble for which it was written. Within a year, professional ensembles were playing the overture, but it was not until a 1945 New York City Symphony performance under Leonard Bernstein that it took its place in the standard orchestral repertoire.

QUIET CITY - AARON COPLAND

In 1940, Aaron Copland found himself involved with theatrical projects, one of which was composing incidental music to Irwin Shaw’s *Quiet City*. The play, directed by Elia Kazan, was about a trumpet player who liked to imagine the feelings of strangers in the city. He expressed these fantasies in his playing.

The original instrumentation was for a small ensemble of trumpet, saxophone, clarinet, and piano. Later, Copland wrote an orchestral version with trumpet, English horn, and strings. The score was premiered on January 28, 1941, at Town Hall by the Saitenberg Little Symphony conducted by Daniel Saitenberg. The following year, Serge Koussevitzky conducted it at Tanglewood Music Festival and on a New York Philharmonic concert.

RODEO - AARON COPLAND

In April of 1942, Agnes de Mille contacted Aaron Copland about writing a new cowboy ballet. He replied, “Oh no! I’ve already composed one of those [*Billy the Kid*]. I don’t want to do *another* cowboy ballet! Can’t you write a script about Ellis Island?” After she assured him that this project was different, a cowboy version of *Taming of the Shrew*, Copland agreed. The result was *Rodeo*, or *The Courting at Burnt Ranch*. The first performance was given at the Metropolitan Opera House on October 16, 1942.

The central figure of the ballet is a young girl who dresses as a man in order to get the attention of the handsome cowhands. She is particularly interested in a specific wrangler, but he is attracted to the rancher’s daughter. At the Saturday night dance, she keeps an eye on the wrangler, but he is busy dancing with her rival. A roper dances with her to cheer her up, but when he leaves, the girl decides to try a more traditionally feminine approach. She changes into a beautiful dress. As the ballet ends, the roper and wrangler each want her company.

The four Dance Episodes are entitled *Buckaroo Holiday*, *Corral Nocturne*, *Saturday Night Waltz* and *Hoe-down*. In *Buckaroo Holiday*, the cowboys celebrate their day off. *Corral Nocturne* offers a quiet respite to the boisterous other movements. *Saturday Night Waltz* is derived from the song *I Ride An Old Paint*. *Hoe-down* uses some traditional dance music.

SYMPHONY NO. 9 “FROM THE NEW WORLD” - ANTONIN DVORAK

Antonin Dvorak is strongly identified with the Slavic folk music of his native Czechoslovakia. These dances and folk tunes are interwoven throughout his many orchestral, chamber and choral works. Naturally, because of his identity with music of the common folk, the composer developed a fondness for the people themselves. It was this quality that made Dvorak uniquely suited to suggest to the American public that they needed a national identity in their music.

Dvorak’s suggestion came on the heels of his 1892 appointment as director of the American Conservatory of Music in New York. He spent the next summer in the small community of Spillville, Iowa, where he completed his “American” string quartet and quintet. After only a few months in this country, and before his summer trip, he began an experiment - a symphony blending folk elements of his native Czech land with those of his temporary American home.

In the December 15, 1893, edition of the *New York Herald* - the day before the premiere of the symphony - Dvorak published an essay on national identity in music. He stated that American composers should be aware of all indigenous music, finding special charm in African-American spirituals and Native-American songs. The composer had heard spirituals from his student Harry T. Burleigh and found them to be beautifully expressive. Indian melodies were familiar to him from available transcriptions and a visit to Buffalo Bill’s Wild West Show in New York. In the essay, Dvorak wrote of the similarity of the melodies of both cultures and suggested that there must be some way to incorporate such truly American music in new compositions.

Dvorak's *Symphony No. 9 From the New World* incorporates some of these elements but retains a Czech identity throughout. It seems somewhat as a postcard to his fellow Czech citizens from an extended vacation in America. As for quotations of American music in the symphony, there are none. Many have pointed to the second theme of the first movement as resembling *Swing Low, Sweet Chariot*, but it is merely a resemblance. The main theme of the slow movement, often called *Going Home*, is reminiscent of a spiritual, but is not an original African-American melody. In short, Dvorak's melodic materials offer mere indications of America, representing the inspired work of a master composer.

Saturday • August 5 • 1:30 pm

Parents' Day Concert
Student Ensembles

Saturday • August 5 • 7:30 pm

Die Fledermaus
Music by J. Strauss
Libretto by C. Haffner and R. Gene

General Manager John Greer
Director Michael Albano
Conductor David Effron
Scene Designer John Pollard
Costume Designer Kevin Wolfgang
Production Manager and Lighting Designer Joe Saint

All roles taken by members of the Janiec Opera Company.
Other production staff as listed in performance program.

DIE FLEDERMAUS - JOHANN STRAUSS, JR.

The "Waltz King" Johann Strauss, Jr., was wildly popular in Europe and abroad. Fame came easily to Strauss as the composer's newest waltzes caught the public eye. His music was familiar to Brahms, who considered him among the greatest living composers. Strauss is best known for his dance music, particularly waltzes, and operetta. He composed around five hundred pieces for his Viennese society orchestra, including the famous *Blue Danube Waltz*. The numerous polkas, marches, and other dances composed by Strauss are overshadowed by the fame of his waltzes. He composed at least fifteen operettas, including *The Gypsy Baron*. However, *Die Fledermaus*, with a libretto by Meilhac and Halévy (the team that wrote the libretto for Bizet's *Carmen*), is his most famous stage work.

The appeal of *Fledermaus* is largely due to his skill as a melodist and in the characters in the plot. The music is perfectly suited to characters and situations. We expect to see the many characters in amusing predicaments, and Strauss always provides.

2000 Season Finale

Brevard Music Center Festival Orchestra

David Effron, conductor

David Daniels, countertenor

Va tacitor nascosto, from <i>Giulio Cesare</i>	Handel
Vivi tiranno, from <i>Rodelinda</i>	Handel
E vivo ancora . . . Scherza infida, from <i>Rodelinda</i>	Handel
Frondi tenere . . . Ombra mai fu, from <i>Xerxes</i>	Handel
Symphony No. 1 in D Major "Titan"	Mahler

George Frederic Handel produced *Rinaldo*, his first opera seria for the English stage, in 1711. English audiences were already acquainted with Italian opera, as it had been produced in London since the turn of the century. The English took their opera seriously, and several conventions became fixed in performances there. The operas were always in Italian (a language few of the audience spoke), women almost always sang women's roles, but the high men's roles were given to *castrati*, neutered men whose voices remained unchanged. Many composers, including Handel, especially favored the castrato voice because of its flexibility and power.

Handel's operatic career in England lasted from 1711 until 1741, during which he experienced great fame. In 1719, the Royal Academy of Music was formed to produce Italian opera seria, but it went bankrupt in 1728. Handel tried to manage a new company himself, but the effort was unsuccessful. In 1736 he tried to manage a company at Covent Garden, but this also failed. The main problem was the turn of English tastes to ballad opera, a style characterized by stories about common folk, set to preexisting music with new words.

During Handel's years of English opera, he produced many masterpieces. One of the greatest is *Giulio Cesare* (Julius Caesar) which tells the story of Caesar's alliance with Cleopatra to overthrow her brother Ptolemy. The role of Caesar was written in 1724 for the castrato Senesino. The aria *Va tacito e nascosto* is a *simile* aria in which the first part presents an idea seemingly unrelated to the story, but the second part ties it in with the plot. Caesar sings of his mistrust of Ptolemy:

As the crafty huntsman
In pursuit of prey,
Stalks along in silence, unseen
So he who is intent on wrongdoing
Takes care to conceal
The treachery of his heart.

Rodelinda, from 1725, is considered to be one of Handel's greatest operas. The complicated plot deals with the domestic life of Rodelinda, a queen whose husband, Bertarido, has been missing for some time. Waiting for him, she refuses a proposal from Grimoaldo, who then threatens to kill her son if she refuses him. Bertarido returns home and ejects Grimoaldo. At the end of the opera, Bertarido sings "Vivi, tiranno."

Live, tyrant!
I have saved you!
Slay me, ingrate,
Give vent to your fury.
I wished to save you
Only to show you
That fate bestowed on me
The nobler heart.

Ariodante, from 1735, is from a time when Handel had serious financial troubles with the failing of his second company.

The lead role was written for Carestini, a young castrato working for Handel's company. The two-part aria is an expression of betrayal.

Am I still living?
And thus unarmed, alas?
What shall I do?
What do you say, my sorrows?
Laugh, faithless woman, in your lover's arms.
By your fault I find myself
Betrayed, approaching death.
But I shall return, a sad shade
And naked spirit to torment you
And to break this base liaison.

SYMPHONY NO. 1 IN D MAJOR - GUSTAV MAHLER

The nine numbered symphonies of Gustav Mahler are considered by many to be the pinnacle of Romanticism in music. Combined with *Das Lied von der Erde*, the unfinished tenth symphony, a couple of smaller orchestral pieces and a few dozen orchestrated songs, the symphonies represent the complete orchestral output of the composer.

Living his life primarily as an opera conductor, Mahler wrote his works mostly during the summer months when the opera season was in hiatus. The majesty of Mahler's music was certainly influenced by the beauty of the mountainous region in Western Austria near Salzburg where he composed most of his works. On the property of his opulent summer home, he constructed a small cottage just large enough for a chair, a desk and an upright piano.

During his workday, Mahler was fond of taking walks through the mountainous terrain. From these treks, the composer often found inspiration from the bird calls and forest sounds that permeate his early symphonies. Also prevalent in these works is a strong influence of Jewish melody, a religion he was forced to officially renounce in order to accept the music directorship of the Vienna Court Opera. Folk music played an important role as Mahler set several poems from the Clemens Brentano-Joachim von Arnim collection called *Des Knaben Wunderhorn*, much of which would be borrowed for inclusion in the second through fifth symphonies. Perhaps the most important element in these early symphonies is the *ländler*, an Austrian folk dance.

The *Symphony No. 1 in D major* of 1889 (revised in 1893) was originally subtitled "The Titan," referring to an unnamed hero whose life is outlined in the work. Not long after the music's premiere, Mahler dispensed with the program, leaving just the symphony's number as an identifier. All the typical Mahler elements are here in this pleasant yet profound work - cuckoo calls, hunters' horns and the *ländler*. The first movement quotes extensively from his *Lieder eines fahrenden Gesellen*. As the forest animals carry the slain hero to his grave, we hear a strange funeral march based on the children's song *Frere Jacques*. The final movement poses the question of the meaning of the life that has just ended, a question Mahler would explore soon afterward in his *Resurrection Symphony*, following the Titan to the afterlife and ending with his soul's joyous ascent to heaven.

Life After — — Brevard

“Brevard Music Center is truly a magical place where young people can grow spiritually, musically and personally and, later on, live a life committed to music, remembering and thanking those at Brevard who trained and believed in them.” Amy Porter, Flute, 1979

Since 1936 the Brevard Music Center has played host to thousands of young musicians. The “Brevard Experience” is unique and fuels a deep appreciation and passion for music. The intense rehearsal and performance schedule teaches students more than music; the lessons students learn about themselves during a summer at BMC last a lifetime. The self-discipline, perseverance and work ethic students develop here prepares them to be leaders in their communities. Regardless of whether they continue performing, Brevard Music Center alumni are active arts supporters.



DEWEY TULL
LAWSON

Dewey Tull Lawson came to BMC to study percussion with Massie Johnson and Harold Jones in 1959 and 1961. He received degrees

in physics from Harvard, Duke and Cornell and currently conducts research on hearing at Research Triangle Institute and at Duke University where he also teaches a physics course called “Acoustics and Music.” Dr. Lawson’s experiences as

a musician have always influenced his work. He has researched the relationships between room acoustics and pipe organ performance practice, the connections between scientific and music theory regarding consonance, and the possibility of inferring the tunings used by certain organists from statistical analysis of their compositions. Dr. Lawson’s research involves restoring some useful hearing to profoundly deaf people by electrically stimulating their nervous system, and he has begun studying music perception in a few of those patients who studied music before losing their hearing. He says that this research holds promise not only for restoring the ability to enjoy music to people who have lost hearing but also for gaining knowledge about hearing in general. Dr. Lawson recently developed a computer program for use by people who have cochlear implants which allows them to synthesize musical tones, intervals and chords. Though Dr. Lawson’s research keeps him too busy to return to BMC often, he says “I remain interested in BMC’s unique approach to music education and its enormous impact on music in this country.”

Amy Porter has been described as “a genuine artist who imprints her vision on everything she plays...She makes the flute sing but with nuance and a range of expression that transports it to higher levels...Her control is exceptional, her sense of rhythm highly developed and her agility extraordinary.” Ms. Porter attended BMC in 1979 before



AMY PORTER

earning a bachelors and masters degree from Juilliard. In 1993 she was the winner of the Kobe International Flute

Competition in Kobe, Japan, the first American to take the top prize at this prestigious event. Ms. Porter has served as Acting Principal Flute of the Boston Symphony Orchestra under Seiji Ozawa and was Associate Principal Flute of the Atlanta Symphony Orchestra for eight years. Last year she was appointed Professor of Flute at the University of Michigan. She can be heard on several compact discs including the CBS Masterworks recording of Bach on Wood and the Atlanta Chamber Player’s 20th Anniversary compact disc. Ms. Porter returns to Brevard often to give masterclasses for students, and she says that “Brevard was truly a building block for me as a musician. Being there at such a young age fostered a passion and a sense of optimism about music, one that I continue to have to this day.”



A Commitment to Community



Brevard and the mountains of Western North Carolina are fortunate to have a unique spirit of community. Whether it's the volunteering of time or of talents, this area has an ability to join forces for important projects and foster the true meaning of community.

Since coming to Brevard, Carolina Community Bank has been an active community leader and has set an example of corporate citizenship. From sponsoring the fireworks display for the Heart of Brevard's July 4th celebration to participating in many of Brevard's non-profit events to welcoming community members to the bank's Customer Appreciation Days, this good neigh-

bor is constantly giving back to its community.

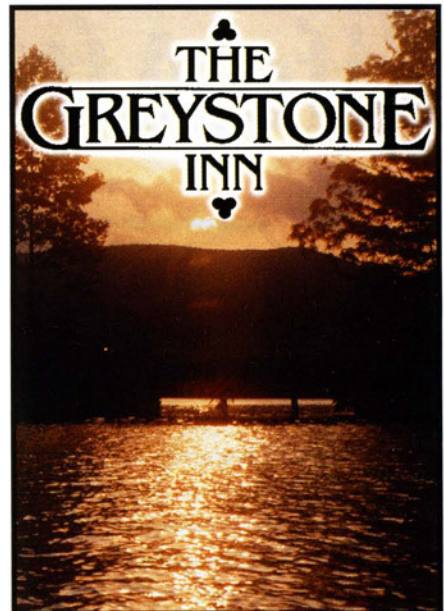
It's not often that a business can form a close relationship with a community so quickly, but Carolina Community Bank has visibly shown its commitment to Brevard and surrounding communities. The Brevard Music Center is grateful for the bank's continued



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support as well as its underwriting of The Smothers Brothers, one of BMC's 2000 Special Events.

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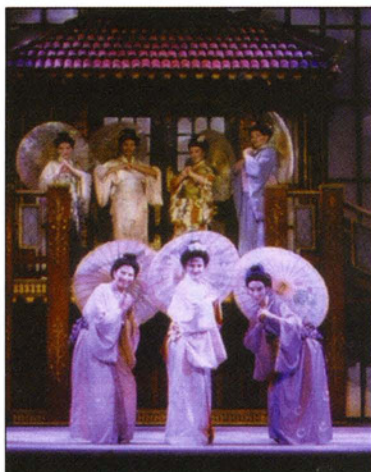
Opera Production Personnel

Barbara Howse-Diemer

The Music Center's resident choreographer proudly returns to BMC for her 10th season. A graduate of Boston Conservatory and the State University of New York at Brockport, Ms. Howse-Diemer currently teaches Dance Education/Creative Movement at Wilson Middle School in Charlotte, NC. She received the 1998-99 *Dance Educator of the Year Award* for North Carolina and was selected to be included in the 2000 publication of *Who's Who Among America's Teachers*. Other prominent awards include Charlotte's 1997 *Best Show Choreographer*, and *The Torch Bearer Award* from *The National Coalition of 100 Black Women*.

Production Manager and Lighting Designer **Joe Saint** returns to BMC for his sixth season from New York City where he works as a professional lighting designer. This past year he designed lighting for the world premiere of *Chitra*, a Balinese opera/dance/theatre work; the regional theater premiere of *Ancestral Voices* by A.R. Gurney; and several other plays, fashion shows and corporate events. Joe is Vice President of Events and Principal Designer for jkld, incorporated, the leading lighting company in the fashion industry.

Scenic Designer **John Pollard's** experience includes credits in theater, film, and television. He has designed sets for numerous Off-Broadway productions in New York City as well as regional shows in Pennsylvania and upstate New York. His art direction credits include various pilots, national television commercials, and television series for ABC, Fox, HBO, and the Disney Channel. This will be John's first



year as scenic designer for BMC.

Kevin Wolfgang is pleased to return to BMC for his second season as costume designer. Kevin received a Bachelor of Fine Arts in design at the State University of New York at New Paltz and a Master of Fine Arts in design at the University of Georgia. He is currently the costume shop manager at

Ithaca College. He recently designed costumes for *Annie Get Your Gun* at the College Light Opera Company and scenery for *Baal*, presented at the New York City Fringe Festival. ■

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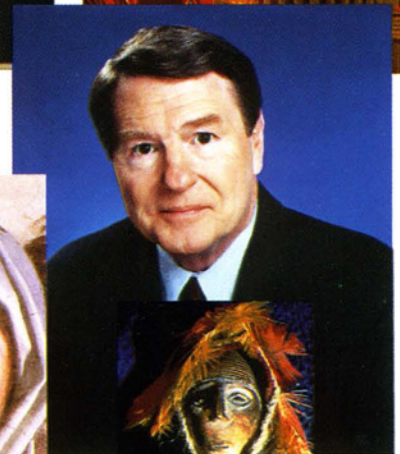
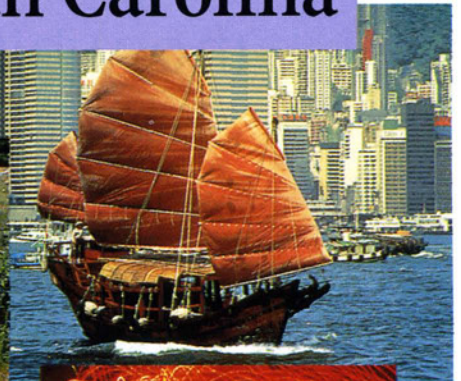
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The Gina Bachauer

Artist Chair



The Gina Bachauer Endowment Fund has enabled the Brevard Music Center to invite internationally renowned performers to extend their time at BMC as guest artists to conduct seminars and teach masterclasses. In honor of this great Greek pianist, many keyboard artists including Misha Dichter, Alicia de Larrocha, Vladimir Feltsman, Jon Kimura Parker, Jorge Bolet and Garrick Ohlsson have given generously of their time and talent in support of the Gina Bachauer Artist Chair.

During her lifetime, Gina Bachauer appeared in concert at the Brevard Music Center frequently and always found extra time to spend with BMC students. She understood the lasting impression that her words of encouragement gave to young artists. In 1980, a memorial fund was established at Brevard Music Center through the efforts and generosity of her long time friends, Mr. and Mrs. Carlo Renzulli. Conductor Alec Sherman, Gina's husband, was in the audience as pianist Rudolf Firkusny performed the inaugural concert sponsored by the Gina Bachauer Artist Chair. The second concert was performed by her great friend and colleague Alicia de Larrocha.

Her tradition continues this season as Lorin Hollander performs Gershwin's *Concerto in F* on July 9 with the Brevard Music Center Festival Orchestra. ■



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towards the condition
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— *Walter Pater*



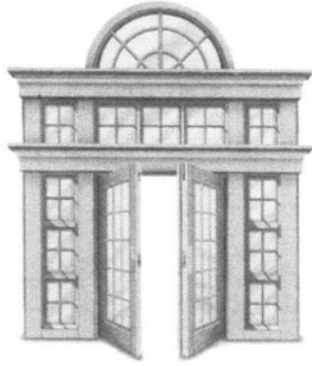
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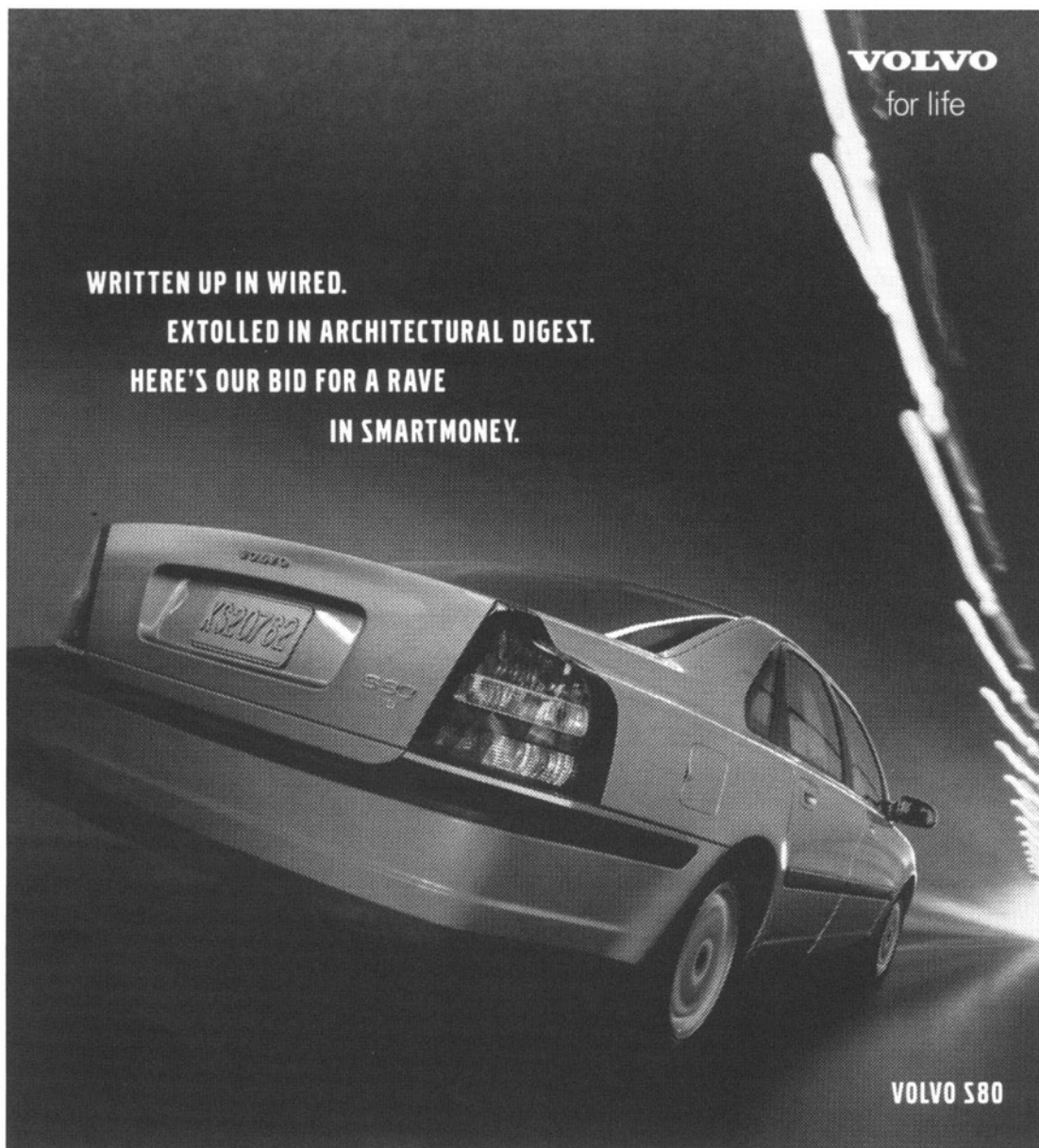


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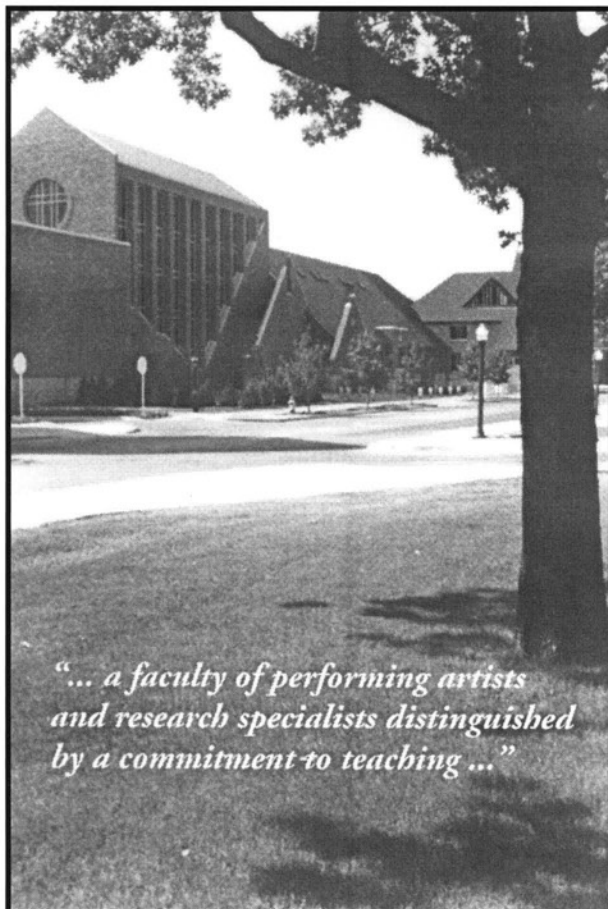
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Countertenor David Daniels qualifies as one of the Brevard Music Center's "life-long students," and his exposure to BMC's educational program began as a child when his parents were on the faculty. He has degrees in vocal performance from the Cincinnati-College Conservatory of Music and the University of Michigan. Mr. Daniels was named *Musical America's* 1999 Vocalist of the Year and has won the prestigious Richard Tucker Award given to highly promising young opera singers. He has been profiled and interviewed in several leading magazines including the April 1999 cover story for *Opera News* and articles in *Time* and *The New Yorker*.



A countertenor is an extremely high tenor who sings in the vocal range of a female singer, and countertenors are uniquely suited to sing early classical roles. Mr. Daniels has performed the role of Nero in Monteverdi's *L'incoronazione di Poppea* at the San Francisco Opera, Munich Staatsoper and Glimmerglass. In April 1999, he made his Metropolitan Opera debut as "Sesto" in Handel's *Giulio Cesare*. His solo debut at Avery Fisher Hall was described by *Time* as "a four-encore lovefest at which he sang art songs by Britten, Schubert and Ravel so gorgeously that the audience was reduced to frenzied footstomping." His first solo compact disc was *Handel Operatic Arias*, and in November, he began recording

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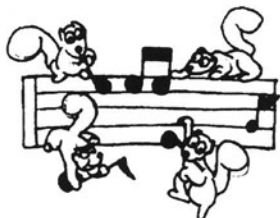
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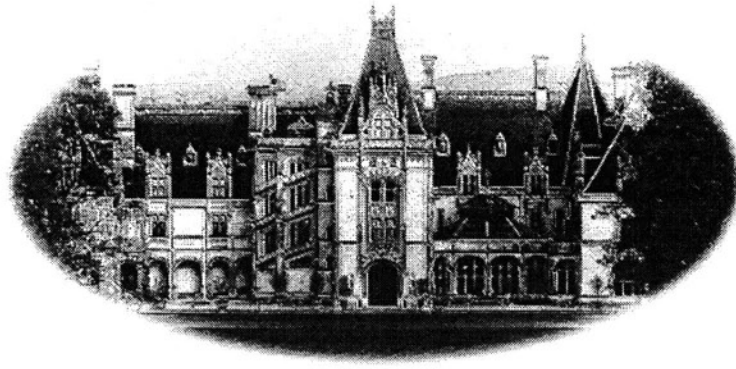
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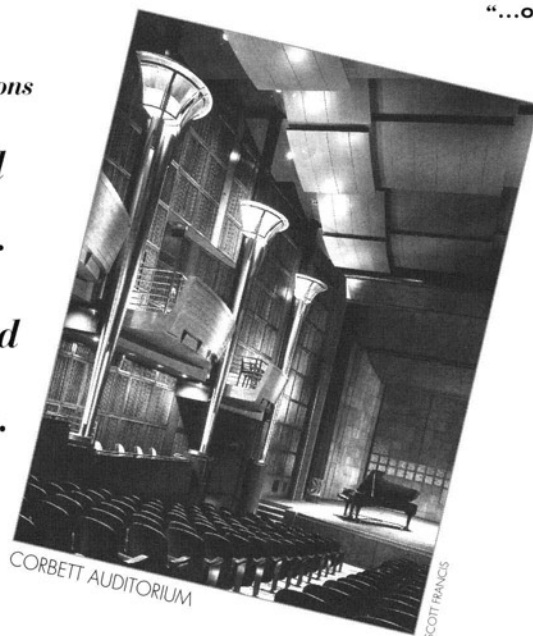


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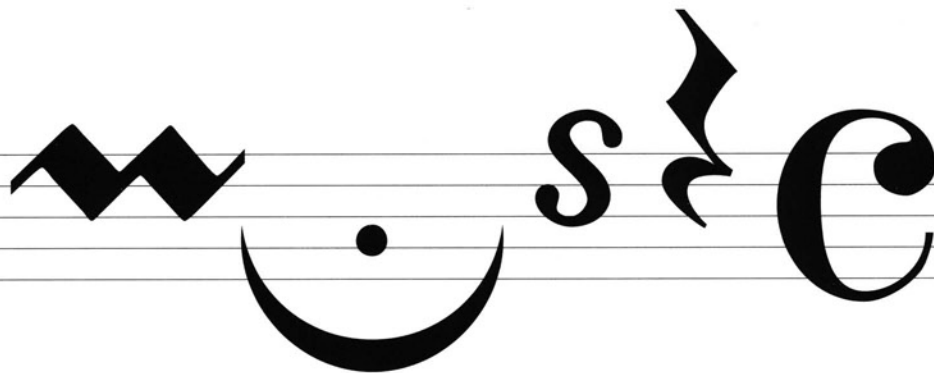
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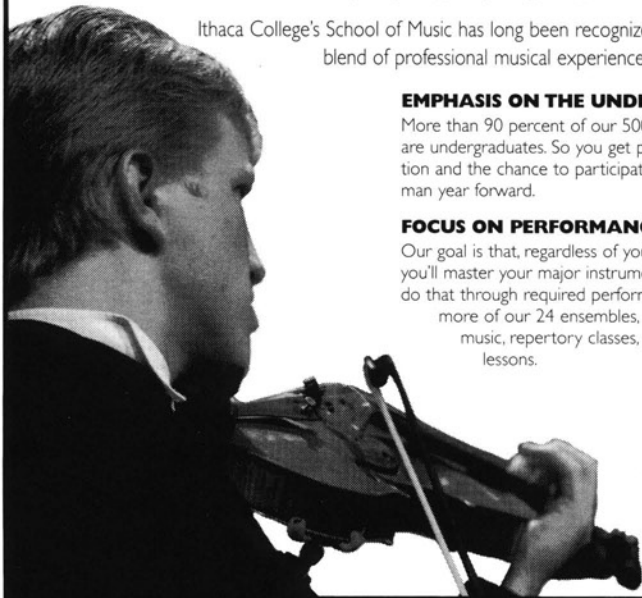
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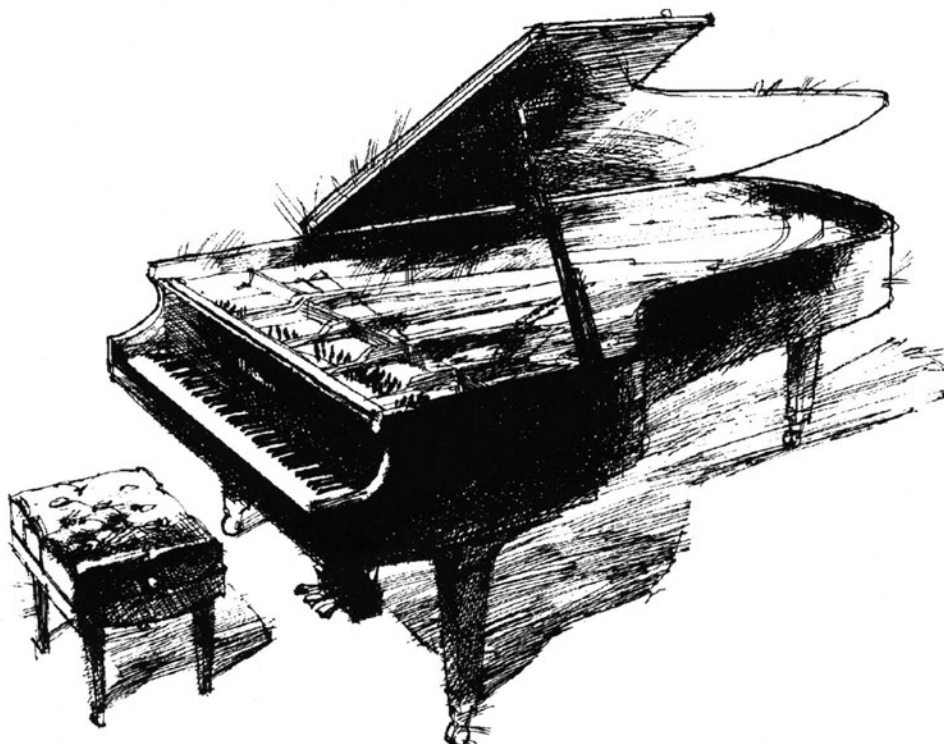
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