

# OVERTURE



"The Conductor" by Alexandra Nechita

*Your Guide to the*  
BREVARD MUSIC FESTIVAL  
1999 SEASON

David Effron, Artistic Director



*"See deep enough,  
and you see musically;  
the heart of nature  
being everywhere music,  
if you can only reach it."*

— CARLYLE, HEROES AND HERO WORSHIP

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# Inside Overture

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The Conductor, by Alexandra Nechita

# 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 are available at the Harmony House Gift Shop, located in front of Whittington-Pfohl Auditorium.

On the cover of *Overture* is "The Conductor" by Romanian-born artist Alexandra Nechita. With manifold and complementing effect, this work and this artist capture the essence of the Brevard Music Center. BMC's atmosphere is vibrant with the passion of our art, the art of music. It is a passion we seek to nurture and release in each BMC student. Youth. Passion. Art.

"The Conductor" was not created in the sense that one works to conceive something and then diligently molds it. "When I paint, I feel the inspiration in my soul, and I fill the canvas from my heart," Nechita says about herself. In 1997, "The Conductor" filled the canvas from the heart of this artist,

*"Most of the time I paint, I listen to classical music. Why? Because classical music is more relaxing and the sounds are beautiful. To create, I need peaceful music. When you see a conductor, you see how much love they have for their music. When you watch them, they are the music themselves."*

Alexandra Nechita



only eleven years old at the time. Youth. Passion. Art.

Working in pen-and-ink at age two, water colors by age five, and oils and acrylics by age seven, Nechita is considered a genius. William Emboden, art historian, has said, "I know of no other child prodigy in the history of art. She is an original, and originals are few and far between. Genius is not too big a word for her."

The students at BMC are admitted because

each has residing within his or her heart varying levels of this same passion, some perhaps even with genius. At BMC, mentoring is our mission, performing is our passion, music is our art. ■



# A Word to Our Audiences



BOB DALTON  
CHAIRMAN OF THE  
BOARD OF TRUSTEES

There is every reason for enthusiasm at Brevard Music Center as we embark on the last concert series of the millennium and look optimistically to the new century ahead.

In preparation for the new millennium, the trustees wisely adopted a strategic plan in 1994 with the intended purpose that Brevard Music Center would enter the new century on strong footing and be "a place where the excitement of learning and performance, of enjoyment and fulfillment" would be intrinsic to every season in the future. This long-range plan was adopted during the skillful leadership of Doug Booth, chairman emeritus.

Doug joined the BMC team in 1971 and has been instrumental in the development of thoughtful policies and the adoption of *Vision 2000*. In addition to his significant contributions to the Music Center, Doug established a distinguished business career as president of Duke Power Company and upon retirement served as county commissioner in Mecklenberg County. All the while, he has remained highly active in his church, the arts, and education. Doug's wisdom and counsel continue to be of great benefit, and we acknowledge his many contributions to the Center with lasting gratitude.

Virtually all of the stated goals and objectives of *Vision 2000* will be achieved by the turn of this century. For this tremendous achievement, I congratulate and thank members of the Board, the Music Center staff, and our Brevard Music Center Association volunteers for their collective energy, insight, and perseverance – without which this plan could not have been achieved. Since the adoption of this plan, we have renovated Whittington-Pfohl Auditorium, added the Burt Alumni House, constructed 17 new housing facilities and numerous teaching studios, and hired some of the country's best professional musicians to teach and perform at BMC.

In addition to these many improvements, we continue to take great pride in our exceptionally gifted students who "camp" with us each summer. They come from more than 40 states and numerous foreign countries and contribute vastly to the quality of life in our beautiful Blue Ridge Mountains. Just as these students come to BMC to challenge themselves musically, we, the governing body, will continue to challenge ourselves to provide the best possible musical experience for young musicians and you, our devoted audiences.

The trustees and staff warmly welcome all of you who visit with us this summer.



## Distinguished Service Paul Thomas

The 1999 Distinguished Service Award will be given posthumously to Mr. Paul Thomas who was a member of the BMC Board of Trustees from 1960 until his death in 1972.

In the late 1950's-early 1960's, the Brevard Music Center was suffering through the financial difficulties that grip most arts institutions. Fully in support of BMC's educational and artistic mission, Thomas used his business background to approach the problem. As chairman of the BMC Board of Trustees, he insisted on establishing fiscal goals and responsibilities for BMC and, more importantly, held BMC accountable to its policies.

Paul Thomas facilitated an affiliation with Converse College and its School of Music in 1964. Converse guaranteed a loan so that BMC could pay off its debts and continue operation. That affiliation proved to be the turning point. The Brevard Music Center began to rid itself of the deep financial burdens which had plagued it. 1964 was also the year that Henry Janiec assumed artistic direction at BMC, bringing with him several colleagues from Converse as faculty, staff and trustee additions.

Under the leadership of Thomas, the Brevard Music Center started on the road toward fiscal responsibility. In fact, BMC is now an anomaly among arts institutions; it is a fiscally sound organization, having maintained a balanced budget and incurring no debt for twenty consecutive years.

The Brevard Music Center and Thomas's family are honoring him with construction of Thomas Hall, a multi-purpose rehearsal facility to be

*see Thomas on page 44*

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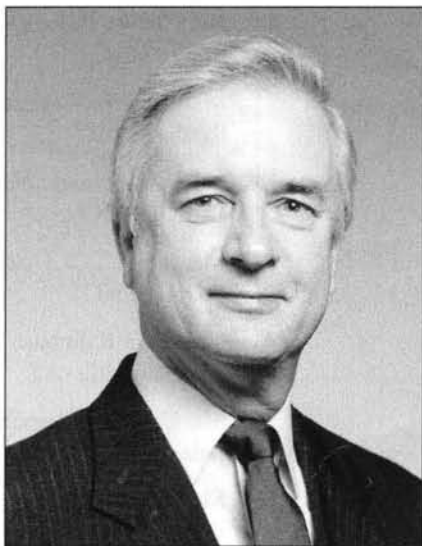
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# A Letter from Governor Hunt



JAMES B. HUNT, JR.  
GOVERNOR, STATE OF  
NORTH CAROLINA

Dear Friends,

As Governor of the State of North Carolina and Honorary Chairman of the National Board of Advisors, it is my distinct privilege to welcome you to the Sixty-Third Season of the Brevard Music Festival!

This acclaimed and premier festival, in its pleasant setting in the foothills of the Blue Ridge Mountains, hosts four hundred students from across the Nation and several foreign countries. The combination of students, guest artists and artist/faculty results in the impressive concert schedule for the Brevard Music Festival. This unique festival draws people from across North Carolina and the Nation.

Best wishes for an enjoyable and musical summer.

My warmest personal regards.

Sincerely,

A handwritten signature in dark ink, appearing to read "Jim Hunt". The signature is fluid and cursive, with a large initial "J" and "H".

James B. Hunt, Jr.

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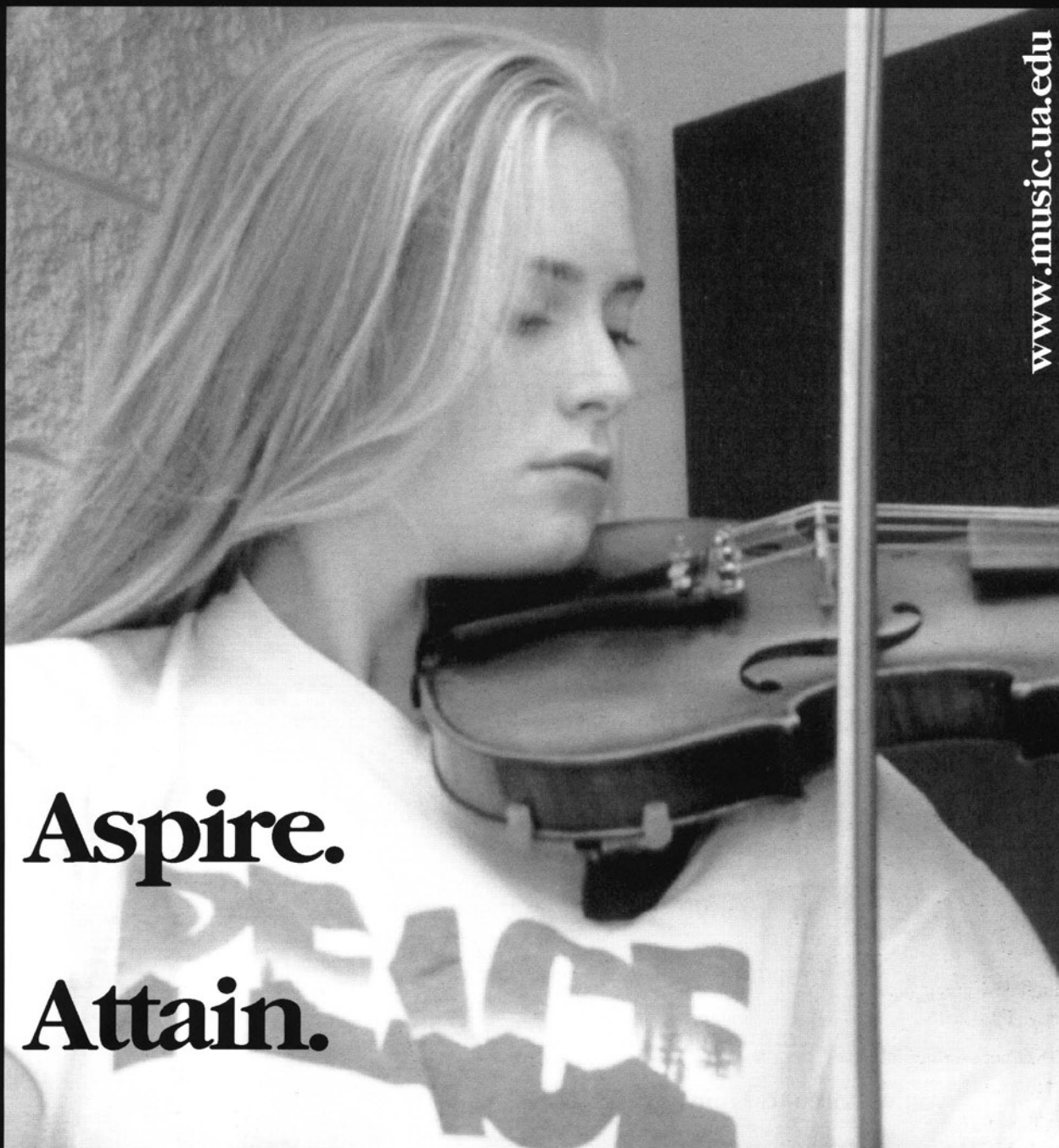
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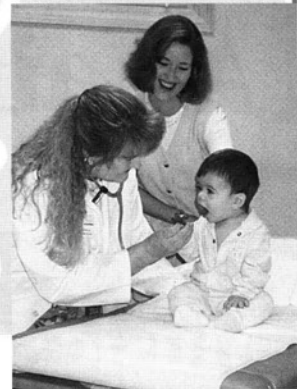
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# A Message From the President



JOHN CANDLER  
PRESIDENT, BREVARD  
MUSIC CENTER

Beverly Sills said: "There are no shortcuts to any place worth going." As we near the turn of the century – and the end of Phase I of our *Vision 2000* strategic plan implementation – we appreciate the truth of her insightful remark. Our faculty represent many of the finest music schools, conservatories and orchestras in the country and as a result, the quality of our student body is excellent. Our campus upgrade project is nearing completion and growing audiences are attracted by the numerous high quality performances presented in renovated Whittington-Pfohl Auditorium. We have been prudent in accomplishing these major objectives, but we've taken no shortcuts.

The Brevard Music Center, through the generosity of its many supporters, has achieved a balanced budget for twenty consecutive years. There have been no deficits and no debt – a remarkable record for an artistic, educational institution. It is the responsibility – indeed the duty – of our management and governing board to assure continued financial stability by aggressively pursuing the *Vision 2000* objective of endowment growth. These goals are now being fully defined.

The cost of educational and artistic excellence is high. The resultant musical and personal growth of our talented students – combined with the joy and excitement that they and their mentors provide to our loyal audience in every performance – is worth any effort required to continue BMC's proud heritage of fiscal stability.

I am fully confident that our broad constituencies of trustees, staff, students and their parents, faculty, alumni, volunteers and audiences will come together to provide for the future of this very special place.

"There are no shortcuts to any place worth going."

A handwritten signature in black ink, appearing to read "John Candler".

John Candler  
BMC President



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# Mentoring — Our Mission

JAMIE HAFNER, DIRECTOR OF EDUCATION

Mentor. I know what the word means. It is synonymous with teacher, guide, coach, counselor, trainer, instructor, tutor and guru. Mentoring is what we do with our students at the Brevard Music Center. It is our primary method of teaching. Over sixty years of mentoring has produced thousands of BMC alumni who are in the music business. It is the best way we have found to teach music as a practical art. At BMC mentoring means, “do as I do and you’ll sound better” rather than, “do it better, please.”

Knowing our educational program leads me quite naturally to think back to my own education and those aspects of it which were strongest and most beneficial. I think the most rapid progress I made as a young tubist entering the professional world was during my study with Harvey Phillips, now one of the world’s most respected advocates of our noble instrument. Harvey is articulate, intellectual and knowledgeable, and he could explain how things worked with remarkable clarity. The information he gave to me through verbal explanation was encyclopedic, and I faithfully took notes on all he said. Those notes are still useful today. But, as good as Harvey’s information was, I sounded best when we played duets.

WILLIAM LUDWIG  
(LSU FACULTY)  
WORKS WITH STUDENT  
CHARLES GARTRELL.



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.

Duet playing with Harvey Phillips was one of the highlights of my education. When we played duets we usually sat facing each other. I could see how he took breath, how he held the instrument, how his embouchure changed from low register to high. I could see how he tuned the instrument as he played. I could see how his eyebrows bent (probably in pain) when our intervals weren't correct. I found that narrow major thirds and wide minor thirds kept his eyebrows in the “good” position. I could see and hear everything he did. I couldn't help but imitate his playing. He was teaching me intonation, tone quality, interpretation, rhythm and musicianship. Without having to say a word, he showed me how to play the instrument.

All of us have had learning experiences of that quality, and we look back on those wonderful teachers as mentors. That happened to James Christian Pfohl, founder of the Brevard Music Center. When Pfohl was growing up in Winston-Salem he was a cornet player in the high school band. The US Marine Band, with John Philip Sousa on the podium, was engaged to play a concert in Winston-Salem. As part of the show, Sousa invited selected members of the high school band to

...see Mentoring on page 34



# Performing — Our Passion

DAVID EFFRON, ARTISTIC DIRECTOR

There is nothing like the feeling of adrenaline before a concert or opera, the excitement as a particular musical phrase touches the soul, and the warm afterglow following a successful performance. This passion for performing sustains and nourishes the soul of a musician just as food and drink sustain and nourish the body.

It is this yearning to express oneself through music that we hope to share with students at the Brevard Music Center. Performing directly beside professional musicians, students witness and experience the rush which occurs just before a concert begins, appreciate the satisfaction of collaborating with their colleagues, and savor the pleasure of sharing music with the audience. Musicians must find joy in bringing to life the notes printed on the page and aspire to share that joy with an audience.

Hand in hand with the pleasures of performing are the practical aspects of a professional musician's life. Mere survival as a performer demands a passion to create and communicate through the art. As performers, we owe the audience a performance which is fresh and exciting but, with standard repertoire, still familiar. We also owe the composer a performance which is true to his or her original intent.



David Effron is BMC's Artistic Director and Principal Conductor. Mr. Effron is professor of instrumental conducting at Indiana University. Before assuming his position at Indiana, he was music director and conductor at the Eastman School of Music, on the conducting staff of the New York City Opera, and principal conductor of the Curtis Institute of Music.

At BMC we show the students how to be performing, working musicians. We ask our students to prepare concerts in the same amount of time as a professional does. They perform these concerts for an audience of people who pay admission, just as in the real world. In doing this, students learn what it's like to rehearse and perform when the schedule requires rather than when it is convenient. They do it week after week, learning new repertoire for each performance, and performing at the quality level a paying audience demands. Because they receive mentoring from a faculty of accomplished performers, BMC students learn what it takes to survive the rigors of professional performance.

It is a joy to be a part of an organization which shares the passion of performance with young musicians. It is heartening to know that some of our students will first experience this passion in the hills of Western North Carolina, guided by the BMC faculty and guest artists.

Once upon a time there was a young boy who attended the Brevard Music Center for two summers. He soaked up music, bonded with other musicians, rehearsed and performed, just as students do now. At the time he could not describe the feelings he had after the combined summers,

*...see Performing on page 44*



*The hills are alive with North Carolina music.*

# Our State down home in North Carolina

*the magazine of North Carolina travel, culture, and history  
salutes the Brevard Music Festival.*



Photo by Jack Harris/Jack's Photography

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# The Mikado

JOHN GREER

Victorian England, as implied in Gilbert & Sullivan's 1881 hit *Patience*, "longed for all one sees that's Japanese," due largely to the popular aesthetic movement that *Patience* satired so effectively. The newly imported trappings of that then exotic culture even caught the fancy of W.S. Gilbert who kept a large

Japanese sword hanging over the desk in his study. One day in 1884 it supposedly clattered down off the wall and the inspiration for *The Mikado* descended upon him. This, the sixth surviving full-length work of the team of Gilbert & Sullivan, was destined to become the most successful and often performed of the Savoy operettas and has been performed in more countries and languages than any other. At its premier, "Three little maids from school" was encored *seven times*, and the tradition of encoring the short comic numbers persists today.

There are many reasons for this deserved popularity. There is charm in seeing western institutions and such a variety of truly universal human foibles masquerading in such



fanciful Japanese guise. Even the names of the characters and town make us smile. Gilbert's well-crafted libretto contains more memorably clever rhymes and famous quotes in its two acts than any other. The score is one of Sullivan's most sparkling and though it tips its hat to oriental music (in the odd flash of a pentatonic scale or in the appearance of an authentic war song of the Japanese army to accompany the entrance of the Mikado in Act I), it also brims over with a parody of occidental grand opera so beloved by Sullivan. His musical wit is exemplified in the Mikado's Act I song, where he mentions "Bach interwoven with Spohr or Beethoven," he quotes the "Little" G minor fugue of the former in the orchestra!

## SYNOPSIS

The comedy revolves around the Mikado's decree that all men who flirt be condemned to death. Nanki-Poo, the Mikado's son, disguises himself as a wandering minstrel to escape his intended fiancée, the bloodthirsty matron Katisha. He has his eye on the beautiful

young Yum-Yum, also loved by Ko-Ko, the Lord High Executioner. The cowardly Ko-Ko must perform an execution or be executed himself and persuades a suicidal Nanki-Poo that he will allow him to marry Yum-Yum if the prince will then agree to be executed in a month. As the happy couple prepare for a bittersweet honeymoon, the Mikado and Katisha arrive in Titipu. Ko-Ko discovers with horror that he has claimed to have executed the heir to the throne, and the only way to save his skin is to court Katisha himself. This successfully accomplished, all live happily ever after. ■

*Join us for the dress rehearsal of The Mikado on July 8, or the performance on July 10.*



# Manon

Massenet had long cherished the idea of writing an opera based on the novel of the same title by Abbé Prevost, and when his reputation was secured, he had the opportunity at last. He writes in his memoirs of stopping by to see Henri Meilhac, the future librettist of *Manon*: "I can still see him writing on a small round table of the purest Louis XIV style. He had hardly seen me when he smiled his good smile, as if pleased, in the belief that I brought news of our *Phoebe* (a libretto the director of the Opera-Comique was anxious for them to collaborate on.) 'Is it finished?' he asked. I retorted *illico* to this greeting, in a less assured tone: 'Yes, it is finished; we will never speak of it again.' A lion in his cage could not have been more abashed. My perplexity was extreme; I saw a void, nothingness, about me, when the title of a work struck me as a revelation. 'Manon!' I cried, pointing to one of Meilhac's books. 'Manon Lescaut, do you mean *Manon Lescaut*?' he said? 'No, Manon, Manon short, Manon, it is



COURTESY OF THE ATLANTIC OPERA COMPANY © J.D. SCOTT

Manon!' 'Come to lunch with me tomorrow at Vachette's, said Meilhac, 'and I will tell you what I have done...' It is easy to imagine whether in keeping this engagement I had more curiosity in my heart or appetite in my stomach. I went to Vachette's, and there to my inexpressible and delightful surprise, I found beneath my napkin – the first two acts of *Manon*."

Massenet began work composing the music during the summer of 1881, between frequent trips to Brussels and rehearsals for his opera *Herodiade*. At five o'clock he would meet with his librettist to talk over the arrangement of the words and scenes, apparently without any dis-

cord. Massenet had the habit of memorizing the librettos he was working on, in order to be able to scribble away at any time or place: "in the streets, in society, at dinner, at the theatre, anywhere that I might find time." Work continued throughout the summer of 1882, and did so under unusual circumstances. Massenet writes: "A Dutch gentleman, a

great lover of music, made me the most singular visit, as unexpected as it well could be. He had learned that I was working on the romance of the Abbé Prevost, and he offered to install my penates at the Hague, in the very room in which the Abbé had lived. I accepted the offer, and I went and shut myself up in the room which the author of *Les Mémoires d'un homme de qualité* had occupied. His bed, a great cradle, shaped like a gondola, was still there." The work was completed by the Spring of 1883 and opened in Paris in January 1884, with Marie Heilbronn as the first Manon. Unfortunately, the following year, after a successful run of eighty  
...see *Manon* on page 38





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# Brevard Music Center

## Ticket Information

Phone orders may be placed by calling during Box Office hours and by using your Visa or MasterCard.

Orders received at least ten days before a performance will be mailed. Otherwise tickets will be held for pick up at the Box Office. We regret that seat assignment information is not available when purchasing over the phone. All events, programs, and artists are subject to change without notice.

### FREE PERFORMANCES

More than half of the Music Center's events are free to the public. Free events typically include composer's lectures, student recitals, and Bach's Lunch performances. This season the US Army Chamber Orchestra and Strolling Strings will give a free concert on July 1.

### TICKET PRICES

Ticket prices range from \$7.00 to \$25.00 depending on seating in Whittington-Pfohl Auditorium. Please refer to the BMC 1999 season performance calendar for more specific prices for each performance. Children's rates (ages 17 & under) are available for all concerts except the Special Event concerts. Children must be accompanied by a paying adult.

### FLEXPAK DISCOUNTED PACKAGES

Buy in quantity and save! FlexPak tickets can be used for any event (except June 19 and July 20 Special Events), in any combination, and reflect a considerable discount off regular ticket prices. FlexPak tickets are good for best-available seating. Additional group discounts do not apply for FlexPak tickets.

8 FlexPak tickets = \$170  
(for a potential savings of 15%)

14 FlexPak tickets = \$280  
(for a potential savings of 20%)

### GROUPS

Groups of 15 or more for one event receive a discount of 15% off the applicable ticket price (June 19 and July 20 excluded). Group discounts are not available for lawn tickets or student/children tickets.

### STUDENT TICKETS

Students (ages 18 and older) may purchase tickets in person beginning at noon the day of performance for any remaining house seats (except the Special Events). College students must present a valid student identification card and a driver's license. Limit one ticket per student, and all tickets must be purchased in person. Student tickets may not be purchased in advance and may not be refunded or exchanged.

### LAWN TICKETS

Advance lawn seating is available for the following events:

- 7/4 July 4th Jubilee!
- 7/11 BMC Festival Orchestra with violinist Ruggiero Ricci
- 7/23 Rhythm & Brass with the Transylvania Symphony
- 7/25 Superband Gala with guest conductor Frederick Fennell
- 8/1 BMC Festival Orchestra with the Diaz Trio

For other events, lawn tickets will be available only after all house seats are sold. Lawn ticket prices range from \$5.00 to \$15.00.

### TICKET UPGRADES

Patrons may upgrade their advance lawn admission ticket to reserved seating for the same concert and date (pending ticket availability) by paying the difference between the lawn

admission and the cost of the reserved seat ticket. As with all ticket purchases, refunds are not available on lawn seats.

### SEASON TICKETS

Season Tickets provide reserved seating for weekend concerts (excluding Special Events) and general admission for all other events. Opera/musical tickets may be exchanged for the dress rehearsal of the same show. Season ticket holders may also purchase individual tickets prior to public sale and are invited to a special end-of-season reception. Call Pat McGarrahan at 828-884-2011.

### BOX OFFICE HOURS

#### April 26 - June 23

M - F 10:00 AM - 6:00 PM  
Sat 10:00 AM - 2:00 PM

#### June 24 - Aug. 8

M - W 10:00 AM - 6:00 PM  
Th - Sun 10:00 AM through  
show intermission.

### REFUNDS/EXCHANGES

We regret that refunds are not available. Exchanges are allowed (except for season tickets and packages) if tickets are presented at the Box Office no later than 24 hours before the performance.

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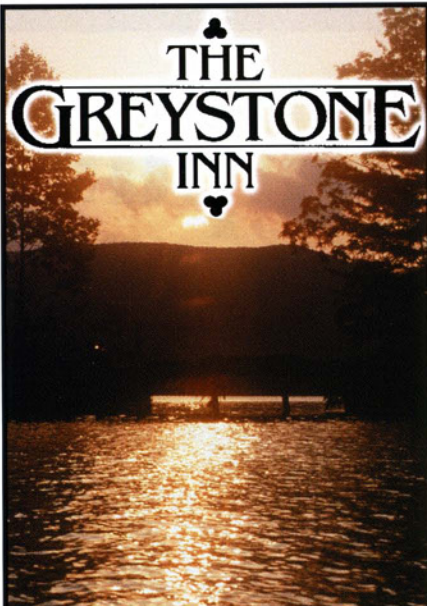
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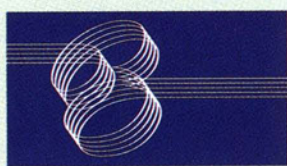
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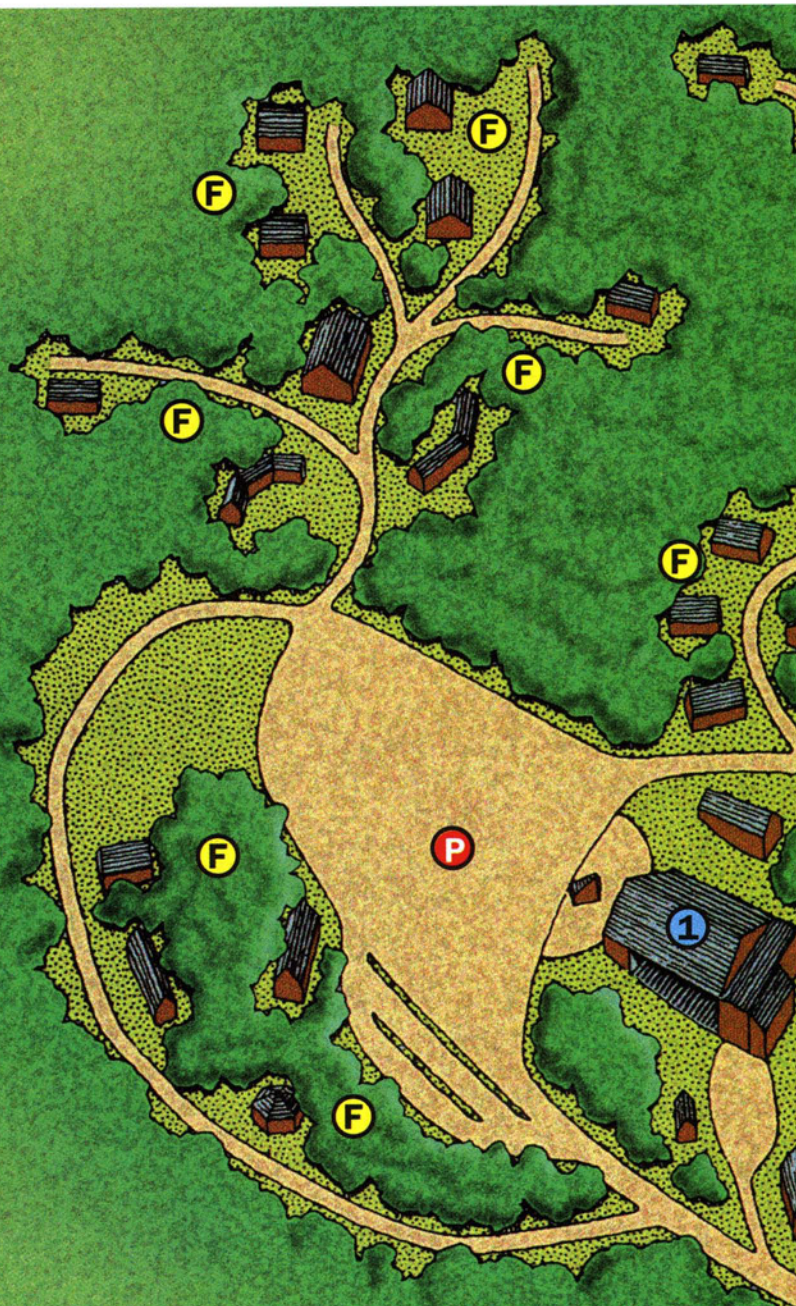


# Welcome to the Campus



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- F** Faculty Housing
- S** Student Housing
- T** Teaching/Practice Studios
- P** Parking
- 1** Whittington-Pfohl Auditorium
- 2** Straus Auditorium
- 3** Alumni House
- 4** Broyhill Administration Bldg.
- 5** Carolina Pavilion
- 6** Hinda Honigman Library
- 7** Bishop's Knoll
- 8** Scene Shop
- 9** French Quarter
- 10** Harmony Hall
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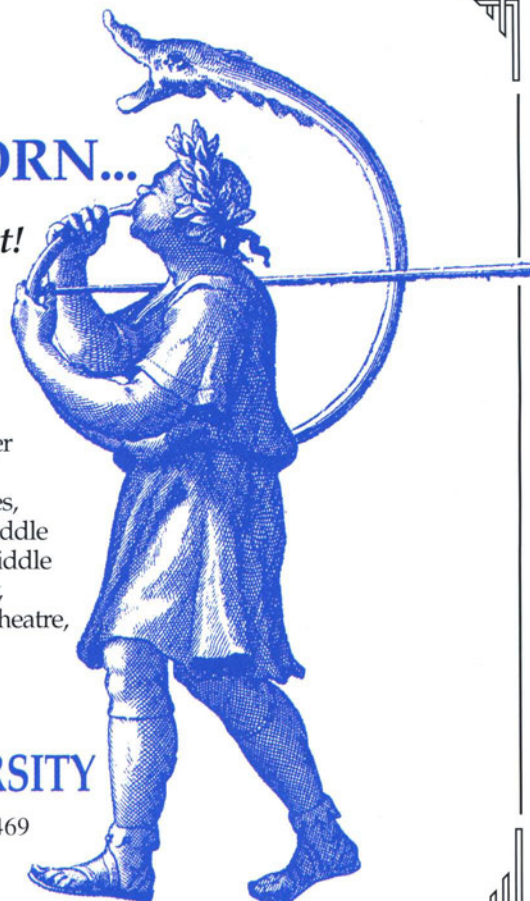
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# Playing Your Part

NOW AND FOR THE FUTURE

You've been reading many different perspectives of the Brevard Music Center throughout this year's *Overture*. Our Artistic Director David Effron has shared with you the passion of performing, while Jamie Hafner, director of education, has poignantly expressed how mentoring our students is the heart of BMC's mission. Janiec Opera Company personnel have taken you backstage at Whittington-Pfohl Auditorium where mentoring and passion in preparing the stage for the season's operas and musicals are as intense as the performances themselves.

One common theme runs through these pieces – people make BMC a unique institution. BMC attracts special people – from talented young musicians to famous guest artists; from the extraordinary faculty and dedicated staff to hundreds of visitors. BMC also attracts individuals who are committed to sharing the BMC vision – our patrons.

Just as a symphony is the beautiful combination of many individual musicians and their instruments, BMC is a premier institution only because many people work together to make the music happen. The Brevard Music Center needs you to play your part to ensure that the music continues for another 63

years. As BMC Pres. John Candler says in his letter, our patrons are the people who have made it possible for BMC to remain financially stable while meeting the goals of *Vision 2000*.

What part do you play? First, do what you are doing now – attend performances. As an audience member, you are the real world for our students; you expect only the best and in doing so, you help the students set higher standards for themselves.

Second, you can be involved with BMC all year long. Much of our important work takes place after the season has ended. You can help us achieve our goals, train the students, pay the faculty, and plan for next season – by becoming a Brevard Music Center donor.

"All of the knowledgeable master classes, intense rehearsals, magnificent concerts, inspiring artists, friendly teachers and section coaches have filled my mind with memories I hope never to forget. This summer has certainly changed my life forever."

*From a 1998 student*

## NOW

Current gifts help BMC provide a once-in-a-lifetime opportunity for students like the one quoted. In 1999, BMC provided almost \$480,000 in scholarships so that talented young musicians could have the BMC experience. Gifts of any size help make these students' dreams come true. For a minimum gift of \$300, you can be matched with a specific student, meet the student at the scholarship picnic and watch him or her perform throughout the summer.

A gift to the unrestricted fund helps cover the costs of operating the Brevard Music Center. The BMC's 1999 budget is more than \$2 million – this includes housing and feeding over 600 people during the season, maintaining over 138 buildings on 140 acres of land, providing faculty salaries and guest artists' fees, printing programs, and buying or renting instruments too large or expensive for students to bring with them.

In addition to annual scholarship and unrestricted funds, BMC must also raise money for capital projects. These projects include building new student dorms and faculty cabins as well as practice and teaching studios. BMC is also constantly upgrading and renovating the older facilities to make sure they have a long life span.

... see Your Part on page 82

# BLENDING

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### UNDERGRADUATE DEGREES

#### **Bachelor of Music**

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Music Education/Jazz Emphasis  
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Music Business and Entertainment Industries  
Music Therapy  
Musical Theatre  
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Studio Music and Jazz - Instrumental or Vocal

#### **Bachelor of Arts in Music**

Music with an outside minor

### GRADUATE DEGREES

#### **Master of Music**

Accompanying and Chamber Music  
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Conducting - Instrumental or Choral  
Electronic Music  
Jazz Pedagogy  
Jazz Performance - Instrumental or Vocal  
Keyboard Performance and Pedagogy  
Media Writing and Production  
Music Education  
Music Business and Entertainment Industries  
Music Theory  
Music Therapy  
Musicology  
Performance - Instrumental, Keyboard or Vocal  
Studio Jazz Writing

#### **Master of Science**

Music Engineering

#### **Specialist in Music Education**

#### **Artist Diploma in Performance**

#### **Doctor of Philosophy**

Music Education

#### **Doctor of Musical Arts**

Accompanying and Chamber Music  
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# 1999 Guest Artist Profiles

## JONATHAN BISS

This 19-year old American pianist has already established an international reputation with performances throughout Europe, Israel, Canada, and the United States. His recent engagements have included the Mostly Mozart Festival, the Seattle Symphony, Wolf Trap, Hitzacker Festival in Germany, and the Music by the Sea and Kuhmo Festivals in Finland. He performs with the BMC Festival Orchestra on July 2.



## ANGELA BROWN

Dramatic soprano Angela Brown has proven herself adept in opera, art song, gospel and theater. A 1997 National Metropolitan Opera



Council Auditions winner, Ms. Brown has made solo appearances at Alice Tully Hall, Carnegie Hall, Teatro La Fenice, Cincinnati Pops, and many

others. This April she made her debut with Venice Opera as Amelia in Verdi's *A Masked Ball*, the same role she performs at BMC on July 17.

## CASTELLANI/ANDRIACCIO GUITAR DUO

The *New York Times* refers to this classical duo as "first rate and a pleasure to hear."

Recipients of numerous awards, their recent recording, "Danzas and More," was named "Best of Year" by American Record

Guide. Their performance can be heard in Straus Auditorium on July 14.



## DIAZ TRIO

This unique ensemble is comprised of Roberto Diaz, principal viola with the Philadelphia Orchestra, concert cellist Andres Diaz, and Andres



Cardenes, concertmaster of the Pittsburgh Symphony. The Diaz brothers are the sons of Manuel Diaz, BMC's principal violist. The Trio performs the Bach *Brandenburg Concerto No. 6* with the BMC

Festival Orchestra on August 1.

## FREDERICK FENNELL

Mr. Fennell is internationally recognized as one of the most famous wind ensemble conductors in the world. His recordings with the Eastman Wind Ensemble (which he founded) and the Tokyo Kosei Wind Orchestra set the standard by which all other recordings are compared. Mr. Fennell conducts the Superband Gala on Sunday, July 25.

## MARVIN HAMLISCH

From the Broadway shows *A Chorus Line*, *They're Playing Our Song*, and *The Goodbye Girl* to more than 40



movie soundtracks including *The Way We Were*, *Ice Castles*, and *The Sting*. Marvin Hamlisch is one of America's most lauded composers. His

list of awards includes three Oscars, four Grammys, two Emmys, a Tony, three Golden Globe awards, and *A Chorus Line* earned him the Pulitzer Prize. Mr. Hamlisch appears with the BMC Festival Orchestra on Tuesday, July 20.

# 1999 Guest Artist Profiles

**DEBORAH HENSON-CONANT**  
Loved by young and old alike, this unorthodox harpist is back by popular demand. Her varied repertoire includes folk, jazz, blues, flamenco, and celtic songs as well as concerti.



Deborah has sung with the Boston Pops and jammed with Doc Severinson. She appears at BMC in a solo performance on Saturday, June 19.

## FREDA HERSETH

Mezzo soprano Freda Herseth is a faculty member at BMC and the University of Michigan. She has performed with the Stuttgart State Orchestra, the La Scala Orchestra, and the Israel Sinfonietta. Affiliations



include Heidelberg Opera, Heidenheim Opera, and American Music Theater festivals. She performs

Mahler's *Songs of a Wayfarer* with the Transylvania Symphony Orchestra on July 9.

## DAVID HICKMAN

Considered one of the world's pre-eminent trumpet virtuosos, David Hickman has appeared with more than 400 orchestras worldwide and has released over a dozen solo albums. *Fanfare Magazine* states, "David Hickman is an astonishing



musician. His articulation and phrasing are impeccable. More importantly, the wide affective range

he coaxes from his instrument is continuously revelatory." He performs the Hummel *Trumpet Concerto* with the BMC Festival Orchestra on Sunday, August 8.

## HENRY JANIEC

BMC Artistic Director

Emeritus Henry Janiec returns to the BMC stage



to conduct an evening of pops favorites including selections from *Annie Get Your Gun*, *West Side Story*, *Les Miserables*, *Phantom of the Opera*, and many more!

## MARTIN KATZ

Voted Musical America's 1998 Accompanist of the Year, Martin Katz has collaborated with many of the world's foremost vocalists including



Frederica von Stade, Marilyn Horne, Sylvia McNair, Kiri Te Kanawa, Cecilia Bartoli, and José Carreras. This summer Mr. Katz will make his first appearance at BMC to coach

students in the Collaborative Piano Program and perform chamber music with festival participants on Wednesday, July 21.

## GARY LAKES

Internationally acclaimed for his portrayal of the heroic tenor roles of Wagner and Strauss,



heldentenor Gary Lakes regularly performs with such institutions as the Metropolitan Opera, La Scala, and Vienna Staatsoper. This Grammy award-winning artist will appear with the BMC Festival Orchestra to perform a program of Handel, Strauss and Wagner on Sunday, June 27.

## BRUCE MURRAY

Pianist Bruce Murray is on the faculty at BMC and the University of Alabama. Mr. Murray's extensive performing career has taken him across the United



States, Europe, and South America. He has appeared as soloist with the Pittsburgh Symphony, the Alabama

Symphony Orchestra, and the Connecticut Philharmonic; he is also a member of BMC's resident chamber ensemble, the Čadek Trio. Mr. Murray performs the Gershwin *Rhapsody in Blue* with the Repertory Symphony Orchestra on Sunday, July 4.



# 1999 Guest Artist Profiles



**ERIC  
OHLSSON**  
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 as a member of the Opperman Reed Trio. Mr. Ohlsson is active as a recitalist, having performed in the United States, Canada, and Europe.

**GARRICK  
OHLSSON**  
Garrick Ohlsson is a pianist of "expressive beauty...



poetic integrity and warmth" (*Gramophone Magazine*). This "tremendous virtuoso" (*Boston Globe*) can "shake thundering tremolos from his sleeves as if they were twittering trills" (*The New York Times*). He performs the Brahms's *Second Piano Concerto* with the BMC Festival Orchestra on July 30.

## RHYTHM & BRASS

The six internationally acclaimed artists who comprise Rhythm & Brass bring to the stage an extraordinarily diverse range of talent and expertise, with



an extensive repertoire from the pristine baroque tradition to chamber jazz and beyond, resulting in a concert experience that sets them apart from the rest. They will perform a medley of popular Beatles' tunes and *A Place Where It Would Always Be Spring* – a tribute to American baseball – with the Transylvania Symphony Orchestra on Friday, July 23.

## RUGGIERO RICCI

The 1998/99 season marks the 70th anniversary of Ruggiero Ricci's



extraordinary career as a concert performer. His debut in 1928 at the age of 10 playing a formidable program of works by Vieuxtemps, Saint-Saens, Mendelssohn, and Wieniawski astounded the audience and started him on the road to early stardom. He was consecrated as a world class "wunderkind; one of this century's few authentic prodigies," the following year by a leading New York critic. He performs the Tchaikovsky *Concerto in D Major* on Sunday, July 11.

## GUNTHER SCHULLER

Mr. Schuller's musical career ranges from composing and conducting to extensive work as an educator, jazz historian, administrator, music publisher, record producer, and author. As a conductor, Mr. Schuller travels throughout the world, leading major ensembles in widely varied repertoire.

He has received the Pulitzer Prize, two Guggenheim fellowships, and the Darius Milhaud Award; in 1994 *Musical America* named Mr. Schuller the Composer of the Year. He guest conducts the Repertory Symphony Orchestra on July 18.



## BARRICK STEES

BMC Principal Bassoonist Barrick Stees has performed frequently as soloist throughout the U.S. as well as Germany, Italy, Hong Kong, and China. Professional affiliations include the Hartford Symphony, the Pittsburgh Symphony and the Grand

Rapids Symphony; he has also performed for such conductors as Sir Georg Solti, Lorin Maazel, and Charles Dutoit.

He performs

Mozart's *Concerto for Bassoon in B-flat Major* with the Transylvania Symphony Orchestra on July 3.



## TERWILLIGER- COOPERSTOCK DUO

The Duo consists of pianist Andrew Cooperstock and violinist William Terwilliger; both artists are BMC faculty members. As winners of the United States Information Agency's Artistic Ambassador Auditions, the Duo has performed extensively

# 1999 Guest Artist Profiles

throughout Latin America, the United States, and Europe. They will appear with the Transylvania Symphony Orchestra on Friday, July 9, during the annual BMC National Federation of Music Clubs Weekend.



**DAVID TRENT**  
Tenor David Trent appears as Riccardo in Verdi's *A Masked Ball* on July 17. Mr. Trent has studied and per-

formed 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*. He has also performed as a featured soloist with the Indianapolis Philharmonic.

## U.S. ARMY CHAMBER ORCHESTRA

This prestigious ensemble provides a musical backdrop for many of this country's most notable events. Under the direction of Lt. Col. Tony W. Cason, these elite musicians perform



at The White House and Pentagon for heads of state, senior diplomats, and military leaders. Their July 1 performance will feature a BMC alumnus and member of the Army Chorus, St. Sgt. Robert McDonald. This performance is free to the public.

**CHARLES VERNON**  
BMC alumnus and former faculty member Charles Vernon is bass trombonist with the Chicago Symphony



Orchestra. An internationally acclaimed performer, Mr. Vernon regularly returns to the Brevard Music Center with his wife Alison (a BMC alumna) and two children to perform and conduct master classes. He will perform Bourgeois' *Trombone Concerto* with guest conductor Frederick Fennell on Sunday, July 25.



**DOUGLAS WEEKS**  
BMC Piano Department Chair Douglas Weeks is a prize winner in the Casadesus

International Piano Competition and has twice been awarded the South Carolina Arts Commission's Artist Fellowship. Mr. Weeks has taught and performed in Africa, the Middle East, and Southern Asia under the auspices of the United States Information Agency. He performs Rachmaninoff's *Rhapsody on a*

*Theme of Paganini* with the Transylvania Symphony Orchestra on Friday, August 6.

## PATRYK WROBLEWSKI

The Grand Prize Winner in the Rosa Ponselle International Voice Competition and also a winner in the Luciano Pavarotti International Competition, baritone Patryk Wroblewski has sung leading roles throughout Europe and North America. Recent appearances include performances with the New Israeli Opera, Klagenfurt Opera, Baltimore Opera, and Santa Fe Opera. He appears as Renato in a concert performance of Verdi's *A Masked Ball* on July 17.



## YING QUARTET

Praised by *The New York Times* for its "exceptional unity" and "blazing commitment," the Ying Quartet has become one of the best known and most highly regarded young ensembles on the American music scene. The four siblings will be in residence at BMC to coach students and perform a chamber recital on Monday, July 5.

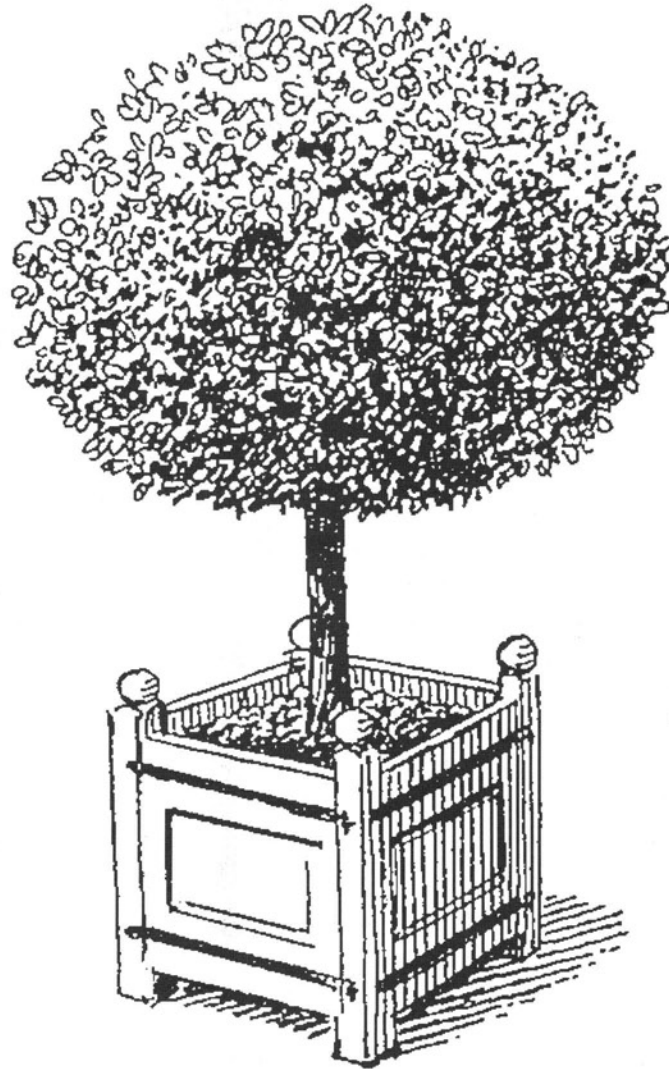




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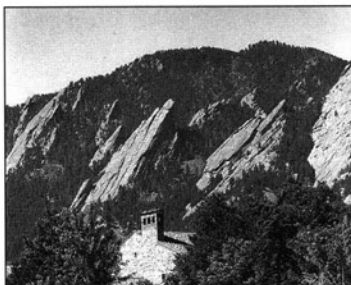
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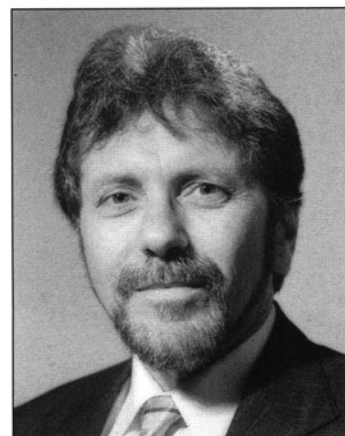
*The University of Colorado College of Music is proud to welcome pianist Andrew Cooperstock to its faculty.*

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## 1999 Composer-in-Residence: Henry Mollicone

Henry Mollicone will be the 21st composer to occupy the Mu Phi Epsilon endowed chair at the Brevard Music Center. Hailed by *The Washington Post* as "...one of the most distinctive American opera composers," Mr. Mollicone has also written works for orchestra, voice,



chorus, ballet, and various chamber combinations, as well as music for film, television, and theater. Mr. Mollicone received the American Composer's Recording Award for his opera, *The Face on the Barroom Floor*, and has been a Woodrow Wilson Visiting Fellow since 1997. In addition to his composing talent, Mr. Mollicone served as assistant conductor at the New York City Opera and has guest conducted with many opera companies including those in Baltimore, Portland, Augusta, Lake George, and Central City.

While at the Brevard Music Center, Mr. Mollicone will work with composition students and present open lectures scheduled for July 7, July 14, and July 27. We are happy to welcome this distinguished artist for his residency during the 1999 Brevard Festival Season. ■

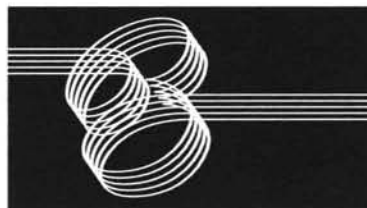
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# BREVARD MUSIC FESTIVAL

## 1999 Programs

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Saturday, June 19	7:30 pm <i>Opening Gala</i>	Program 1
<b>Deborah Henson-Conant</b> Jazz Harpist and Entertainer		

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Thursday, June 24	7:30 pm <i>Dress Rehearsal</i>	Program 2
<b>Manon</b> A working rehearsal with individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets. All seats reserved.		

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Friday, June 25	7:30 pm	Program 3
<i>POPS Concert—Broadway Spectacular</i> <b>Brevard Music Center Festival Orchestra</b> <b>David Effron, Conductor</b>		

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Girl Crazy Overture .....	Gershwin
My Romance .....	Rodgers & Hart
There's a Small Hotel	
Mountain Greenery	
My Funny Valentine	
I'll Go Home with Bonnie Jean .....	Lerner & Lowe
The Heather on the Hill	
Almost Like Being in Love	
I've Grown Accustomed to Her Face	
Get Me to the Church on Time	
They Call the Wind Maria	
Getting Married Today .....	Sondheim
You Could Drive a Person Crazy	
Everybody Ought to Have a Maid	
If Momma Was Married	
Slaughter on Tenth Avenue .....	Rodgers/Bennett
September Song .....	Weill
Surabaya Johnny	
Mack the Knife	
Ain't it Awful the Heat	
Happy End	

Saturday, June 26

7:30 pm

*Manon*

Program 4



Music by Massenet

Libretto by Meilhac and Gille, after the novel by Abbé Prévost

General Manager ..... John Greer  
 Conductor ..... David Effron  
 Director ..... Jonathon Field  
 Scene Designer ..... Ted Simpson  
 Costume Designer ..... Kevin Wolfgang  
 Production Manager and Lighting Designer ..... Joe Saint

All roles taken by members of the Janiec Opera Company.

Chorus and orchestra are from the musical organizations of the Center.

Other production staff as listed in performance program.

## Mentoring

...continued from page 12

join the Marine Band on stage in a combined piece. The kids knew in advance who was going to get to play and they had to have a quick rehearsal with the band before the concert. Young Pfohl sat next to Herbert L. Clarke, Sousa's principal cornetist, and soaked up new information about how to be a professional musician. This was in a different arena than the private studio or the school band and the learning experience was different. It was something that Pfohl never forgot. It was also that pivotal moment when he knew he wanted to choose music performance as a career.

The experience with the Marine Band was remembered by Pfohl and he adopted a similar teaching method when he founded BMC over 60 years ago. In this fledgling institution, faculty members would become mentors for students by playing with them in performing ensembles. Pfohl found that the students, sitting and working with professional musicians, learned the art of rehearsal, how to handle the instrument, how to prepare the music and how to respond to an audience. In short, he found that BMC students learned the art of music professionalism better than when they simply studied privately. The addition of music theory and traditional private study to the professional experience made an educational program that was unique among similar institutions.

When Henry Janiec came on board as Artistic Director he embraced the educational philosophy begun under James Christian Pfohl and he called it "coaching". Under the leadership of David Effron, coaching is still the major educational ...see Mentoring on page 36

Sunday, June 27

3:00 pm

Program 5

**Brevard Music Center Festival Orchestra**

**David Effron, conductor**

**Gary Lakes, tenor**

Largo, from *Xerxes* ..... Handel

Where E're You Walk, from *Semele* ..... Handel

Deeper and Deeper, from *Jeptha*

Still Waft Her, from *Jeptha*

Angels Thro' the Skies, from *Jeptha*

**Mr. Lakes**

Prelude and Love Death, from *Tristan & Isolde* ..... Wagner

Allerseelen ..... Strauss

Zueignung

Traum durch die Dämmerung

Heimliche Aufforderung

Ein Schwert ver heiss der Vater, from *Die Walküre* ..... Wagner

Siermund heiss ich, from *Die Walküre*

**Mr. Lakes**

Till Eulenspiegel's Merry Pranks ..... Strauss

Monday, June 28

8:00 pm

Program 6

**The Čadek Trio**

**Straus Auditorium**

Tuesday, June 29

4:30 pm

Program 7

*Student Piano Recital*

**Straus Auditorium**





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Sunday, July 4

3:00 pm

Program 14

*Exclusive Sponsor: First Citizens Bank  
July 4th Jubilee*

**Repertory Symphony Orchestra  
Janiec Opera Company  
Carlton McCreery, conductor  
Bruce Murray, piano**

Festive Overture .....Shostakovich  
Grand Canyon Suite .....Grofe  
Rhapsody in Blue .....Gershwin  
Radetzky March .....Strauss  
God Bless America .....Berlin-Ringwald  
1812 Overture .....Tchaikovsky  
The Stars and Stripes Forever .....Sousa

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Monday, July 5

4:30 pm

Program 15

*Student Recital*

**Straus Auditorium**

---

Monday, July 5

8:00 pm

Program 16

**Ying Quartet  
Straus Auditorium**

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Tuesday, July 6

4:30 pm

Program 17

*Student Piano Recital*  
**Straus Auditorium**

---

Tuesday, July 6

8:00 pm

Program 18

**Transylvania Youth Orchestra  
Gerard Floriano, conductor**

**Transylvania Wind Ensemble  
Jamie Hafner, conductor**

Carmen Suite No. 1 .....Bizet  
March to the Scaffold, from *Symphonie Fantastique* .....Berlioz  
Berceuse and Finale, from *Firebird Suite* .....Stravinsky  
March in F, "Zapfenstreich" .....Beethoven  
Geschwindmarsch, from *Symphonie Serena* .....Hindemith  
Tunbridge Fair .....Piston  
George Washington Bridge .....Schuman

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Wednesday, July 7

7:00 pm

Program 19

*Composer's Lecture*

**Henry Mollicone, 1999 Composer-in-Residence  
Straus Auditorium**

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## Mentoring

*...continued from page 34*

tenet of the Brevard Music Center. As mentors we show the students stage etiquette, how to read, how to prepare, how to rehearse, how to follow a conductor, how to make rehearsal marks in the music, how to turn pages, how to practice, what to practice, how much to practice, when to practice, etc. Our methods are adjusted to the various ages of the students, but our educational goals are essentially the same for all students. In the purest sense, we show them how to be professional musicians.

While much of our teaching is done using traditional pedagogical methods in the private studio and in rehearsal, the unique part of our educational process comes from the close association between the faculty and students. We coach the students, give them master classes, rehearse and perform with students, dine with students, and spend the summer closer to students than in normal academic settings. We show the students how we negotiated our career paths so they can better judge how to negotiate their paths. They need guidance, advice, encouragement, examples, hankies for their tears and occasional reprimands. As mentors, we provide all of these in whatever amounts are required.

A student who sits next to a professional musician will learn a great deal of practical knowledge through osmosis. That's why you see BMC faculty or teaching assistants rehearsing and performing in student ensembles. It's why you see so many students in the BMC orchestra and why our faculty hold regular sectional rehearsals. It's why our singers rehearse and perform with professionals in the opera business. It's why we have over

*...see Mentoring on page 44*





Wednesday, July 7

8:00 pm

Program 20

*Chamber Music*

Mountain Songs .....Beaser  
Sonata for Viola and Piano .....Shostakovich  
Sonata for Violin and Piano (1917) .....Debussy  
Serenade, K. 375 .....Mozart

**Straus Auditorium**

Thursday, July 8

7:30 pm

Program 21

*Dress Rehearsal*

**The Mikado**



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

Friday, July 9

7:30 pm

Program 22

*Hinda Honigman Memorial Concert*

**Transylvania Symphony Orchestra**

**Thomas Joiner, conductor**

**Freda Herseth, mezzo-soprano**

**Andrew Cooperstock, piano**

**William Terwilliger, violin**

Russian Easter Overture .....Rimsky-Korsakov  
Concerto in F Major for Violin and Piano .....Haydn  
Songs of a Wayfarer .....Mahler  
Second Essay for Orchestra .....Barber

Saturday, July 10

7:30 pm

Program 23

*The Mikado*



**Music and Lyrics by Gilbert & Sullivan**

**Brevard Music Center Festival Orchestra**

General Manager .....John Greer  
Director .....James Stuart  
Conductor .....John Greer  
Scene Designer .....Ted Simpson  
Costume Designer .....Kevin Wolfgang  
Production Manager and Lighting Designer .....Joe Saint

All roles taken by members of the Janiec Opera Company.  
Chorus and orchestra are from the musical organizations of the Center.  
Other production staff as listed in performance program.

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Sunday, July 11                      3:00 pm                      Program 24

**Brevard Music Center Festival Orchestra**

**David Effron, conductor**

**Ruggiero Ricci, violin**

Hansel & Gretel Overture .....Humperdinck  
Danza Trimbula .....Mollicone  
Celestial Dance .....Mollicone  
Concerto in D Major, Op.35 .....Tchaikovsky

*Mr. Ricci is the Ruggiero Ricci Chair artist for the 1999 season.*

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Monday, July 12                      4:30 pm                      Program 25

*Student Recital*

**Straus Auditorium**

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Monday, July 12                      8:00 pm                      Program 26

*Chamber Music*

Symphony in Brass .....Ewazen  
Variations on a Hungarian Peasant Song, Op. 4 .....Rosza  
Sextet in B Flat, Op. 18 .....Brahms

**Straus Auditorium**

---

Tuesday, July 13                      8:00 pm                      Program 27

**Transylvania Youth Orchestra**

**Gerard Floriano, conductor**

**Transylvania Symphonic Band**

**Sarah McKoin, conductor**

**Jamie Hafner, guest conductor**

**Michael Grose, tuba**

Nabucco Overture .....Verdi  
Concerto No. 4 .....Mozart  
Chester, from *New England Triptych* .....Schuman  
Tempered Steel .....Young  
Beelzebub .....Catozzi  
Southern Harmony .....Grantham

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Wednesday, July 14                      7:00 pm                      Program 28

*Meet The Composer*

**Henry Mollicone, Composer-in-Residence**

**Straus Auditorium**

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Wednesday, July 14                      8:00 pm                      Program 29

*Chamber Music*

**Castellani/Andriaccio Guitar Duo**

**Straus Auditorium**

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## Manon

*...continued from page 18*

performances, Marie Heilbronn died, and Massenet stopped any future performances "rather than to see it sung by another." Some time afterwards the Opera-Comique went up in flames. *Manon* was not performed again for ten years.

When the work was remounted in 1895, it was an American from California who made the biggest impression on Massenet and future generations of Manons – the singer Sybil Sanderson. Studying the score and deciding that the vocal advantages fell to the tenor, she made revisions in the soprano line that were ultimately incorporated into the published score. By lengthening appoggiaturas, adding coloratura passages and interpolating higher phrasings she made the character more seductive, and certainly better heard in the ensembles. She also pointed out that if Massenet added a dramatic section before "Adieu, notre petite table" in Act 2, it would be an intensely moving contrast. The composer obliged her with a highly emotional introduction, turning the former *ariette* into an important aria. An orchestra member at the time wrote: "We watched that opera change from day to day as we copied all of Massenet's alterations into our scores. There wasn't a page that gorgeous woman didn't leave her personality on... Sanderson used her lyric-coloratura voice to become a different woman in every act. With the exception of Heilbronn, I have heard every important *Manon* to date, and none of them could compare with her... She *was* *Manon*." ■

*Join us for the dress rehearsal of Manon on June 24, or the performance on June 26.*







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Thursday, July 15	12:15 pm <i>Bach's Lunch</i> Harmony Hall	Program 30
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Thursday, July 15	7:30 pm <i>Dress Rehearsal</i>	Program 31
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**A Masked Ball (Concert Version)**

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

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Thursday, July 15	8:00 pm	Program 32
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**Transylvania Chamber Strings**  
**John Deliman, conductor**

**Transylvania Concert Band**  
**Sarah McKoin, conductor**

Allegro in D .....	Vivaldi/Frackenpohl
Two Norwegian Airs .....	Grieg
Romance in C .....	Sibelius
Brook Green Suite .....	Holst
Celtic Hymns and Dances .....	Ewazen
Prelude and Fugue in B Flat .....	Bach
Rollo Takes a Walk .....	Maslanka
Variations on a Korean Folksong .....	Chance

**Straus Auditorium**

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Friday, July 16	7:30 pm	Program 33
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*POPS! – Janiec Style*

**Brevard Music Center Festival Orchestra**  
**Members of the Janiec Opera Company**  
**Henry Janiec, guest conductor**

Man of La Mancha Selections .....	Leigh
Overture to <i>Die Fledermaus</i> .....	J. Strauss
They Say It's Wonderful, from <i>Annie Get Your Gun</i> .....	Berlin
Anything You Can Do, from <i>Annie Get Your Gun</i>	
What the World Needs Now .....	Bacharach
One Kiss .....	Romberg
Yours is My Heart Alone .....	Bacharach
<i>West Side Story</i> Selections .....	Bernstein
Jerome Robbins' Broadway .....	arr. Sayre
<i>Les Miserables</i> Selections .....	Schonberg
<i>Phantom of the Opera</i> Selections .....	Webber
All I Ask of You	
Think of Me	
Music of the Night	
Pops Hoe Down .....	Hayman
William Tell Overture .....	Rossini

Saturday, July 17

7:30 pm

Program 34

*A Masked Ball*

(Concert Version)

Music by Verdi

Libretto by Somma, after Scribe's libretto for Auber's  
"Gustave III, ou Le Bal Masque"

Angela Brown, soprano

David Trent, tenor

Patryk Wroblewski, baritone



Sunday, July 18

3:00 pm

Program 35

Repertory Symphony Orchestra  
Gunther Schuller, guest conductor

A Dramatic Overture .....Schuller  
Rhapsodie Espagnole .....Ravel  
Symphony No. 6 in B Minor, Op. 74 .....Tchaikovsky

Sunday, July 18

7:00 pm

Program 36

*Concerto Contest Finals*

Monday, July 19

4:30 pm

Program 37

*Student Recital*

Straus Auditorium

Monday, July 19

8:00 pm

Program 38

Transylvania Wind Ensemble  
Jamie Hafner, conductor  
Sarah McKoin, guest conductor  
Eric Ginsberg, clarinet

The Universal Judgement .....DeNardis  
Niagara Falls .....Daugherty  
Hillandale Waltzes .....Babin  
Serenade, Op.7 .....Strauss  
Symphony in B Flat .....Hindemith

Tuesday, July 20

4:30 pm

Program 39

*Student Piano Recital*

Straus Auditorium

# Marietta

...continued from page 59

period of the play: "We don't know ourselves. You see, we selected one date, and then the costumer decided that another would give him more latitude in the designing of his costumes, so it is all a little indefinite, but it is sometime during the eighteenth century."

*Naughty Marietta* departed on its inevitable tour after 136 performances. The first season in 1911 was a triumph throughout, although Trentini as Marietta was becoming more and more a law unto herself and quite eccentric. It was not unusual for the theater managers to have to go to her hotel at 7:30 and drag her to the theater. She had to be teased and flattered and pampered in every conceivable way, including the payment of all her tips. Although she was earning \$1,000 a week, she was extremely parsimonious with her money. However, she could sing magnificently when she wished and plans were afoot to have Herbert compose another operetta for her. Then came a special gala performance in New York conducted by Herbert himself. Everything was ready for a stunning performance. Herbert had heard of Trentini's tantrums but paid them little heed, assuming it was the whims and fancies of a prima donna. The show went beautifully until Trentini came to "The Italian Street Song." She sang it gloriously and reaped tremendous applause, whereupon Herbert signaled for an encore. She merely returned to the stage and bowed a couple of times to the audience. Again Herbert signaled her to sing the encore and even started the orchestra. This time Trentini looked at him, deliberately ignored his motions, and walked off the stage.

...see Marietta on page 42





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Tuesday, July 20 8:00 pm Program 40

*Jerry Hart Jerome Memorial Concert*

**Special Event Artist Marvin Hamlisch &  
Brevard Music Center Festival Orchestra**

Proceeds from this concert will enhance Brevard Music Center's educational programs. Therefore, this event is not included with season tickets.

All seats available to the public.

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Wednesday, July 21 8:00 pm Program 41

*Chamber Music*

**Pianist Martin Katz accompanies  
BMC Festival Participants**

**Straus Auditorium**

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Thursday, July 22 12:15 pm Program 42

*Bach's Lunch*

**Harmony Hall**

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Thursday, July 22 7:30 pm Program 43

*Dress Rehearsal*

**Naughty Marietta**



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

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Friday, July 23 7:30 pm Program 44

**Rhythm & Brass  
with the**

**Transylvania Symphony Orchestra  
Thomas Joiner, conductor**

Firebird Suite ..... Stravinsky  
Selections by Rhythm & Brass

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Saturday, July 24 3:00 pm Program 45

*Conductor's Workshop Performance*  
**with the Repertory Symphony Orchestra**

The conductors on today's program have been chosen from the participants in the Conductor's Workshop Seminar under the direction of Gunther Schuller and David Effron.

Works by Beethoven, Ravel, Stravinsky, Brahms, and Puccini.

*Naughty Marietta*

Music by Victor Herbert

General Manager ..... John Greer  
 Director ..... Jonathon Field  
 Conductor ..... John Greer  
 Scene Designer ..... Ted Simpson  
 Costume Designer ..... Kevin Wolfgang  
 Production Manager and Lighting Designer ..... Joe Saint

All roles taken by members of the Janiec Opera Company.  
 Chorus and orchestra are from the musical organizations of the Center.  
 Other production staff as listed in performance program.

Sunday, July 25

1:00 pm

Program 47

*Janiec Opera Company*  
*Children's Opera Scenes*

Favorite opera scenes for children of all ages

Straus Auditorium

Sunday, July 25

3:00 pm

Program 48

*Superband Gala*

Transylvania Wind Ensemble  
 Jamie Hafner, conductor

Transylvania Symphonic Band  
 Sarah McKoin, conductor  
 Frederick Fennell, guest conductor  
 Charles Vernon, trombone

Trombone Concerto .....Bourgeois  
 Crown Imperial March .....Walton

Other selections chosen and conducted by Frederick Fennell

Monday, July 26

4:00 pm

Program 49

*Student Recital*

Straus Auditorium

Monday, July 26

8:00 pm

Program 50

Transylvania Youth Orchestra  
 Gerard Floriano, conductor

An Outdoor Overture .....Copland  
 Selections for Orchestra from *Porgy and Bess* .....Gershwin/Bennett  
 Symphony No. 2, Op. 30 .....Hanson

Tuesday, July 27

7:00 pm

Program 51

*Composer's Lecture*

Henry Mollicone, 1999 Composer-in-Residence

Straus Auditorium

# Marietta

...continued from page 40

Herbert laid down his baton and left the orchestra pit. Backstage he told his assistant to conduct the remainder of the performance, as he was through. The next day he told Hammerstein that he had never been so insulted in his whole life, would have nothing more to do with Trentini, and would definitely not compose music for her ever again.

The music world may have lost in another operetta written for Trentini, but the fame of *Naughty Marietta* has given it a solid place in American musical theater history. At MGM motion pictures *Naughty Marietta* was the first film in which Jeanette McDonald and Nelson Eddy teamed up together. The uniqueness of the music has been universally praised, and it has proven to be as popular with audiences now as when it was first written. ■

*Join us for the dress rehearsal of Naughty Marietta on July 22, or the performance on July 24.*





Tuesday, July 27	8:00 pm	Program 52
<i>Chamber Music</i>		
Concertino .....	Stravinsky	
Dreams from a Bayou .....	Udow	
<b>Straus Auditorium</b>		
Wednesday, July 28	8:00 pm	Program 53
<b>The Diaz Trio</b>		
<b>Straus Auditorium</b>		
Thursday, July 29	12:15 pm	Program 54
<i>Bach's Lunch</i>		
<b>Harmony Hall</b>		
Thursday, July 29	7:00 pm	Program 55
<i>Concerto Marathon</i>		
<b>Straus Auditorium</b>		
Thursday, July 29	7:00 pm	Program 56
<i>Dress Rehearsal</i>		
<i>Some Enchanted Evening®</i>		
<b>A Rodgers and Hammerstein Revue</b>		
A working rehearsal with individual tickets available. Season subscribers may exchange their tickets for dress rehearsal tickets. All seats reserved.		
Friday, July 30	7:30 pm	Program 57
<b>Brevard Music Center Festival Orchestra</b>		
<b>David Effron, conductor</b>		
<b>Garrick Ohlsson, pianist</b>		
Romeo and Juliet, Op. 17 .....	Berlioz	
Love Scene		
Queen Mab Scherzo		
Festivities at Capulet's		
Concerto No. 2 in B Flat Major, Op.83 .....	Brahms	
<i>Mr. Ohlsson is the Gina Bachauer Chair artist for the 1999 season.</i>		

*Some Enchanted Evening®*  
A Rodgers and Hammerstein Revue

General Manager ..... John Greer  
Director ..... James Stuart  
Musical Director ..... John Greer  
Scene Designer ..... Ted Simpson  
Costume Designer ..... Kevin Wolfgang  
Production Manager and Lighting Designer ..... Joe Saint

All roles taken by members of the Janiec Opera Company.  
Chorus and orchestra are from the musical organizations of the Center.  
Other production staff as listed in performance program.

Sunday, August 1

3:00 pm

Program 59

**Brevard Music Center Festival Orchestra**  
**David Effron, conductor**

**The Diaz Trio**

Brandenburg Concerto No. 6, BWV 1051 ..... Bach  
Romance No.1 in G Major, Op. 40 ..... Beethoven  
Sinfonia Concertante in E Flat Major, K. 364 ..... Mozart  
Don Quixote, Op. 35 ..... Strauss

Monday, August 2

12:15 pm

Program 60

*Bach's Lunch*

**Harmony Hall**

Monday, August 2

4:30 pm

Program 61

*Student Recital*

**Straus Auditorium**

Monday, August 2

8:00 pm

Program 62

**Transylvania Symphonic Band**  
**Sarah McKoin, conductor**

**Transylvania Wind Ensemble**  
**Jamie Hafner, conductor**

Ole Wine in New Bottles ..... Jacob  
Al Fresco ..... Husa  
Danza Final ..... Ginastera/John  
Florentiner March ..... Fucik  
The Adventures of Alice ..... Mollicone  
La Fiesta Mexicana ..... H. Owen Reed

## Mentoring

...continued from page 36

one hundred master classes with faculty and guest artists during the season. We call it coaching but it means mentoring. It is what makes the BMC experience unique and it results in a remarkable learning experience for our students. ■

## Performing

...continued from page 13

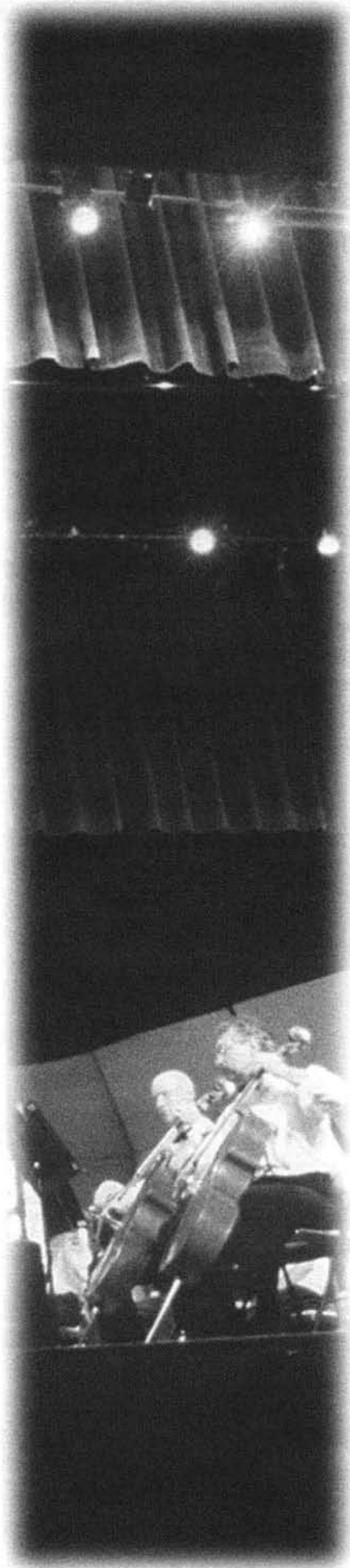
but he knew that the experience had changed him. More than forty years later, this man has learned that those feelings marked the beginning of his passion for music performance. That boy's name is David Effron. What a pleasure it is for me to guide the organization that so influenced my early life, knowing that we are instilling this passion in a new generation of student musicians. ■

## Thomas

... continued from page 4

opened during the 2000 season. Thomas Hall will be the home of the Janiec Opera Company. The new building will be located behind the Whittington-Pfohl Auditorium and will include climate controlled teaching and practice studios for large instruments and additional costume storage space. A plaza area is being planned, which will offer public recognition for Paul Thomas and will serve as a beautiful gathering place for patrons before and after the concerts and during intermission. ■





Tuesday, August 3	4:30 pm	Program 63
<i>Student Piano Recital</i>		
<b>Straus Auditorium</b>		
Tuesday, August 3	8:00 pm	Program 64
<i>Concerto Competition Winners</i>		
<b>Transylvania Symphony Orchestra</b>		
<b>Thomas Joiner, conductor</b>		
<b>Student Soloists</b>		
Wednesday, August 4	3:30 pm	Program 65
<i>Student Composers Reading</i>		
<b>Repertory Symphony Orchestra</b>		
Wednesday, August 4	8:00 pm	Program 66
<i>Chamber Music</i>		
Trio .....Ibert		
Historie du Tango .....Piazzola		
<b>Straus Auditorium</b>		
Thursday, August 5	12:15 pm	Program 67
<i>Bach's Lunch</i>		
<b>Harmony Hall</b>		
Thursday, August 5	6:30 pm	Program 68
<i>Student Composers Concert</i>		
<b>Carolina Pavilion Lower Level</b>		
Thursday, August 5	7:30 pm	Program 69
<i>Dress Rehearsal</i>		
<b>La Bohème</b>		



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

Thursday, August 5

8:00 pm

Program 70

Transylvania Chamber Strings  
John Deliman, conductor

Transylvania Concert Band  
Sarah McKoin, conductor  
Jamie Hafner, guest conductor

Divertimento in C, K. 157 .....Mozart  
Nottorno .....Borodin/Farago  
Two Pieces from Henry V .....Walton  
Folk Tune and Fiddle Dance .....Fletcher  
Gallimaufry .....Woelfenden  
St. Anthony Divertimento .....Haydn/Wilcox  
They Led My Lord Away .....Allen  
Russian Christmas Music .....Reed

Friday, August 6

7:30 pm

Program 71

*All Request Night*

Transylvania Symphony Orchestra  
Thomas Joiner, conductor

Douglas Weeks, piano

Variations on a Theme of Haydn, Op. 56a .....Brahms  
Rhapsody on a Theme of Paganini, Op. 43 .....Rachmaninoff  
Enigma Variations, Op. 36 .....Elgar

Saturday, August 7

1:30 pm

Program 72

*Parent's Day Concert*

Student Ensembles

Saturday, August 7

7:30 pm

Program 73

*La Bohème*

Music by Giacomo Puccini  
Text by Giuseppe Giacosa & Luigi Illica



General Manager .....John Greer  
Director .....Jonathon Field  
Conductor .....David Effron  
Scene Designer .....Ted Simpson  
Costume Designer .....Kevin Wolfgang  
Production Manager and Lighting Designer .....Joe Saint

All roles taken by members of the Janiec Opera Company.  
Chorus and orchestra are from the musical organizations of the Center.  
Other production staff as listed in performance program.

## Artists-in-Residence

One of the highlights of the Brevard Music Center's approach to education is the Artist-in-Residence program. Since BMC's inception, all three artistic directors have shared a common vision of bringing prominent guest artists to BMC to perform for audiences and also to mentor students in coaching sessions, master classes, and on occasion, private lessons. The guest artists augment the BMC faculty and broaden the educational experience for young musicians. These artists typically spend four days to two weeks in residence, mingling with the students, living on campus, eating in the BMC cafeteria, presenting informal talks, and performing with students.

### 1999 Artists-in-Residence include:

The Castellani/Andriaccio  
Guitar Duo

The Diaz Trio

David Hickman, trumpet

Martin Katz, piano

Gary Lakes, heldentenor

Rhythm & Brass

Ruggiero Ricci, violin

Joseph Robinson, principal oboe  
New York Philharmonic

Charles Vernon, bass trombone  
Chicago Symphony

The Ying Quartet



# Backstage

...continued from page 70

the staff has nearly tripled, and the facilities are continually being upgraded. These ongoing improvements have led to the ever-increasing quality of the designs in every production.

Backstage at BMC, the growth process continues year-round. Each year, with input from the staff, we explore ways to improve our work and our facilities. Over the fall and winter, the list is revised and edited, in preparation for the upcoming season.

Likewise, each year the staff renews itself – some return, some move on, some are promoted. The 1999 season finds 11 members of the technical staff returning from 1998. Such a large group of returnees provides maturity, experience, and continuity for the new crew members.

The process of mounting a show requires an incredible amount of teamwork both within individual departments and across the entire spectrum of contributors. The hours immediately preceding performances are a beehive of activity behind the curtain. This flurry of activity brings with it a layer of choreography and interdependence of personnel that is a tribute to the multiple talents of the BMC staff. It is not uncommon to see a carpenter focusing a light or a costumer touching up some paint. There are no divas backstage; even the lead in that night's opera is not above lending a hand when asked.

It is an enormous challenge to work backstage at BMC and a remarkable achievement to create the beautiful worlds that surround the singers every night. There is no one here who works less than 60 hours per week, no one who offers less than 100%, and no one who can't offer you a smile and a handshake at the end of the day. ■

Sunday, August 8

3:00 pm

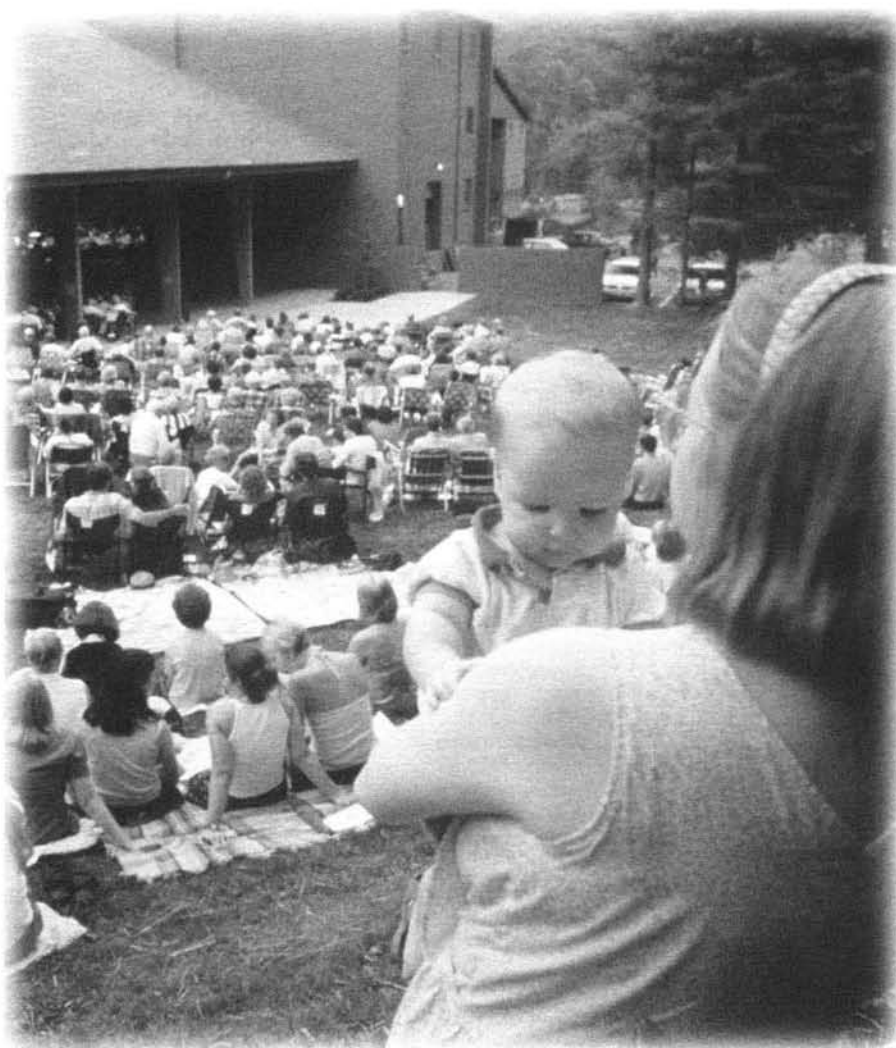
Program 74

1999 Season Finale

Brevard Music Center Festival Orchestra  
David Effron, conductor

David Hickman, trumpet

Stabat Mater .....Verdi  
Concerto for Trumpet and Orchestra .....Hummel  
Sinfonietta .....Janáček



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Verdy, Violette  
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Stotter, Douglas  
Woodley, Dave

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Bloom, Myron, *horn*  
Burns, Stephen, *trumpet*  
Cord, Edmund, *trumpet*  
Gardner, Randy\*, *horn*  
Glaser, Raphael\*, *trumpet*  
Hartman, Scott, *trombone*  
Hatfield, Michael+, *horn*  
Lenthe, Carl, *trombone*  
Perantoni, Daniel, *tuba*  
Rommel, John, *trumpet*  
Stewart, M. Dee, *trombone*,  
*euphonium*

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Thomas, Augusta Read\*

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Gillespie, Wendy, *viola da gamba*  
Hammer, Stephen\*, *baroque oboe*  
Hillier, Paul+, *director*  
Holloway, John\*, *baroque violin*  
Kallauer, Barbara, *baroque flute*  
Legene, Eva, *recorder*  
Matthews, Ingrid\*, *baroque violin*  
McCraw, Michael, *baroque bassoon*  
North, Nigel, *lute*  
Ritchie, Stanley, *baroque violin*  
Seraphinoff, Richard, *natural horn*  
Smith, Marie-Louise, *pre-college program*  
Wright, Elisabeth, *harpsichord*

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Bitetti, Ernesto+

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Boshkoff, Ruth\*  
Dirie, Gerardo  
Gass, Glenn  
Gillespie, Luke\*  
Goetze, Mary+  
Hollinden, Andrew\*  
Sluder, Claude

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McDonald, Susann+  
Szmyt, Elzbieta

## Instrumental Conducting

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Effron, David  
Palló, Imre

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Auer, Edward  
Battersby, Edmund  
Brancart, Evelyne  
Denk, Jeremy  
Edlina-Dubinsky, Luba  
Haguenauer, Jean-Louis\*  
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Neriki, Reiko  
Neriki, Shigeo  
Pressler, Menahem  
Sebok, Gyorgy  
Shaw, Karen  
Taylor, Karen  
Upper, Henry+

## Strings

Arad, Atar, *viola*  
Biss, Paul, *violin*  
Bransby, Bruce, *bass*  
Colon, Emilio, *cello*  
de Veritch, Alan, *viola*  
Fried, Miriam, *violin*  
Fuks, Mauricio, *violin*  
Gulli, Franco, *violin*  
Hurst, Lawrence+, *bass*  
Kowalski, Henryk, *violin*  
Shkolnikova, Nelli, *violin*  
Starker, Janos, *cello*  
Tsutsumi, Tsuyoshi, *cello*  
Winold, Helga, *cello*  
Yaron, Yuval, *violin*  
Zweig, Mimi, *viola*

## Voice

Arroyo, Martina, *soprano*  
Arvin, Gary, *song literature and vocal coach*  
Barlow, Klara, *soprano*  
Belnap, Michael, *tenor*  
Bennett, Alan, *tenor*  
Botkin, D. Virginia, *mezzo-soprano*  
Cuccaro, Costanza, *soprano*  
Havranek, Patricia, *mezzo-soprano*  
Havranek, Roger+, *bass*  
Hopper, Alice\*, *soprano*  
Kiesgen, Paul, *bass*  
King, James, *tenor*  
Kubiak, Teresa, *soprano*  
McDonald, James, *tenor*  
Montané, Carlos, *tenor*  
Stiles, Patricia\*, *mezzo-soprano*  
Tozzi, Giorgio, *bass*  
Williams, Maria\*, *soprano*  
Wise, Patricia, *soprano*  
Zeani, Virginia, *soprano*

## Woodwinds

Barnes, Andrew\*, *bassoon*  
Campbell, James, *clarinet*  
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Eban, Eli, *clarinet*  
Hill, Kate\*, *flute*  
Klug, Howard, *clarinet*  
Leek, Anne\*, *oboe*  
Lukas, Kathryn, *flute*  
Robertello, Thomas, *flute*  
Rousseau, Eugene, *saxophone*  
Walker, Kim+, *bassoon*

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Grusak, Mary, *costume construction technology*  
Kunoff, Karla, *costume construction technology*  
Shaver, Stephen, *head piano technology*  
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Duffin, Gerard  
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Mack, Harold  
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# INDIANA UNIVERSITY



# La Bohème

Many consider *La Bohème* to be Puccini's finest score, which sparkles with merriment, is eloquent of love, and at times filled with despair. The story of young artists struggling in Paris has its roots in Puccini's own youth, for the opening music comes from a theme in the central section of *Capriccio sinfonico*, composed when he was still a student at the

Conservatory. Based on the novel *Scenes de la Vie de Bohème* by Henri Murger, the piece was ardently sought after by Puccini's rival composer Leoncavallo and in fact, set to music by Leoncavallo in May 1897. Puccini's rendition had already opened the year before at the Teatro Regio in Turin. The two *Bohèmes* were even performed at the same time in Milan, at the Teatro Lirico and the Dal Verme. The public interest was aroused by the comparison of the two, although the critics initially were warmer toward the Leoncavallo work. While history has shown some interest in the Leoncavallo *Bohème*, it is the work by Puccini that has won the hearts of audiences around the world.

The piece went through changes and rewrites by the librettists Giuseppe Giacosa and Luigi Illica.



Puccini was originally in favor of cutting Act III in the courtyard, for in the original version Mimi left Rodolfo for a Viscount. Illica, who proposed the solution to begin Act IV with a discussion between Marcello and Rodolfo of Mimi's new love, flatly refused Puccini's suggestion that they replace the scene with another chapter from the novel. Puccini also fought off attempts to change the Latin Quarter scene in Act II, stating it should be done "the way I described it... With Musetta's scene which I invented." Other changes were made, such as a drinking song and a diatribe against women, both allocated to the character Schaunard.

In their preface to the printed libretto, Giacosa and Illica claimed to have made their heroine a composite of Murger's Mimi and Francine. In fact, she is based almost entirely on

Francine, a marginal character in the novel who appears with her lover in one chapter only, entitled "Francine's Muff." By basing Mimi on Francine a stronger musical contrast was made between Mimi and Musetta, something the Leoncavallo opera was never able to do. This also allowed Mimi to blossom slowly over the development of the piece, from the shy seamstress who

loves the flowers she sews in Act I to the soaring, passionate declaration of love for Rodolfo in Act IV.

With *Bohème*, Puccini was able to extend the scope of his compositional abilities beyond what he had done before. The writing is less symphonic and more concerned with describing the small moments of everyday life, a part of the aesthetic of verismo that was prevalent in those days. Yet, melodic invention is not lost, and the talent to convey a variety of emotional states was developed further, while the harmonic element is bolder and subtler. *La Bohème* has proven to be one of the favorite operas for all audiences, and its popularity shows no signs of diminishing. ■

*Join us for the dress rehearsal of La Bohème on August 5, or the performance on August 7.*



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# A Masked Ball

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In 1857 Giuseppe Verdi was in search of a plot for his next opera. Always looking for elements of human struggle and drama, he chose a true story, the assassination of King Gustavus III of Sweden. The king's political enemies plotted and killed him in 1792 while he attended a masked ball. Gustavus received an anonymous note warning him of danger if he attended the ball. The gunman would not reveal his associates and therefore only he was put to death for the murder.

Eugene Scribe wrote the original libretto for the opera *Gustave III ou Le bal masque* presented in Paris by Daniel Auber in 1833. Verdi selected Antonio Somma, a well-known Venetian playwright, to translate the text to Italian and edit it for the composer's music.

Verdi was quite used to governmental censors. However, when the censoring committee in Naples returned his prose synopsis of the libretto, their demands were considerable. They wanted to change the hero from a King to an ordinary gentleman, place the time of occurrence a few centuries back, omit the ball all together, have the murder occur off



stage – and on and on. The authorities were chiefly concerned that killing a king on the stage might incite a similar response by someone in the public. Only recently a bomb had been thrown under the carriage of Napoleon III as he traveled the streets of Rome. Although Verdi had signed a contract with the Teatro San Carlos in Naples for a performance in January 1858, the changes were too much for him to bear. He canceled the opera all together. The theater brought legal action. Verdi and his lawyer counter-sued and ultimately the case was settled out of court.

Smarting from the experience, Verdi took his libretto to authorities in Rome wanting to stage the opera at the Teatro Apollo. Again he had to deal with censors but agreement was finally reached. The king became Riccardo, the 'Governor' of Boston at a time before the War of Independence in America. Because one of the characters in *A Masked Ball* is a fortune teller, there was logic in using the American location, near Salem, where the witch trials of 1692 had occurred.

The premiere in Rome on February 17, 1859 was a great success. After the show the crowds in the streets shouted, "Viva Verdi" a term with double meaning. They loved the composer. But V-e-r-d-i also was an acronym for a revolutionary battle cry, 'Vittorio Emanuele, Re D'Italia'. Vittorio Emanuele II was the titular leader of the Kingdom of Italy. The people yearned for independence from foreign rulers and domination. ■

*Join us for the dress rehearsal of A Masked Ball on July 15, or the performance on July 17.*



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# Naughty Marietta

Victor Herbert had a varied and complex background. Born in Ireland, raised on Continental Europe and trained as a cellist, he moved to the United States when his wife accepted a contract to sing at the Metropolitan Opera. Soon he was conducting all over New York and composing works that took in the whole climate of musical culture then present.

Herbert's greatest achievement of 1910, and one of the greatest of his life, was that classic of American operetta *Naughty Marietta*. He would later write music of its equal, but he never wrote an entire score which so seized the minds and hearts of his countrymen and became so firmly entrenched in operetta literature. In May of 1910 a contract was drawn up between Herbert and Oscar Hammerstein, the opera impresario of New York at the time, to compose



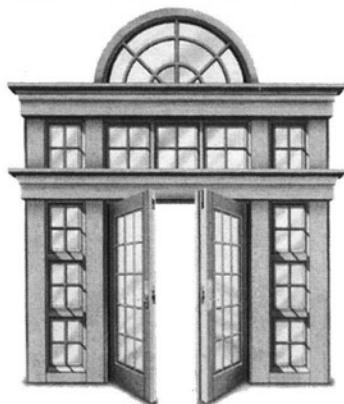
the music for a comic opera called *Marietta Be Bad!*, and to deliver a completed piano score by the first of October. Just when the title, and presumably the concept, changed to *Naughty Marietta* is not known — perhaps not until he was hard at work with the librettist, a Mrs. Rida Johnson Young. Hammerstein was proud of securing Herbert's services. He was also proud of having one of his star sopranos from the Manhattan Opera Company on

hand to create the title role. This was little Emma Trentini, whom he had discovered in a Milano cabaret after a long day of discouraging auditions. She was quite temperamental: a compact bundle of trouble, who did as much to hinder *Naughty Marietta* as to make it an incredible sensation. The conductor was Gaetano Merola, who was later

to head up the San Francisco Opera for many successful years.

The operetta opened in Syracuse, New York on October 24 after a discouraging dress rehearsal. It was an instant success, and went west for further try-outs to Rochester and Buffalo, and finally opened to great acclaim in New York on November 7. The music exceeded expectations, and the book was also lavishly praised. However, the librettist Mrs. Young replied when asked about the

...see *Marietta* on page 40



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December 3, 1999

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All auditions are held on the East Carolina University campus in Greenville, North Carolina.

\* Regular auditions and the annual A. J. Fletcher Scholarship auditions will be held on this date.



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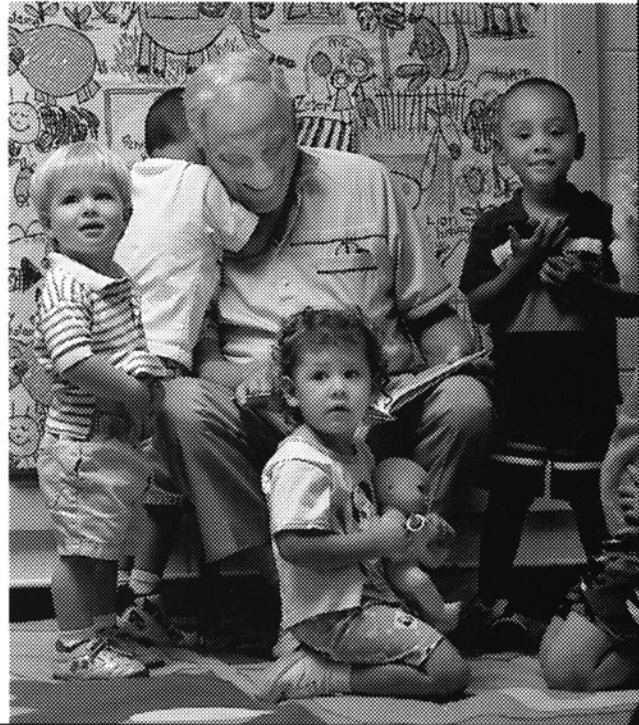
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# 1999 Brevard Music Center Artist Faculty

## CONDUCTORS

John Deliman, Upper Arlington (VA) City Schools  
David Effron, Indiana University-Bloomington  
Gerard Floriano, SUNY at Geneseo  
John Greer, Eastman School of Music  
Jamie Hafner, Brevard Music Center  
Thomas Joiner, Furman University  
Carlton McCreery, University of Alabama  
Sarah McKoin, SUNY at Buffalo/Ithaca College  
Amanda Schubert, Honolulu Symphony

## VIOLIN

Margaret Baldrige, University of Montana  
Thomas Joiner, Furman University  
Katie McLin, Arizona State University  
Jeanne Majors, Jacksonville Symphony  
J. Patrick Rafferty, University of Alabama  
Misha Rosenker, Drake University  
Amanda Schubert, Honolulu Symphony  
Byron Tauchi, University of Nevada, Las Vegas  
William B. Terwilliger, University of South Carolina - Columbia

## VIOLA

Manuel Diaz, Columbus State University  
Anna Joiner, Furman University  
Thomas Kluge, Omaha Symphony  
Louise Zeitlin, Cleveland Institute of Music/Baldwin-Wallace College Conservatory

## CELLO

Elaine Anderson, Mount Union College  
Madeleine Golz, Manhattan School of Music  
Carlton McCreery, University of Alabama  
George Work, Iowa State University

## DOUBLE BASS

Kevin Mauldin, Naples Philharmonic Orchestra  
Dan Swaim, Arizona State University

## FLUTE

Eric Hoover, SUNY at Purchase  
Trygve Peterson, Arizona State University

## OBOE

Paige Morgan, Ithaca College  
Eric Ohlsson, Florida State University  
Joseph Robinson, New York Philharmonic

## TRUMPET

Charles Matthiessen, Jacksonville Symphony  
Mark Schubert, Honolulu Symphony

## CLARINET

Steven Cohen, Louisiana Philharmonic Orchestra/Louisiana State University  
Eric Ginsberg, Western Illinois University  
David Kirby, Brevard College

## SAXOPHONE

Joseph Lulloff, Michigan State University

## BASSOON

Lee Goodhew, Ithaca College  
Barrick Stees, Michigan State University

## HORN

Eli Epstein, Cleveland Orchestra/Cleveland Institute  
John Ericson, Crane School of Music  
Jean Martin, University of Georgia

## TROMBONE

Dan Satterwhite, Dallas Brass  
William Zehfuss, Charleston Symphony

## TUBA

Michael Grose, Savannah Symphony

## HARP

Frances Duffy, Wheeling Symphony Orchestra

## PERCUSSION

Timothy K. Adams, Pittsburgh Symphony Orchestra/Carnegie Mellon University  
Conrad Alexander, Finger Lakes Community College

## PIANO

Andrew Campbell, San Diego Opera  
Andrew Cooperstock, University of Colorado  
James Howsmon, Oberlin College  
Bruce J. Murray, University of Alabama  
Marilyn Neeley, The Catholic University of America  
Douglas Weeks, Converse College  
Joan Yarbrough, Brevard, NC

## GUITAR

Oren Fader, Manhattan School of Music

## VOICE

Patricia Berlin, University of Cincinnati, College-Conservatory of Music  
Costanza Cuccaro, Indiana University - Bloomington  
Freda Herseth, University of Michigan  
Gary Kendall, Manhattan School of Music/University of Cincinnati College-Conservatory of Music

## THEORY/COMPOSITION

Elaine Anderson, Mount Union College  
Joshua Grau, Florida Atlantic University  
Lee Heritage, The University of Toledo  
Janice Murray, Tuscaloosa, AL  
Robert Palmer, Brevard, NC

## BREVARD OPERA WORKSHOP

General Manager	John Greer
Conductors	David Effron John Greer
Stage Directors	Jonathon Field James Stuart
Asst. Stage Director	Lydia Steier
Choreographer	Barbara Howse-Diemer
Chorus Master	Gerard Floriano
Coaches	Andrew Campbell Paul Transue Grant Wenaus

Coch	Jonathan Mann
Coach Apprentice	
Production Manager	
and Lighting Designer	Joe Saint
Scene Designer	Ted Simpson
Costume Designer	Kevin Wolfgang
Sound Designer/	
Engineer	Robin Coates
Technical Director	David Carrico
Asst. Technical	
Director	Wes Shinn
Master Carpenter	Rob Sturgess
Carpenters	Brent Lind Drew Maciula Karen Rahlfs Jacob Richardson

Scenic Artists	Kate Jones Kwong Li Ronald Temple
Wardrobe	Amber Campbell Marci Gardner
Stage Manager	Jeremy Seemann
Asst. Stage Manager	Jessica Velez
Props Supervisor	Sue Huggins
Props Asst.	Erin LaVallee Rachel Pickett

Master Electrician/Asst.	
Production Manager	Josh Redfearn
First Electrician/Asst.	
Lighting Designer	Andrea Boccanfuso
Sound Engineer	Danny Tauber
Sound Technician	Andrea Schoeneberger
Stage Crew Chief	Erika Binninger
Asst. Stage Crew Chief	Nic Davis
Stage Crew	Jane Lycan Ben Morris Anna Peterson



# Opera Production Personnel

**KEVIN WOLFGANG**  
BMC Costume Designer Kevin Douglas Wolfgang holds an MFA in costume design from the University of Georgia and a BFA in scenography from SUNY New

Paltz in New York. He has designed for the College Light Opera Company, Hangar Theater, and NYC Fringe Festival. His noted achievements are costuming *A Little Night Music*, and *The Gospel at Colonus* as his thesis production. His plans are to manage the costume shop at Ithaca College in New York in the coming year.

**BARBARA HOWSE-DIEMER**  
BMC's resident choreographer resides in Charlotte, NC where she is artistic director and co-founder of "Catchin' On," a 13 year-old dance company. She is also actively involved with Theatre Charlotte and the North Carolina Dance Theatre, serving on the Board of Directors of both organizations.

**JOE SAINT**  
BMC Production Manager and Lighting Designer Joe Saint returns



for his fifth season from New York City where he is a freelance lighting designer. This past year off-Broadway, he lit the World Premiere of *Lake Hollywood* by John Guare and the new musical,

*Mating Habits of the Urban Mammal* by Michael Leeds. He also serves as vice president of events and principal designer for **jkld, incorporated**, the top lighting company in the fashion industry.

## TED SIMPSON

Ted Simpson is returning to BMC for a third season as resident set designer. Outside of Brevard, Mr. Simpson has designed nearly 100 productions for various theaters throughout the east coast. His credits include countless regional theater and summer stock credits, as well as several off-Broadway shows. He has worked on the design staff for *The Late Show* with David Letterman, *The Papermill Playhouse* and six Broadway shows. Mr. Simpson holds an MFA in set and lighting design from Brandeis University.

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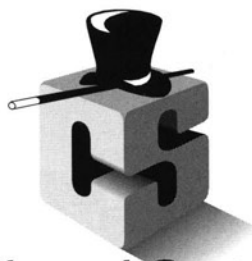
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# Backstage at Brevard

JOE SAINT, PRODUCTION MANAGER AND LIGHTING DESIGNER

Three weeks before the 1999 summer season opening night, the Brevard Music Center backstage crew arrives and begins construction. Nine weeks later, they pack up and go home. In between – and with the help of singers and instrumentalists performing work scholarship hours – the 30 artists that constitute the BMC technical staff will design, build, paint, prop, costume, record and light every opera, operetta and concert you will see this season, more than 70 performances in all.

In the cold winter of February, when Brevard's summer warmth is still months away, the design process begins. Designers and directors exchange ideas which evolve into sketches and then into blueprints. After a few weeks of matching the dreams of the designs with the practicalities of time and money, the designs are ready to become reality. Librettos of most operas mandate very few specific requirements for the designs. The entire world which you see on stage must be conceived, researched, and shaped by the design team from their own analysis of the text and the score.



Every step along the way, from the initial idea to the final touches of makeup minutes before the curtain opens, must fit each production's concept. Every light cue, every paint technique, every stitch of clothing, must relate to the others to maintain the integrity of that vision in order to create a world for the audience to embrace.

Realizing these dreams requires the contributions of the entire technical staff. Within the program, you will find the names and titles of the 30 designers and technicians that

make up that staff, a listing that only begins to describe the contributions they make to your enjoyment of the summer's performances.

For many on the technical staff, the Brevard Music Center may be their first or second foray out of academic theatre and into professional theatre. Therefore, BMC creates a professional environment to offer these young technicians an adjunct to their academic training. From "day one" each summer, the technical crew learns and practices professional techniques, etiquette, and chain of command. This emphasis engenders an atmosphere that allows maximum efficiency and a pleasant climate for all – singers, instrumentalists, and technicians.

Long-time BMC patrons will recognize that recent seasons have brought dramatic increases in the size and quality of the production values (i.e. sets, lights, costumes) for the operas and musicals. This change is a direct result of our goal to enhance the design and technical aspects of the opera program and to bring BMC's productions to a level competing with any regional opera program in the country. The size of

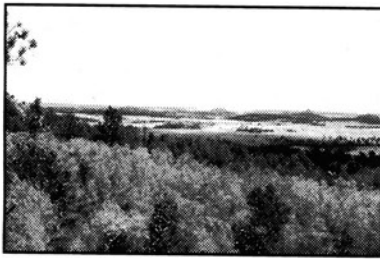
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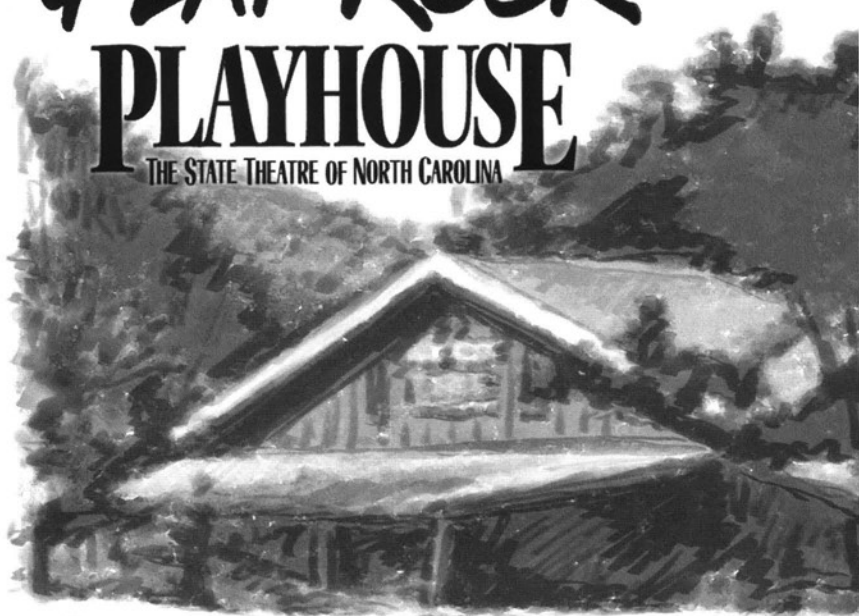
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# Charles Vernon

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Trombonist

Charles Vernon attend-  
 ed the Brevard Music  
 Center as a student in the 1960s.  
 Immediately after completing his  
 studies at Georgia State University,  
 he won the audition for bass trom-  
 bonist with the Baltimore Symphony;  
 he returned that same year to join  
 the BMC faculty. From 1972 until  
 1981, Mr. Vernon spent his summers  
 teaching and performing at BMC. In  
 the meantime, his professional cre-  
 dentials continued to mount as he  
 accepted bass trombone positions  
 with the San Francisco Symphony  
 (1980-1981), the Philadelphia  
 Orchestra (1981-1986), and the  
 Chicago Symphony Orchestra (1986-  
 present). He has also served on the fac-  
 ulties of such prestigious institutions as  
 the Curtis Institute, the Philadelphia  
 College of Performing Arts, Temple  
 University, and DePaul University.

Despite his demanding per-  
 forming and teaching schedule, Mr.  
 Vernon continues to carve out time  
 to revisit BMC as a master teacher  
 and performer, spending a week or  
 more with students in master classes  
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Since 1936 the Brevard Music Center has played host to thousands of young musicians. The "Brevard Experience" is unique, producing a deep appreciation and a 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 at BMC prepares them to be leaders in their communities. Regardless of whether they continue performing, Brevard Music Center alumni are active arts supporters.

Following his debut with the Florida Symphony at age thirteen, **Charles Rex** won the Hinda Honigman Scholarship Award to the Brevard Music Center in 1964 where he played the first movement of Mendelssohn's *Violin Concerto* with the BMC Festival Orchestra. Rex remembers that "I had never encountered an orchestra of that caliber before in my young life and to have that backing me up as accompaniment was something that I will never forget. It was indeed most thrilling, but naturally I also recall being scared out of my mind!" His first



CHARLES REX

position after graduating cum laude from FSU with a bachelors and masters degree was with the Philadelphia Orchestra under Eugene Ormandy where he played for eight years. Rex then moved to his present position as Associate Concertmaster of the New York Philharmonic where he has been since 1980. He has also served as concertmaster of the Dallas, Reading and Delaware Symphonies and has been a guest concertmaster of the London Symphony under Sir Colin Davis. During the Philharmonic's 1993-1994 season, Rex and his brother **Christopher** (principal cellist of the Atlanta Symphony and also a BMC alum) premiered a new double concerto by Stephen Paulus, a New York Philharmonic 150th Anniversary Commission in conjunction with the Atlanta Symphony. The Rex brothers are also featured soloists on the recent compact disc *Music for Doubles* where they perform Saint-Saëns' *The Muse and the Poet* for violin, cello, and orchestra. Most recently Charles performed a Brahms concerto with the Tucson Symphony Orchestra. While there he spent time reminiscing about Brevard with fellow BMC alumnus **James Stroud** (viola, '64), who is now a lawyer in Tucson and listed in the *Best Lawyers in America*.

**Scott Watkins** ('86, piano) has just finished recording a compact

disc of late romantic lieder with baritone Steven White in New York's Town Hall, which is due out

this summer. Watkins is also working on a debut solo disc of music by Norman Dello Joio and is preparing a new edition of Tchaikovsky's piano sonatas for G. Henle. In addition to a busy recording career, Watkins has recently performed Rachmaninov's *Rhapsody on a Theme of Paganini, Op. 43* in a pair of concerts with the Brevard (Florida) Symphony Orchestra (Christopher Confessore, conductor). April through June of this year Watkins was on a recital tour of the East Coast concluding with his New York recital debut at Weill Recital Hall at Carnegie Hall on June 25th. Watkins has degrees in music from the University of Cincinnati College-Conservatory of Music and the University of South Carolina and has studied with Eugene Istomin and Alexis Weissenberg. Last year, he accompanied Metropolitan Opera soprano Elizabeth Futral in her Chicago recital debut. Scott was a student of Marilyn Neeley's while at BMC and played Tchaikovsky's *Piano Concerto No. 1* with the Transylvania Symphony Orchestra under the baton of Robert Gerle. ■



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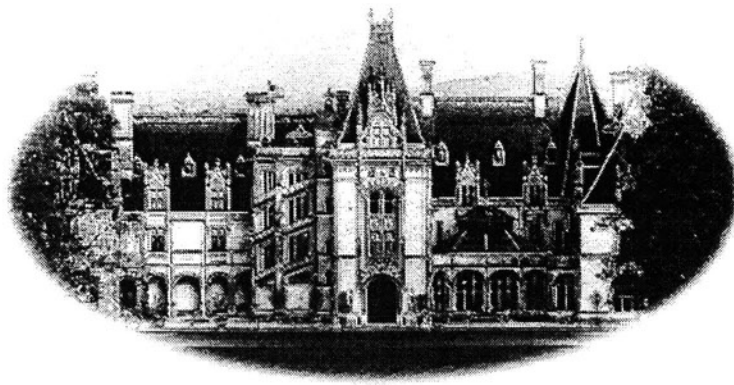
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## Your Part

*...continued from page 25*

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### THE FUTURE

An organization of BMC's size and reputation must constantly look to the future. To help maintain the history of fiscal stability and to ensure that the Brevard Music Center provides outstanding musical training for students and excellent public performances for decades to come, you can establish an endowed fund. Because endowments use only a set percentage of the earnings, the principal continues to grow untouched, providing long-term financial support for BMC. Endowments also provide you with a way to honor or memorialize someone you love while helping BMC. Endowments can be started to provide scholarship funds, to pay faculty salaries or guest artists fees or to maintain campus buildings. The following list contains some of the ways patrons have helped the BMC and remembered loved ones:

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*Scholarship Endowments are listed on  
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#### **ENCORE PLANNED-GIVING SOCIETY**

Another way you can be a part of BMC's future is by joining the Encore Planned-Giving Society. The Encore Society recognizes individuals who have made planned gifts to the Brevard Music Center and have notified BMC of their intentions.

Qualifying gifts include leaving a bequest to BMC in your will, naming BMC as beneficiary of your life insurance or retirement plan/pension, starting a charitable gift annuity, or establishing a charitable trust. Properly planned charitable gifts do more than help BMC; they can supplement your income, reduce estate and income taxes, avoid capital gains and provide for your family.

The pages beginning on 103 are dedicated to acknowledging the people who have played their part over the past year. Without donors supporting the vision and mission of the Brevard Music Center, BMC would not be able to continue offering the same exceptional level of mentoring and performing. BMC remains a unique place because of the loyalty and friendship of special people like you. If you have any questions on how you can assist BMC, call Gary Himes, Director of Development, at (828) 884-2011. ■

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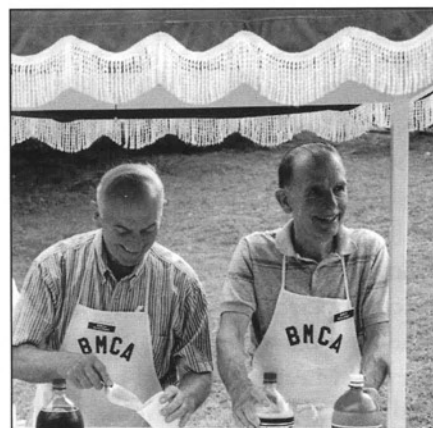


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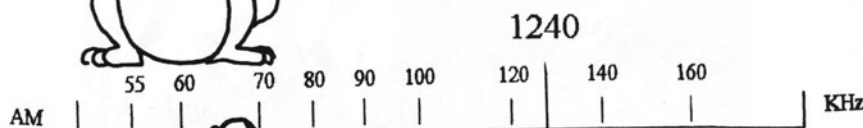
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The Prelude dinner dance, Harmony House gift shop, Bridge Bash, and the Refreshment Stand are some of our revenue producing activities with which you may be familiar. Of course, your annual dues and contributions are also a valuable source of funds that support our scholarship endowment fund and other BMC programs.

Our motto is "Volunteers Supporting Young Musicians." We invite you to join with us in this very important and rewarding endeavor. ■

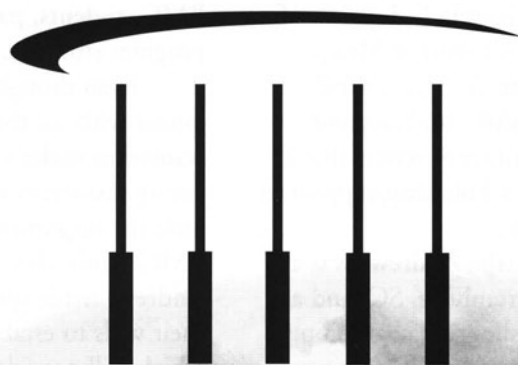


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# In Memorium

The Brevard Music Center was greatly saddened by the recent deaths of two long time supporters. Both women were deeply committed to BMC and made it possible for many talented young musicians to fulfill their dreams.

**Mrs. Floride Smith Dean** ("Miss Floride") grew up in Belton, SC, and graduated from Converse College before studying piano at Columbia and Juilliard. She devoted her life to teaching piano and nurturing the talents of young musicians. She continued to play and teach piano until she was in her late 80's. She was a long time supporter of BMC and was active in the South

Carolina and Georgia Federation of Music Clubs. A friend of Miss Floride said that she "got a thrill" from helping BMC students and used to carry students' letters thanking her for her scholarship support in her pocketbook.

**Mrs. Martha Andrews** was a resident of Spartanburg, SC, and a national skeet-shooting champion. When BMC presented its first production of *Annie Get Your Gun* in 1965, Henry Janiec borrowed some rifles from her and invited her to Brevard as a "consultant." She immediately fell in love with BMC and the students. In the years that followed she generously supported

BMC students, particularly the opera program students.

Even though they are no longer with us, these special ladies wanted to make sure that talented young musicians will continue to have the opportunity to study at BMC. Both Mrs. Dean and Mrs. Andrews made specific bequests in their wills to establish endowments which will provide support for student scholarships in perpetuity. The endowments, named after these generous women, will ensure that they have a lasting connection to the Brevard Music Center and to its students. ■

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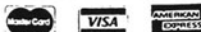
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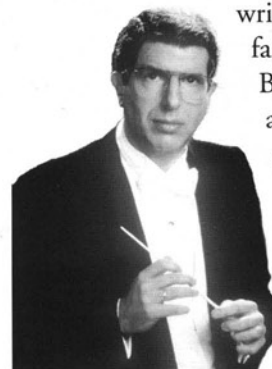


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Vincent Penzarella, *Trumpet*  
Per Brevig, *Trombone*  
David Taylor, *Bass Trombone*  
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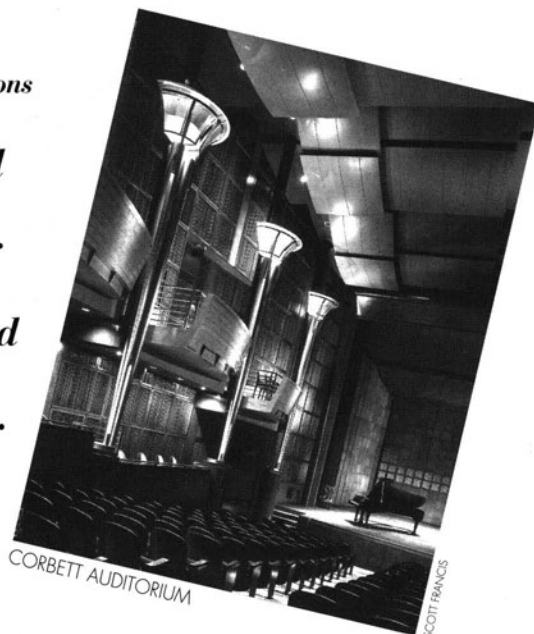


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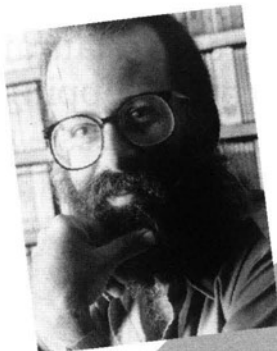
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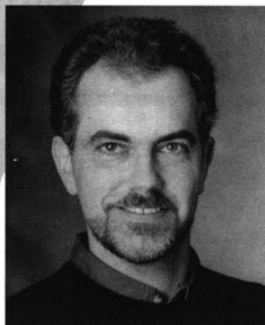
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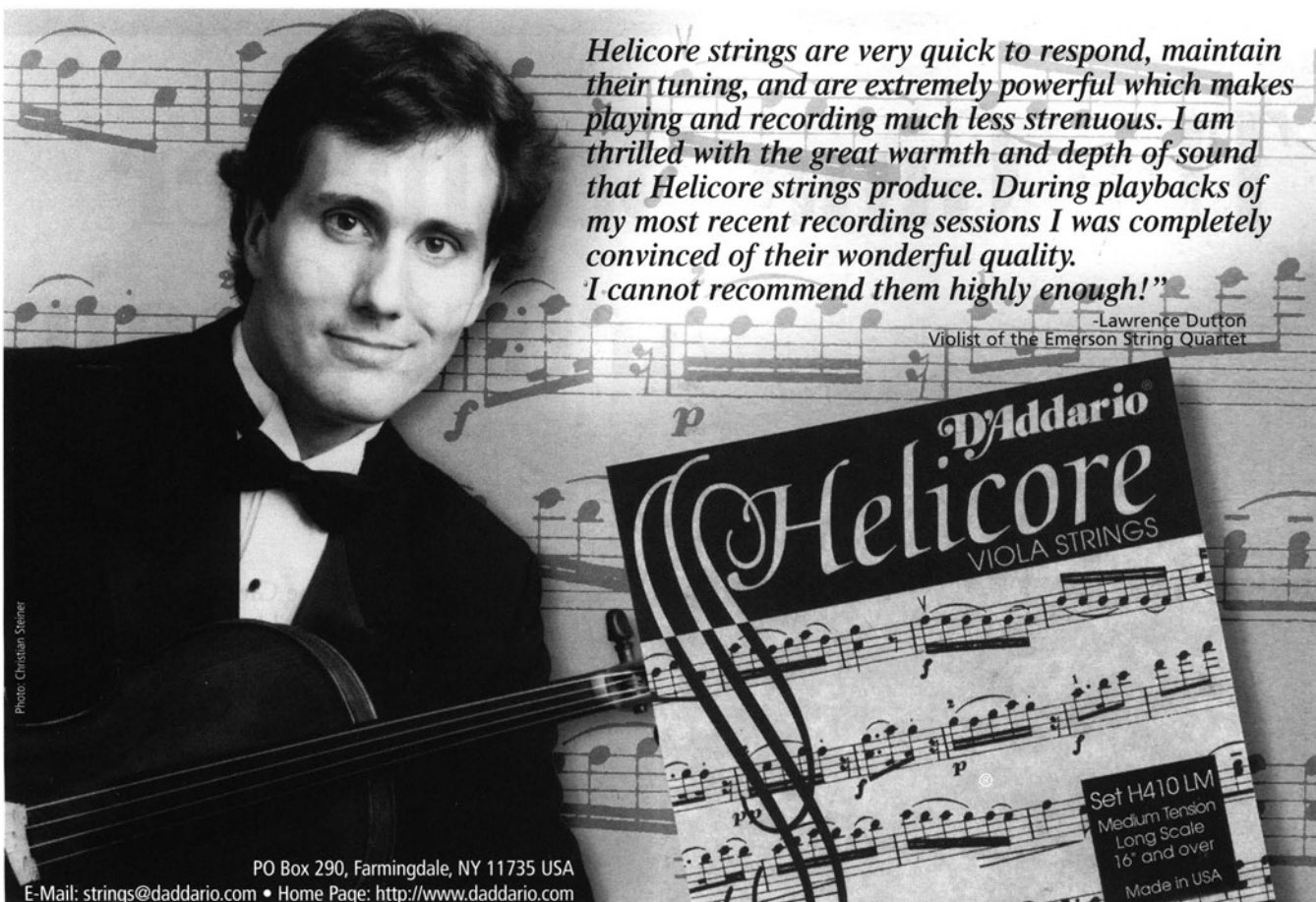
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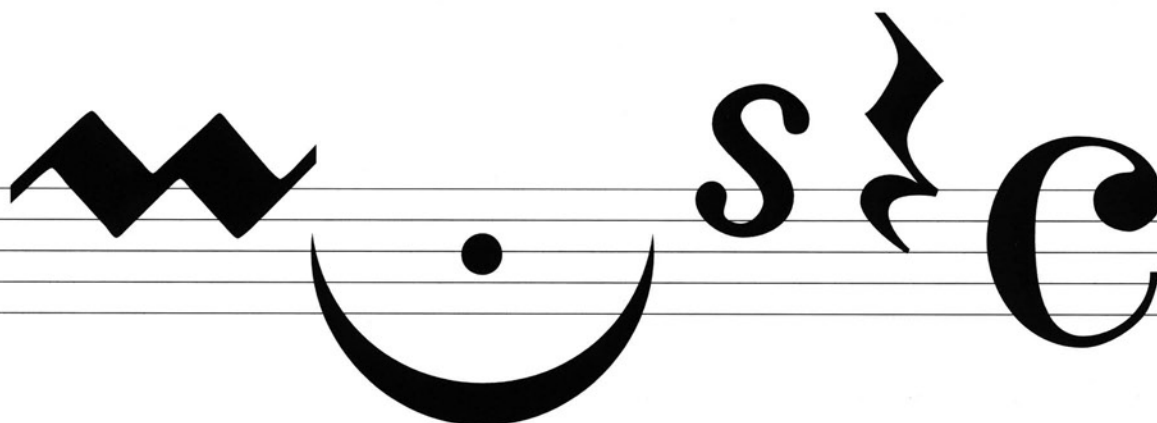
# The Gina Bachauer Artist Chair



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 master classes. In honor of this great Greek pianist, many keyboard artists including Misha Dichter, Alicia de Larrocha, Vladimir Feltsman, Jon Kimura Parker, Jorge Bolet, and Peter Frankl 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 Garrick Ohlsson performs Brahms's *Piano Concerto No. 2* on Friday, July 30 with the Brevard Music Center Festival Orchestra. ■



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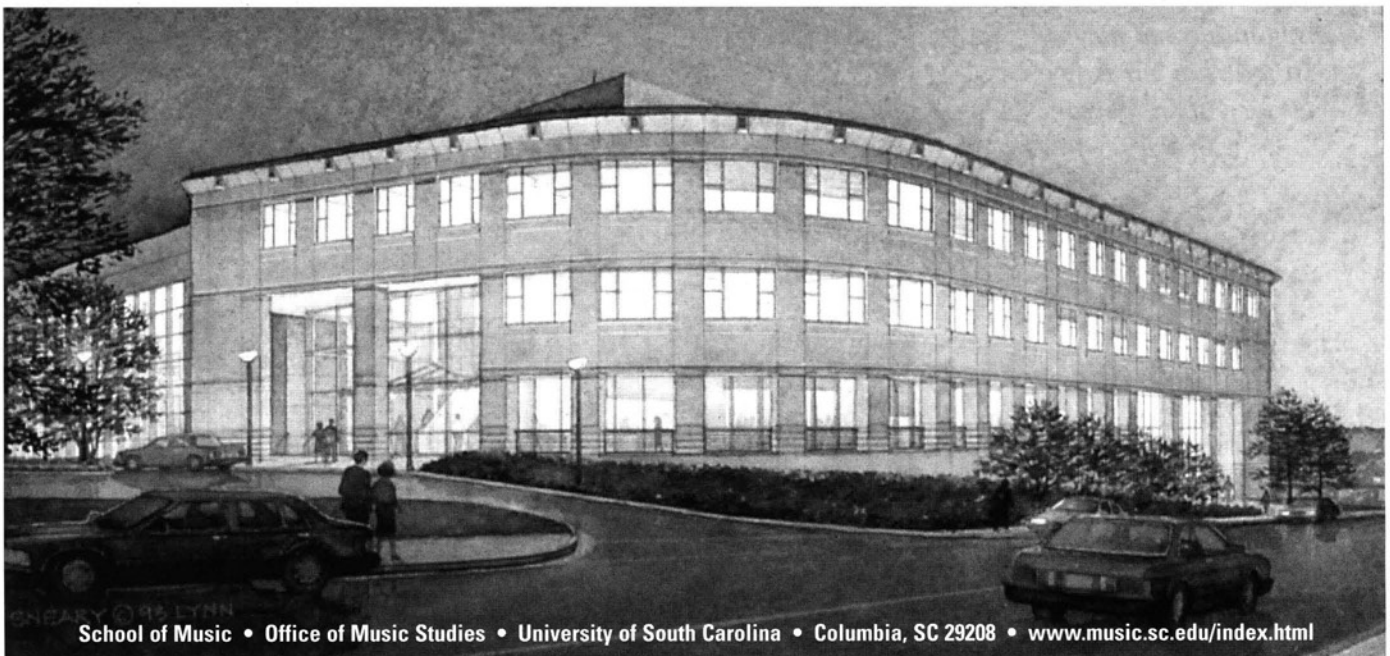
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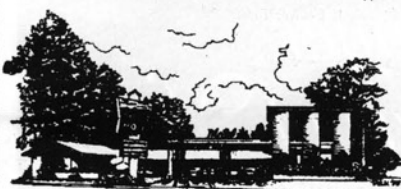
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# Brevard Hosts National Federation of Music Clubs

JULY 9-JULY 11

The Brevard Music Center welcomes the National Federation of Music Clubs' Southeastern Region. The Mississippi Federation is hosting the 51st Federation Weekend. This year's Hinda Honigman Memorial Concert on July 9th will feature BMC faculty members Andrew Cooperstock, piano, and William Terwilliger, violin. Dr. Cooperstock is a former National Federation of Music Clubs' Young Artists Winner.

The NFMC's mission is to support and develop American music and musicians, and its American Music Program is dedicated to providing scholarships and awards to talented American performers and composers, encouraging performance of American musical works, and serving as a reference source about American music and composers. State Federations, local chapters and individual members contribute generously to BMC's scholarship fund to help

make it possible for young musicians to have the "Brevard Experience."

NFMC members and clubs have also been very generous with special projects at BMC including the Whittington-Pfohl curtain fund and many of BMC's practice cabins. The Hinda Honigman Library and its Gladys Manuel Wing are tangible reminders of the generosity of many NFMC members, and the Southeast region honored their 50th weekend at Brevard in 1998 by donating significant funds for library renovations. The South Carolina Federation of Music Clubs established the Lucile Parrish Ward

Opera Chair held by John Greer, the General Manager of the Janiec Opera Company.

The Brevard Music Center is most grateful to the National Federation of Music Clubs, and particularly to those in the Southeastern Region, for invaluable encouragement and tangible support.

We look forward to celebrating Federation Weekend with you. ■





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Scholarship funds for talented and needy students will be a constant requirement of the Brevard Music Center. Many people have chosen a scholarship endowment to institute memorials to friends and family, or to honor those still living. If the initial gift is \$10,000 or more, a separate endowment fund in perpetuity is established.

In 1981, the Trustees of the Brevard Music Center established the BMC Memorial Scholarship Endowment fund to more effectively memorialize or honor individuals who have had an interest or active participation in the Music Center. This fund recognizes that not all funds in memory or honor of someone will reach an endowment level, but that there should be public recognition. If an individual memorial or honorary fund reaches the endowment level, the fund will be designated as a separate endowment in perpetuity, identified and acknowledged accordingly.

The following are the individuals in whose honor or memory funds were donated to BMC during the period May 15, 1998 to May 14, 1999. In the spring of 1998, the Music Center started a "Seat for a Song" campaign to allow people to name a seat in memory or honor of someone. A list of those names is available at the Box Office during normal box office hours.

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

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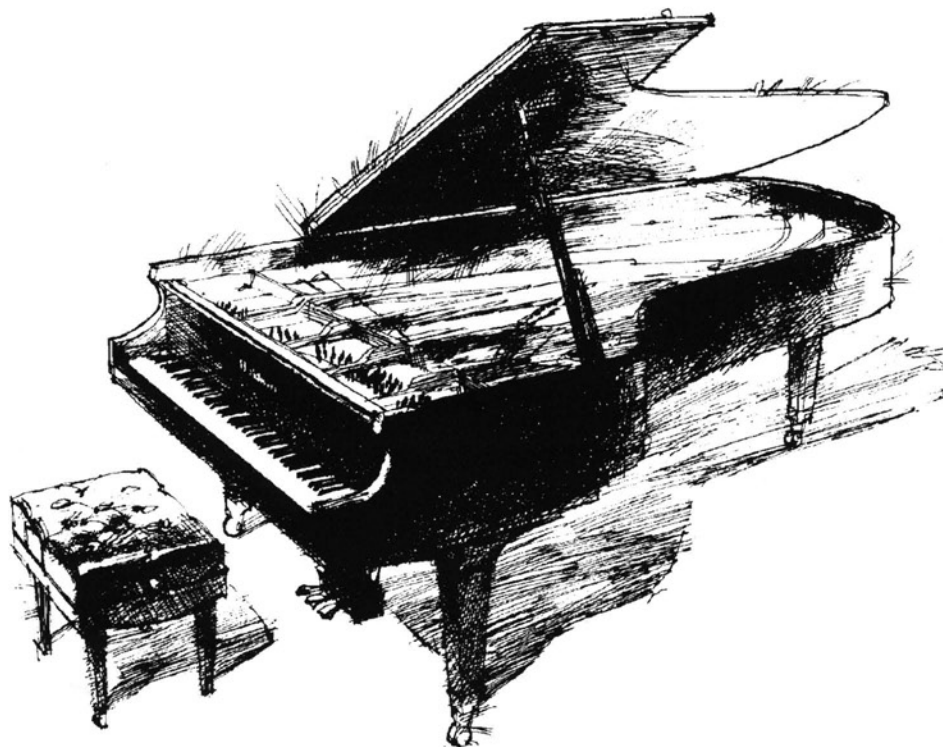
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