

BREVARD NOTES

BREVARD MUSIC CENTER ASSOCIATION
Volunteers Supporting Young Musicians

Volume XXII

Ann Hoeke, editor

Phyllis Nesbitt, circulation

Summer 2004

Highlights

- Importance of Music Center
- President's Letter
- Prelude Success
- New Volunteers
- Meet an Alumni

Brevard Music Center
P.O. Box 312
Brevard, NC 28712

Phone 862-2100
Box Office 862-2105
toll free 1-888-384-8682

www.brevardmusic.org

Inside this issue

Why is the Brevard Music Center Important?	1
From the President	2
Prelude 2004	2
27 New BMCA Volunteers	3
Meet BMC Alumni Miller Asbill	3

Why is the Brevard Music Center Important?

Despite the symphony and chamber concerts, the opera productions, and the recitals, Brevard Music Center is a music "school", first and foremost. For its four hundred students BMC

- provides superior training in music performance;
- provides excellent listening experiences;
- encourages creative thinking;
- instills a positive work ethic;
- requires a committed, honest, and ethical approach to the task at hand;
- promotes the mirror concepts of independence and teamwork; and
- helps students establish lifelong friendships and professional contacts.

Brevard students range in age from fourteen to thirty or so. For younger students, older students serve as models for the next levels of artistic development. Faculty and guest artists are models for even later stages.

Over many years, the Music Center has developed an explicit "ladder of mentoring" (Young Artist students - Advanced Division students - teaching assistants - faculty members - guest artists) that provides for its students as rich a view of the music profession as we can make.

Brevard's students and faculty (and faculty families) live together on the campus during the summer. They all eat in Searcy cafeteria, and they attend the same concerts, master classes, and other events when they are not performing. While

Brevard students have extensive formal contact with faculty, the opportunities for informal contact are even greater.

For many students, the strong community that re-emerges each summer, cicada-like, is Brevard's most compelling aspect. The positive psychological effects of this community can hardly be overstated. Young persons of artistic bent are not always treated well in American society, circa 2004, as America seems to have little time for "otherness" in any form. Contemporary education promotes a standardized, cookie-cutter approach towards teaching and learning, devaluing the efforts and achievements of the most gifted.

The Brevard community, however, affirms a student's own artistic impulse.

It encourages a student to persevere in whatever environment, hostile or otherwise, s/he faces during the year at home. In some respects the Brevard community urges a student to

develop his or her own specialness without fear. At Brevard a student may feel "normal" for the first time.

Many Brevard students become professional musicians, and many do not. Regardless of the chosen path, Brevard students tend to achieve much as adults, because they have already achieved much in their youth.



View across lake Milner

Courtesy Phyllis Nesbitt

Bruce Murray, BMC Director of Education

From the President

Dear BMCA Volunteer:

HAPPY ANNIVERSARY

The Brevard Music Center Association was founded in August of 1979, following a discussion between Trustee Emeritus, Emily Searcy and BMC Trustee, Dickie Cribb, identifying the need for a volunteer support organization. The concept became reality in a meeting held at former trustee Dot Hills' home. Nancy Whitcomb was your first president, and Dot was the second. The December 1979, newsletter reported: At the conclusion of BMC's 43rd Season in August 1979, an organization meeting was held to create the Brevard Music Center Association, as an auxiliary group of Brevard Music Center. The purpose of the Association is to provide funds, through fund-raising projects, for specific needs of the Music Center, to assist in its educational program for aspiring young musicians, and to cultivate and increase public interest in the Center. For twenty-five years, you have been true to your founder's vision.

This year, your contribution to the annual scholarship fund is supporting eleven students and earnings from your endowment

are helping six more. In your first five years, fundraising projects generated an average of \$2,200 per year to support Brevard Music Center. The last five years average was over \$100,000 per year! Historical highlights include the first major fund-raising project,



the Cooking In Harmony cookbook, 1981; first gift - \$5,000 to BMC, 1982; Harmony House, 1984; Prelude Gala, 1985; BMCA endowment fund, 1997; Prelude "Make-over," 1997; first \$100,000 gift to BMC, 2000; and a record \$125,000 gift, 2003. Your growth has been remarkable. Your

twenty presidents have served you and BMC, well.

As you read this you are busy supporting the Center's 68th season by ushering at concerts, staffing Harmony House, and Café con Brio and concessions, selling BMW raffle tickets and helping with countless administrative tasks. For all of that, I thank you, - but you were also at work long before the season.

Prelude 2004 - "Mardi Gras: A Masqued Ball" was a huge success, netting a record \$92,000. Extensive work to upgrade, repair, and improve facilities was accomplished and volunteer gardeners have the campus looking its best for the season. Also, the initial success of the Celebrations fund/fundraiser series bodes well for the future.

As you enjoy the season, take time to enjoy and celebrate your proud history. And please know that you have the admiration and gratitude of our students, faculty, staff, and trustees. HAPPY ANNIVERSARY!!

Best regards,

John Candler

President, Brevard Music Center

PRELUDE 2004 - Mardi Gras: A Masqued Ball

What a night it was! The decorations, the masques, the music, the food, the beads, the auction items, the laughter, the dancing! Jackson Square, Pat O'Brien's, Hurricanes, Preservation Hall, Cafe Du Monde, the Court of the Two Sisters! The balconies, the wrought iron, the flowers, the fountain, the palms, the ferns, the twinkling lights, the purple, green and gold!

More than 200 BMC friends found themselves transported to the French Quarter of New Orleans the minute they entered Straus Auditorium and had strands of beads placed around their necks. Decorations Chair Nancy Nix and her team, or "krewes" as they say in Mardi Gras jargon, transformed Straus, and party-

goers had little doubt that they were enjoying an evening in the Big Easy.

This year's auction included trips to New York City and the opera, Boston and the Pops, a Holland America cruise, a week in Nantucket, wonderful original art, fine dining, and much, much more. In addition, the live (and lively) auction added to the festivities and to the real reason Prelude takes place, and that's to raise money to benefit the BMC scholarship fund and student programs. And that it did! Net proceeds exceeded a record-breaking \$92,000! Wow!

Many, many hard-working hands made this year's event such a huge success and thank you's are too numerous to include. The best thank you is something we all re-



ceive as we listen to the talented young men and women who perform for us each summer. For many of these talented musicians, studies at BMC are possible only because of the scholarships that are made available to them. Plans for Prelude 2005 are already being made when once again we'll say "Laissez Les Bons Temps Rouler!"

by Monica Williams

27 New BMCA Committee Volunteers

BMCA committees at membership meetings May 12 in Connestee Falls and May 14 at Burt Alumni House. Some came from Henderson County.

“Behind-the-Scenes” at Brevard Music Center was the theme of presentations by Dr. Bruce Murray, Director of Education, John Candler, President of BMC, and Bill Robertson, President of BMCA. Piano music by Kate Murray delighted the Connestee audience.



BMCA Vice President Janice Allen addressing volunteers

Attendees received gifts from Harmony House when they answered “pop quiz” questions. How many can you answer? (Answers on bottom of this page)

1. Number of students for the summer session (updated June 15)
2. Number of performances scheduled for 2004
3. Number of buildings on the campus

Meet BMC Alumni Miller Asbill

For 68 years the Brevard Music Center has been training talented young musicians who have become professional musicians, educators, and arts advocates. Mr. Miller



Asbill happens to be one of Brevard Music Center’s alumni and currently works for the University of New Mexico as the Associate Director of Bands. Mr. Asbill attended the Music Center during the summers of 1984, 1985 and 1986 as a high school student. When he arrived at Brevard Music Center at the age of fifteen he had the opportunity to experience relationships with other students and faculty members that had the same commitment to their musical endeavors.

When asked why he chose Brevard, he stated that “nothing else in the Southeast compared to Brevard’s national program.” As with many of our alumni, Asbill found for the first time many people just like

him; people who were willing to make sacrifices to pursue careers in music.

Brevard is a community where Asbill noted, that he was, “blown away by the people and the talent level.” At Brevard, students, faculty and guest artists all live, rehearse and perform together. BMC offers its students experiences far beyond what is available in most high schools and university summer music programs. The “breadth of experience and exposure to so many musical forms – orchestras, soloists, opera, and the amount of literature learned were opportunities that could not be found anywhere else.” He went on to state that when he returned to high school after each summer, his performing ability was greatly improved.

Brevard Music Center provides students with an education on many different levels. It provided Asbill the opportunities for “emotional, mental and personal growth.” Many young musicians find that they are isolated and frequently do not connect with their peers in high school. Asbill said that Brevard was the first time “he was around people making a living doing music.” His experiences here at Brevard allowed him not only to feel like a musician, but also be accepted into a world that was unknown to him. His summers at the Brevard Music

Center greatly shaped his life. Brevard is where he first met the teacher with whom he would study in college. It was the first time he participated in classes and weekly lessons on arranging, conducting, and pedagogy; where he learned skills that he has utilized throughout his career as a teacher in public schools and higher education.

While serving as a music educator in South Carolina, Asbill stated he encouraged his students to audition to attend the Brevard Music Center. Over the year’s, many of his students took part in an educational summer at BMC. When asked why he felt the Center’s program was so valuable

"At Brevard, students, faculty and guest artists all live, rehearse and perform together."

to young students, he stated “Brevard provides high school and college students something very special and unique to young musicians in this country. The relationships built through performance,

rehearsals, individual instruction and social interaction within a community specifically built for musicians fosters the creativity that becomes the foundation for a life-long career and love of music.”

by Jennifer Cook

ANSWERS:
a. 398
b. 81
c. 143