

Friday, June 22 • 7:30 pm
Whittington-Pfohl Auditorium

Opening Night: Beethoven's Fifth Symphony

Brevard Music Center Orchestra

David Effron, conductor
Bruce Murray, piano

Franz Schubert	Overture to <i>Rosamunde</i> , D. 644
Edvard Grieg	Piano Concerto in A minor, Op. 16 Allegro moderato Adagio Allegro moderato molto e marcato <i>Bruce Murray, piano</i>

INTERMISSION

Ludwig van Beethoven	Symphony No. 5 in C minor, Op. 67 Allegro con brio Andante con moto Allegro Allegro
----------------------	---

Sponsored by



BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director



Brevard Music Center Orchestra

David Effron, conductor

Roster

VIOLIN I

Thomas Joiner, concertmaster *
Dr. and Mrs. William J. Pendergrast Chair
Ara Sarkissian
Byron Tauchi *
Daniel Winnick
William Terwilliger *
Abigail Wilensky
Katie McLin *
Jude Ziliak
Jason Posnock *
Allison Cregg
Verena Ochanine
Adrian Delmer
Maeve O'Hara
Cynthia Chen
Diane Zelickman
Karen Landay

VIOLIN II

Jason Bell, principal *
Jessica Miskelly
Margaret Baldridge *
Marcus TenHarmsel
Kristine McCreery *
Fu-Ling Lo
Elizabeth Magnotta
Melissa Burgess
Elizabeth Kalafat
Lauren Morris
Tiffany Holliday
Boram Lee
Jennifer Petersen

VIOLA

Scott Rawls, principal *
Tom Carter
Anna Joiner *
Nina Missildine
Eric Koontz *

Audrey Selph
Maggie Snyder *
Linnea Powell
Matthew Goldenberg
Gisela Rodriguez
So-Young Jeong
Drew Webber

CELLO

Carlton McCreery, principal *
Leah Hagel
Andre Gaskins *
Evelyn Aguirre
Pablo Mahave-Veglia *
Samuel Araya
Aron Zelkowicz *
Essilevi Nadal
Brooks Popwell
Rachel Smith
Kevin Lowery
Karl Ronnevik

DOUBLE BASS

Craig Brown, principal *
Walter Linwood Pendergrast Chair
Michael Rittling
Kevin Casseday *
Benjamin Wheeler
Kit Polen
Danielle Meier
Nishana Gunaratne
Julia Shulman
Stephen Jackson

FLUTE

Elizabeth Buck, principal *
Martha Pendergrast Coursey Chair
Dilshad Posnock *

PICCOLO

David Nischwitz

OBOE

Eric Ohlsson, principal *
Stefani Ide

CLARINET

Steven Cohen, principal *
Eric Ginsberg *

BASSOON

William Ludwig, principal *
Susan Barber *

CONTRABASSOON

Drew West

HORN

Richard Deane, principal *
Jean Martin-Williams *
Amanda Collins
Anna Dodd
Sarah Hranac

TRUMPET

William Campbell, principal *
Mark Schubert *

TROMBONE

William Zehfuss, principal *
Matthew Henderson

BASS TROMBONE

Dan Satterwhite, principal *

TIMPANI

Conrad Alexander, principal *
William Jefferson Pendergrast, Jr. Chair

* denotes BMC faculty

Sunday, June 24 • 3 pm
Whittington-Pfohl Auditorium

An Afternoon of Arias

Brevard Music Center Orchestra

David Effron, conductor

Michelle Auslander, soprano

Kate Lindsey, mezzo-soprano

Christopher Sponseller, tenor

Dominic Aquilino, baritone

Andrew Oakden, baritone

Carl Maria von Weber

Overture to *Euryanthe*

Gioachino Rossini

"Una voce poco fa" from
The Barber of Seville
Kate Lindsey

Wolfgang Amadeus Mozart

"Hai gia vinta" from
The Marriage of Figaro
Dominic Aquilino

Pytor Ilyich Tchaikovsky

"Letter Aria" from
Eugene Onegin
Michelle Auslander

Ruggero Leoncavallo

"Prologue" from
I Pagliacci
Andrew Oakden

Gioachino Rossini

"Dunque io son" from
The Barber of Seville
Kate Lindsey and
Dominic Aquilino

Ruggero Leoncavallo

"Sei la?" from
I Pagliacci
Michelle Auslander and
Andrew Oakden

BREVARD MUSIC CENTER

2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director



Giacomo Puccini

"O Mimi, tu più non torni" from
La Bohème
Christopher Sponseller and
Andrew Oakden

INTERMISSION

Gioachino Rossini

Overture to *Italian in Algiers*

Rodgers and Hammerstein

"Oh What a Beautiful Morning" from
Oklahoma!
Andrew Oakden

Andrew Lloyd Webber

"All I Ask Of You" from
Phantom of the Opera
Michelle Auslander and
Dominic Aquilino

George Gershwin

"Embraceable You"
"I've Got Rhythm"
Kate Lindsey

About the Performers | Bios

David Effron, conductor

Artistic Director of the Brevard Music Center. For Maestro Effron's full biography, please see page 64 in 2007 Overture



Michelle Auslander, soprano

Hometown: Chicago, IL
School: Boston University
Notable Roles: title role *Suor Angelica*, Tatyana in *Eugene Onegin*, Hanna in *The Merry Widow*, Donna Elvira in *Don Giovanni* and Lauretta in *Gianni Schicchi*
BMC Alumna



Kate Lindsey, mezzo-soprano

Hometown: Richmond, VA
School: Indiana University
Notable Roles: Rosina in *Il Barbiere di Siviglia*, Teabaldo in *Don Carlo*, Javotte in *Manon* and Meg Page in *Falstaff*
BMC Alumna



Christopher Sponseller, tenor

Hometown: San Jose, CA
School: Indiana University
Notable Roles: Matteo in *Arabella*, Lenski in *Eugene Onegin*, Bob Boles in *Peter Grimes* and Bardolfo in *Falstaff*



Dominic Aquilino, baritone

Hometown: New York, NY
School: Manhattan School of Music
Notable Roles: Marcello in *La Bohème*, Marullo in *Rigoletto*, Silvio in *I Pagliacci*, Shaunard in *La Bohème*, Kodaly in *She Loves Me* and Valentine in *Faust*
BMC Alumnus



Andrew Oakden, baritone

Hometown: Minneapolis, MN
School: Indiana University
Notable Roles: title role in *Rigoletto*, Enrico in *Lucia di Lammermoor*, Germont in *La Traviata*, Marcello in *La Bohème* and Papageno in *Die Zauberflöte*
BMC Alumnus



Brevard Music Center Orchestra

David Effron, conductor

Roster

VIOLIN I

Thomas Joiner, concertmaster *
Dr. and Mrs. William J. Pendergrast Chair
Essena Setaro
Byron Tauchi *
Leif Peterson
William Terwilliger *
Micah Fleming
Katie McLin *
Kelly Bunch
Jason Posnock *
Timothy Barrus
Zeynep Karacal
Chen-Wen Su
Michael Tropp
Marvette Henderson

VIOLIN II

Jason Bell, principal *
Emily Knowles
Kristine McCreery *
Felicia Rojas
Margaret Baldridge *
Kerstin Tenney
Sandro Ladu
Emma Heffernan
Adrienne Schreiner
Melissa Alberque
Shannon Roberts
Margaux Matz

VIOLA

Scott Rawls, principal *
Jason Pyszkowski
Eric Koontz *
Miriam Barfield
Maggie Snyder *
Astrid Jerez
Anna Joiner *
John Ward
Laurel Borden
Kristen Brandt
Jessica Velez
Christen Blanton

CELLO

Carlton McCreery, principal *
Alex Fink
Andre Gaskins *
Keith Thomas
Aron Zelkowicz *
Jenna McCreery
Pablo Mahave-Veglia *
Megan McCarty
Kelly Quesada
Samantha Deluna
Krista Abrahamson
Robert Chavez

DOUBLE BASS

Craig Brown, principal *
Walter Linwood Pendergrast Chair
Michael Rittling
Kevin Casseday *
Ashley Eidbo
Benjamin Wheeler
Nishana Gunaratne
Michael DiTrio
Brian Tate

HARP

Anastasia Jellison, principal *

KEYBOARD

Andrew Campbell, principal *

FLUTE

Elizabeth Buck, principal *
Martha Pendergrast Coursey Chair
Dilshad Posnock *

PICCOLO

David Nischwitz

OBOE

Eric Ohlsson, principal *
Paige Morgan *
Stefani Ide

ENGLISH HORN

Paige Morgan, principal *

CLARINET

Steven Cohen, principal *
David Halperin

BASS CLARINET

Kevin Simpson

BASSOON

William Ludwig, principal *
Alexandra Berndt
Luis Delagarza

SAXOPHONE

Joseph Lulloff, principal *

HORN

Jean Martin-Williams, principal *
Anna Dodd
Sarah Hranac
Amanda Collins

TRUMPET

William Campbell, principal *
Micah Wilkinson
Yesenia DeJesus

TROMBONE

William Zehfuss, principal *
Louis Olenick
Matthew Henderson

BASS TROMBONE

Dan Satterwhite, principal *

TUBA

Scott Watson, principal *

TIMPANI

Conrad Alexander, principal *
William Jefferson Pendergrast, Jr. Chair

PERCUSSION

Michael Culligan
Scott Crawford
Andrew Sickmeier

* denotes BMC faculty

Friday, June 29 • 7:30 pm
Whittington-Pfohl Auditorium

Wagner's Prelude and Liebestod

Repertory Symphony Orchestra
Steven Smith, conductor

Wagner

Prelude and Liebestod from
Tristan und Isolde

INTERMISSION

Shostakovich

Symphony No. 1 in F minor
Allegretto - Allegro non troppo
Allegro
Lento
Allegro Molto

Sponsored by the
Audrey Love Charitable Foundation

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director



Repertory Symphony Orchestra

Steven Smith, conductor

Roster

VIOLIN I

Verena Ochanine, principal
Leif Peterson
Abigail Wilensky
Ian Salmon
Adrian Delmer
Chen-Wen Su
Kerstin Tenney
Karen Landay
Felicia Rojas
Jessica Miskelly
Emma Heffernan
Marcus TenHarmsel
Sandro Ladu
Fu-Ling Lo
Melissa Alberque
Elizabeth Magnotta

VIOLIN II

Micah Fleming, principal
Jude Ziliak
Maeve O'Hara
Emily Knowles
Cynthia Chen
Adrienne Schreiner
Melissa Burgess
Margaux Matz
Elizabeth Kalafat
Shannon Roberts
Lauren Morris
Tiffany Holliday
Boram Lee
Jennifer Petersen
Jessica Nataupsky

VIOLA

Nina Missildine, principal
Miriam Barfield
Audrey Selph
Linnea Powell
Jason Pyszkowski
Jessica Velez
Christen Blanton
Matthew Goldenberg
Kristin Brandt
So-Young Jeong
Drew Webber

CELLO

Evelyn Aguirre, principal
Jenna McCreery

Samuel Araya
Megan McCarty
Essilevi Nadal
Kelly Quesada
Rachel Smith
Krista Abrahamson
Kevin Lowery
Robert Chavez
Samantha DeLuna
Karl Ronnevik

DOUBLE BASS

Ben Wheeler, principal
Michael Di Trolio
Danielle Meier
Nishana Gunaratne
Kit Polen
Ashley Eidbo
Stephen Jackson
Julia Shulman
Brian Tate

HARP

Lucy Haslar

KEYBOARD

Valerie Pool

FLUTE

Jeremy Benson
Sasha Launer
Katie Valadez

PICCOLO

Jenna Daum
David Nischwitz

OBOE

Stefani Ide
Rachel Messing
Stephanie Nissen
Sian Ricketts

ENGLISH HORN

Emily DiAngelo

CLARINET

Mark Cramer
David Halperin
Kevin Simpson
Brad Whitfield

BASS CLARINET

Krista Weiss

BASSOON

Ali Berndt
Luis Delagarza
Dana Jackson
Tracy Jacobson
Andrew West

HORN

Brian Bush
Allison Chavez
Amanda Collins
Eric Damashek
Anna Dodd
Sarah Hranac
Amy Israeloff
Meredith Moore

TRUMPET

Benjamin Budish
Yesenia DeJesus
Doug Reneau
Anne Sullivan
Micah Wilkinson

TROMBONE

Derek Bondy
Matthew Henderson
Evan Spacht

BASS TROMBONE

Skyler Johnson
Callan Milani

TUBA

Bud Holmes
Austin Howle

TIMPANI

Michael Culligan
Ariel Zaviezo

PERCUSSION

Matt Windon
Scott Crawford
Andrew Sickmeier
Eddie Meneses
Jay Ganser

Saturday, June 30 • 7:30 pm
Whittington-Pfohl Auditorium

Rachmaninoff's Symphonic Dances

Brevard Music Center Orchestra

David Effron, conductor

Lynn Harrell, cello

William Preucil, guest concertmaster

Jean Sibelius

Finlandia, Op. 26

Camille Saint-Saëns

Concerto No. 1 in A minor
for Cello and Orchestra, Op. 33
Allegro non troppo
Allegretto con moto
Allegro non troppo

Gabriel Fauré

Elegie, Op. 24
Lynn Harrell, cello

INTERMISSION

Sergei Rachmaninoff

Symphonic Dances, Op. 45
Non allegro
Andante con moto (tempo di valse)
Lento assai; Allegro vivace

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director



Tonight's Artists | Bios



This year marks David Effron's eleventh and final summer as artistic director and principal conductor of the Brevard Music Center. During his tenure, he has continued to raise the level of excellence among both students and faculty. Effron's ties to the Music Center date back to the 1950s, when he attended as a piano student.

A distinguished conductor of the highest level, Effron's impressive 40-year career has included appearances with major symphonies and opera companies throughout North America, Europe and the Far East. In the spring of 2006, he led world premiere performances of Ned Rorem's opera *Our Town*. Effron's previous conducting positions include eighteen years on the conducting staff of the New York City Opera, Central City Opera and Ohio's Youngstown Symphony Orchestra. As an educator, he taught at the Curtis Institute of Music and, for twenty-one years, supervised the orchestral program at the Eastman School of Music. Since 1998, he has served as professor of conducting at Indiana University and was recently appointed chairman of their conducting department. Hundreds of former students now hold positions with principal orchestras and opera companies throughout North America and Europe.

A Grammy Award-winning artist, Effron received the distinguished honor in 1984 for his recording of Aaron Copland's *A Lincoln Portrait*. His discography also includes a 1987 Pantheon recording with the Eastman Philharmonia and soprano Benita Valente, which won the German Critics Prize. Additionally, Effron joined forces with flutist James Galway for a recording of John Corigliano's *Pied Piper Fantasy*, winning a top prize from *Ovation Magazine*.

Effron holds degrees from the University of Michigan and Indiana University. As a Fulbright Scholar, he assisted Wolfgang Sawallisch at the Cologne Opera House in Germany. He was also a recipient of a Rockefeller Foundation Grant. In 2003, Effron received the "Musician of the Year Award" from the National Federation of Music Clubs and, in May of 2006, received an honorary doctorate from North Carolina State University. Recent highlights include 2007 orchestra and opera performances in Korea. For more information, see page 8 in *2007 Overture*.



Lynn Harrell, cello, is a consummate soloist, chamber musician, recitalist, conductor and teacher. His work in America, Europe and Asia has placed him in the highest echelon of today's performing artists. A frequent guest of many of the leading orchestras, Harrell has performed with the Boston and Chicago symphonies, Los Angeles Philharmonic, Philadelphia Orchestra, Dallas Symphony, Saint Louis Symphony, London Philharmonic and Israel Philharmonic. Additional highlights include a two week tour to Japan with Vladimir Ashkenazy and Pinchas Zukerman, a three week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic and a return tour to Australia.

Harrell is currently professor of cello at Rice University's Shepherd School of Music. Previous positions include International Chair for Cello Studies at the Royal Academy in London, artistic director of the orchestra, chamber music and conductor training program at the Los Angeles Philharmonic Institute and head of the Royal Academy in London. Harrell has also taught at The Juilliard School, Cincinnati Conservatory, Cleveland Institute of Music, UCLA and USC. Born in New York to musician parents, Harrell began studies in Dallas and proceeded to The Juilliard School and Curtis Institute of Music. He currently makes his home in Houston. Harrell plays a 1673 Stradivarius and a 1720 Montagnana. For more information, visit ruf.rice.edu.



William Preucil, violin, was appointed concertmaster of the Cleveland Orchestra in 1994. Prior to joining, Preucil served for seven seasons as violinist in the Grammy Award-winning Cleveland Quartet, performing more than 100 concerts each year. Together, they recorded the complete cycle of Beethoven string quartets for Telarc International. Preucil has also served as concertmaster of the Atlanta, Utah and Nashville symphonies. He was concertmaster and violin soloist of the Mainly Mozart Festival Orchestra in San Diego and continues to perform as a member of the Lanier Trio, whose recording of the complete Dvorák piano trios was honored as one of *Time Magazine's* top ten discs for 1993. An active educator, Preucil is a distinguished professor of violin at the Cleveland Institute of Music and an artist in residence at the University of Maryland. He is a member of the artistic advisory board for Interlochen Center for the Arts and has previously held positions

at the Eastman School of Music and University of Georgia. During a 2006 Brevard residency as master teacher, Preucil performed as concertmaster for two weeks with the BMC Orchestra. This is his third consecutive summer at Brevard Music Center. For more information, visit cim.edu.

Tonight's Performance | Program Notes



Finlandia, Opus 26 (1899)

*Jean Sibelius was born in Tavastehus, Finland, on 8 December 1865 and died in Järvenpää, Finland, on 20 September 1957. The first performance of *Finlandia* took place in Helsinki, Finland, on 4 November 1899 as part of*

the Press Pension Fund Pageant, with Robert Kajanus conducting.

In 1809, Finland became a Grand Duchy under the Russian Czar. Still, Finland enjoyed relative autonomy for the greater part of the 19th century, retaining its own government, army, currency and postal service. Finnish and Swedish served as official languages and the Lutheran religion was maintained.

The situation greatly worsened toward the end of the 19th century with the growth of Russian nationalism. In February of 1899, a Russian imperial decree ordered that the Russian State Council would, from that point on, be responsible for all laws affecting Finland. Russia incorporated the formerly autonomous Finnish postal system. The Finnish army was disbanded and citizens became liable for conscription into the Russian military.

The threat of Russian censorship of the Finnish press inspired the "Press Pension Fund Pageant", held in November of 1899. As part of the pageant, Kaarlo Bergbom, director of the Helsinki Finnish Theater, arranged a series of six tableaux depicting important moments in Finnish history. Texts by Eino Leino and Jalmari Finne accompanied the presentation of each of the tableaux. Jean Sibelius composed "subdued (musical) accompaniment" to the texts, as well as overtures for the presentation of the tableaux.

Sibelius composed his tone poem *Finlandia* for the final tableaux, entitled "Finland Awakes." The accompanying text for the tableaux begins: "The powers of darkness menacing Finland have not succeeded in their terrible threats. Finland awakes!"

Finlandia opens in somber fashion with an imposing brass chorale that contrasts with a plaintive statement by the woodwinds and strings. Suddenly, the mood changes as brass fanfares introduce the heroic principal Allegro theme. The woodwinds intone a beautiful hymn that is soon played by the strings. Brass fanfares herald the return of the heroic theme, which joins forces with the hymn for the triumphant conclusion of *Finlandia*.

Brevard Music Center Orchestra

David Effron, conductor

Roster

VIOLIN I

William Preucil, guest concertmaster *
Dr. and Mrs. William J. Pendergrast Chair
Thomas Joiner *
Byron Tauchi *
Ara Sarkissian
William Terwilliger *
Daniel Winnick
Katie McLin *
Abigail Wilensky
Jason Posnock *
Jude Ziliak
Verena Ochanine
Allison Cregg
Maeve O'Hara
Adrian Delmer
Diane Zelickman
Cynthia Chen

VIOLIN II

Jason Bell, principal *
Karen Landay
Margaret Baldridge *
Jessica Miskelly
Kristine McCreery *
Marcus TenHarmsel
Elizabeth Magnotta
Fu-Ling Lo
Elizabeth Kalafat
Melissa Burgess
Tiffany Holliday
Boram Lee
Lauren Morris
Jennifer Petersen

VIOLA

Scott Rawls, principal *
Audrey Selph
Maggie Snyder *
Matthew Goldenberg
Anna Joiner *
Tom Carter
Eric Koontz *
Drew Webber
Nina Missildine
So-Young Jeong
Linnea Powell
Gisela Rodriguez

CELLO

Carlton McCreery, principal *
Leah Hagel
Andre Gaskins *
Evelyn Aguirre

PIANO

Pablo Mahave-Veglia *
Samuel Araya
Aron Zelkowicz *
Essilevi Nadal
Brooks Popwell
Rachel Smith
Kevin Lowery
Karl Ronnevik

DOUBLEBASS

Craig Brown, principal *
Walter Linwood Pendergrast Chair
Michael Rittling
Kevin Casseday *
Kit Polen
Danielle Meier
Nishana Gunaratne
Julia Shulman
Stephen Jackson
Brian Tate

HARP

Anastasia Jellison, principal *

KEYBOARD

Andrew Campbell, principal *

FLUTE

Elizabeth Buck, principal *
Martha Pendergrast Coursey Chair
Dilshad Posnock *

PICCOLO

Jeremy Benson

OBÖE

Eric Ohlsson, principal *
Paige Morgan *
Sian Ricketts

ENGLISH HORN

Paige Morgan, principal *

CLARINET

Steven Cohen, principal *
Eric Ginsberg *

BASS CLARINET

Kevin Simpson

BASSOON

William Ludwig, principal *
Susan Barber *

CONTRABASSOON

Chad Christopher

SAXOPHONE

Joseph Luloff, principal *

HORN

Richard Deane, principal *
Jean Martin-Williams *
Anna Dodd
Amy Israeloff
Sarah Hranac
Eric Damashek
Amanda Collins

TRUMPET

William Campbell, principal *
Mark Schubert *
Ben Budish
Anne Sullivan

TROMBONE

William Zehfuss, principal *
Louis Olenick

BASS TROMBONE

Dan Satterwhite, principal *

TUBA

Scott Watson, principal *

TIMPANI

Timothy K. Adams, Jr., principal *
William Jefferson Pendergrast, Jr. Chair

PERCUSSION

Conrad Alexander, principal *
Andrew Blanton
Alison Chang
Chris Burgess
Jenny Wagner
Vishal Panchal

PERSONNEL MANAGER

William Zehfuss *

LIBRARIANS

Andres Moran
Phil Bravo
Shannon Lowe
Casey Mullin

* denotes BMC faculty

Sunday, July 1 • 3 pm
Whittington-Pfohl Auditorium

Pendergrast Family Patriotic Pops

Transylvania Symphonic Band
Kraig Williams, conductor



Traditional	<i>The White Cockade</i>
Robert Jager	<i>Esprit de Corps</i>
Samuel Augustus Ward/arr. Carmen Dragon	<i>America the Beautiful</i>
Leroy Anderson	<i>Clarinet Candy</i>
Henry Fillmore	<i>Americans We</i>
John Philip Sousa	<i>Hail to the Spirit of Liberty March</i>
arr. Bob Lowden	<i>Armed Forces Salute</i>
Harry J. Lincoln/arr. John Krance	<i>The Midnight Fire Alarm!</i>

INTERMISSION

arr. Samuel Nestico	A Tribute to Stephen Foster
Pyotr Ilyich Tchaikovsky	1812 Overture

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

Transylvania Symphonic Band

Kraig Williams, conductor

Roster

FLUTE

Elizabeth Min
Weronika Balewski
Elisha Benjamin
Lauren Good
Christie Olsen

PICCOLO

Robert Lambert

OBOE

Michael Homme
Eliana Schenk

ENGLISH HORN

Elizabeth Honeyman

CLARINET

Andrew Jacobi
Chelsea Keaton
Jason Spencer
Jenny O'Shaughnessey
Pei-Ting Lu
Eric Bonhagen
Nathan Raderman
Danielle Conti
James Campbell
Elisha Willinger

BASSOON

Carly Gomez
Camille Hankins
Tim Earles
David Young

ALTO SAXOPHONE

McLaren Boyd
Jen Foret
Sara Sipes
Jordan Lulloff

TENOR SAXOPHONE

Hart Linker

BARITONE SAXOPHONE

Andre Belanger
Stan Flanders

HORN

Steven Cohen
Rebecca Tarby
Ashia Miller
Cyrus Henson
Hugo Seda

TRUMPET

Jefferson Klocke
Kevin Huseth
Lisa Rodio
Casey Tamanaha
Jessica Waithe
Ben Campbell

TROMBONE

Alex Nisbet
Jeremy Morrow
Fletcher Peacock
Giff Waltz

BASS TROMBONE

Tim Shea

EUPHONIUM

Ryan Ruark
Hassan Shiban

TUBA

Sarah Herald
Drew Prichard

PERCUSSION

Joshua Caprell
Lucia Leon
Victoria Nelson
Michael Stubbart
Benjamin Tomlinson

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders, or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of the performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Thursday, July 5 • 7:30 pm
Saturday, July 7 • 7:30 pm
Whittington-Pfohl Auditorium

Candide

(Sung in English with English titles)

Janiec Opera Company
Brevard Music Center Orchestra
Gerard Floriano, conductor
Vincent Liotta, director

Music by Leonard Bernstein
Libretto by Lillian Hellman

Act I

INTERMISSION

Act II

Robert Mirakian, general manager
Jill Hermes, production manager

Lora Napier, set designer
Jessica Burgess, lighting designer
Alice Tavener, costume designer
Liz Printz, wig and make-up designer
Jennifer Ringer, prop master
Kent Newbold, technical director
David Tate, sound designer
Anne Marie Keefe, stage manager
Daniel Cecil, house manager

Sponsored in part by the
Audrey Love Charitable Foundation

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director



Cast**Janiec Opera Company**

Robert Mirakian, general manager

Lucile Parrish Ward Opera Chair

Candide	Adam Ulrich
Cunegonde	Laura Stelman
Paquette	Zerrin Agabigum
Dr. Pangloss	Joseph Lattanzi
Maximilian	Sean Waugh
James	Matthew Opitz
Old Lady	Tara Curtis
Governor	Joseph Turro
Don Isaachar	Daniel Osorio

Women's Chorus	Laura Dawalt
	Alicia Falcon
	Samantha Geraci-Yee
	Michelle Hathaway
	Michelle Manning
	Sandra Marante
	Naomi Ruiz
	Sarah Starling
	Tracy Reynolds
	Carolina Castells
	Corissa Leonard
	Jessica Kluck

Men's Chorus	Thomas Strawser
	Seth Carico
	Adrian Smith
	Daniel Williams
	William Duguid
	Andrew Hill
	Daniel Hinson
	Thomas Lloyd
	Adam Richardson

Remember to pick up your complimentary copy of **Overture Magazine**, the official program book of the Brevard Music Center's 2007 season. Find program information, faculty profiles, feature articles and much more!

Gerard Floriano, conductor, is equally accomplished in both the operatic and orchestral arenas. As co-artistic director of Mercury Opera Rochester, he led critically acclaimed performances this season of Mozart's *Die Entfuhrung aus dem Serail*, Menotti's *Amahl and the Night Visitor's* and Kern's *Show Boat*. Floriano also led the Rochester Philharmonic Orchestra in a series of holiday concerts, made his Carnegie Hall conducting debut with the Greater Buffalo Youth Orchestra and guest conducted at Montana's All-State Orchestra festival. Recent European engagements include concerts in Sicily and Rome earlier this summer. In April, Floriano was awarded the 2007 State University of New York Chancellor's Award for Excellence in Scholarship and Creative Activity. Current positions include music director of the Greater Buffalo Youth Orchestra and associate professor of conducting and director of choral activities at SUNY Geneseo. He earned a doctorate and master's degree in conducting from the Eastman School of Music.



Vincent Liotta, director, is professor of music at Indiana University and co-founder of the Utah Festival Opera. Previous positions include faculty member at the University of Nebraska at Omaha and Seattle's University of Washington. He has directed the world premieres of *Coyote Tales*, a new version of *Greenwillow* and *Too Many Sopranos* and the American Premiere of *Dragon of Wantley*. Recent highlights include Indiana University Opera Theatre productions of *McTeague*, *The Ghosts of Versailles*, *Ariadne auf Naxos*, *Arabella*, *Falstaff* and Stravinsky's *The Rake's Progress*. He holds degrees from Indiana University and Saint Peter's College. For more information, visit indiana.edu.



About the Performers | Cast

Zerrin Agabigum, mezzo

Hometown: Ann Arbor, MI
School: University of Michigan, Ann Arbor
Notable Roles: Chorus member in *The Bartered Bride*
First year at BMC



Tara Curtis, mezzo

Hometown: Kansas City, MO
School: Boston Conservatory
Notable Roles: Bianca in *The Rape of Lucretia*, Ms. Todd in *Old Maid and the Thief*, La Zia Principessa in *Suor Angelica* and Rosina in *Il Barbiere di Siviglia*
First year at BMC



Joseph Lattanzi, baritone

Hometown: Mableton, GA
School: Oberlin Conservatory
Upcoming Roles: Theseus in *A Midsummer Night's Dream*
First year at BMC



Matthew Opitz, baritone

Hometown: Prescott, AZ
School: Northern Arizona University
Notable Roles: Guglielmo in *Così Fan Tutte*, Bob in *Old Maid and the Thief*, Dr. Falke in *Die Fledermaus* and Antonio in *The Marriage of Figaro*
First year at BMC

Daniel Osorio, bass

Hometown: Miami, FL
School: New World School of the Arts
Notable Roles: Belcore in *Elixir of Love*, Papageno in *The Magic Flute*, Falke in *Die Fledermaus* and the King in *Amahl and the Night's Visitors*
First year at BMC



Laura Stelman, soprano

Hometown: Poughkeepsie, NY
School: Indiana University
Notable Roles: Frasquita in *Carmen*, Papagena in *The Magic Flute*, the Sandman in *Too Many Sopranos*, Kristy in *House* and Amor in *Orfeo*
First year at BMC

Joseph Turro, tenor

Hometown: Newton, NJ
School: Oberlin University
Notable Roles: Charlie in *Mahagonny Songspiel*, productions of *The Merry Wives of Windsor* and *L'elisir d'Amore*
First year at BMC



Adam Ulrich, tenor

Hometown: Springwater, NY
School: North Carolina School of the Arts
Notable Roles: George Gibbs in *Our Town*, Tigrane in *Radamisto*, Parpignol in *La Bohème*, Dr. Blind in *Die Fledermaus* and Melchior in *Amahl and the Night Visitors*
First year at BMC



Sean Waugh, baritone

Hometown: North Brookfield, MA
School: McGill University
Notable Roles: Aeneas in *Dido and Aeneas*, Marco in *Gianni Schicchi*, Schaunard in *La Bohème* and Lindorf in *Les Contes d'Hoffmann*
First year at BMC

Candide, shocked by this discovery, does not speak for several days. He buys a small farm outside of Venice. There, he and Cunegonde will not live as they did before. Instead, they will now "try to make some sense of life":

*We're neither pure nor wise nor good;
We'll do the best we know.
We'll build our house, and chop our wood,
And make our garden grow.*

Program notes by Kenneth H. Meltzer, 2007

Upcoming Events

Pops Spectacular!

Saturday, July 14 at 7:30 pm, WPA • \$25-\$35

Lerner and Loewe's *Camelot*

Thursday, July 19 at 7:30 pm, WPA • \$30-\$40
Saturday, July 21 at 7:30 pm, WPA • \$30-\$40

Puccini's *La Bohème*

Saturday, August 4 at 7:30 pm, WPA • \$30-\$40

Season Finale:

Mahler's Resurrection Symphony
Sunday, August 5 at 3 pm, WPA • \$25-\$35

WPA = Whittington-Pfohl Auditorium

Café con Brio

Enjoy fine dining in the picturesque setting of the Brevard Music Center's beautiful campus. Located adjacent to the main auditorium, the alfresco, covered patio café features select culinary fare from Hobnob Restaurant with service prior to orchestra concerts, opera performances and Variations events.

Light picnic specials and post-concert specialty drinks and desserts are also available.

For menu and prices, visit hobnobrestaurant.com, or to make a reservation, call (828) 577-0690.

JOC | Production Staff

General Manager	Robert Mirakian
Assistant Director	Trevor Riley
Production Manager	Jill Hermes
Assistant Production Manager	Melissa Adler
Stage Manager	Anne Marie Keefe
Assistant Stage Manager	Bradley A. Vernatter
Assistant Stage Manager Intern	Kelly Orenshaw
Vocal Coaches	Thomas Bandy
	Daniela Candillari
	Bethany Parkhurst
	Emily Senturia
	Sandra Neels
Choreographer	Carmen Pelton
Voice Teachers	Joseph Evans
	Gerard Floriano
Chorus Master	Sam McDonald
Supertitles Operators	Brian Hotchkin
	Samantha Geraci Yee
Supertitles Authors	Bill Duguid
	Daniel Cecil
House Manager	Cherie Tay
House Manager/Stage Manager Intern	Melissa Adler
Stage Crew Supervisor	Patricia McNeil
Assistant Stage Crew Supervisor	Alison LaRosa
Orchestra Liaison	Tim McCalister
PA/Stage Crew Interns	Lauren Maier
	Alice Tavener
Costume Designer/Coordinator	Jennifer Allevato
Assistant Costume Designer/Coordinator	Barbara Campbell
Wig/Costume Intern	Liz Printz
Wig/Make-Up Designer	Jennifer Ringer
Prop Master	Laura Beth Alexander
Prop Intern	Lora Napier
Set Designer	Andreas Klein
Digital Recordings, ULTIMO Productions	David Tate
Sound Designer	Kent Newbold
Technical Director	Patrick Finn
Assistant Technical Director	Sam Thompson
Carpenters	Andrew Schwartz
	Robert Shearin
	Matthew Abdelnour
Carpenter Intern	Rion Mora
Scenic Charge	Jessica Kosky
Scenic Artist	Elizabeth Breitling
Scenic/Prop Intern	Laura Genson
Lighting Designer	Jessica Burgess
Master Electrician	Laura Krouch
Assistant Lighting Designer	Meghan Santelli
Electrics Intern	Kate Smith
	David Spoor

Brevard Music Center Orchestra

Roster

Gerard Floriano, conductor

VIOLIN I

J. Patrick Rafferty, concertmaster *
Dr. and Mrs. William J. Pendergrast Chair
Verina Ochanine
Jason Posnock *
Jude Ziliak
Maeve O'Hara
Cynthia Chen
Karen Landay
Jessica Miskelly
Elizabeth Magnotta
Fu-Ling Lo

VIOLIN II

Jason Bell, principal *
Melissa Burgess
Kristine McCreery *
Elizabeth Kalafat
Lauren Morris
Tiffany Holliday
Marcus Ten Harmsel
Boram Lee

VIOLA

Scott Rawls, principal *
Linnea Powell
Maggie Snyder *
Audrey Selph
So Young Jeong
Matthew Goldenberg
Drew Webber
Nina Missildine

CELLO

Andre Gaskins, principal *
Leah Hagel
Pablo Mahave-Veglia *
Evelyn Aguirre
Samuel Araya
Essilevi Nadal

DOUBLE BASS

Kevin Casseday, principal *
Walter Linwood Pendergrast Chair
Kit Polen
Danielle Meier
Nishana Gunaratne

HARP

Katie Buckley, principal *

FLUTE

Sasha Launer, principal
Katie Valadez

PICCOLO

Katie Valadez

OBOE AND ENGLISH HORN

Sian Ricketts, principal

CLARINET

David Halperin, principal
Krista Weiss

BASSOON

Tracy Jacobson, principal

HORN

Anna Dodd, principal
Amanda Collins

TRUMPET

Yesenia DeJesus, principal
Micah Wilkinson

TROMBONE

Evan Spacht, principal

BASS TROMBONE

Callan Milani, principal

TUBA

Bud Holmes, principal

TIMPANI

Ariel Zaviezo, principal

PERCUSSION

Chris Burgess, principal
Scott Crawford
Brandon Schantz

PERSONNEL MANAGER

William Zehfuss *

LIBRARIANS

Andres Moran
Shannon Lowe
Casey Mullin

* denotes music faculty

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during the performance.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Friday, July 6 • 7:30
Whittington-Pfohl Auditorium

Dvorák's Eighth Symphony

Transylvania Symphony Orchestra
Thomas Joiner, conductor



Edward Elgar

Pomp and Circumstance March,
Op. 39 No. 1 in D major

Jean Sibelius

Karelia Suite
Intermezzo
Ballade
Alla marcia

INTERMISSION

Antonín Dvorák

Symphony No. 8 in G major, Op. 88
Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

Transylvania Symphony Orchestra

Thomas Joiner, conductor

Roster

VIOLIN I

Emily Cutright, concertmaster
Allie Clegg *
Samuel Park
Marianna Cutright
Katherine Mount
Michael Lambert
Victor Beyens
Michael Tropepe *
Karissa Ratzenboek
Chelsea Sharpe
Brandis Godwin
Sungmin Sohn
Arjun Mudan
Dianna Joiner
Lars Berggren
Alan Tilley
Katherine Floriano
Sky Jackson

VIOLIN II

Philip Pintor, principal
Diane Zelickman *
Natasha Marsalli
Morgan Dice
Casey Nosiglia
Michelle Ker
Emi Soutome
Marvette Henderson *
Natalie Wiegand
Lauren Jenkins
Kieron Reifsnyder
Julia Connor
Amy Brumley
Trevor Auman
Parker Andrews
Christopher McCarty
Craig MacFarlane
Micaela Aldridge

VIOLA

Aspen McArthur, principal
Gisela Rodriguez *
Steven Goldenberg
Ilyana Orozco
Emily Cantrell
Corrie Franklin
Maddy McCreery
Astrid Jerez *
William Neri

CELLO

Calvin Dugan
Derek Goad
Samantha Loredo
Lauramarie Laskey, principal
Miika Weimann
Jason Mooney
Leah Hagel *
Mary Catherine Pogue
Courtney Van Cleef
Kyle Laney
Thillman Benham
Amanda DiMascio
Andrew Brown
Brandon Terrill

DOUBLEBASS

Daniel Tosky, principal
Michael Rittling *
Alex Jacobsen
Christian Gray
William Seymour
Tiesha Cassel
Gabbie Watts
Sam Casseday
Katherine Geer

FLUTE

Weronika Balewski
Elisha Benjamin
Lauren Good
Elizabeth Min
Christie Olsen

PICCOLO

Weronika Balewski
Lauren Good
Robert Lambert

OBOE

Elizabeth Honeyman
Eliana Schenk
Sara Scofidio
Mark Sophia

CLARINET

Andrew Jacobi
Chelsea Keaton
Pei-Ting Lu
Nathan Raderman

BASSOON

Timothy Earles
Carly Gomez
Camille Hankins
David Young

CONTRABASSOON

David Young

HORN

Steven Cohen
Andrew Howell
Keagan Maryman
Ashia Miller
Casey Rhyne

TRUMPET

Ben Campbell
Kevin Huseth
Jefferson Klocke
Lisa Rodio
Casey Tamanaha
Jessica Waithe

TROMBONE

Alex Nisbet
Jeremy Morrow
Fletcher Peacock
Giff Waltz

BASS TROMBONE

Tim Shea

TUBA

Sarah Herald
Drew Prichard

PERCUSSION

Joshua Caprell
Lucia Leon
Victoria Nelson
Michael Stubbart
Ben Tomlinson

HARP

Lucy Haslar
Grace Myers

* denotes Teaching Assistant

Sunday, July 8 • 3 pm
Whittington-Pfohl Auditorium

Gina Bachauer Memorial Concert

Beethoven Concerti with André Watts

Brevard Music Center Orchestra
David Effron, conductor
André Watts, piano

Ludwig van Beethoven

Piano Concerto No. 4 in G major, Op. 58
Allegro moderato
Andante con moto
Rondo: Vivace

INTERMISSION

Ludwig van Beethoven

Piano Concerto No. 5 in E-flat major,
Op. 73, *Emperor*
Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

Sponsored exclusively by the
Audrey Love Charitable Foundation

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director



Tonight's Performance | The Artists



This year marks **David Effron's** eleventh and final summer as artistic director and principal conductor of BMC. During his tenure, he has continued to raise the level of excellence among both students and faculty. Effron's ties to the Music Center date back to the 1950s, when he attended as a piano student.

A distinguished conductor of the highest level, Effron's impressive 40-year career has included appearances with major symphonies and opera companies throughout North America, Europe and the Far East. In the spring of 2006, he led world premiere performances of Ned Rorem's opera *Our Town*. Effron's previous conducting positions include eighteen years on the conducting staff of the New York City Opera, Central City Opera and Ohio's Youngstown Symphony Orchestra. As an educator, he taught at the Curtis Institute of Music and, for twenty-one years, supervised the orchestral program at the Eastman School of Music. Since 1998, he has served as professor of conducting at Indiana University and was recently appointed chairman of their conducting department.

A Grammy Award-winning artist, Effron received the distinguished honor in 1984 for his recording of Aaron Copland's *A Lincoln Portrait*. His discography also includes a 1987 Pantheon recording with the Eastman Philharmonia and soprano Benita Valente, which won the German Critics Prize. Additionally, Effron joined forces with flutist James Galway for a recording of John Corigliano's *Pied Piper Fantasy*, winning a top prize from *Ovation Magazine*.

Effron holds degrees from the University of Michigan and Indiana University. As a Fulbright Scholar, he assisted Wolfgang Sawallisch at the Cologne Opera House in Germany. He was also a recipient of a Rockefeller Foundation Grant. In 2003, Effron received the "Musician of the Year Award" from the National Federation of Music Clubs and, in May of 2006, received an honorary doctorate from North Carolina State University. Recent highlights include 2007 orchestra and opera performances in Korea. For more information, visit page 8 of 2007 *Overture*.

André Watts burst upon the music world at age sixteen when he made his debut with Leonard Bernstein and the New York Philharmonic during a Young People's Concert broadcast nationwide. Two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould, thus launching his career in storybook fashion.



Last season, Watts celebrated his 60th birthday and the 50th anniversary of his debut (with the Philadelphia Orchestra). In honor of this milestone, he was recently inducted into the Hollywood Bowl Hall of Fame. This season, he makes an eleven-city tour of the East Coast with the Bergen Philharmonic, which includes a concert at Carnegie Hall and a recital tour to Japan.

Watts has had a long and frequent association with television, having appeared on numerous programs produced by PBS, the BBC and the Arts and Entertainment Network. His 1976 New York recital, aired on the program *Live From Lincoln Center*, was the first full length recital broadcast in the history of television, and his performance at the 38th Casals Festival in Puerto Rico was nominated for an Emmy Award in the category of "Outstanding Individual Achievement in Cultural Programming."

A much-honored artist who has played before royalty in Europe and heads of government in nations all over the world, André Watts was selected to receive the Avery Fisher Prize in 1988. At age 26 he was the youngest person ever to receive an Honorary Doctorate from Yale University. In 1984, his Alma Mater, the Peabody Conservatory of Johns Hopkins University, honored Watts with its Distinguished Alumni Award. Watts currently holds the Jack I. and Dora B. Hamlin Endowed Chair in Music at Indiana University.

*For the past 27 years, the Brevard Music Center annually features one guest artist in a concert given in memory of Gina Bachauer, a celebrated Greek pianist who appeared frequently at the Music Center. For more information, see page 35 of 2007 *Overture*.*

Brevard Music Center Orchestra

Roster

David Effron, conductor

VIOLIN I

J. Patrick Rafferty, concertmaster *
Dr. and Mrs. William J. Pendergrast Chair
Essena Setaro
Byron Tauchi *
Leif Petersen
William Terwilliger *
Micah Fleming
Katie McLin *
Michael Tropepe
Jason Posnock *
Kelly Bunch
Ian Salmon
Timothy Barrus
Zeynep Karacal
Chen-Wen Su
Emily Knowles

VIOLIN II

Kristine McCreery, principal *
Kerstin Tenney
Margaret Baldridge *
Emma Heffernan
Marvette Henderson
Jessica Nataupsky
Felicia Rojas
Sandro Ladu
Melissa Alberque
Adrienne Schreiner
Margaux Matz
Shannon Roberts

VIOLA

Scott Rawls, principal *
John Ward
Anna Joiner *

Jessica Velez

Eric Koontz *
Laurel Borden
Maggie Snyder *
Christen Blanton
Kristin Brandt
Miriam Barfield
Astrid Jerez
Jason Pyszkowski

CELLO

Carlton McCreery, principal *
Alex Fink
Andre Gaskins *
Keith Thomas
Aron Zelkowicz *
Jenna McCreery
Pablo Mahave-Veglia *
Megan McCarty
Kelly Quesada
Krista Abrahamson
Robert Chavez
Samantha DeLuna

DOUBLE BASS

Craig Brown, principal *
Walter Linwood Pendergrast Chair
Micheal Ritting
Kevin Casseday *
Benjamin Wheeler
Ashley Eidbo
Julia Shulman
Michael DiTrolio
Stephen Jackson
Brian Tate

FLUTE

Elizabeth Buck, principal *
Martha Pendergrast Coursey Chair
Dilshad Posnock *

OBOE

Eric Ohlsson, principal *
Paige Morgan *

CLARINET

Eric Ginsberg, principal *
Jonathan Cohen

BASSOON

William Ludwig, principal *
Susan Barber *

HORN

Richard Deane, principal *
Jean Martin-Williams *

TRUMPET

William Campbell, principal *
Mark Schubert *

TIMPANI

Timothy Adams, principal *
William Jefferson Pendergrast, Jr. Chair

PERSONNEL MANAGER

William Zehfuss *

LIBRARIANS

Andres Moran
Shannon Lowe
Casey Mullin

* denotes BMC faculty

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during the performance.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Thursday, July 12 • 12:15 pm
Transylvania County Library

Library Concert: Advanced Students From the Brevard Music Center



Johannes Brahms

Piano Quartet in C minor, Op. 60
Allegro non troppo

*Emma Heffernan, violin
Linnea Powell, viola
Samuel Araya, cello
Mieun Lee, piano*

Ernst von Dohnanyi

Piano Quintet in C major, Op. 1
Allegro

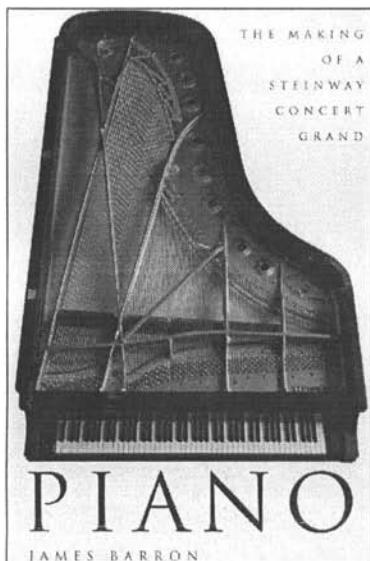
*Allison Clegg, violin
Meave O'Hara, violin
Audrey Selph, viola
Kelly Quesada, cello
Trevor Manor, piano*

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

Free Lecture on the Making of a Steinway Concert Grand Piano

Brevard Music Center, Searcy Hall • July 19 at 1:30 pm



How often do pianists think about what goes into making the instruments they play, or why their pianos respond the way they do? The Brevard Music Center is pleased to present James Barron of *The New York Times* discussing his newly published book **Piano: The Making of a Steinway Concert Grand** on Thursday, July 19 at 1:30 pm. He'll reveal exactly how a grand piano melds the magic of engineering with the magic of great music: the thunder of the full-throated bass, the brightness and delicacy of the upper treble. Held in Searcy Hall on the campus of Brevard Music Center, Barron's presentation is free and open to the public. The book will be on sale (280 pages; \$24), with the author available for signing.

Barron's book tells the intriguing tale of one Steinway piano—K0862—as it goes from raw lumber to finished instrument. The story of K0862's eleven-month journey through the Steinway & Sons factory and into the concert world is a captivating narrative with a disparate cast of characters. As he takes us

from room to room in the century-old Steinway factory in Queens, New York, Barron also enlivens Steinway itself. Henrich Englehard Steinweg was a German cabinetmaker who began making pianos in his kitchen before he moved to New York in 1850. Before long he had his entire family, now with anglicized names, involved in the company—Steinway & Sons. The sons understood American buying habits and demonstrated surprising marketing savvy. But what has endured most through generations of Steinways, both the descendants and the pianos, are the old-fashioned, careful methods of production—despite time-saving changes adopted by competitors.

The book also introduces us to the present-day individuals, many of them immigrants themselves, who worked on each piece of K0862 in the tradition of the past masters. Barron looks over the shoulders of men and women who transform wood and cast-iron into a concert grand through a process that one of the Steinway factory managers calls “anti-manufacturing.” The immense precision and attention to detail that is necessary is staggering; the slightest variation, as small as one-sixteenth of an inch in certain pieces, can change the entire feel and sound of the instrument.

The author, **James Barron**, is a staff reporter for *The New York Times*. Over the past twenty-five years, his writing has appeared in virtually every section of the paper and has ranged from breaking coverage of the September 11 attacks and the 2003 New York City blackout to “The Gates” public art installation in Central Park. An accomplished amateur pianist, he lives in New York City.

Saturday, July 14 • 7:30 pm
Whittington-Pfohl Auditorium

Pops Spectacular!

Brevard Music Center Orchestra
Andrew Altenbach, conductor
Douglas Weeks, piano



Hector Berlioz	<i>Le Corsaire</i> Overture
Sergei Rachmaninoff	Piano Concerto No. 2 in C minor, Op. 18 <i>Adagio sostenuto</i> <i>Douglas Weeks, piano</i>
George Gershwin	Someone to Watch Over Me <i>Diana Yourke, soprano</i>
Cole Porter	They Can't Take That Away from Me <i>Conor Angell, bass</i>
Pyotr Ilyich Tchaikovsky	<i>Romeo and Juliet</i> Overture-Fantasy
INTERMISSION	
Leonard Bernstein	Selections from <i>West Side Story</i> Maria One Hand, One Heart Tonight <i>Daniel Benavent-Williams, tenor</i> <i>Michelle Hathaway, soprano</i>
Sergei Prokofiev	March from <i>The Love of Three Oranges</i> , Op. 33
Giuseppe Verdi	<i>La Forza del Destino</i> Overture

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

The Artists | Bios



Andrew Altenbach has gained acclaim as a **conductor** of operatic and symphonic literature as well as for his work as a collaborative pianist. In the fall, Altenbach assumes a new appointment as assistant conductor of the esteemed Minnesota Opera. A native of Atlanta, Georgia, he attended Northwestern University, where he studied conducting with Victor Yampolsky and piano with Alan Chow. Altenbach is currently finishing doctoral work at Indiana University where he studies conducting with David Effron and piano with Karen Shaw. He has also spent the last season as the faculty head opera coach for the Indiana University Opera Theatre.

As a conductor, Altenbach has worked with the Milwaukee Opera Theatre, Indiana University Opera Theatre, Bloomington Symphony, North Shore Chamber Orchestra and College Light Opera Company. He has served as associate conductor and coach for the Merola coaching program with the San Francisco Opera, the Music Academy of the West, Indiana University Opera Theatre, Evanston Symphony, Brevard Music Center and International Institute of Vocal Arts. In the fall of 2005, Altenbach took over a production of *Cosi fan tutte* upon the sudden and tragic passing of Randall Behr. The production was an enormous success and earned Altenbach a spot in *OperaNow* Magazine under "Who's Hot." He recently guest conducted at the National Opera Association Convention in New York City and was also a conducting fellow at the prestigious Chautauqua Institution. Altenbach conducted Virginia's Opera on the James fall production of *Cosi fan tutte* and returned this spring to conduct *La Tragédie de Carmen*. In addition to his work at Brevard this summer, he also serves as assistant conductor of the Cincinnati Opera.



Douglas Weeks, piano, has served on the faculty of the Brevard Music Center for twenty-five years and is currently the Babcock Professor of Piano at Converse College. He has performed throughout the Southeastern United States, Switzerland and Panama as soloist and member of the Converse Trio. He has also performed recitals with violinist Thomas Joiner in Africa and the Middle East and as soloist in India, Pakistan, Sri Lanka, Nepal and Bangladesh under the auspices of the United States State Department. In the spring of 1999, he taught for four months at the Conservatory of Music in Cairo, Egypt, as a Fulbright Senior Scholar. A prizewinner in the Robert Casadesus International Piano Competition, Weeks competed in the VI International Tchaikovsky Competition. He has been awarded the Kathryne Amelia Brown Award at Converse College for excellence in teaching and a South Carolina Commission on Higher Education's Distinguished Professor Award. Weeks was named a Steinway Artist in 2005. For more information, visit converse.edu.

Brevard Music Center Orchestra

Roster

Andrew Altenbach, conductor

VIOLIN I

J. Patrick Rafferty, concertmaster *
Dr. and Mrs. William J. Pendergrast Chair
Abigail Wilensky
Byron Tauchi *
Jude Ziliak
William Terwilliger *
Allison Clegg
Katie McLin *
Verena Ochanine
Jason Posnock *
Maeve O'Hara
Cynthia Chen
Diane Zelickman
Karen Landay
Jessica Miskelly

VIOLIN II

Margaret Baldridge, principal *
Elizabeth Magnotta
Kristine McCreery *
Melissa Burgess
Marcus TenHarmsel
Fu-Ling Lo
Elizabeth Kalafat
Lauren Morris
Tiffany Holliday
Boram Lee
Jennifer Peterson

VIOLA

Anna Joiner, principal *
Audrey Selph
Eric Koontz *
Matthew Goldenberg
Maggie Snyder *
Drew Webber
Nina Missildine
Gisela Rodriguez
So-Young Jeong
Linnea Powell

CELLO

Andre Gaskins, principal *
Leah Hagel
Pablo Mahave-Veglia *
Evelyn Aguirre
Samuel Araya

ESSILEVI NADAL

Rachel Smith
Kevin Lowery
Karl Ronnevick

DOUBLEBASS

Kevin Casseday, principal *
Walter Linwood Pendergrast Chair
Michael Rittling
Benjamin Wheeler
Kit Polen
Danielle Meier
Julia Shulman
Stephen Jackson
Michael DiTrolio

HARP

Katie Buckley, principal *
Grace Myers
Lucy Haslar
Amanda Evans

KEYBOARD

Andrew Campbell, principal *

FLUTE

Dilshad Posnock, principal *
Martha Pendergrast Coursey Chair
Jenna Daum

PICCOLO

Jeremy Benson

OBOE

Paige Morgan, principal *
Rachel Messing

ENGLISH HORN

Emily DiAngelo

CLARINET

Eric Ginsberg, principal *
Mark Cramer

BASS CLARINET

Kevin Simpson

BASSOON

Susan Barber, principal *

Luis Delagarza

CONTRABASSOON
Alexandra Berndt

SAXOPHONE

Joseph Lulloff, principal *
Sara Sipes
Stan Flanders
Jen Foret
Hart Linker

HORN

Richard Deane, principal *
Allison Chavez
Sarah Hranac
Amanda Collins
Anna Dodd

TRUMPET

Mark Schubert, principal *
Ben Budish
Doug Reneau
Yesenia DeJesus

TROMBONE

William Zehfuss, principal *
Derek Bondy
Evan Spacht

BASS TROMBONE

Dan Satterwhite, principal *

TUBA

Michael Grose, principal *
Austin Howle, III

TIMPANI

Timothy Adams, principal *
William Jefferson Pendergrast, Jr. Chair

PERCUSSION

Conrad Alexander, principal *
Matt Windon
Bradley Broomfield
Ariel Zaviezo
Andrew Blanton

* denotes BMC faculty

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders, or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of the performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Friday, July 13 • 7:30 pm
Whittington-Pfohl Auditorium

Hinda Honigman Memorial Concert

Ravel and Respighi

Repertory Symphony Orchestra
Steven Smith, conductor
Inna Faliks, piano



Hector Berlioz	<i>Roman Carnival Overture</i>
Ottorino Respighi	<i>Fountains of Rome</i> La fontana di Valle Giulia all'alba (The fountain of the Valle Giulia at dawn) La fontana del Tritone al mattino (Triton Fountain in early morning) La fontana di Trevi al meriggio (Trevi Fountain at midday) La fontana di Villa Medici al tramonto (The fountain of the Villa Medici at sunset)
INTERMISSION	
Maurice Ravel	<i>Rapsodie espagnole</i> Prélude à la nuit (Prelude to the night) Malagueña Habanera Feria
Maurice Ravel	Piano Concerto for Left Hand in D major

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

The Artists | Bios



Steven Smith, conductor, is music director of the Santa Fe Symphony and Chorus and the music director of Cleveland Chamber Symphony. Previous positions include assistant conductor of the Cleveland Orchestra, associate conductor of the Kansas City Symphony, assistant conductor of the Colorado Springs Symphony and concertmaster of the Grand Rapids Symphony. His compositions *La Chasse* and *One to One a Round* have been performed by the Cleveland Orchestra, and his *Tane Mahuta* was commissioned to celebrate the 20th anniversary of the Cleveland Youth Orchestra. He holds degrees from the Eastman School of Music and the Cleveland Institute of Music. Smith will assume greater responsibility at the Brevard Music Center in 2008, joining the artistic leadership team as director of orchestral activities. For more information, see page 71 in *2007 Overture* or visit santafesymphony.org.



Hailed by critics as "a delight to hear, warmly poetic" and "an authoritative performer who infuses every note with brilliance and personality," Ukrainian-born **pianist Inna Faliks** gave her Brevard debut in 2000 as a winner of the National Federation of Music Clubs Competition and describes that performance as an "idyllic experience." Born in Odessa, Ukraine, in 1978, Faliks began studying piano with her mother as a young child. She immigrated to the United States at age ten, by which time she had already composed an opera and played her first solo recital in Italy. She gave her orchestral debut with the Chicago Symphony at fifteen and her Carnegie Hall debut in 2000. In 2005, Faliks was grand-prize winner of the St. Charles International Piano Competition and received the Pro Musicis International Award. As a Pro Musicis Artist, she gives at least one free community performance for every concert she plays in a major venue, regularly appearing at the Jewish Guild for the Blind, Salvation Army, Red Cross and numerous public schools and retirement communities. Faliks describes these performances as "special and very rewarding." Currently pursuing an artist diploma with Boris Petrushansky at the Accademia Pianistica Internazionale in Imola, Italy, Faliks is also completing her doctoral studies with Gilbert Kalish at SUNY at Stony Brook. She holds additional degrees from the Peabody Conservatory of Music.

The **National Federation of Music Clubs (NFMC)** Southeast Region has held its annual meeting at the Brevard Music Center since 1948. Members participate in a weekend of conferences and performance. NFMC is an organization dedicated to music education and the promotion of creative and performing arts in the United States. Its American Music Program is dedicated to providing scholarships and awarding monies to talented American performers and composers, encouraging performance of American musical works. Each summer, the Music Center presents a concert in memory of Hinda Honigman who served as president of NFMC from 1967 to 1971 and as a BMC trustee from 1966 to 1985.

The Brevard Music Center has a close relationship with the National Federation of Music Clubs, especially the clubs of the Southeast Region. In 2005, the BMC Board of Trustees established a new *ex-officio* position to the BMC board for the Vice President in Charge of the Southeast Region of NFMC. Dr. Mabry Miller fills that position today.

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders, or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of the performance. Restrooms are located at the rear of Whittington-Pfahl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Repertory Symphony Orchestra

Roster

Steven Smith, conductor

VIOLIN I

Micah Fleming, concertmaster
Jude Ziliak
Verena Ochanine
Maeve O'Hara
Emily Knowles
Cynthia Chen
Jessica Miskelly
Kerstin Tenney
Emma Heffernan
Melissa Alberque
Elizabeth Magnotta
Sandro Ladu
Jessica Nataupsky
Marcus TenHarmsel
Fu-Ling Lo

VIOLIN II

Abigail Wilensky, principal
Leif Petersen
Ian Salmon
Karen Landay
Chen-Wen Su
Lauren Morris
Boram Lee
Elizabeth Kalafat
Jennifer Peterson
Melissa Burgess
Felicia Rojas
Adrienne Schreiner
Tiffany Holliday
Margaux Matz
Shannon Roberts

VIOLA

Audrey Selph, principal
Jessica Velez
Jason Pyszkowski
Christen Blanton
Nina Missildine
So-Young Jeong
Drew Webber
Miriam Barfield
Linnea Powell
Kristin Brandt
Matthew Goldenberg

CELLO

Samuel Araya, principal
Evelyn Aguirre
Jenna McCreery
Kelly Quesada
Megan McCarty
Essilevi Nadal
Kevin Lowery
Rachel Smith
Krista Abrahamson

KARL RONNEVIK

Robert Chavez
Samantha DeLuna

DOUBLE BASS

Ashley Eidbo, principal
Kit Polen
Benjamin Wheeler
Julia Shulman
Brian Tate
Stephen Jackson
Nishana Gunaratne
Danielle Meier
Mike DiTrolio

FLUTE

Jeremy Benson
Jenna Daum
Younjji Kim
Sasha Launer
David Nischwitz
Katie Valadez

PICCOLO

Jenna Daum

OBOE

Stephanie Ide
Rachel Messing
Stephanie Nissen
Sian Ricketts
Brianna Tarby

ENGLISH HORN

Emily DiAngelo
Rachel Messing
Brianna Tarby

CLARINET

Mark Cramer
David Halperin
Krista Weiss
Brad Whitfield

E-FLAT CLARINET

David Halperin

BASS CLARINET

Krista Weiss

BASSOON

Alexandra Berndt
Chad Christopher
Luis Delagarza
Tracy Jacobsen
Dana Jackson
Andrew West

CONTRABASSOON

Andrew West

HORN

Brian Bush
Allison Chavez
Eric Damashek
Amy Israeloff
Meredith Moore

TRUMPET

Benjamin Budish
Yesenia DeJesus
Doug Reneau
Anne Sullivan
Micah Wilkinson

TROMBONE

Derek Bondy
Matthew Henderson
Evan Spacht

BASS TROMBONE

Skyler Johnson
Callan Milani

TUBA

Bud Holmes
Austin Howle

TIMPANI

Andrew Blanton
Bradley Broomfield
Brandon Schantz
Jenny Wagner

PERCUSSION

Andrew Blanton
Bradley Broomfield
Chris Burgess
Alison Chang
Scott Crawford
Michael Culligan
Jay Ganser
Eddie Mereses
Vishal Panchal
Brandon Schantz
Andrew Sickmeier
Jenny Wagner
Matt Windon
Ariel Zaviezo

HARP

Amanda Evans
Grace Myers

Repertory Symphony Orchestra

Roster

Steven Smith, conductor

VIOLIN I

Micah Fleming, concertmaster
Jude Ziliak
Verena Ochanine
Maeve O'Hara
Emily Knowles
Cynthia Chen
Jessica Miskelly
Kerstin Tenney
Emma Heffernan
Melissa Alberque
Elizabeth Magnotta
Sandro Ladu
Jessica Nataupsky
Marcus TenHarmsel
Fu-Ling Lo

VIOLIN II

Abigail Wilensky, principal
Leif Petersen
Ian Salmon
Karen Landay
Chen-Wen Su
Lauren Morris
Boram Lee
Elizabeth Kalafat
Jennifer Peterson
Melissa Burgess
Felicia Rojas
Adrienne Schreiner
Tiffany Holliday
Margaux Matz
Shannon Roberts

VIOLA

Audrey Selph, principal
Jessica Velez
Jason Pyszkowski
Christen Blanton
Nina Missildine
So-Young Jeong
Drew Webber
Miriam Barfield
Linnea Powell
Kristin Brandt
Matthew Goldenberg

CELLO

Samuel Araya, principal
Evelyn Aguirre
Jenna McCreery
Kelly Quesada
Megan McCarty
Essilevi Nadal
Kevin Lowery
Rachel Smith
Krista Abrahamson

KARL RONNEVIK

Robert Chavez
Samantha DeLuna

DOUBLE BASS

Ashley Eidbo, principal
Kit Polen
Benjamin Wheeler
Julia Shulman
Brian Tate
Stephen Jackson
Nishana Gunaratne
Danielle Meier
Mike DiTrolio

FLUTE

Jeremy Benson
Jenna Daum
Younjji Kim
Sasha Launer
David Nischwitz
Katie Valadez

PICCOLO

Jenna Daum

OBOE

Stephanie Ide
Rachel Messing
Stephanie Nissen
Sian Ricketts
Brianna Tarby

ENGLISH HORN

Emily DiAngelo
Rachel Messing
Brianna Tarby

CLARINET

Mark Cramer
David Halperin
Krista Weiss
Brad Whitfield

E-FLAT CLARINET

David Halperin

BASS CLARINET

Krista Weiss

BASSOON

Alexandra Berndt
Chad Christopher
Luis Delagarza
Tracy Jacobsen
Dana Jackson
Andrew West

CONTRABASSOON

Andrew West

HORN

Brian Bush
Allison Chavez
Eric Damashek
Amy Israeloff
Meredith Moore

TRUMPET

Benjamin Budish
Yesenia DeJesus
Doug Reneau
Anne Sullivan
Micah Wilkinson

TROMBONE

Derek Bondy
Matthew Henderson
Evan Spacht

BASS TROMBONE

Skyler Johnson
Callan Milani

TUBA

Bud Holmes
Austin Howle

TIMPANI

Andrew Blanton
Bradley Broomfield
Brandon Schantz
Jenny Wagner

PERCUSSION

Andrew Blanton
Bradley Broomfield
Chris Burgess
Alison Chang
Scott Crawford
Michael Culligan
Jay Ganser
Eddie Mereses
Vishal Panchal
Brandon Schantz
Andrew Sickmeier
Jenny Wagner
Matt Windon
Ariel Zaviezo

HARP

Amanda Evans
Grace Myers

Sunday, July 15 • 3 pm
Whittington-Pfohl Auditorium

Midori Plays Mendelssohn

Brevard Music Center Orchestra
Steven Smith, conductor
Midori, violin



Johannes Brahms

Hungarian Dances

No. 1 in G minor: Allegro molto

No. 3 in F major: Allegretto

No. 10 in E major (F major for orchestra): Presto

Felix Mendelssohn

Concerto in E minor for

Violin and Orchestra, Op. 64

Allegro molto appassionato

Andante

Allegretto ma non troppo; Allegro molto vivace

Midori, violin

INTERMISSION

Béla Bartók

Concerto for Orchestra

Introduzione: Andante non troppo - Allegro vivace

Giuoco delle coppie: Allegretto scherzando

Elegia: Andante non troppo

Intermezzo interrotto: Allegretto

Finale: Presto

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

The Artists | Bios



Steven Smith, conductor, is music director of the Santa Fe Symphony and Chorus and the music director of Cleveland Chamber Symphony. Previous positions include assistant conductor of the Cleveland Orchestra, associate conductor of the Kansas City Symphony, assistant conductor of the Colorado Springs Symphony and concertmaster of the Grand Rapids Symphony. His compositions *La Chasse* and *One to One a Round* have been performed by the Cleveland Orchestra, and his *Tane Mahuta* was commissioned to celebrate the 20th anniversary of the Cleveland Youth Orchestra. He holds degrees from the Eastman School of Music and the Cleveland Institute of Music. Smith will assume greater responsibility at the Brevard Music Center in 2008, joining the artistic leadership team as director of orchestral activities. For more information, see page 71 in 2007 Overture or visit santafesymphony.org.

Remember to pick up your complimentary copy of **Overture Magazine**, the official program book of the Brevard Music Center's 2007 season. Find inside season program information, faculty profiles, feature articles and much more!

Midori was born in Osaka, Japan in 1971, where she studied **violin** with her mother for several years. Following her first summer at the Aspen Summer Music School and Festival at age eight, Midori and her mother moved to New York City where Midori attended the pre-college division of The Juilliard School for musical studies and Professional Children's School for academics. Three years later, she debuted with the New York Philharmonic and has since then maintained an impressive career on the concert stage.



Midori recently concluded this season with concerts for her Music Sharing organization in Japan, an Asian recital tour and a week of seminars at the new Midori Center for Community Engagement at the University of Southern California's Thornton School of Music. Her energetic focus this coming year is to the five community engagement organizations she founded in the United States and Japan: Total Experience, Orchestra Residencies Program, Midori & Friends, Music Sharing and Partners in Performance. Midori also introduces audiences to a newly commissioned work for violin and piano by Finnish composer Einojuhani Rautavaara. Midori records exclusively for Sony BMG Classical and plays the 1734 Guarnerius del Gesu "ex-Huberman." She currently serves on the faculty of USC. For more information, visit gotomidori.com.

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders, or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of the performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Brevard Music Center Orchestra

Steven Smith, conductor

Roster

VIOLIN I

Thomas Joiner, concertmaster *
Dr. and Mrs. William J. Pendergrast Chair
Essena Setaro
Byron Tauchi *
Leif Petersen
William Terwilliger *
Micah Fleming
Katie McLin *
Michael Tropepe
Jason Posnock *
Kelly Bunch
Ian Salmon
Timothy Barrus
Zeynep Karacal
Chen-Wen Su
Emily Knowles

VIOLIN II

Jason Bell, principal *
Kerstin Tenney
Kristine McCreery *
Emma Heffernan
Margaret Baldridge *
Marvette Henderson
Jessica Nataupsky
Felicia Rojas
Sandro Ladu
Melissa Alberque
Adrienne Schreiner
Margaux Matz
Shannon Roberts

VIOLA

Scott Rawls, principal *
Miriam Barfield
Eric Koontz *
Jason Pyszkowski
Maggie Snyder *
Kristin Brandt
Anna Joiner *
Laurel Borden
Astrid Jerez
Christen Blanton
John Ward
Jessica Velez

CELLO

Carlton McCreery, principal *

ALEX FINK

Andre Gaskins *
Keith Thomas
Aron Zelkowicz *
Jenna McCreery
Pablo Mahave-Veglia *
Kelly Quesada
Megan McCarty
Krista Abrahamson
Robert Chavez
Samantha DeLuna

DOUBLE BASS

Craig Brown, principal *
Walter Linwood Pendergrast Chair
Benjamin Wheeler
Kevin Casseday *
Michael Rittling
Ashley Eidbo
Nishana Gunaratne
Kit Polen
Danielle Meier
Brian Tate

HARP

Katie Buckley, principal *
Amanda Evans

FLUTE

Elizabeth Buck, principal *
Martha Pendergrast Coursey Chair
Dilshad Posnock *
Katie Valadez

PICCOLO

Katie Valadez

OBOE

Eric Ohlsson, principal *
Paige Morgan *
Stephanie Nissen

ENGLISH HORN

Paige Morgan, principal *

CLARINET

Steven Cohen, principal *
Jonathan Cohen
Kevin Simpson

BASS CLARINET

Kevin Simpson

BASSOON

William Ludwig, principal *
Susan Barber *
Dana Jackson

CONTRABASSOON

Dana Jackson

HORN

Richard Deane, principal *
Amanda Collins
Anna Dodd
Sarah Haranac

TRUMPET

William Campbell, principal *
Mark Schubert *
Anne Sullivan
Yesenia DeJesus

TROMBONE

William Zehfuss, principal *
Louis Olenick

BASS TROMBONE

Dan Satterwhite, principal *

TUBA

Michael Grose, principal *

TIMPANI

Timothy Adams, principal *
William Jefferson Pendergrast, Jr. Chair

PERCUSSION

Conrad Alexander, principal *
Jay Ganser

PERSONNEL MANAGER

William Zehfuss *

LIBRARIANS

Andres Moran
Shannon Lowe
Casey Mullin

* denotes BMC faculty

Wednesday, July 18 • 7:30 pm
Thursday, July 19 • 7:30 pm
Saturday, July 21 • 7:30 pm
Whittington-Pfohl Auditorium

Camelot

(Sung in English)

Janiec Opera Company
Brevard Music Center Orchestra
Robert Mirakian, conductor
Michael Ehrman, director

Music by Frederick Loewe
Libretto by Alan Jay Lerner

Act I

INTERMISSION

Act II

Robert Mirakian, general manager
Jill Hermes, production manager
Robin Vest, set designer
Jessica Burgess, lighting designer
Alice Tavener, costume designer
Liz Printz, wig and make-up designer
Jennifer Ringer, prop master
Kent Newbold, technical director
Stewart Sound, sound designer
Bradley A. Vernatter, stage manager
Daniel Cecil, house manager

Sponsored by



BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director



Cast | Janiec Opera Company

Robert Mirakian, general manager

Lucile Parrish Ward Opera Chair

Guenevere	Rebecca Nathanson
Nimue	Laura Dawalt
King Arthur	Samuel McDonald
Lancelot	Justin Manalad
Mordred	Daniel Benavent-Williams
Pellinore/Merlin	Brian Hotchkin
Sir Dinidan	Thomas Lloyd
Sir Lionel	Adam Richardson
Sir Sagramore	William Duguid
Chorus	Zerrin Agabigum Conor Angell Andrew Baldridge Seth Carico Carolina Castells Tara Curtis Laura Dawalt Alicia Falcon Samantha Geraci-Yee Michelle Hathaway Andrew Hill Jessica Kluck Lyndsey Johnson Joseph Lattanzi Corissa Leonard Matthew Maness Michelle Manning Sandra Marante Matthew Opitz Daniel Osorio Tracy Reynolds Jamie Ross Adrian Smith Laura Stelman Thomas Strawser Joseph Turro Adam Ulrich Sean Waugh Max Wier Daniel Williamson Diana Yourke



Recently appointed Music Director of Virginia's Richmond Philharmonic, **Robert Mirakian** is excited to join the Brevard staff for the 2007 season. He recently completed conducting studies at Indiana University's Jacobs School of Music with David Effron. He also studied

at the University of Illinois with Donald Schleicher and Dartmouth College with Anthony Princiotti. Mirakian has served as music director of the Dartmouth Chamber and Illini String Orchestras, as well as assistant conductor of the National Repertory Orchestra and the Quad City Symphony Orchestra. This past year he was an associate instructor in the Jacobs School's opera department, after having spent two years as an assistant conductor in the school's opera and ballet theater.



Michael Ehrman, director, has won acclaim for his productions at such companies as Houston Grand Opera, Greater Miami Opera, Minnesota Opera, Wolf Trap Opera, Chautauqua Opera, Atlanta Opera, Boston Lyric Opera and Chicago Opera Theater. Recent highlights include *Falstaff* for Indianapolis Opera, *Manon* at Indiana University and the 50th Anniversary *The Ballad of Baby Doe* for Central City Opera. Other recent productions were *Noye's Fludde* for the Chicago Symphony Orchestra, *Carmen* for Utah Opera and Virginia Opera, *The Sound of Music* and *The Barber of Seville* for Tulsa Opera, *The Crucible* for Indianapolis Opera and the world premiere of Henry Mollicone's *Gabriel's Daughter* in Central City.

His production of *Carnival* was named on several of Chicago's "Ten Best" lists in 2005, and Ehrman recently staged the Chicago premiere of Ronald Perera's *The Yellow Wallpaper*. He has held positions as director of opera and associate professor of music at Northwestern University, Roosevelt University and the University of Tennessee at Knoxville. He has been a guest at such schools as Yale University, Hartt School of Music and the University of Kentucky. Future productions include *Susannah* and *Le Nozze di Figaro* at Indiana University, *La Bohème* for Madison Opera and *The Magic Flute* for Tulsa Opera. Ehrman holds a degree from Northwestern University, where he studied with Robert Gay.

About the Performers | Cast

Daniel Benavent-Williams, tenor

Hometown: Boston, MA
Notable Roles: the Beadle in *Sweeney Todd*, Flute in *Midsummer Night's Dream*, Leon in *Signor Deluso* and Padre in *Man of La Mancha*
First year at BMC



Laura Dawalt, soprano

Hometown: North Chili, NY
School: Wheaton College
Notable Roles: Miss Titmouse in *Too Many Sopranos* and Eliza in *My Fair Lady*
First year at BMC



William Duguid, tenor

Hometown: Marquette, MI
School: Western Michigan University
Notable Roles: Courier in *1776*, Nicely-Nicely Johnson in *Guys and Dolls* and Nanki-Poo in *The Mikado*
First year at BMC



Brian Hotchkin, baritone

Hometown: Chicago, IL
School: Roosevelt University
Notable Roles: Silvano in *Un Ballo in Maschera*, Figaro in *Le Nozze di Figaro*, Figaro in *The Barber of Seville*, title role in *Apollo e Dafne*, Ko-Ko in *The Mikado* and Don Alfonso in *Cosi fan Tutte*
First year at BMC



Thomas Lloyd, baritone

Hometown: Waldorf, MD
School: Carnegie Mellon University
Notable Roles: Morales in *Carmen*
First year at BMC



Justin Manalad, baritone

Hometown: New York, NY
School: Oberlin Conservatory
Notable Roles: Officer in *The Dialogues of the Carmelites* and Gideon/Dashwood in *Little Women*
First year at BMC



Samuel McDonald, baritone

Hometown: South Orange, NJ
School: Montclair State University
Notable Roles: Prince Andrew in *Miyorka: A Different Kind of Love Story*, Young Buddy in *Follies*, Soldier in *Miss Saigon* and Sailor in *Anything Goes*
First year at BMC



Rebecca Nathanson, soprano

Hometown: Hamden, CT
School: University of Michigan
Notable Roles: Josephine in *H.M.S. Pinafore* and Aline in *The Sorcerer*
First year at BMC



Adam Richardson, baritone

Hometown: Smithfield, VA
School: Carnegie Mellon University
Notable Roles: Papageno in *The Magic Flute*, Count Almaviva in *Le Nozze di Figaro* and Dr. Falke in *Die Fledermaus*
First year at BMC

JOC | Production Staff

General Manager	Robert Mirakian
Assistant Director	Trevor Riley
Production Manager	Jill Hermes
Assistant Production Manager	Melissa Adler
Stage Manager	Bradley A. Vernatter
Assistant Stage Manager	Anne Marie Keefe
Assistant Stage Manager Intern	Kelly Orenshaw
Vocal Coaches	Thomas Bandy
	Bethany Parkhurst
Choreographer	Emily Senturia
Voice Teachers	Sandra Neels
	Carmen Pelton
Chorus Master	Joseph Evans
House Manager	Gerard Floriano
House Manager/Stage Manager Intern	Daniel Cecil
Stage Crew Supervisor	Cherie Tay
Assistant Stage Crew Supervisor	Melissa Adler
Orchestra Liaison	Patricia McNeil
PA/Stage Crew Interns	Alison LaRosa
	Tim McCalister
Costume Designer/Coordinator	Lauren Maier
Assistant Costume Designer/Coordinator	Alice Tavener
Wig/Costume Intern	Jennifer Allevato
Wig/Make-Up Designer	Barbara Campbell
Prop Master	Liz Printz
Prop Intern	Jennifer Ringer
Set Designer	Laura Beth Alexander
Sound Designer	Robin Vest
Technical Director	Stewart Sound
Assistant Technical Director	Kent Newbold
Carpenters	Patrick Finn
	Sam Thompson
Carpenter Intern	Andrew Schwartz
Scenic Charge	Robert Shearin
Scenic Artist	Matthew Abdelnour
Scenic/Prop Intern	Rion Mora
Lighting Designer	Jessica Kosky
Master Electrician	Elizabeth Breitling
Assistant Lighting Designer	Laura Genson
Electrics Intern	Jessica Burgess
	Laura Krouch
	Meghan Santelli
	Kate Smith
	David Spoor

Winner's Choice!

Choose from either a BMW 328i Sedan, X3 3.0 SAV or Z4 3.0 Roadster

Only 1200 tickets will be sold. Tickets are \$100 each. This is a fundraising event and all proceeds benefit the educational programs of the Brevard Music Center. The drawing will occur at the BMC concert on Saturday, August 4, 2007. Participants need not be present to win.

The BMW Z4 3.0 Roadster and X3 SAV will be on display in front of Whittington-Pfohl Auditorium during weekend concerts. Entry forms are available at the car raffle tent and at the BMC Box Office. Use your Visa, MasterCard, Discover, or American Express to order by phone (828) 862-2100 or online at brevardmusic.org/raffle.

Upcoming Events

Violinist Joshua Bell

Tuesday, July 24 at 7:30 pm, WPA • \$25-\$50

An Evening of Art Song

Thursday, July 26 at 7:30 pm, SA • Free

All That Jazz

Saturday, July 28 at 7:30 pm, WPA • \$18-\$28

Stravinsky's *Firebird*

Friday, August 3 at 7:30 pm, WPA • \$20-\$30

Puccini's *La Bohème*

Saturday, August 4 at 7:30 pm, WPA • \$30-\$40

Season Finale:

Mahler's *Resurrection Symphony*

Sunday, August 5 at 3 pm, WPA • \$25-\$35

WPA = Whittington-Pfohl Auditorium

SA = Straus Auditorium

Brevard Music Center Orchestra

Robert Mirakian, conductor

Roster

VIOLIN I

Leif Petersen, concertmaster
Micah Fleming
Ian Salmom
Chen-Wen Su
Emily Knowles
Adrienne Schreiner

VIOLIN II

Kerstin Tenney, principal
Emma Heffernan
Jessica Nataupsky
Felicia Rojas

VIOLA

Jason Pyszkowski, principal
Miriam Barfield
Jessica Velez
Christen Blanton

CELLO

Megan McCarty, principal
Samantha DeLuna
Krista Abrahamson
Robert Chavez

DOUBLE BASS

Ashley Eidbo, principal
Stephen Jackson

HARP

Amanda Evans, principal

FLUTE

Youngji Kim, principal

OBOE

Stefanie Ide, principal

CLARINET

Mark Cramer, principal
Brad Whitfield

BASSOON

Christopher, principal

HORN

Meredith Moore, principal
Allison Chavez
Brian Bush

TRUMPET

Anne Sullivan, principal
Ben Budish
Doug Reneau

TROMBONE

Derek Bondy, principal

BASS TROMBONE

Callan Milani, principal

PERCUSSION

Vishnal Panchal, principal
Brandon Schantz

PERSONNEL MANAGER

William Zehfuss

LIBRARIANS

Andres Moran
Shannon Lowe
Casey Mullin

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during the performance.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Sunday, July 22 • 3 pm
Whittington-Pfohl Auditorium

Elemental Winds: Fire, Earth, Water and Air

Kraig Williams, conductor
Transylvania Symphonic Band



Brian Balmages

Flight

Anthony Iannocone

After a Gentle Rain

Ron Nelson

Sonoran Desert Holiday

INTERMISSION

George Frederick Handel
arr. Jamie Hafner

Music for The Royal Fireworks

Modest Mussorgsky
arr. Schaefer

Night on Bald Mountain

Eric Whitacre

Lux Aurumque

Charles Rochester Young

Tempered Steel

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

Transylvania Symphonic Band

Roster

Kraig Williams, conductor

FLUTE

Weronika Balewski
Elisha Benjamin
Lauren Good
Liz Min
Christie Olsen

PICCOLO

Robert Lambert

OBOE

Michael Homme
Mark Sophia

ENGLISH HORN

Eliana Schenk

CLARINET

Eric Bonhagen
James Campbell
Danielle Conti
Andrew Jacobi
Pei-Ting Lu
Jenny O'Shaughnessey
Nathan Raderman
Jason Spencer
Elisha Willinger

BASS CLARINET

Chelsea Keaton

BASSOON

Timothy Earles
Carly Gomez
Camille Hankins
David Young

ALTO SAXOPHONE

Andre Ballenger
Elisha Wallinger

TENOR SAXOPHONE

Jordon Lulloff

BARITONE SAXOPHONE

McLaren Boyd

HORN

Steven Cohen
Cyrus Henson
Andrew Howell
Keagan Maryman
Casey Rhyne
Rebecca Tarby

TRUMPET

Ben Campbell
Kevin Huseth
Jefferson Klocke

Lisa Rodio

Casey Tamanaha
Jessica Waithe

TROMBONE

Jeremy Morrow
Alex Nisbet
Tim Shea

BASS TROMBONE

Fletcher Peacock

EUPHONIUM

Ryan Ruark
Hassan Shiban

TUBA

Sarah Herald
Drew Prichard

PERCUSSION

Joshua Caprell
Lucia Leon
Victoria Nelson
Michael Stubbart
Ben Tomlinson

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders, or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of the performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Tuesday, July 24 • 7:30 pm
Whittington-Pfohl Auditorium

Violinist Joshua Bell

Brevard Music Center Orchestra
David Effron, conductor
Joshua Bell, violin



Johann Sebastian Bach	Brandenburg Concerto No. 3 in G major, BWV 1048 Allegro Adagio Allegro <i>Andres Moran, guest conductor</i>
Max Bruch	Concerto No. 1 in G minor for Violin and Orchestra, Op. 26 Prelude: Allegro moderato Adagio Finale: Allegro energico <i>Joshua Bell, violin</i>

INTERMISSION

Igor Stravinsky	<i>The Rite of Spring</i> Part I: Adoration of the Earth Introduction The Augurs of Spring (Dances of the Young Girls) Ritual of Abduction Spring Rounds (Round Dance) Ritual of the Rival Tribes Procession of the Sage The Sage (Adoration of the Earth) Dance of the Earth Part II: The Sacrifice Introduction Mystic Circles of the Young Girls The Glorification of the Chosen One Evocation of the Ancestors Ritual Action of the Ancestors Sacrificial Dance (the Chosen One)
-----------------	---

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

Tonight's Performance | The Artists



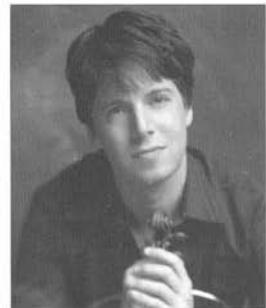
This season marks **David Effron's** eleventh and final summer as artistic director and principal conductor of BMC. During his tenure, he has continued to raise the level of excellence among both students and faculty. Effron's ties to the Music Center date back to the 1950s, when he attended as a piano student.

A distinguished conductor of the highest level, Effron's impressive 40-year career has included appearances with major symphonies and opera companies throughout North America, Europe and the Far East. In the spring of 2006, he led world premiere performances of Ned Rorem's opera *Our Town*. Effron's previous conducting positions include eighteen years on the conducting staff of the New York City Opera, Central City Opera and Ohio's Youngstown Symphony Orchestra. As an educator, he taught at the Curtis Institute of Music and, for twenty-one years, supervised the orchestral program at the Eastman School of Music. Since 1998, he has served as professor of conducting at Indiana University and was recently appointed chairman of their conducting department.

A Grammy Award-winning artist, Effron received the distinguished honor in 1984 for his recording of Aaron Copland's *A Lincoln Portrait*. His discography also includes a 1987 Pantheon recording with the Eastman Philharmonia and soprano Benita Valente, which won the German Critics Prize. Additionally, Effron joined forces with flutist James Galway for a recording of John Corigliano's *Pied Piper Fantasy*, winning a top prize from *Ovation Magazine*.

Effron holds degrees from the University of Michigan and Indiana University. As a Fulbright Scholar, he assisted Wolfgang Sawallisch at the Cologne Opera House in Germany. He was also a recipient of a Rockefeller Foundation Grant. In 2003, Effron received the "Musician of the Year Award" from the National Federation of Music Clubs and, in May of 2006, received an honorary doctorate from North Carolina State University. Recent highlights include 2007 orchestra and opera performances in Korea. For more information, see page 8 of *2007 Overture*.

For over two decades, **Joshua Bell** has captivated audiences worldwide with his poetic musicality. Bell received his first violin at age four after his parents noticed him plucking tunes with rubber bands he had stretched around the handles of dresser drawers, and he came to national attention at the age of fourteen in a highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra. A Carnegie Hall debut, the prestigious Avery Fisher Career Grant and a recording contract further confirmed his unique presence in the music world. He joined the Sony Classical roster in 1996, the result a distinctive and wide-ranging body of work that, to date, has yielded three Grammy Awards.



Equally at home as a soloist, chamber musician and orchestra leader, Bell's career is exceptionally varied. Now in his thirties, he continues to perform regularly with the world's leading symphony orchestras and conductors. At the same time, his restless curiosity and multifaceted musical interests have taken him in exciting new directions, forging a unique career that has earned him the rare title of classical music superstar. In addition to his concert career, Bell enjoys chamber music collaborations with artists such as Pamela Frank, Steven Isserlis and Edgar Meyer as well as occasional collaborations with artists outside the classical arena including Josh Groban, Bobby McFerrin, Chick Corea and James Taylor.

For three years, he was deeply involved in the creation of John Corigliano's Academy Award-winning score for the 1999 film *The Red Violin*, performing the virtuosic solos on the soundtrack and serving as an advisor and even a stand-in for the film. In his Oscar acceptance speech, a jubilant Corigliano proclaimed: "Joshua plays like a god."

Bell holds an artist diploma in violin performance from Indiana University. He has taught master classes at London's Royal Academy of Music and served as adjunct professor at the Massachusetts Institute of Technology Media Lab, helping to develop a new generation of high tech instruments and toys. He currently serves on the artist committee of the Kennedy Center Honors. He has recently joined the faculty at Indiana University and been awarded the Avery Fisher Grant. Joshua Bell plays the 1713 Gibson ex-Huberman Stradivarius.

Andres Moran, conductor, is currently a student at Indiana University where he studies instrumental conducting with David Effron. Last summer, Moran was invited to guest conduct a concert celebrating Mozart at the Music in the Mountains Festival in Durango, CO. This fall, he will serve as assistant conductor for the Indiana University Opera and Ballet Theater where he will assist three opera productions and conduct the ballet theater's mainstage production, *Perspectives 1900's*. He received graduate degrees in both orchestral conducting and horn performance from Southern Methodist University and holds Bachelor of Music Education degree from New Mexico State University.

Tonight's Performance | Program Notes

This evening's program presents three very different views and ideas about what orchestral music can be, from three different centuries. Two are by innovators, showing how Bach and Stravinsky pushed the boundaries of musical forms and norms in 1720 and 1912. By contrast, Bruch's Violin Concerto from 1866 is like a classic sweet dessert, bringing a tantalizing meal to a comfortable - and charming - close.



Brandenburg Concerto No. 3 in G major, BWV 1048

Composed circa 1718-20

By Johann Sebastian Bach

Born in Eisenach on March 21, 1685; died in Leipzig on July 28, 1750

Much as we might like to think it, Bach's Brandenburg concertos weren't written for the Margrave of Brandenburg. He may not even have asked for them. What's more, he most likely didn't hear any of them performed. And he certainly didn't pay anything for them. Yet we know his name today because of the music that Bach wrote for him.

Bach prepared this motley group of six concertos in 1721 and, with a very nice formal dedicatory letter, sent them to the Margrave on March 24. All evidence suggests that they had already been written, probably within the preceding two or three years, for other performances led by Bach in Cöthen (where he was then music director for the local Prince Leopold). Indeed, the very different nature of each of the six suggests that they became a set only when Bach wrote out the lovely manuscript score to send to the Margrave.

Although Bach titled them concertos, each of the six is really a concerto grosso (featuring groups of soloists against an orchestral group known as the *ripieno*), a form from which the modern solo concerto derived in the 18th century. Such concerto grossi were usually

written to take advantage of the best players in a given orchestra by giving them solo moments, while also hiding the weaker musicians, who could together play simpler passages as the *ripieno*. Had Bach really created the set specifically for the Margrave, the instrumentation (different for each of the six) would undoubtedly have been more uniform and would have featured as solo instruments those in the Margrave's personal orchestra known to be the better players. In creating the set, Bach chose variety over simplicity (in gathering together a performing ensemble).

Bach met the Margrave in Berlin in 1719, while the composer was in town purchasing a new harpsichord. It is probable that the Margrave asked Bach to play for him while in Berlin, as Bach's reputation as a keyboard player was widely known.

The Margrave was particularly interested in music, and their discussions went well enough that Bach decided (more than a year later) to flatter him with the offered concerto set - most likely in hopes of new commissions or a salaried job. Nothing came of the gesture, except that Bach's manuscript was carefully filed into the Margrave's library to be preserved and then discovered by a later generation.

The Third Brandenburg Concerto is sometimes viewed as the least interesting of the lot, because it is scored for strings alone (none of the zesty woodwinds or tripping trumpet that enliven four of the other five concertos). It is, however, a delightful work in which the orchestra is divided into three parts rather than the more usual two. The work requires just ten players (three each of violins, violas and cellos, plus double bass), but is often expanded to a larger string orchestra. The use of a harpsichord continuo, which would probably have been done in Bach's time to reinforce the bass line (with the harpsichordist also acting as the ensemble's leader), is often omitted today in order to retain the string texture.

The most unusual aspect of this work is the second

Brevard Music Center Orchestra

Roster

David Effron, conductor

VIOLIN I

J. Patrick Rafferty, concertmaster *
Dr. and Mrs. William J. Pendergrast Chair
Daniel Winnick
Byron Tauchi *
Abigail Wilensky
William Terwilliger *
Jude Ziliak
Katie McLin *
Allison Cregg
Jason Posnock *
Cynthia Chen
Verena Ochanine
Diane Zelickman
Maeve O'Hara
Karen Landay

VIOLIN II

Jason Bell, principal *
Jessica Miskelly
Margaret Baldridge *
Marcus TenHarmsel
Kristine McCreery *
Fu-Ling Lo
Elizabeth Magnotta
Melissa Burgess
Elizabeth Kalafat
Lauren Morris
Tiffany Holliday
Boram Lee
Jennifer Petersen

VIOLA

Scott Rawls, principal *
Nina Missildine
Anna Joiner *
Tom Carter
Eric Koontz *
Gisela Rodriguez
William Hakim *
So-Young Jeong
Audrey Selpf
Matthew Goldenberg
Drew Webber
Linnea Powell

CELLO

Carlton McCreery, principal *
Samuel Araya
Andre Gaskins *
Leah Hagel
Pablo Mahave-Veglia *
Essilevi Nadal

ARON ZELKOWICZ *

Rachel Smith
Brooks Popwell
Karl Ronnevik
Kevin Lowery
Evelyn Aguirre

DOUBLEBASS

Craig Brown, principal *
Walter Linwood Pendergrast Chair
Michael Rittling
Kevin Casseday *
Kit Polen
Danielle Meier
Julia Shulman
Michael DiTrolio
Nishana Gunaratne
Brian Tate

FLUTE

Elizabeth Buck, principal *
Martha Pendergrast Coursey Chair
Dilshad Posnock *
Sasha Launer

PICCOLO

Sasha Launer
Youngji Kim

ALTO FLUTE

David Nischwitz

OBOE

Eric Ohlsson, principal *
Paige Morgan *
Briana Tarby
Rachel Messing
Emily DiAngelo

ENGLISH HORN

Paige Morgan, principal *
Emily DiAngelo

CLARINET

Steven Cohen, principal *
Eric Ginsberg *
David Halperin

E FLAT CLARINET

Eric Ginsberg *

BASS CLARINET

Kevin Simpson
Krista Weiss

BASSOON

William Ludwig, principal *
Susan Barber *
Tracy Jacobson
Luis Delagarza

CONTRABASSOON

Drew West
Luis Delagarza

HORN

Robert Rydel, principal *
Kristy Morrell *
Brian Bush
Anna Dodd
Amy Israeloff
Amanda Collins
Sarah Hranac
Eric Damashek
Meredith Moore
Allison Chavez

TRUMPET

William Campbell, principal *
Mark Schubert *
Micah Wilkinson
Anne Sullivan
Yesenia DeJesus

BASS TRUMPET

Skyler Johnson

TROMBONE

William Zehfuss, principal *
Louis Olenick

BASS TROMBONE

Dan Satterwhite, principal *

TUBA

Michael Grose, principal *
Bud Holmes

TIMPANI

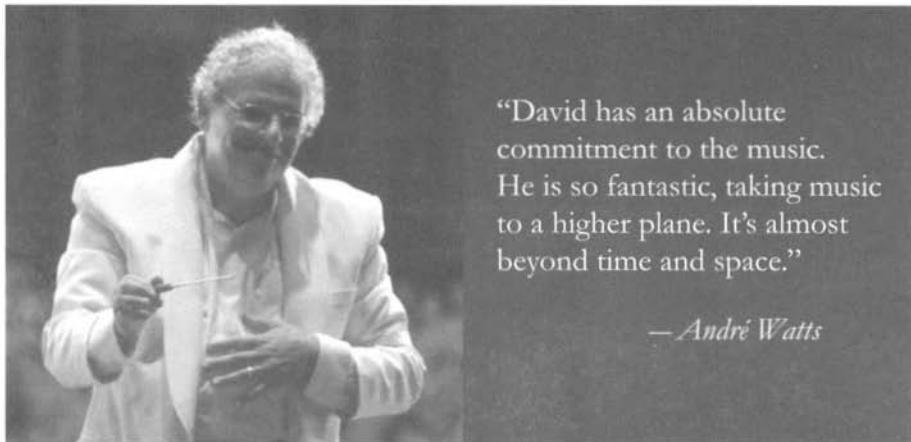
Timothy Adams, principal *
William Jefferson Pendergrast, Jr. Chair
Ariel Zaviezo

PERCUSSION

Conrad Alexander, principal *
Alison Chang
Brandon Schantz
Andrew Sickmeier

* denotes BMC faculty

The David Effron Principal Conductor's Chair



“David has an absolute commitment to the music. He is so fantastic, taking music to a higher plane. It's almost beyond time and space.”

—André Watts

The Brevard Music Center board of trustees announce the establishment of **The David Effron Principal Conductor's Chair**. The board and close friends of the Music Center have contributed over \$500,000 to establish an endowment to honor David Effron for his eleven years of service to BMC and its educational and artistic mission. Each season, the principal conductor of the Music Center will be the holder of this chair, and every time that person conducts, this honor will be listed in the concert program.

When Effron puts down his baton at Brevard Music Center for the final time August 5, he leaves behind a legacy unmatched in the organization's history. His own reputation for excellent musicianship has attracted faculty of the highest caliber and the best and brightest young musicians from around the country. During his tenure, applications for the institute and festival have soared, and the quality of performers and performances have soared as well.

Upon his retirement, the board of trustees has also bestowed Effron the honorary title of Artistic Director Laureate.

If you would like to honor Maestro Effron by contributing to this endowment or a newly established scholarship fund honoring Effron, please contact David Huskins, the BMC Director of Development, at (828) 862-2121 or dhuskinst@brevardmusic.org. You can mail your contribution directly to:

The David Effron Principal Conductor's Chair

Brevard Music Center • PO Box 312 • Brevard, NC 28712

Wednesday, July 25 • 7:30
Porter Center, Brevard College

Pierrot lunaire

Ludwig van Beethoven

Quintet in C major for Two Violins, Two Violas and Cello, Op. 29

Allegro moderato

Adagio molto espressivo

Scherzo: Allegro

Presto

J. Patrick Rafferty, violin

Byron Tauchi, violin

William Hakim, viola

Eric Koontz, viola

Carlton McCreery, cello

INTERMISSION

Arnold Schoenberg

Pierrot lunaire, Op. 21

Monedstrunken (Moondrunk)

Colombine

Der Dandy (The Dandy)

Eine blasse Wächerin

(A pale washer woman)

Valse de Chopin

Madonna

Der kranke Mond (The sick moon)

Nacht (Night) - Passacaglia

Gebet an Pierrot (Prayer to Pierrot)

Raub (Theft)

Rote Messe (Red Mass)

Galgenlied (Gallows Song)

Enthauptung (Beheading)

Die Kreuze (The Crosses)

Heimweh (Homesickness)

Gemeinheit (Foul play)

Parodie (Parody)

Der Mondfleck (Moonspot)

Serenade

Heimfahrt (Journey home) - Barcarole

O Alter Duft (O ancient fragrance)

Carmen Pelton, soprano

Elizabeth Buck, flute and piccolo

Eric Ginsberg, clarinet

Katie McLin, violin and viola

Pablo Mahave-Veglia, cello

Andrew Campbell, piano

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director



Tonight's Artists | Bios

Elizabeth Buck is associate professor of **flute** at Arizona State University. Previous positions include principal flute of the Phoenix Symphony, Houston Grand Opera and Nova Philharmonia Portuguesa in Lisbon. She is also a member of the Manhattan Wind Quintet and recently traveled to Seoul, South Korea, for a flute festival as one of five international professors invited to teach and perform. She holds degrees from Rice University and The Juilliard School, and has studied with Samuel Baron, Carol Wincenc and Leon Buyse.

Andrew Campbell, piano, is the assistant professor of collaborative piano and chamber music at Arizona State University and a frequent member of the music staff and rehearsal pianist for Washington National Opera. He performs with his wife, Katie McLin in the McLin/Campbell Duo and with the Trio del Sol. Campbell was a prizewinner in the MTNA Wurlitzer Collegiate Artists Piano Competition. He holds degrees from University of Michigan, Indiana University and Oberlin College.

Before becoming associate professor at Western Illinois University, **Eric Ginsberg, clarinet**, was visiting professor at the University of Nebraska-Lincoln. He has played in the Oklahoma Symphony, Chamber Orchestra of Oklahoma City, Lincoln Symphony, Omaha Symphony and Pittsburgh Opera Orchestra as well as free-lancing in New York City with the Goldman Band, New York City Ballet and Brooklyn Philharmonic. He currently performs with the Camerata Woodwind Quintet. Ginsberg studied with Kalmen Opperman and Stanley Drucker at Juilliard, where he received both his bachelor's and master's degrees.

Violist William Hakim has performed with some of today's most respected artists and ensembles. He is artistic director of the Nova Chamber Artists, a chamber music collective dedicated to performing new, rare and standard works with innovative and thematic programing, and is a member of the award winning SONYC, String Orchestra of New York City. He has been a member of the Rochester Philharmonic and frequently plays with the Princeton Symphony Orchestra, New York Sinfonietta, Manhattan Chamber Orchestra and Berkshire Opera Orchestra. Hakim is on the faculty at Seton Hall University and has taught at Point Counterpoint Chamber Music Festival and for the New Jersey Youth Symphony. He holds degrees from The Eastman School of Music and The Juilliard School. His teachers include Paul Neubauer, Samuel Rhodes and John Graham.

Eric Koontz, viola, is instructor of violin and viola at Appalachian State University. Previous positions include principal viola of the Barcelona and Jerusalem symphonies and violist of the Tchaikovsky Chamber Orchestra. He is a founding member of the Nayades Trio, Reinecke Trio and Quartet Glinka. Koontz holds degrees from the University of North Carolina at Greensboro, Yale University and Cincinnati College Conservatory of Music, and has studied with Jesse Levine, Masao Kawasaki, Donald McInnes and Hatto Beyerle. He can be heard on the RCA, EMI, Ars Harmonica, Koch and Decca labels.

Pablo Mahave-Veglia, cello, is assistant professor of music at Grand Valley State University in Michigan. He performs throughout the world as a soloist and chamber musician on baroque cello and has widely researched, performed and recorded music by modern Latin American composers. Former positions include serving as a faculty member at University of Evansville, St. Cloud State University and at the Eastern Music Festival. His teachers have included Steven Doane, Arnaldo Fuentes, Janos Starker, Tsuyoshi and Uri Vardi, and he holds degrees from University of Wisconsin-Madison, Indiana University, Eastman School of Music and Interlochen Arts Academy.

Carlton McCreery, cello, is an alumnus of BMC and, at thirty years, is the longest-serving BMC faculty artist. He is professor of cello and director of orchestral studies at the University of Alabama and is a member of the Cadek Trio. He has formerly served on the faculties of Lawrence Conservatory, Southwest Missouri State University and Pittsburgh State University. He holds degrees from the University of Michigan and Bowling Green State University and has studied with Gregor Piatigorsky, Antonio Janigro, Lynn Harrell, Elizabeth Greer and Karl Melles.

Katie McLin, violin, is associate professor of violin at Arizona State University, concertmaster of the ProMusica Chamber Orchestra of Ohio and member of the McLin/Campbell Duo and Trio del Sol. She has made thirteen commercially released solo, chamber and orchestra recordings under the Summit, Centaur and Opus One labels, and averages 40-50 concerts a year. She holds degrees from University of Michigan, Indiana University and Oberlin Conservatory, and has studied with Paul Kantor, Joseph Gingold, Franco Gulli and Kathleen Winkler. McLin was a finalist for the 2007 ASU Professor of the Year Award.

Carmen Pelton, soprano, has appeared in a wide range of works with orchestras, opera houses, chamber music groups, Equity drama theaters and off-Broadway productions. Recent premieres include works by Mark Adamo at Carnegie Hall and Augusta Read Thomas at the Kennedy Center. She has taught and performed at the Eastman School, University of Washington, Aspen Music Festival and is presently on the faculty at the University of Michigan. Recent highlights include the premiere of Roger Reynolds' opera *Justice*, commissioned by the Library of Congress, and debuts with the Houston Symphony and Boulder Bach Festival. Pelton is featured in the Grammy Award-winning Telarc recording of Barber's *Prayers of Kierkegaard* and Vaughan Williams's *Dona Nobis Pacem* with the Atlanta Symphony under Robert Shaw. She has studied with Jan DeGaetani and holds degrees from University of Wisconsin at Madison and The Eastman School of Music.

Byron Tauchi, violin, has performed as a recitalist and chamber musician throughout the United States, with recent performances in Alabama, Nevada, Oregon and Washington. He made his first concerto appearance with orchestra at age thirteen and has served as concertmaster of the National Orchestral Association, New Philharmonic of New Jersey, Manhattan Chamber Orchestra and as associate concertmaster of the San Jose Symphony. Prior to his appointment at the University of Nevada at Las Vegas, Tauchi served on the faculty at the University of Santa Clara in California.

Friday, July 27 • 7:30 pm
Whittington-Pfohl Auditorium

Jan and Beattie Wood

Concerto Concert

Repertory Symphony Orchestra
Steven Smith, conductor
Mieun Lee, piano



Ludwig van Beethoven

Leonore Overture No. 3, Op. 72a

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

Mieun Lee, piano

INTERMISSION

Sergei Prokofiev

Excerpts from *Cinderella*
Introduction
Cinderella Goes to the Ball
Cinderella at the Palace
Bouree
Mazurka
Three Oranges
Cinderella and the Prince
Cinderella's Waltz
Midnight
Orientalia
The Prince Finds Cinderella
Slow Waltz
Amoroso

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

The Artists | Bios



Steven Smith, conductor, is music director of the Santa Fe Symphony and Chorus and the music director of Cleveland Chamber Symphony. Previous positions include assistant conductor of the Cleveland Orchestra, associate conductor of the Kansas City Symphony, assistant conductor of the Colorado Springs Symphony and concertmaster of the Grand Rapids Symphony. His compositions *La Chasse* and *One to One a Round* have been performed by the Cleveland Orchestra, and his *Tane Mahuta* was commissioned to celebrate the 20th anniversary of the Cleveland Youth Orchestra. He holds degrees from the Eastman School of Music and the Cleveland Institute of Music. Smith will assume greater responsibility at the Brevard Music Center in 2008, joining the artistic leadership team as director of orchestral activities. For more information, see page 71 in 2007 *Overture* or visit santafesymphony.org.



Mieun Lee, piano, a native of South Korea, is currently a doctoral candidate studying with Nancy Garrett and serving as an academic assistant under supervision of Anne Epperson at the University of Texas at Austin. She has been active as a participant of the Boston Conservatory Summer Music Seminar, Manchester Chamber Music Festival in Vermont and the Korean-Russian Music Camp under the tutelage of Jung-Ja Kim, Shoshana Rudiakov and Larisa Dedova. She has been honored to receive numerous scholarships, including the school of music scholarship, Music Various Donors Scholarship, Mollie Fitzhugh Thornton Scholarship in Music, Korean T & G Scholarship and Seoul National University Scholarship. She has also won the concerto competition at the University of Texas and the Sydney M. Wright Endowed Accompanying Competition. She has participated in numerous master classes under the instruction of such distinguished artists as Leon Fleisher, Russell Sherman, James Dick, Michael Arrignon and Mstislav Rostropovich. This is her first year at BMC studying with Craig Nies.

In 2001, third generation BMC trustee **Beattie Wood** and his wife, **Jan**, were recognized for their continued support of the Music Center with the naming of the annual concerto competition and concert. Any full-session instrumental student is eligible to compete by selecting a concerto movement from an approved repertoire list and performing it from memory with piano accompaniment before a panel of judges. The final round was held on July 15. The winner of this year's competition, Mieun Lee, receives a scholarship to the 2008 institute and festival, as well as the opportunity to perform with the orchestra on tonight's concert.

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders, or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of the performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Repertory Symphony Orchestra

Steven Smith, conductor

Roster

VIOLIN I

Abigail Wilensky, concertmaster
Leif Petersen
Micah Fleming
Karen Landay
Ian Salmon
Emma Heffernan
Maeve O'Hara
Melissa Alberque
Kerstin Tenney
Elizabeth Magnotta
Jessica Miskelly
Fu-Ling Lo
Marcus TenHarmsel
Sandro Ladu
Jessica Nataupsky

VIOLIN II

Verena Ochanine, principal
Jude Ziliak
Emily Knowles
Chen-Wen Su
Cynthia Chen
Felicia Rojas
Tiffany Holliday
Jennifer Peterson
Shannon Roberts
Boram Lee
Margaux Matz
Lauren Morris
Adrienne Schreiner
Elizabeth Kalafat
Melissa Burgess

VIOLA

Jason Pyszkowski, principal
Linnea Powell
Nina Missildine
Miriam Barfield
Audrey Selph
Matthew Goldenberg
Kristen Brandt
So-Young Jeong
Jessica Velez
Drew Webber
Christen Blanton

CELLO

Jenna McCreery, principal
Samuel Araya
Essilevi Nadal
Kelly Quesada
Megan McCarty
Samantha DeLuna

Krista Abrahamson

Kevin Lowery
Rachel Smith
Karl Ronnevick
Robert Chavez
Evelyn Aguirre

DOUBLEBASS

Kit Polen, principal
Benjamin Wheeler
Nishana Gunaratne
Ashley Eidbo
Danielle Meier
Julia Shulman
Mike DiTrio
Brian Tate
Stephen Jackson

HARP

Lucy Haslar
Amanda Evans
Grace Myers

KEYBOARD

Katherine Thomas

FLUTE

Jeremy Benson
Youngji Kim
David Nischwitz

PICCOLO

Sasha Launer

OBOE

Emily DiAngelo
Stefani Ide
Rachel Messing
Stephanie Nissen
Sian Ricketts
Briana Tarby

ENGLISH HORN

Emily DiAngelo
Briana Tarby

CLARINET

Jonathan Cohen
Kevin Simpson
Krista Weiss

BASS CLARINET

Krista Weiss

BASSOON

Alexandra Berndt
Chad Christopher
Luis Delagarza
Dana Jackson
Tracy Jacobson
Andrew West

CONTRABASSOON

Luis Delagarza

HORN

Brian Bush
Allison Chavez
Sarah Hranac
Amy Israeloff
Meredith Moore

TRUMPET

Benjamin Budish
Yesenia DeJesus
Doug Reneau
Anne Sullivan
Micah Wilkinson

TROMBONE

Derek Bondy
Matthew Henderson

BASS TROMBONE

Skyler Johnson
Callan Milani

TUBA

Austin Howle, III

TIMPANI

Alison Chang
Vishal Panchal
Andrew Sickmeier

PERCUSSION

Andrew Blanton
Bradley Broomfield
Chris Burgess
Alison Chang
Scott Crawford
Michael Culligan
Jay Ganser
Vishal Panchal
Brandon Schantz
Andrew Sickmeier
Jenny Wagner
Matt Windon
Ariel Zaviezo



Saturday, July 28 • 7:30 pm
Whittington-Pfohl Auditorium

All That Jazz

Brevard Music Center Jazz Ensemble
Rich Willey, conductor

Joe Lulloff, saxophone

Rich Willey, trumpet

Tim Adams, drums

Tonight's concert will be selected from the following program.

Arthur Altman & Jack Lawrence,
arr. by George Stone

All Or Nothing At All

Jerome Kern & Oscar Hammerstein II,
arr. by Mark Taylor

All The Things You Are

Cole Porter, arr. by Les Hooper

Anything Goes

Sammy Nestico

Basie, Straight Ahead

Gordon Goodwin

Count Bubba

Sammy Cahn, Alex Stordahl &
Paul Weston, arr. by Mark Taylor

Day By Day

Cole Porter, arr. by Sammy Nestico

Easy To Love

Bart Howard, arr. by Sammy Nestico

Fly Me To The Moon

Sammy Nestico

High Five

Nancy Hamilton & Morgan Lewis,
arr. by Sammy Nestico

How High The Moon

Richard Rodgers & Oscar Hammerstein II,
arr. by George Stone

It Might As Well Be Spring

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

Jack Palmer & Spencer Williams, arr. by Gordon Goodwin	<i>I've Found A New Baby</i>
Bronislau Kaper & Ned Washington, arr. by Les Hooper	<i>On Green Dolphin Street</i>
Sammy Nestico	<i>Pleasin'</i>
Hoagy Carmichael & Johnny Mercer, arr. by Bob Brookmeyer	<i>Skylark</i>
Neal Hefti, arr. by Sammy Nestico	<i>Splanky</i>
Cole Porter, arr. by Lennie Niehaus	<i>You'd Be So Nice To Come Home To</i>

Tonight's Artists | Bios



As both a player and composer/arranger, **Rich Willey** is firmly rooted in the jazz tradition. He is one of only a select few jazz trumpeters to play the **bass trumpet** - a unique instrument with the range of a trombone but the bright timbre of a trumpet. He is the founder of the Gulf Coast Jazz Society in Dunedin and Bopism Music Publishing with jazz journalist-historian Bob Bernotas. Willey is the author of *I'd Rather Be Boppin'* - 24 Bop Duets, Volumes 1, 2 & 3, *Home Cookin' Fer Young 'Uns* - 24 Dixie Jazz Duets, and *The Melody Lingers On* - 24 Melodic Jazz Solos. Currently he tours with the Tommy Dorsey Orchestra under the direction of Buddy Morrow and teaches at the University of North Carolina at Asheville and at Limestone College in Gaffney, SC. Willey earned his Masters in Jazz Performance at the renowned Manhattan School of Music, where he studied with Byron Stripling and Mike Abene.



Saxophonist Joseph Lulloff performs regularly with symphony orchestras throughout the United States and as soloist in many of the most prestigious concert venues in the Americas, Europe, Southeast Asia and Japan. He received degrees from Michigan State University, where he is currently professor of saxophone. Lulloff's honors include a Pro Musicis International Music Award, the Teacher/Scholar Award and the Distinguished Faculty Award from Michigan State University. Lulloff has appeared as guest soloist with the Cleveland Orchestra, Brevard Music Center Orchestra, Jackson Symphony, Springfield Symphony and Champaign-Urbana Symphony Orchestras. As soprano saxophonist with the Capitol Quartet, Lulloff performs concerts and educational residencies throughout the United States. Equally adept at both classical and jazz repertoire, Lulloff is featured both as a soloist and ensemble member in numerous recordings on the Arabesque, Albany, AUR, Channel Classics, RCA, Sony and Veriatza labels.



Timothy Adams, percussion, began his professional career playing as a substitute percussionist with the Atlanta Symphony. He holds degrees from the Cleveland Institute of Music and has played solo performances with the Atlanta Symphony, Indianapolis Symphony, Florida Philharmonic, Pittsburgh Symphony and has recorded with the Cleveland Orchestra, Atlanta Symphony, Indianapolis Symphony and Pittsburgh Symphony, where he was appointed principal timpanist in 1995. Adams currently serves on the faculty of Carnegie Mellon University in Pittsburgh as associate professor of music and head of the percussion program. He is a regular guest lecturer at the University of Chile, International Percussion Festival in Puerto Rico, International Percussion Festival in Patagonia, Percussion School of Madrid and the Percussive Arts Society International Convention/USA.

Jazz Ensemble | **Roster**
Rich Willey, conductor

SAXOPHONE

Elisha Willinger, alto/tenor
McLaren Boyd, alto/flute
André Belanger, alto/tenor
Jen Foret, alto/tenor
Hart Linker, tenor

BARITONE SAXOPHONE

Sara Sipes
Stan Flanders

TROMBONE

Derek Bondy
Jeremy Morrow
Hassan Shiban
McMillan Gaither

BASS TROMBONE

Fletcher Peacock

TRUMPET

Doug Reneau
Lisa Rodio
Casey Tamanaha
Jefferson Klocke

PIANO

Carter Stevens
Lior Willinger
Moto Usami

DOUBLE BASS

Alex Jacobson

DRUMSET

Chris Burgess
Vishal Panchal

PERCUSSION

Brad Broomfield

Winner's Choice!

Only 7 days left to win a BMW...

Choose from either a BMW 328i Sedan, X3 3.0 SAV or Z4 3.0 Roadster

Only 1200 tickets will be sold. Tickets are \$100 each. This is a fundraising event and all proceeds benefit the educational programs of the Brevard Music Center. The drawing will occur at the BMC concert on Saturday, August 4, 2007. Participants need not be present to win.

The BMW Z4 3.0 Roadster and X3 SAV will be on display in front of Whittington-Pfohl Auditorium during weekend concerts. Entry forms are available at the car raffle tent and at the BMC Box Office. Use your Visa, MasterCard, Discover, or American Express to order by phone (828) 862-2100 or online at brevardmusic.org/raffle.

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders, or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of the performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Sunday, July 29 • 3 pm
Whittington-Pfohl Auditorium

Strauss's *Alpine Symphony*

Brevard Music Center Orchestra
David Effron, conductor
Joseph Lulloff, saxophone



Don Freund

Sunscapes (Concerto for Saxophone and Orchestra)

Part One

1. First Rays
2. Morning Sunsong
3. Beamsdance
4. High Noon Sunsong
5. Midday Radiance
6. Blazing Sundance

Part Two

1. Overexposed
2. Sunshine through the Haze
3. Sunbreeze Song
4. Sunstorm
5. Song in the Lengthening Glow
6. Setting Sunburst
7. Celebration Sunsong
8. Last Lights

Joseph Lulloff, saxophone

INTERMISSION

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

Richard Strauss

An Alpine Symphony, Op. 64

Night
Sunrise
The Ascent Begins
Entering the Woods
Walking along the Brook
At the Waterfall
Apparition
On Flowery Meadows
In the Mountain Pasture
Wrong Path through the Thicket
On the Glacier
Dangerous Moments
At the Summit
Vision
The Fog Rises
The Sun is Gradually Obscured
Elegy
Calm before the Storm
Thunder and Storm, Descent
Sunset
The Journey Ends
Night

Today's Performance | The Artists



This year marks **David Effron's** eleventh and final summer as artistic director and principal conductor of BMC. During his tenure, he has continued to raise the level of excellence among both students and faculty. Effron's ties to the Music Center date back to the 1950s, when he attended as a piano student.

A distinguished conductor of the highest level, Effron's impressive 40-year career has included appearances with major symphonies and opera companies throughout North America, Europe and the Far East. In the spring of 2006, he led world premiere performances of Ned Rorem's opera *Our Town*. Effron's previous conducting positions include eighteen years on the conducting staff of the New York City Opera, Central City Opera and Ohio's Youngstown Symphony Orchestra. As an educator, he taught at the Curtis Institute of Music and, for twenty-one years, supervised the orchestral program

at the Eastman School of Music. Since 1998, he has served as professor of conducting at Indiana University and was recently appointed chairman of their conducting department.

A Grammy Award-winning artist, Effron received the distinguished honor in 1984 for his recording of Aaron Copland's *A Lincoln Portrait*. His discography also includes a 1987 Pantheon recording with the Eastman Philharmonia and soprano Benita Valente, which won the German Critics Prize. Additionally, Effron joined forces with flutist James Galway for a recording of John Corigliano's *Pied Piper Fantasy*, winning a top prize from *Ovation Magazine*.

Effron holds degrees from the University of Michigan and Indiana University. As a Fulbright Scholar, he assisted Wolfgang Sawallisch at the Cologne Opera House in Germany. He was also a recipient of a Rockefeller Foundation Grant. In 2003, Effron received the "Musician of the Year Award" from the National Federation of Music Clubs and, in May of 2006, received an honorary doctorate from North Carolina State University. Recent highlights include 2007 orchestra and opera performances in Korea. For more information, visit page 8 of *2007 Overture*.



Saxophonist Joseph Lulloff is one of today's most sought-after performers and clinicians. He performs regularly with symphony orchestras throughout the United States and as soloist in many of the most prestigious concert venues in the Americas, Europe, Southeast Asia and Japan. He received bachelor of music and master of music degrees from Michigan State University. He has taught at the University of Illinois and is currently professor of saxophone at Michigan State University. Lulloff's honors include a Pro Musicis International Music Award, the Teacher/Scholar Award and the Distinguished Faculty Award from Michigan State University. As winner of the annual Concert Artists Guild and the Pro Musicis International Competitions, he has presented solo recitals at New York's Weill Recital Hall.

Lulloff has appeared as guest soloist with the Cleveland Orchestra, Brevard Music Center Orchestra, Jackson Symphony, Springfield Symphony and Champaign-Urbana Symphony Orchestras. As soprano saxophonist with the Capitol Quartet, Lulloff performs concerts and educational residencies throughout the United States. Equally adept at both classical and jazz repertoire, Lulloff is featured both as a soloist and ensemble member in numerous recordings on the Arabesque, Albany, AUR, Channel Classics, RCA, Sony and Veriatza labels.

Today's Performance | Program Notes

Sunscapes (Concerto for Saxophone and Orchestra)

composed 2006; world premiere presentation -

July 29, 2007 at Brevard Music Center

by Don Freund

born in Pittsburgh, Pennsylvania, in 1947; currently living in Bloomington, Indiana

Composer Don Freund says that his new concerto for saxophone, *Sunscapes*, was "inspired by the warmth and scintillating brilliance of the sun" at Hua Hin, a royal beach resort in Thailand. In reality, the country's king lives there year-round, long ago removed from any significant governmental role in the capital of Bangkok. Freund's visit to Hua Hin coincided with his working on a new concerto for saxophone, an instrument that also turned out to be Bhumibol Adulyadej's (the current king and longest serving monarch in the world) favorite instrument.

The concerto is made up of alternating pieces that highlight either the orchestra or the soloist. Freund calls the solo-dominated parts "sunsongs," and thinks of them as "pop tunes awaiting catchy lyrics." In a most literal sense, the alternating sections track the sun across a day, from sunrise to sunset (Strauss's *Alpine Symphony* at the end of today's program coincidentally also portrays a day from first light to nightfall). The individual pieces of the concerto are divided into two groupings separated by a movement-break kind of pause (for lunch on the beach, perhaps, or a quick swim).

Freund has written the following walk-through of the entire work:

"Part One begins with 'First Rays,' a quiet awakening brimming with distant energy. Three shimmering tremolos introduce 'Morning Sunsong,' a lyric saxophone ballad whose final cadence interlocks with the next section, 'Beardance,' which is a juxtaposition of fiddle licks and jazzy saxophone riffs. These exchanges get closer and closer together, the tension releasing into 'High Noon Sunsong,' an expansive saxophone ballad accompanied by the orchestra's throbbing waves of light. As the saxophone reaches its peak, the section breaks into 'Midday Radiance,' a cadenza of cascading arpeggios followed by shimmering 'sun-chords' (a succession of brightly colored harmonies that appear throughout the work). The accelerating repetition of the last sun-chord (in tandem with a Peking Opera Gong) announces the closing section of Part One, a whirling jig-dervish titled 'Blazing Sundance.'

"Part Two begins where One left off, only the 'Overexposed' version of the sundance is an overly bright sound-photo of the previous section - only the glimmering outlines of the material can be distinguished against the triangle's pulsar. The whispering saxophone descends into 'Sunshine Through the Haze,' rays of light fleetingly penetrating a murky orchestral cloud. All this serves as an extended introduction to the next saxophone tune, 'Sunbreeze Song,' a sassy two-part melody whose simple six-note refrain moves at a quicker tempo than the heavy beats of the initial phrase. A sudden saxophone explosion ignites 'Sunstorm,' featuring eruptions of solar flares blasting super hot gasses into space. The storm abates, leaving only a pair of clarinets to accompany the first strophe of

the saxophone's final lyric ballad, 'Song in the Lengthening Glow.' The song grows, cadencing in "Setting Sunburst" - here the sun-chord succession is passed from strings to brass to woodwinds. The transcendental mood is broken with 'Celebration Sunsong,' an unabashed rock'n'roll party with a 4/4 plus 5/4 refrain. 'Last Lights' is a nostalgic look back to the opening of the concerto, closing the piece as the colors fade to uncover the brightness of the evening star."

Don Freund teaches composition at Indiana University's School of Music. From 1972-92, he chaired the composition department at Memphis State University, where he founded that school's annual New Music Festival. His composition teachers included Joseph Willcox Jenkins, Darius Milhaud, Charles Jones, Wayne Barlow, Warren Benson and Samuel Adler.

An Alpine Symphony, Opus 64

composed 1911-15; premiered October 28, 1915,

in Berlin, conducted by the composer

by Richard Strauss

born in Munich, Bavaria, on June 11, 1864; died in Garmisch-Partenkirchen, Germany, on September 8, 1949

The idea for a piece of music about a hike in the Alps dates to Strauss's childhood. After taking part in a particularly adventurous day out hiking, getting lost and drenched in rain, the aspiring composer even banged out some thoughts for it on the piano. So far as we know, none of that early work survives in what the far more experienced composer wrote in *An Alpine Symphony* four decades later - except for the sense of adventure and some very precise details of how the day went.

In today's world, when hundreds of tourists climb Mt. Everest each year, and some trails in the Rocky Mountains see daily summer traffic more like an interstate highway at rush hour, it is important to remember the excitement that the idea of mountain climbing had for a boy of Strauss's era. Indeed, mountain climbing was a relatively new sport in the 19th century. The Matterhorn and several other famous Alpine peaks were only first climbed in the decade surrounding Strauss's birth in 1864. These were often accomplished with great rivalry between national expeditions and with enormous international press coverage of each success (and of each gruesome or tragic failure). In the Bavarian Alps just south of Strauss's hometown of Munich, some peaks remained without known ascents, easily fueling and shaping a boy's imagination with vivid ideas for later recall.

An Alpine Symphony turned out to be Strauss's final orchestral tone poem, the genre in which he had experienced his first great successes as a composer. Although Franz Liszt had evolved the idea into its own genre, it was Strauss who raised the idea to high symphonic art. He created half a dozen masterpieces, each of which can be held up as a definitive example of the tone poem genre, including *Death and Transfiguration* (1889), *Till Eulenspiegel* (1895), *Also sprach Zarathustra* (1896), *Ein Heldenleben* (1898) and *Alpine Symphony* (1915). In each, his exceptional abilities as an orchestrator allowed him to masterfully color, depict, and portray an astonishingly wide range of topics, ideas and dramatic action.

Strauss labeled *An Alpine Symphony* as a symphony, in part because it grew out of a four-movement idea he sketched in 1900. At that time, the mountain hike idea was merely the first movement, with more philosophical views of nature filling out the other three. In time, however, the expedition to the summit and back grew to be the entire work - and more likely for Strauss came to represent not just one day's hike, but a metaphoric lifetime of successive work, achievement, and adventure.

An Alpine Symphony is written for an enormous orchestra, the largest that Strauss ever specified. It is one continuous piece of music, divided into twenty-one parts, but without breaks between sections. As such, it is even more straightforward than his earlier tone poems, and the succession of scenes in *An Alpine Symphony* was clearly influenced by Strauss's work writing operas during the previous decade and by his interest in the brand new art of cinematography and storytelling in motion pictures.

The tone poem starts and ends with night, starting in the darkness of pre-dawn, waiting in bed for the expedition to begin, and ending back home, ready for quiet rest from the day's excursion.

If concert lighting permits, it is well worth trying to follow along and identify the various sections depicted in Strauss's adventure, to enjoy Strauss's ability to clearly portray so many details, as well as to hear his deft execution of the transitions between sections - the brightening as night turns to day to sunrise, the clattering of distant cowbells, the thunderstorms approach, etc., all the way back into introspective night. (Some orchestras have begun using surtitle projections to announce the beginning of each section, which can be very helpful - although some concertgoers may find such visible "chapter titles" to be intrusive.)

Brevard Music Center Orchestra

Roster

David Effron, conductor

VIOLIN I

William Preucil, concertmaster *
Dr. and Mrs. William J. Pendergrast Chair
J. Patrick Rafferty *
Byron Tauchi *
Essena Setaro
William Terwilliger *
Leif Petersen
Katie McLin *
Micah Fleming
Jason Posnock *
Kelly Bunch
Verena Ochanine
Ian Salmon
Timothy Barrus
Zeynep Karacal
Chen-Wen Su
Emily Knowles

VIOLIN II

Jason Bell, principal *
Kerstin Tenney
Kristine McCreery *
Emma Heffernan
Margaret Baldridge *
Melissa Burgess
Jessica Nataupsky
Felicia Rojas
Sandro Ladu
Melissa Alberque
Adrienne Schreiner
Margaux Matz
Shannon Roberts

VIOLA

Eric Koontz, principal *
Laurel Borden
William Hakim *
Jessica Velez
Anna Joiner *
John Ward
Kristin Brandt
Christen Blanton
Miriam Barfield
Nina Missildine
Jason Pyszkowski
Gisela Rodriguez

CELLO

Carlton McCreery, principal *
Jenna McCreery
Andre Gaskins *
Keith Thomas
Aron Zelkowicz *
Kelly Quesada
Pablo Mahave-Veglia *
Samantha DeLuna
Megan McCarty
Brooks Popwell
Robert Chavez
Krista Abrahamson
Leah Hagel
Kevin Lowery
Rachel Smith
Karl Ronnevick

DOUBLEBASS

Craig Brown, principal *
Walter Linwood Pendergrast Chair
Benjamin Wheeler
Kevin Casseday *
Michael Rittling
Ashley Eidbo
Danielle Meier
Michael DiTrio
Kit Polen
Stephen Jackson

HARP

Katie Buckley, principal *
Lucy Haslar

KEYBOARD

Andrew Campbell, principal *
Valerie Pool

FLUTE

Elizabeth Buck, principal *
Martha Pendergrast Coursey Chair
Dilishad Posnock *
Jenna Daum
Katie Valadez

PICCOLO

Jenna Daum
Katie Valadez

OBOE

Eric Ohlsson, principal *
Paige Morgan *
Stephanie Nissen
Sian Ricketts

ENGLISH HORN

Paige Morgan, principal *

BASS OBOE

Briana Tarby

CLARINET

Steven Cohen, principal *
Eric Ginsberg *
Bradley Whitfield

BASS CLARINET

Kevin Simpson

BASSOON

William Ludwig, principal *
Susan Barber *
Tracy Jacobsen

CONTRABASSOON

Drew West
Alexandra Berndt

HORN

Robert Rydel, principal *
Kristy Morrell *
Brian Bush
Anna Dodd
Amy Israeloff
Amanda Collins
Sarah Hranac
Eric Damashek
Meredith Moore
Allison Chavez
Steven Cohen
Andres Moran

TRUMPET

William Campbell, principal *
Mark Schubert *
Yesenia DeJesus
Ben Budish
Doug Reneau

TROMBONE

William Zehfuss, principal *
Louis Olenick
Evan Spacht
Matthew Henderson
Derek Bondy

BASS TROMBONE

Dan Satterwhite, principal *

TUBA

Michael Grose, principal *
Austin Howle, III

TIMPANI

Timothy Adams, principal *
William Jefferson Pendergrast, Jr. Chair

PERCUSSION

Conrad Alexander, principal *
Jenny Wagner
Matt Windon
Ariel Zaviezo
Andrew Blanton
Bradley Broomfield
Chris Burgess
Scott Crawford
Jay Ganser

PERSONNEL MANAGER

William Zehfuss *

LIBRARIANS

Andres Moran
Shannon Lowe
Casey Mullin

* denotes BMC faculty

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders, or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of the performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Library Concert

Advanced Division* students from
the Brevard Music Center



Johannes Brahms	String Quartet in C minor, Op. 51, No. 1 <i>Allegro</i> <u>Armoni Quartet</u> <i>Zeynep Karacal, violin</i> <i>Essena Setaro, violin</i> <i>Laurel Borden, viola</i> <i>Keith Thomas, cello</i>
Béla Bartók	String Quartet No. 6 (1939) <i>Mesto; Vivace</i> <i>Mesto; Burletta</i> <u>Cascade String Quartet</u> <i>Daniel Winnick, violin</i> <i>Jude Ziliak, violin</i> <i>Thomas Carter, viola</i> <i>Brooks Popwell, cello</i>
Johannes Brahms	String Quintet in F major, Op. 88 <i>Allegro non troppo, ma con brio</i> <u>Corona Quartet</u> <i>Kelly Bunch, violin</i> <i>Timothy Barrus, violin</i> <i>John Ward, viola</i> <i>Nina Missildine, viola</i> <i>Jenna McCreery, cello</i>

*Advanced Division students are musicians
studying at the collegiate level or above.

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

Friday, August 3 • 7:30 pm
Whittington-Pfohl Auditorium

Stravinsky's *Firebird*

Transylvania Symphony Orchestra
Thomas Joiner, conductor
Craig Nies, piano



Gioachino Rossini	Overture to <i>William Tell</i>
Dmitri Shostakovich	Concerto No. 1 in C minor for Piano and Orchestra, Op. 35
	Allegro moderato
	Lento
	Moderato
	Allegro brio
	<i>Craig Nies, piano</i>
	<i>William Campbell, trumpet</i>

INTERMISSION

Samuel Barber	Adagio for Strings, Op. 11
Igor Stravinsky	<i>Firebird</i> (1919) Introduction: The Firebird and Her Dance; Variation of the Firebird The Princesses' Round: Khorovode Infernal Dance of King Katscheï Berceuse Finale

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director

Tonight's Artists | Bios



Thomas Joiner, conductor, is enjoying his 28th season as a faculty artist of the Brevard Music Center. He holds the Dr. & Mrs. William J. Pendergrast, Sr. Artist Chair, conducts the Transylvania Symphony Orchestra and serves as a concertmaster of the Brevard Music Center Orchestra. Joiner has appeared as a conductor, chamber player and teacher throughout the United States and in ten foreign countries. This fall, he begins his 10th season as conductor and music director of the Hendersonville Symphony Orchestra (NC). As professor of violin and orchestral activities at Furman University, Joiner conducts the Furman Symphony Orchestra in orchestral, operatic and oratorio performances each year. In 1996, he was appointed an artistic ambassador for the United States Information Agency, presenting seventeen violin recitals with pianist Douglas Weeks during a five-week tour of Western Africa and the Middle East. Joiner earned a doctor of music degree in violin performance from Florida State University, a master's of church music in musicology from Southern Baptist Theological Seminary and a bachelor's of music in violin performance from Furman University. Previous positions include associate principal second violin of the Indianapolis Symphony Orchestra, first violinist with the Louisville Orchestra, professor of violin and orchestral activities at the University of Georgia and member of the national board of directors of the Conductors Guild. In 2001 Joiner spent a sabbatical in France studying with John Nelson, music director of the Ensemble Orchestral de Paris.



During the academic year, pianist **Craig Nies** is associate professor at Vanderbilt University's Blair School of Music. Nies performed the complete works of Debussy for solo piano in four recitals for broadcast on NPR. His New York performances include Alice Tully Hall (solo debut), Merkin, Kaufman and Town Hall. He has been involved in several premieres, including three in New York City. As a chamber musician, he has performed with members of the Mendelssohn, Franciscan, Alexander and Blair Quartets. His concerto appearances include those in Canada and the Czech Republic. During the 2001-03 seasons, Nies performed the complete sonatas for piano and violin/cello of Beethoven. The 2003-06 seasons saw performances of the complete piano sonatas of Mozart and Schubert. Performances of the complete solo works of Rachmaninoff are currently in progress. This is his second season as a BMC faculty artist.

Official media sponsor is Asheville Citizen-Times.

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of performance. Restrooms are located at the rear of Whittington-Pfahl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during the performance.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Transylvania Symphony Orchestra

Roster

Thomas Joiner, conductor

VIOLIN I

Samuel Park
Allie Clegg *
Katherine Mount
Emily Cutright
Michael Lambert
Chelsea Sharpe
Victor Beyens
Marianna Cutright
Arjun Mudan
Dianna Joiner
Karissa Ratzenboeck
Katherine Floriano
Lars Berggren
Sky Jackson
Brandis Godwin

VIOLIN II

Natasha Marsalli, principal
Philip Pintor
Lauren Jenkins
Casey Nosiglia
Emi Soutome
Morgan Dice
Julia Connor
Diane Zelickman *
Amy Brumley
Michelle Ker
Natalie Wiegand
Craig MacFarlane
Christopher McCarty
Parker Andrews
Kieron Reifsnyder
Trevor Auman
Micaela Aldridge

VIOLA

Ilyana Orozco, principal
Gisela Rodriguez *
Emily Cantrell
Steven Goldenberg
Aspen McArthur
Maddy McCreery
Corrie Franklin
William Neri
Calvin Dugan
Samantha Loredo
Derek Goad

CELLO

Lauramarie Laskey, principal
Leah Hagel *
Jason Mooney
Mary Catherine Pogue
Andrew Brown
Thillman Benham
Courtney Van Cleef
Miika Weimann
Kyle Laney
Brandon Terrill
Amanda DiMascio

DOUBLE BASS

Alex Jacobsen, principal
Michael Rittling *
Kately Geer
Daniel Tosky
Christian Gray
William Seymour
Gabbie Watts
Tiesha Cassel

FLUTE

Weronika Balewski
Elisha Benjamin
Christie Olsen

PICCOLO

Robert Lambert

OBOE

Michael Homme
Elizabeth Honeyman
Sara Scofidio
Mark Sophia

ENGLISH HORN

Eliana Schenk

CLARINET

Danielle Conti
Andy Jacobi
Chelsea Keaton
Jason Spencer

BASSOON

Timothy Earles
Carly Gomez
Camille Hankins
David Young

HORN

Cyrus Henson
Andrew Howell
Keagan Maryman
Ashia Miller
Rebecca Tarby
Hugo Seda

TRUMPET

Benjamin Campbell
Kevin Huseth
Jefferson Klocke
Lisa Rodio
Casey Tamanaha
Jessica Waithe

TROMBONE

Jeremy Morrow
Alex Nisbet
Giff Waltz

BASS TROMBONE

Fletcher Peacock
Tim Shea

TUBA

Sarah Herald
Drew Prichard

PERCUSSION

Joshua Caprell
Lucia Leon
Victoria Nelson
Michael Stubbart
Ben Tomlinson

PIANO

Trevor Manor

* denotes teaching assistant

Thursday, August 2 • 7:30 pm
Saturday, August 4 • 7:30 pm
Whittington-Pfohl Auditorium

La Bohème

(Sung in Italian with English titles)

Janiec Opera Company
Brevard Music Center Orchestra
David Effron, conductor
Michael Ehrman, director

Music by Giacomo Puccini
Libretto by Giusepe Giacosa
and Luigi Illica

Act I
Act II

INTERMISSION

Act III

INTERMISSION

Act IV

Robert Mirakian, general manager
Jill Hermes, production manager
Robin Vest, set designer
Jessica Burgess, lighting designer
Alice Tavener, costume designer
Liz Printz, wig and make-up designer
Jennifer Ringer, prop master
Kent Newbold, technical director
Stewart Sound, sound designer
Anne Marie Keefe, stage manager
Daniel Cecil, house manager

Projected titles provided by arrangement with
BAYSHORE OPERA TRANSLATIONS
Translation by Lindley L. Becker

Sponsored in part by the
Audrey Love Charitable Foundation

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director



Dear David:

Here we are...at the end of your remarkable eleven-year tenure as Artistic Director of the Brevard Music Center. As we have so often discussed, this place means more to me than I am able to articulate, so I suppose I should keep it simple and merely say "thank you" for putting your talent and energy behind the great work of this place. The Center has flourished on all fronts, and I have had the great pleasure of sitting back and watching it flourish.

Now, though, I find myself having to do more than sit back and watch you work! You are a tough act to follow, my friend, but I will do my best to add to the great legacy that you and your predecessors have compiled. Don't go too far...I'll be calling on you for sage counsel!

With every best wish and tremendous gratitude,



Keith Lockhart
Artistic Advisor Designate

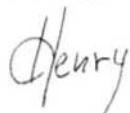
Dear David,

Retirement is hardly the right word on this occasion. Your energy and zest for music will not permit it, and thank heavens for that! I'm sure that it simply means many, many more years of great music-making for you, my friend.

Much has happened at our Brevard in the past decade. The things that you've brought to the Music Center will always be viewed as historic. The performances have consistently been excellent, the students that you have attracted have been terrific, and the faculty has been first-class all the way.

So, David, my thanks and great admiration to you. I do hope that our paths will cross in the future and we can reminisce together. All best to you and Arlene!

Sincerely,



Henry Janiec
Artistic Advisor Emeritus



This year marks **David Effron's** eleventh and final summer as artistic director and principal conductor of BMC. During his tenure, he has continued to raise the level of excellence among both students and faculty. Effron's ties to the Music Center date back to the 1950s, when he attended as a piano student.

A distinguished conductor of the highest level, Effron's impressive 40-year career has included appearances with major symphonies and opera companies throughout North America, Europe and the Far East. Effron's previous conducting positions include eighteen years on the conducting staff of the New York City Opera, Central City Opera and Ohio's Youngstown Symphony Orchestra. As an educator, he taught at the Curtis Institute of Music and, for twenty-one years, supervised the orchestral program at the Eastman School of Music. Since 1998, he has served as professor of conducting at Indiana University and was recently appointed chairman of their conducting department.

Effron holds degrees from the University of Michigan and Indiana University. As a Fulbright Scholar, he assisted Wolfgang Sawallisch at the Cologne Opera House in Germany. He was also a recipient of a Rockefeller Foundation Grant and, in May of 2006, received an honorary doctorate from North Carolina State University.



Michael Ehrman, director, has won acclaim for his productions at such companies as Houston Grand Opera, Greater Miami Opera, Minnesota Opera, Wolf Trap Opera, Chautauqua Opera, Atlanta Opera, Boston Lyric Opera and Chicago Opera Theater. Recent highlights include *Falstaff* for Indianapolis Opera, *Manon* at Indiana University and the 50th Anniversary *The Ballad of Baby Doe* for Central City Opera. His production of *Carnival* was named on several of Chicago's "Ten Best" lists in 2005, and Ehrman recently staged the Chicago premiere of Ronald Perera's *The Yellow Wallpaper*. He has held positions as director of opera and associate professor of music at Northwestern University, Roosevelt University and the University of Tennessee at Knoxville. He has been a guest at such schools as Yale University, Hartt School of Music and the University of Kentucky. Ehrman holds a degree from Northwestern University, where he studied with Robert Gay.

Cast

Janiec Opera Company

Robert Mirakian, general manager
Lucile Parrish Ward Opera Chair

Mimi	Naomi Ruiz
Musetta	Sarah Starling
Rudolfo	Daniel Hinson
Parpangol	Matthew Maness
Marcello	Brian Hotchkis
Schaunard	Andrew Hill
Colline	Max Wier
Alcindoro/Benoit	Jamie Ross
 Chorus	 Zerrin Agabigum
	Conor Angell
	Daniel Benavent-Williams
	Seth Carico
	Carolina Castells
	Tara Curtis
	William Duguid
	Alicia Falcon
	Samantha Geraci-Yee
	Michelle Hathaway
	Lyndsey Johnson
	Jessica Kluck
	Joseph Lattanzi
	Corissa Leonard
	Thomas Lloyd
	Justin Manalad
	Michelle Manning
	Sandra Marante
	Samuel McDonald
	Rebecca Nathanson
	Matthew Opitz
	Daniel Osorio
	Adam Richardson
	Adrian Smith
	Laura Stelman
	Thomas Strawser
	Zachary Tabers
	Joseph Turro
	Adam Ulrich
	Sean Waugh
	Daniel Williamson
	Diana Yourke

About the Performers

Cast

Andrew Hill, baritone

Hometown: Midland, MI
School: University of Houston
Notable Roles: Guglielmo in *Cosi fan tutte*, Marullo in *Rigoletto* and Fiorello in *The Barber of Seville*
Third year at BMC



Brian Hotchkin, baritone

Hometown: Chicago, IL
School: Roosevelt University
Notable Roles: Silvano in *Un Ballo in Maschera*, Figaro in *Le Nozze di Figaro*, Figaro in *The Barber of Seville*, title role in *Apollo e Dafne*, Ko-Ko in *The Mikado* and Don Alfonso in *Cosi fan Tutte*
First year at BMC



Jamie Ross, baritone

Hometown: Branchburg, NJ
School: Franklin and Marshall College
Notable Roles: ensemble of *Benjamin* and Tevya in *Fiddler on the Roof*
First year at BMC



Sarah Starling, soprano

Hometown: Charlotte, NC
School: Queens University
Notable Roles: Susanna in *Le Nozze di Figaro*, Adele in *Die Fledermaus*, Frasquita in *Carmen* and Maria in *West Side Story*
First year at BMC



Daniel Hinson, tenor

Hometown: Springfield, VA
School: University of North Carolina at Greensboro
Notable Roles: Gastone in *La Traviata*, title role in *Albert Herring* and Rinuccio in *Gianni Schicchi*
Third year at BMC

Matthew Maness, tenor

Hometown: Newport News, VA
School: Virginia Commonwealth University
Notable Roles: Ferrando in *Cosi fan tutte*, St. Biroche in *The Merry Widow* and Monostatos in *The Magic Flute*
Second year at BMC

Naomi Ruiz, soprano

Hometown: Port Orchard, WA
School: Indiana University
Notable Roles: Zerlina in *Don Giovanni*, Fiordiligi in *Cosi fan tutte*, Gretel in *Hansel and Gretel* and Susanna in *Le Nozze di Figaro*
First year at BMC

Max Wier, bass

Hometown: San Antonio, TX
School: Rice University
Notable Roles: Sparafucile in *Rigoletto*, Antonio in *Le Nozze di Figaro*, Masetto in *Don Giovanni* and Mephistopheles in *Faust*
Third year at BMC

JOC | Production Staff

General Manager	Robert Mirakian	Assistant Costume Designer/	Jennifer Allevato
Assistant Director	Trevor Riley	Coordinator	Liz Printz
Production Manager	Jill Hermes	Wig/Make-Up Designer	Jennifer Ringer
Assistant Production Manager	Melissa Adler	Prop Master	Laura Beth Alexander
Stage Manager	Anne Marie Keefe	Prop Intern	Robin Vest
Assistant Stage Manager	Bradley A. Vernatter	Set Designer	Stewart Sound
Assistant Stage Manager Intern	Kelly Orenshaw	Sound Designer	Kent Newbold
Vocal Coaches	Thomas Bandy	Technical Director	Patrick Finn
	Bethany Parkhurst	Assistant Technical Director	Sam Thompson
	Emily Senturia	Carpenters	Andrew Schwartz
Choreographer	Sandra Neels		Robert Shearin
Voice Teachers	Carmen Pelton	Carpenter Intern	Matthew Abdelnour
	Joseph Evans	Scenic Charge	Rion Mora
Chorus Master	Gerard Floriano	Scenic Artist	Jessica Kosky
Supertitles Operator	Tracy Jackson	Scenic/Prop Intern	Elizabeth Breitling
House Manager	Timothy Earles	Lighting Designer	Laura Genson
House Manager/Stage Manager Intern	Daniel Cecil	Master Electrician	Jessica Burgess
Stage Crew Supervisor	Cherie Tay	Assistant Lighting Designer	Laura Krouch
Assistant Stage Crew Supervisor	Melissa Adler	Electrics Intern	Meghan Santelli
Orchestra Liaison	Patricia McNeil		Kate Smith
PA/Stage Crew Interns	Alison LaRosa		David Spoor
	Tim McCalister		
	Lauren Maier		
Costume Designer/Coordinator	Alice Tavener		

Winner's Choice!

Only a few days left to win a BMW...

Choose from either a BMW 328i Sedan, X3 3.0 SAV or Z4 3.0 Roadster

Only 1200 tickets will be sold. Tickets are \$100 each. This is a fundraising event and all proceeds benefit the educational programs of the Brevard Music Center. The drawing will occur at the BMC concert on Saturday, August 4, 2007. Participants need not be present to win.

The BMW Z4 3.0 Roadster and X3 SAV will be on display in front of Whittington-Pfohl Auditorium during weekend concerts. Entry forms are available at the car raffle tent and at the BMC Box Office. Use your Visa, MasterCard, Discover, or American Express to order by phone (828) 862-2100 or online at brevardmusic.org/raffle.

Brevard Music Center Orchestra

Roster

David Effron, conductor

VIOLIN I

Byron Tauchi, concertmaster *
Micah Fleming
William Terwilliger *
Leif Petersen
Katie McLin *
Kelly Bunch
Jason Posnock *
Ian Salmon
Timothy Barrus
Chen-Wen Su
Emily Knowles
Tiffany Holliday

VIOLIN II

Jason Bell, principal *
Kerstin Tenney
Kristine McCreery *
Emma Heffernan
Margaret Baldridge *
Jessica Nataupsky
Elizabeth Magnotta
Elizabeth Kalafat
Sandro Ladu
Adrienne Schreiner

VIOLA

Eric Koontz, principal *
John Ward
William Hakim *
Laurel Borden
Kristin Brandt
Jessica Velez
Miriam Barfield
Jason Pyszkowski

CELLO

Carlton McCreery, principal *
Jenna McCreery

Andre Gaskins *

Keith Thomas
Aron Zelkowicz *
Megan McCarty
Pablo Mahave-Veglia *
Kelly Quesada

DOUBLE BASS

Craig Brown, principal *
Michael Rittling
Kevin Casseday *
Julia Shulman

FLUTE

Joel Tse, principal *
Dilshad Posnock *

PICCOLO

David Nischwitz

OBOE

Eric Ohlsson, principal *
Briana Tarby

ENGLISH HORN

Paige Morgan, principal *

CLARINET

Steven Cohen, principal *
Mark Cramer

BASS CLARINET

Kevin Simpson

BASSOON

William Ludwig, principal *
Susan Barber *

HORN

Robert Rydel, principal *
Kristy Morrell *
Eric Damashek
Allison Chavez

TRUMPET

Mark Schubert, principal *
Anne Sullivan
Yesenia DeJesus

TROMBONE

William Zehfuss, principal *
Matthew Henderson
Skyler Johnson

BASS TROMBONE

Callan Milani

HARP

Katie Buckley, principal *

TIMPANI

Timothy Adams, principal *

PERCUSSION

Conrad Alexander, principal *
Jay Ganser
Ariel Zaviezo
Matt Windon
Chris Burgess

OFFSTAGE BAND

Jenna Daum
Katie Valadez
Micah Wilkinson
Ben Budish
Chris Burgess

* denotes BMC faculty

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during the performance.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.

Sunday, August 5 • 3 pm
Whittington-Pfohl Auditorium

Season Finale: Mahler's *Resurrection*

Brevard Music Center Orchestra

David Effron, conductor

The Greenville Chorale

Bingham Vick, director

Gustav Mahler

Symphony No. 2 in C minor, *Resurrection*
Allegro maestoso
Andante moderato
Scherzo: In ruhig fliessender Bewegung
Urlich: Sehr feierlich, aber schlüssig
Finale

Sponsored By
Fletcher BMW 

BREVARD MUSIC CENTER
2007 SUMMER INSTITUTE & FESTIVAL

David Effron, Artistic Director



Today's Performance | The Artists



This year marks **David Effron's** eleventh and final summer as artistic director and principal conductor of BMC. During his tenure, he has continued to raise the level of excellence among both students and faculty. Effron's ties to the Music Center date back to the 1950s, when he attended as a piano student.

A distinguished conductor of the highest level, Effron's impressive 40-year career has included appearances with major symphonies and opera companies throughout North America, Europe and the Far East. In the spring of 2006, he led world premiere performances of Ned Rorem's opera *Our Town*. Effron's previous conducting positions include eighteen years on the conducting staff of the New York City Opera, Central City Opera and Ohio's Youngstown Symphony Orchestra. As an educator, he taught at the Curtis Institute of Music and, for twenty-one years, supervised the orchestral program

at the Eastman School of Music. Since 1998, he has served as professor of conducting at Indiana University and was recently appointed chairman of their conducting department.

A Grammy Award-winning artist, Effron received the distinguished honor in 1984 for his recording of Aaron Copland's *A Lincoln Portrait*. His discography also includes a 1987 Pantheon recording with the Eastman Philharmonia and soprano Benita Valente, which won the German Critics Prize. Additionally, Effron joined forces with flutist James Galway for a recording of John Corigliano's *Pied Piper Fantasy*, winning a top prize from *Ovation Magazine*.

Effron holds degrees from the University of Michigan and Indiana University. As a Fulbright Scholar, he assisted Wolfgang Sawallisch at the Cologne Opera House in Germany. He was also a recipient of a Rockefeller Foundation Grant. In 2003, Effron received the "Musician of the Year Award" from the National Federation of Music Clubs and, in May of 2006, received an honorary doctorate from North Carolina State University. Recent highlights include 2007 orchestra and opera performances in Korea. For more information, visit page 8 of *2007 Overture*.



Bingham Vick, Jr. has been artistic director and conductor of The Greenville Chorale since 1981. Coordinator of chorale ensembles at Furman University, Vick teaches voice and conducting. He also leads the Furman Singers and Chamber Singers. Vick earned a bachelor of arts degree from Stetson University and master of music and Ph.D degrees from Northwestern University. While at

Northwestern, he was assistant conductor of the Chicago Symphony Orchestra Chorus. He joined the Furman faculty in 1970. Highly regarded as a conductor, educator and tenor soloist, he is past president of the South Carolina Chapter of the National Association of Teachers of Singing, the South Carolina Chapter of the American Chorale Directors Association and the eleven-state Southern Division of the American Chorale Directors Association. He has also served as music director of Westminster Presbyterian Church in Greenville.

Recognized as one of the Southeast's finest symphonic choruses, **The Greenville Chorale** continues to thrill and inspire both those who perform and those who listen to their performances of great music. The Chorale's mission is to uplift the quality of life and enhance the cultural experience of the entire region of Upstate South Carolina. The mission of The Greenville Chorale is to bring vocal and orchestral artists together to provide the region with a professional symphonic chorus for the purpose of presenting great music to enrich the soul and for the enjoyment of both performer and listener. For more information, visit greenvillechorale.com.

Today's Performance | Program Notes



Symphony No. 2 in C minor, *Resurrection*

*Composed 1888-1894;
Premiered December 13, 1895,
with the Berlin Philharmonic,
Mahler conducting*

By Gustav Mahler

*Born in Kaliste, Bohemia, on
July 7, 1860; Died in Vienna on
May 18, 1911*

Mahler famously said that "My time will come." He was right, and his time is now. It has been especially interesting over the past twenty years to watch Mahler's Second Symphony take the place of Beethoven's Ninth for celebratory occasions. Or, if it hasn't quite taken the Ninth's place, Mahler's Second is today programmed at least as frequently as Beethoven's great work.

Why do so many music directors choose this symphony for farewell? For many, many good reasons - musical as well as spiritual. Audiences enjoy it, literally thrilled to their feet by the spectacular final movement. For an orchestra's musicians, it is equally thrilling to play, with each of its five movements presenting opportunities for both ensemble work and moments of solo virtuosity. Even more importantly, the symphony's meaning (what it's "about") wrestles directly with the big questions of value and worth, striving and accomplishment - all the things appropriate to ponder on occasions like today's valedictory celebration of David Effron's achievements at Brevard over the past decade.

Gustav Mahler's music - and his life - are full of contrasts. His very person and every day were filled with juxtapositions of the refined with the coarse, of big and small, of rapid mood swings and peaceful contentment, of joy and wonderment together with sadness and commonplace. He was a mesmerizing conductor sometimes filled with grave self-doubt. He was raised a Jew and then became a Catholic (at age 37), but was strongly attracted to Buddhist beliefs in reincarnation.

During his own lifetime, Mahler was best known and most admired as a conductor. His music was less favorably reviewed. Although it appealed to some (Richard Strauss was an early advocate), it found many audiences quite unprepared for the startling juxtaposition of sounds that

Mahler frequently wrote - massive orchestras in which a passage for only a few instruments might be suddenly swamped by the entire ensemble welling up excitedly, followed by something equally different and perplexing. His music, which to 21st-century ears sounds so normal in its churning, was often a perplexing "curtain of chaos" to 19th-century audiences raised on Beethoven and Brahms, or even Berlioz and Wagner.

As a conductor, Mahler was largely self-taught. There was, in fact, little choice in the matter. He couldn't take conducting courses during his time at the Vienna Conservatory because none were offered - no one then thought conducting was something you could teach. Nor had he apprenticed with an experienced practitioner, although he was eventually able to watch and gain insight from some well-known colleagues. Mostly, he worked himself up through the ranks with very practical (and tiring) work, starting with his first job conducting at a summer resort. Next came a series of municipal theaters and then ever bigger opera houses, learning by quick trial and error how best to communicate his intentions to the assembled musicians.

That Mahler came to be regarded as one of the great conductors of his era is testament to his willingness to try, learn from his mistakes, and try again, as well as an extraordinary ability to read and understand a musical score. His strangely charismatic appeal on the podium, as much for the orchestra members as to the audience, also electrified performances and spurred musicians to uncanny ensemblework and inspired playing.

Mahler earned his livelihood as a conductor all his life. But doing so kept him very busy and left precious little time to compose. Certainly at first, the busyness was helpful, for Mahler came to understand a great deal from the many works he conducted, watching how the printed pages of other composers' works sounded in performance.

As a composer Mahler's earliest works were for chamber groups, or for voice and piano. But eventually he began writing - and wrestling with - his First Symphony. What we know today as a four-movement work included at differing times five movements, or just three. It was a difficult birth. And Mahler's fumbling attempts to "explain" the symphony as being "about" a hero (triumphant but battered, then dying) didn't help early audiences understand "what" he was trying to say.

Yet, with the First Symphony written (but unperformed), Mahler immediately began writing a Second. And he started exactly where the First had ended. With the strangely dead hero figure still in his mind, he wrote a long funeral march. Then he set the score aside, uncertain of its future.

Mahler's First Symphony was indeed a learning experience. At its premiere in Budapest in 1889, he realized almost at once that he had failed. This was his first big orchestral writing, and he simply had gotten much of the balancing between instruments wrong. It probably really did sound like a "curtain of chaos" at the premiere. But Mahler, always striving for perfection, set about to revising the score (in truth, he tinkered with it for over a decade before fashioning it into what audiences know today).

In the summer of 1893, he took up the Second Symphony again, writing the second and third movements, and then adding a short orchestra song for solo voice as a fourth movement. But he was at a loss about how to write an ending for this expansive work.

In January 1894, one of his colleague conductors in Hamburg, Hans von Bülow died. Stangely enough, this gave Mahler the inspiration he needed to complete the Second Symphony. At von Bülow's funeral, a chorus sang out the words of a resurrection hymn text by Friederich Klopstock - and Mahler could suddenly see how to finish the symphony, with a grand movement for soloists and full chorus singing a hymn about Resurrection and Eternal Life.

More importantly, Mahler also fully understood what he was trying to write about in all of his music. Not that he had the answers immediately at hand, if ever. But he was able to vocalize the fact that his music was about the big questions in life, about the meaning of life itself - in the big picture and for each individual.

"Goethe said immortal things on this subject," Mahler wrote, referring to humanity's place in the universe. "What I want to say I am naturally only able to express fully in music. . . . That is what has been given to me and for that I will be called to account."

The Second Symphony begins with the long funeral march that Mahler had written at the same time as the First Symphony. Perhaps this is for the everyman hero in Mahler's mind, or perhaps for humanity as a whole. A grand march of strings and winds moves forward, building time and again to anguished cries. These lead to a climactic stuttering chord cluster about ten minutes in,

before the march starts all over again. While mourning our fallen hero, we simultaneously seem to recall his triumphs in brightly ecstatic declarations, eventually resolving into more introspective music of remembrance. This is shattered at the very end with a quick reminder that he's dead. We are left in silence.

Mahler marked very specific instructions in the score at this point, stating that a pause of several minutes should occur before continuing. Such lengthy time for silent introspection may be less necessary - or possible - in our fast-paced modern world, and conductors today, balancing between adequate reflection and noisy restlessness in the audience, choose varying lengths for Mahler's requested period of silence.

The second movement is in the "tempo of a minuet." It is mostly gentle, peaceful music. At times it feels menacing, as though a distant storm cloud has appeared on the horizon, but the menace is always in the distance and these moments melt away to quiet tranquility.

The bucolic reverie is broken with the timpani strokes that open the third movement Scherzo. This is an orchestral working of one of Mahler's songs, about St. Anthony and the Fishes, which he was writing at the same time. The movement is full of conflicting musical ideas, as if a multitude of St. Anthony's fishes (bigger, smaller, snapping, peaceful, etc.) are swimming within one vast, steadily moving current.

The short, quiet fourth movement follows immediately. Scored for chamber orchestra, it introduces a solo voice singing about humanity's desire for meaning (a ray of light) from God. Although Mahler at least twice considered asking for another significant pause at this point, the published score includes instruction to continue *attacca* ("at once") into the finale.

The fifth movement opens with thunderous noise, then dissolves into quiet expectancy. Brass are heard from offstage. Their tune is picked up onstage, dissected and questioned, then brought gradually to a magnificent full-throated salute in the orchestra, reiterated and repeated. It continues into a triumphant march, vanquishing all opposition. Suddenly, the music turns to terror and uncertainty. Offstage again, we hear new ideas in opposition, which boil over and then subside toward stillness. From pairs of trumpets arranged outside the auditorium, comes "the Grand Call" (der grosse Appell) echoed against birdcalls from flute and piccolo onstage, followed by the chorus's quiet intoning of the Resurrection Hymn. For some listeners, this is the Christian Day of Judgement. For Mahler, it was

less specific and more universal. (Among the many changes and additions he made to the original hymn text, Mahler removed the words "Jesus Christ" altogether.) Nevertheless, the symphony's ending is a tangible reckoning in music of Mahler's own life values. Partly terrifying, but also expectant, wondering, and then exhilaratingly reassuring as the symphony comes to a fully triumphant ending, whole orchestra and chorus, with soloists soaring and bells peeling.

"We will all return," Mahler said to his first biographer, Richard Specht. "Our life only has sense if it is shot through with this certainty, and it is wholly unimportant whether in later reincarnation we recall an earlier one.

What counts is not the individual and his memory . . . but only that great movement towards perfection, that purification that progresses with each reincarnation. That is why I have to live ethically, to spare my self a part of the same road when it returns."

What can be better, for Mahler-the-composer's belief in reincarnation and eternal life, than to have his "Resurrection" Symphony performed today - again and again - captivating and thrilling audiences all over the world nearly a century after its creator's death.

Program notes by Eric Sellen © 2007.

Today's Performance | The Text

IV. Urlicht

text adapted by Gustav Mahler from Des Knaben Wunderhorn ("The Youth's Magic Horn") as collected and adapted by Achim von Arnim and Clemens Brentano

CONTRALTO SOLO

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Ja lieber möcht ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt
 mich abweisen.
Ach nein!
 Ich liess mich nicht abweisen!
Ich bin von Gott
 und will wieder zu Gott!
Der liebe Gott
 wird mir ein Lichtchen geben,
Wird leuchten mir bis
 in das ewig selig Leben!

IV. Primal Light

text adapted by Gustav Mahler from Des Knaben Wunderhorn ("The Youth's Magic Horn") as collected and adapted by Achim von Arnim and Clemens Brentano

CONTRALTO SOLO

O little red rose!
Humanity lies in greatest need!
Humanity lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad path,
and an angel came and wanted
 to turn me away.
But no, I would not let myself
 be turned away!
I am from God
 and would return to God!
Dear God
 will give me a light,
will light my way
 to eternal blissful life!

V. Finale: Auferstehung

text by Friedrich Klopstock (1724-1803) as adapted by Gustav Mahler

CHORUS AND SOPRANO SOLO

Aufersteh'n, ja, aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!

V. Finale: Resurrection

text by Friedrich Klopstock (1724-1803) as adapted by Gustav Mahler

CHORUS AND SOPRANO SOLO

Rise again, yes, you will rise again,
my dust, after a brief rest!
Immortal life! Immortal life
will be granted by the One who calls you!

The Greenville Chorale

Bingham Vick, director

Roster

Soprano 1

Amy Andrews
Mary Ashmore
Lisa Barksdale
Laura Gamble
Kristen Keener
Pam Norris
Meredith Owen
Emily Sweeney

Soprano 2

Susanne Anderson
Amanda Bennett
Wanda Campbell
Mistie Cato
Kristen Collins
Patricia Fisher
Melanie Helling
Kimberly Hoover
Sue Lasser
Pamela McCauley
JoAnna McGehee
Raja Neuhaus
Linda Pent
Lauren Rice
Hilarie Lee Rumminger
Sidney Surles
Conny Walker
Janet Walters

Alto 1

Kelly Burdine
Martha Gaddy
Rosemary Hughes
Trish Hughes
Molly Ijames
Emily Ittner
Anna Jones
Katie Lewis
Allison McCann

Alto 2

Donna Bastianelli
Emily Brown
Merry Cox
Judy Ellis
Linda Francis
Mary Rose Jones
Mary W. Loftis
Alice Ramos
Kathy Shapiro
Tina Steenerson
Eliza Stockman
Jenni Thompson
Jane Vaughn

Tenor 1

Harry Bolick III
Bill Durham
Paul Keew
Ted Littlepage
Don McAlister
Claude M. Rickman
Herschel A. Smith
Joe Waters
Jason Yon

Tenor 2

Jack Bagwell
Jonathan Breazeale
Luke Browder
Steve Craig
William Creel
Ray Day
Tim Eidson
Dennis Goodin
Jack Griffeth
James Ellis Griffeth
Emil Henning, III
Simon Lehtinen
Eric Meindl
Tony Owens
David Pass
Mackay Smith
Greg Thompson
Norman Whisnant

Bass 1

William Barlage
David Bragdon
Allen Burns
Ken Cothran
Barry Drake
Dave Farmer
Wade Owens
Wesley Smith
Thomas Taylor
Tommy Thompson
Marshall Winn
Dave Wood

Bass 2

Jim Church
Steve Evans
Rudolph Fulgham
William Hare
Paul Hughes
Charlie Jones
Adam Pajan
Peter Simms
John Snyder
Andy Still
Bill Strange
David Weigel

Janiec Opera Company

Roster

Robert Mirakian, general manager
Lucile Parrish Ward Opera Chair

Zerrin Agabigum
Conor Angell
Daniel Benavent-Williams
Jennifer Bindel
Seth Carico
Carolina Castells
Tara Curtis
William Duguid
Alicia Falcon
Samantha Geraci-Yee
Michelle Hathaway

Andrew Hill
Daniel Hinson
Brian Hotchkin
Lyndsey Johnson
Jessica Kluck
Joseph Lattanzi
Corissa Leonard
Thomas Lloyd
Justin Manalad
Matthew Maness
Michelle Manning

Sandra Marante
Samuel McDonald
Rebecca Nathanson
Matthew Opitz
Daniel Osorio
Valerie Pool
Adam Richardson
Jamie Ross
Naomi Ruiz
Emily Senturia
Adrian Smith

Sarah Starling
Laura Stelman
Thomas Strawser
Zachary Tabers
Joseph Turro
Adam Ulrich
Sean Waugh
Daniel Williamson
Diana Yourke
Max Wier

Brevard Music Center Orchestra

Roster

David Effron, conductor

VIOLIN I

J. Patrick Rafferty, concertmaster *
Dr. and Mrs. William J. Pendergrast Chair
 Thomas Joiner *
 Byron Tauchi *
 Daniel Winnick
 William Terwilliger *
 Abigail Wilensky
 Katie McLin *
 Jude Ziliak
 Jason Posnock *
 Essena Setaro
 Allison Cregg
 Verena Ochanine
 Maeve O'Hara
 Zeynep Karacal
 Cynthia Chen
 Diane Zelickman

VIOLIN II

Jason Bell, principal *
 Jessica Miskelly
 Margaret Baldridge *
 Karen Landay
 Kristine McCreery *
 Melissa Burgess
 Marcus Ten Harmsel
 Fu-Ling Lo
 Lauren Morris
 Emma Heffernan
 Felicia Rojas
 Melissa Alberque
 Margaux Matz
 Shannon Roberts
 Jennifer Peterson

VIOLA

Eric Koontz, principal *
 Audrey Selph
 Anna Joiner *
 John Ward
 William Hakim *
 Tom Carter
 Laurel Borden
 Miriam Barfield
 Nina Missildine
 Linnea Powell
 So Young Jeong

Jason Pyszkowski
 Matthew Goldenberg
 Drew Webber

CELLO

Carlton McCreery, principal *
 Leah Hagel
 Andre Gaskins *
 Keith Thomas
 Pablo Mahave-Veglia *
 Samuel Araya
 Aron Zelkowicz *
 Jenna McCreery
 Essilevi Nadal
 Megan McCarty
 Kelly Quesada
 Brooks Popwell
 Rachel Smith
 Samantha DeLuna
 Robert Chavez
 Evelyn Aguirre

DOUBLE BASS

Craig Brown, principal *
Walter Linwood Pendergrast Chair
 Michael Rittling
 Kevin Casseday *
 Ben Wheeler
 Christopher Polen
 Ashley Eidbo
 Danielle Meier
 Nishana Gunaratne
 Julia Shulman
 Michael DiTrolio
 Stephen Jackson
 Brian Tate

HARP

Katie Buckley, principal *
 Lucy Haslar

ORGAN

Andrew Campbell, principal *

FLUTE

Joel Tse, principal *
Martha Pendergrast Coursey Chair
 Dilshad Posnock *

Sasha Launer
 Youngji Kim

PICCOLO

Sasha Launer
 Youngji Kim

OBOE

Eric Ohlsson, principal *
 Stefanie Ide
 Sian Ricketts

ENGLISH HORN

Paige Morgan, principal *
 Sian Ricketts

CLARINET

Steven Cohen, principal *
 Eric Ginsberg *
 Jonathan Cohen
 David Halperin

BASS CLARINET

Kevin Simpson

BASSOON

William Ludwig, principal *
 Susan Barber *
 Dana Jackson

CONTRABASSOON

Chad Christopher

HORN

Richard Deane, principal *
 Sarah Hranac
 Robert Rydel *
 Kristy Morrell *
 Amy Israeloff
 Jean Martin-Williams *
 Anna Dodd

Eric Damashek
 Amanda Collins
 Brian Bush

Meredith Moore
 Allison Chavez

TRUMPET

William Campbell, principal *
 Mark Schubert *
 Micah Wilkinson
 Anne Sullivan
 Doug Reneau
 Yesenia DeJesus
 Casey Tamanaha
 Benjamin Campbell

TROMBONE

William Zehfuss, principal *
 Louis Olenick

BASS TROMBONE

Dan Satterwhite, principal *
 Callan Milani

TUBA

Michael Grose, principal *

TIMPANI

Timothy Adams, principal *
William Jefferson Pendergrast, Jr. Chair
 Conrad Alexander *

PERCUSSION

Conrad Alexander, principal *
 Vishal Panchal
 Andrew Sickmeier
 Michael Culligan
 Brandon Schantz
 Alison Chang
 Bradley Broomfield
 Jenny Wagner

PERSONNEL MANAGER

William Zehfuss

LIBRARIANS

Andres Moran
 Shannon Lowe
 Casey Mullin

* denotes BMC faculty

Please Note: Latecomers will be seated at the House Manager's discretion. No cameras, tape recorders, or food are allowed in the auditorium. Please switch off all cell phones, pagers and watch alarms prior to the start of the performance. Restrooms are located at the rear of Whittington-Pfohl Auditorium in the lobby near the Box Office, next to the refreshment stand and also in Thomas Hall. Smoking is strictly prohibited in all BMC buildings; smoking is also prohibited on the adjacent outdoor lawn seating area during all performances.

The Brevard Music Center is grateful for the support received from the North Carolina General Assembly, the North Carolina Department of Cultural Resources and the North Carolina Arts Council.