

#### The real

Man in his ignorance has always assumed that the earth would rejuvenate herself, no matter what he did.



The earth can lose her resiliency. Her waters are polluted, her soil is becoming dust, some of her trees are poisoned. Someday she may be beyond her ability to heal herself. But what we do to her we do to ourselves.

The Indians call the earth their mother. We must protect the earth. We must learn to live in harmony with her; we must learn her moods and rhythms. We must love the earth.

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When man and nature are in harmony, the land is happy. There is great strength in this idea.

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1978 Season



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# Filene Center Lines

1978 SEASON

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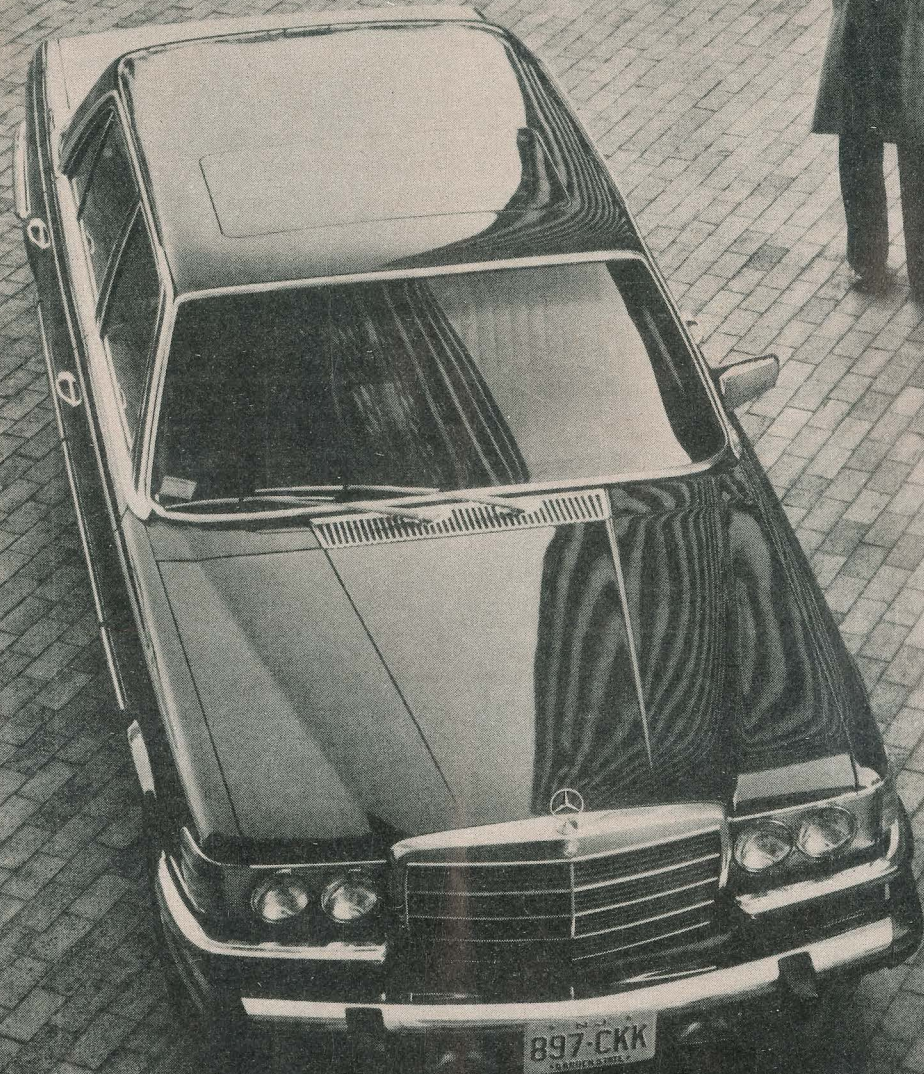
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## 6 separate brakes, shock absorbers even for the engine, a wax job your eyes may never see: inside the insides of the Mercedes-Benz 450 SEL.

**I**n the eyes of a Mercedes-Benz engineer, the examples of skill and care normally hidden from sight deep within the car are what most strongly stamp a 450SEL as a 450SEL and make it unique.

Herewith, that deep-down 450SEL story—an engineer's-eye view.

### 6,000 invisible welds

Observe that beneath its high-gloss enamel, the 450SEL body is a monocoque or "unitized" structure—a steel hull in effect, studded with no fewer than 6,000 electric welds.

Between the time it first enters and finally leaves the paint shop, this body acquires 77 pounds' worth of protective coatings applied in 9 steps. Anti-corrosion wax is even sprayed into hollow recesses like the insides of the rocker panels before they are permanently sealed.

### Almost 5 feet of hiproom

The 450SEL body shell is the largest Mercedes-Benz builds in volume production and the word for its interior space is ample. Yet this so-called "big" Mercedes is contained within an overall length of less than 18 feet—and at 73.6 inches of width is actually *slimmer* than a Nash Rambler compact of 28 years ago.

Linked to its own separate axle, each rear wheel of the 450SEL is freed to act on its own. Result: the left wheel can hit a bump or a dip without affecting the right, and vice versa. Each shock absorber has an upper chamber filled with oil and a lower chamber filled with pressurized *nitrogen* gas as a cushion against vibration.

Excessive vibration is good for neither a car nor its occupants. The engine's rubber-insulated mounts are augmented by two special hydraulic shock absorbers nestled on either

side of the 450SEL's 4.5-liter V-8.

Examine the steering system and you will find yet *another* shock absorber, expressly meant to soak up thumps and bumps before they reach your hands on the wheel.

### A black box that isn't there

The engineers eliminated pushrod-actuated valves and their adjustment (as well as their clatter) from the 450SEL engine by giving it overhead camshafts instead. Fuel injection is standard—but note: Mercedes-Benz began using fuel injection so long ago (in 1954) that the 450SEL has passed beyond the computerized "little black box" concept to a CIS, or Continuous Injection System, of simplified *mechanical* design.

### 2 agile tons

If you could peek inside the 450SEL's 3-speed automatic transmission you would find that all shafts and gears in the mechanism are mounted on roller or ball bearings.

This two-ton automobile is maneuvered via a power-assisted steering system based on the recirculating-ball principle. You can ease from lock to lock in a mere 2.7 turns.

### Count all the brakes

It is an intriguing fact that the 450SEL is fitted with *six* separate brakes, of two different types:

- Four disc brakes, each 11 inches in diameter, provide the basic stopping force. The front discs are honey-combed with internal ventilation slots for more rapid heat dissipation.
- Two drum brakes, one at each rear wheel, handle parking and emergency braking needs.

### Velour, veneer, bituminous foil

Soft velour carpeting lies underfoot in the 450SEL. Also underfoot but out of sight: felt, foam-backed rubber matting and even *bituminous foil*, dis-

creet allies in the engineers' quiet war against engine and road noise.

The built-in AM/FM stereo cassette unit has four wide-range speakers. Vacuum power instantly locks or unlocks all four doors, the trunk and the fuel filler port with the twist of a key. The built-in automatic cruise control device is a machine with a memory, able to return the car to a preset speed after you have speeded up or slowed down.

You can specify either leather upholstery or plush velour at no extra cost. You should know that inside the seats are five separate layers of padding and lining, laid overtop a network of steel springs.

Those rich fillets of trim that look like walnut veneer *are* walnut veneer. That dashboard clock is not a clock—it is a quartz-crystal chronometer.

**Final revelation:** The 60-page Mercedes-Benz brochure covers safety features built into the 450SEL and other models. This makes fascinating reading before you buy the car and comforting reading afterward.

### Engineered like no other car in the world

People give many reasons for choosing a Mercedes-Benz. But the company's aim in designing and constructing them is doggedly single-minded. It is to build safe, comfortable, practical cars with as few imperfections as possible.

This philosophy puts engineering ahead of petty economies and precludes the pea-pod mass production of inexpensive cars. It allows little room for compromise, or for shortcuts; just the pursuit of engineering excellence.

A Mercedes-Benz is engineered like no other car in the world.



Electric sunroof (shown) available at extra cost.  
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Beverly Sills in the San Diego Opera production of *La Traviata* at Wolf Trap.

## The Pursuit of Happiness

People disagree on many things... but having a good time is something we all pursue. Whether your trip to Wolf Trap took you three or three hundred miles, whether this is your first or fourteenth visit, we'd like to introduce newcomers and reacquaint old friends with the tremendous range of programs available at your first National Park for the Performing Arts.

Many people's first view of Wolf Trap, as they ascend the hill to the Park, is the magnificent Filene Center. Rising ten stories from the rolling meadows of the Virginia countryside, the indoor-outdoor theater is the center of excitement during Wolf Trap's summer season. Each year the Filene Center hosts some of the world's greatest classical and popular artists in programs representing the full spectrum of the performing arts. Do you thrill to the conducting virtuosity of Mstislav Rostropovich, Sarah Caldwell,

or Aaron Copland—or is the foot-stomping, hand-clapping joy of the Preservation Hall Jazz Band your ideal of a fun-filled evening? Whatever your tastes, you'll find the formula to enliven your spirits at a Filene Center performance.

### **Wolf Trap's Creative Learning Programs**

The fun doesn't stop there, as thousands of children from the Washington Metropolitan Area will readily tell you. With hills for rolling down, water for splashing, meadows for playing tag, and woods for hide-and-seek, Wolf Trap has always been a perfect place to picnic and play. But the free summer programs for children make a visit to Wolf Trap more of a special treat.

The Theatre-in-the-Woods, a natural amphitheater located across the bridge that spans Wolf Trap Run, has always been a special place for children... and their parents. Here, sheltered by the forest, many children receive their first

(Continued on page 15)

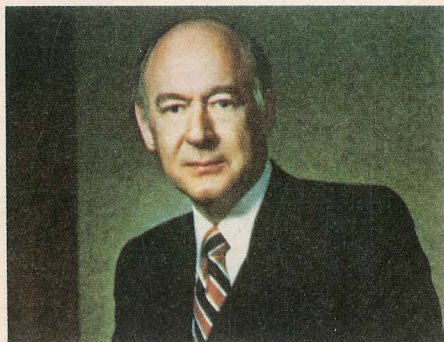
Surely one of the pleasures of summer in Washington is Wolf Trap. Its success dramatizes the benefits that can come from a truly inspired partnership between government and the people, not only through creation of this handsome outdoor theater but also in the continuing variety of programs and cultural activities that entertain and instruct thousands of visitors each year. My family and I look forward to sharing many evenings under the stars with you during our stay in Washington.

*Rosalynn Carter*  
Rosalynn Carter



America's National Parks provide unique opportunities for enjoyment and inspiration. This is especially true at Wolf Trap Farm Park, the first National Park for the performing arts. Here we have a beautiful natural setting with a rich diversity of events—a combination that offers something to everyone. So relax, enjoy yourself, and come back often.

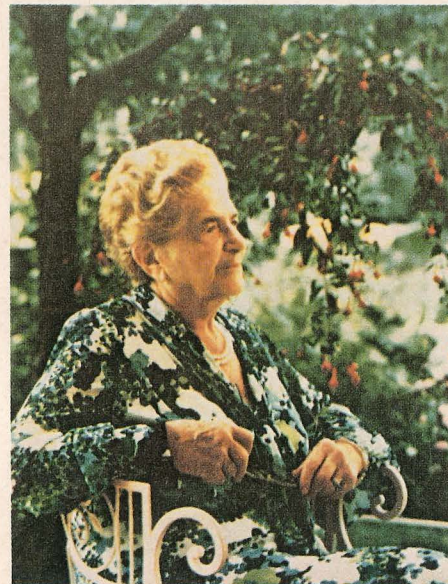
*Cecil D. Andrus*  
Cecil D. Andrus  
Secretary of the Interior



## Welcome Messages

This year Wolf Trap celebrates its seventh birthday (July 1) as our country's first National Park for the Performing Arts. Over three million have enjoyed performances in Filene Center and almost that many have attended free performances in the Meadow. Public Broadcasting Service has taken our operas, jazz, pop and symphony concert performances to five million viewers across our nation.

Donors large and small contribute to Wolf Trap Foundation and we are grateful for their annual gifts which are so necessary. We are obliged to urge those of you who believe in Wolf Trap to add Wolf Trap to your annual gifts. Please don't wait to be



asked. To bring quality performances means a sizable financial commitment and your interest is so important to us.

If you need Wolf Trap, Wolf Trap needs you very much. We welcome questions about our operation and its budget.

*Catherine Filene Shouse*  
Catherine Filene Shouse

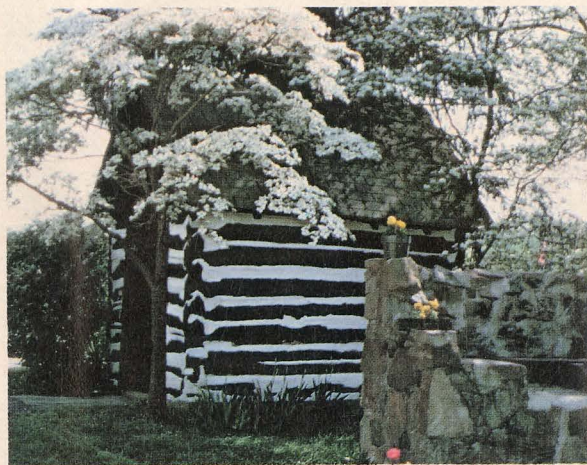
Three things explain the phenomena of Wolf Trap: the liberality of Mrs. Shouse who gave the land and the magnificent Filene Center to the Nation; the commitment of the National Park Service to preserve Wolf Trap's natural beauty as a setting for a rich variety of performing arts events; and, finally, the generosity of Wolf Trap's many supporters whose gifts made possible the many wonderful programs you will be enjoying here this season.

*Douglas R. Smith*  
Douglas R. Smith  
Chairman, the Wolf Trap Foundation



# The Wolf Trap That Was

by Catherine Filene Shouse



The Smoke House

**O**f historic value for many reasons, the "Main House" as it was called from 1930, when we bought the farm, to 1966 when Wolf Trap was accepted by Act of Congress, has architectural features inside and outside that are indigenous to Virginia.

This old farm house stands to the left of Filene Center and is now occupied by the National Park Service. It started as a single room of hand-hewn logs with a mantelpiece of hand-whittled wood over a fieldstone fireplace. It was built in the late 17th century by an Irish bachelor, who was confronted one evening by his neighbors with all the available young girls, demanding that he choose a wife.

After the marriage the gabled roof was raised to accommodate a bedroom, reached by a typical enclosed stairway. The lower cabin then became the sitting room, wash room, kitchen and dining room, all in a space of 14 by 16 feet.

As greater prosperity arrived in the early 1800's, a sitting room with bedroom above was added, also of log construction, two storeys high; but this time the logs were plastered inside and covered with wooden siding on the outside.

When I bought the old house it had no electricity, no water. We had to bring the electric and telephone lines from a mile away. Water came from the wonderful spring just north of Filene Center at the foot of the hill. The clay road from Wolf

Trap to Leesburg Pike was a slimy mess when it rained and frightened home many a guest if we had an unexpected storm.

Our first major improvement was a pump and booster to bring water to the house. Later we added a bathroom, with old Dutch tiles brought from our family country house north of Boston, and an open porch which we enclosed about 1938 and built a guest room above. The house was growing! The next addition was a kitchen built with stone from our fields with a shed constructed soon after as a milk room where we separated the cream and used the surplus for hand-churned butter.

The outbuildings began to grow in number, and each time I saved \$500 construction started—first a small, three-room cottage, in the fields near what is now the box office, for my two children and governess. They truly learned about country living as they had no electricity and no water other than what they could carry.

Then came a chicken house on the hill near the brick house which is now the American Symphony Orchestra League headquarters. This latter I designed in 1952. It was built by a local carpenter for the Commander and Mrs. Cole of Fort Myer, who loved Wolf Trap.

Adjoining the Plaza, to the immediate left of the Center, is a two-storey log house, now used as the headquarters for

the National Park Service's Interpretive Program. Originally it was located in a wooded area west of Fredericksburg and it was so dilapidated that a friend who was with me tried to discourage me from buying it. But I decided to take the logs down and transport them to Wolf Trap. We found four men from the Leesburg hills who knew log construction and out of the old logs they built a lovely guest house.

In 1939 I built a 20' by 20' stone kennel house with runs for my champion-bred Boxers. This was on the south side of the "Main House" next to our vegetable garden which is now Filene Center Plaza. The children outgrew their cottage so I built them one slightly larger near the garden; it later became the cook's cottage.

While we were in Europe during the summer of 1949 our farm manager surprised us by building a smoke house. He cut the trees on our land across the road and trimmed the logs with his axe as had been done by his grandfather in Lincoln's era.

The National Park Service, when getting ready to build Filene Center, bulldozed many of the buildings. What they left was the hay barn, the "Main House", the log guest cabin, the log smoke house, and the brick house occupied by the American Symphony Orchestra League.

During the years 1930 to 1966, Wolf Trap was enjoyed by countless friends—local, national and international, from political and literary circles. The farm had come to mean a great deal to us as a family as we did so much of the improving with our own hands in the money-scarce years from 1930 to 1947. It was impossible for us to envision a place that had brought us so much pleasure as a possible housing development, and as there was no place for the performing arts on our side of Chain Bridge, and as the city was spreading in our direction, I felt the land could be cared for and preserved for the use of generations to come if I offered it to my government through the Department of the Interior.

Thus Wolf Trap became the United States' First National Park for the Performing Arts. It has become loved by hundreds of thousands of people, due in part, perhaps, to the fact that someone cared.

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## A Solution to the Money Crisis in the Arts

by Beverly Sills

Deputy Chairman,  
Wolf Trap Foundation Program Committee

The following excerpts are reprinted from a keynote address delivered at the Lyndon Baines Johnson Library in September 1976.

When I was a child growing up in Brooklyn many years ago, my family moved a great deal. My father worked for the Metropolitan Life Insurance Company, and depending on our financial status—well, we moved a great deal. The first cardboard carton that got packed when we were leaving the old apartment, and the first that got unpacked when we moved into the new apartment, was a box simply labeled, "Mama's paintings and records." Before the furniture was in place, she was putting up her thumbtacks for her pictures and Galli-Curci was heard at the top of her lungs throughout the apartment.

There is a need in all of us that draws us together in one common bond—the need for a little beauty in our lives. When we want to express our deepest emotions, we talk about dancing for joy or our hearts singing. Our earliest efforts are creative ones. As babies we fingerpaint or pick up crayons and mark white paper with bright colors. My little girl took my lipstick one day and put it all over the bathroom wall, and when I asked her, "Why did you do such a naughty thing?" she said, "I wanted to make the wall beautiful." Whether we live out in the great western plain or within a taxi ride of the Metropolitan Opera, we all do have this great need in our lives, the need to surround ourselves with a little beauty.

\*\*\*\*\*

The arts are flourishing in this country. There is no crisis in the arts. There is a money crisis—a big difference. In 1965

the National Endowment for the Arts functioned with a two-and-a-half-million-dollar budget. Ten years later we have a 75 million-dollar budget.<sup>1</sup> It's a big leap, and sure, we can be very proud of it. What we cannot be is complacent or satisfied, because there are a great many cities in this country that don't give one nickel toward their own cultural institutions: the arts are still considered a dispensable luxury.

I'm bad at statistics, and frankly they bore me, but I've tried to pull out a few numbers that meant something to me, going on the basis that if I could understand them anybody could. I found a survey by the National Research Center of the Arts, which is an affiliate of the Louis Harris Associates, of the famous Poll. Mr. Harris found that 64 percent, or 93 million Americans, would be willing to pay five dollars more than their federal income tax, provided the money went toward the support and maintenance of a cultural organization. I wonder, if the same 93 million Americans were asked if they would give five dollars over their federal income tax toward the support of the next war, whether we would get the same response. I rather doubt it, and that's 465 million dollars.

There's one other little statistic that fascinated me: the Vienna State Opera gets 77.5 percent of its budget from the government and has to raise only 22.5 percent from the box office, while the New York City Opera gets 17 percent from the government and has to raise 65 percent

<sup>1</sup>Current program budget: 96.6 million dollars.

from the box office and then go out and beg for private contributions to the tune of 18 percent. I gave that statistic to my husband, and he said, "Yeah, but who ever heard of the Austrian army?"

Now, why are we so loath to change our priorities? Why are wars never underfinanced and museums are closing their doors? Why does a war never go out of business for lack of funds, but the Metropolitan Opera may have to do that in a very little while? I find that all very distressing. Just to finish off the statistics—and I hate to be hung up so much on this war business, but having lived through so many of them in my own lifetime, I really feel I'd like to move on to other things. The defense budget is \$103 billion dollars;<sup>2</sup> would the U.S. collapse on its backside with only 100 billion? I'd suggest a billion to help wipe out some of the killer diseases, and another billion for new medical schools—there's a terrible short-

tage of doctors. Then a billion for the arts. The unemployment created by the defense cut would be balanced by employment created in these other fields, so I'm bored with unemployment statistics.

Over the past few years the going has gotten rough for the arts. We've had inflation and recession, and that has cut down the big foundations' portfolios enormously. Two of the major foundations have greatly reduced their funding of the arts, and when profits decline, the big corporations get a little bit less philanthropic. The biggest and hardest-hit are the individual donors. Universities, which are the principal sponsors of recitalists and dance companies, have their own deficits to cope with.

\*\*\*\*\*

Yet everywhere I go to sing there are opera companies springing up, symphonies, dance companies, theater companies. It would seem that the creative need in the people is at last stronger than the destructive need.

\*\*\*\*\*

If we want culture, we should be willing to pay for it. Those of us who are more fortunate may have to bear the bigger burden of it, but that's as life should be. If we've been blessed with a great deal of beauty in our lives, we should be able to share it with others not so blessed.

Last, I'd like to talk about the American artist, because I am one, and obviously everything I see is through the eyes of the American artist. The American artist is part of our national heritage. Unlike our other natural resources, this one will continue as long as civilization exists, and it doesn't cause any air pollution. As recently as twenty-five years ago, if the artist's name was unpronounceable he was automatically considered great. Today plenty of us with pronounceable names are doing just fine, and the snobbish stupidity that if it comes from Europe of course it's better is, thank God, a dead issue. We can, should, and must take pride in what we have given birth to, raised and cultivated—the American artist. Our artists, our singers, our dancers are among the best in the world today, and they are our greatest strength. They can give us the world of peace and beauty we dream of, because art is the signature of a civilization.

<sup>2</sup>Current budget: 115.3 billion dollars.

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## The Pursuit of Happiness

(Continued from page 7)

introduction to the performing arts... and they like what they experience. Preschoolers giggle over the lively antics of a cast of marionettes. Older children are fascinated as a professional company of actors brings new life to history and storybook favorites. In addition to housing these children's theater activities, the Theatre-in-the-Woods will also be used this year when the National Folk Festival and International Children's Day capture the Park with their festive programs.

The Meadow Tent at Wolf Trap is another performance area enjoyed by children of all ages. Every summer, a participatory theater troupe creates plays that allow the audience to take part in all the action happening on stage. Children expand their role from viewers to doers as they get involved with the fun of acting out a story. The Meadow Tent is not restricted to the younger generation, however. On many evenings the Tent becomes the site for lectures and workshops by artists appearing on the Filene Center stage. People are thus given the rare opportunity to meet and talk to artists they'll be watching perform later that night.

For the advanced student in music or dance, there are additional opportunities to participate in the performing arts at Wolf Trap. Every summer, many of the established professionals appearing at the Filene Center are transformed from performer to educator when they conduct intensive Master Classes in their field. For further details of Wolf Trap's Creative Learning Programs, please turn to page 30

### Free Concerts

Another regular feature of a Wolf Trap summer are the free concerts presented at the Park Bandstand, located a few hundred yards from the Filene Center. This summer, the Bandstand will welcome back the popular Sunday afternoon concerts as well as those presented in connection with Embassy Day, the National Folk Festival, and the International Children's Festival.

### A Unique Partnership

Although there are many landmarks at Wolf Trap, the Park is itself a landmark—not only to the exhilarating union of nature and the performing arts—but more specifically to the unique partnership of the government and the

(Continued on Page 25)



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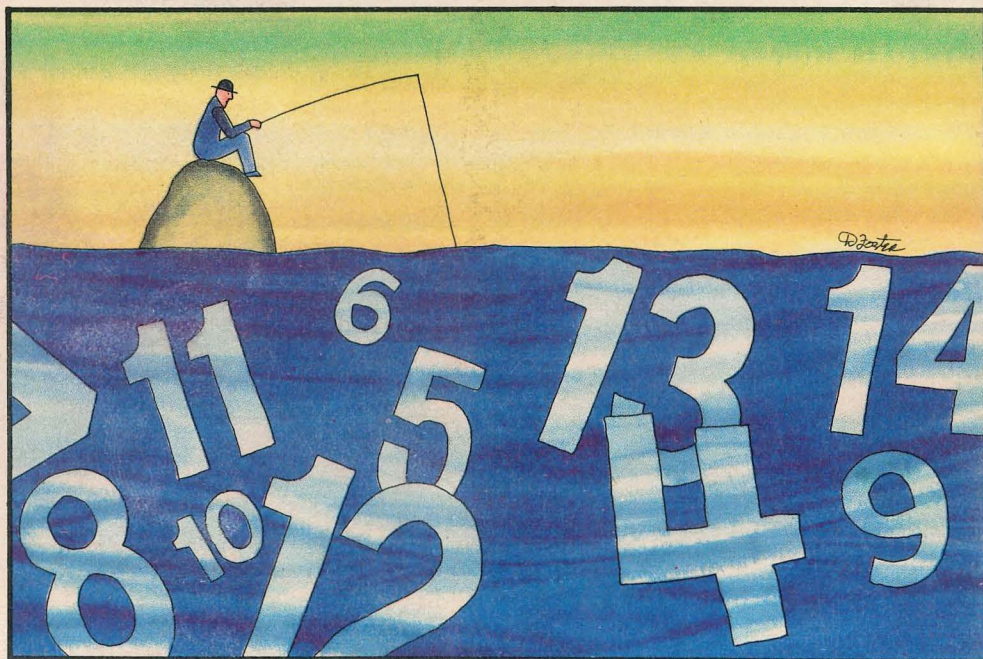
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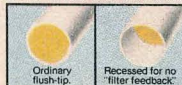
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per cigarette, FTC Report, Aug. '77.

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| BERNSTEIN  | Two Excerpts from <i>Songfest</i> , A Cycle of American Poems for Six Singers and Orchestra<br>Sonnet: "What lips my lips have kissed" (Edna St. Vincent Millay)<br>Christa Ludwig mezzo-soprano<br>"Israfel" (Edgar Allan Poe)<br>Susan Davenny Wyner soprano, Rosalind Elias mezzo-soprano, Christa Ludwig mezzo-soprano, Neil Rosenshein tenor, John Reardon baritone, Donald Gramm bass, Christian Badea conducting |

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*Wonderful Town* (Lyrics by Betty Comden and Adolph Green)

"Ballet at the Vortex"

"One Hundred Easy Ways" — Betty Comden

"Wrong Note Rag" — Phyllis Newman, Adolph Green

*West Side Story* (Lyrics by Stephen Sondheim)

"Something's Coming" — Stephen Bogardus

"The Dance at the Gym"

"Tonight" — Jossie de Guzman, Stephen Bogardus

*Mass* (Lyrics by Stephen Schwartz and the composer)

"A Simple Song" — David Morgan

"Almighty Father" — Norman Scribner Choir

*Candide* (Lyrics by Richard Wilbur)

"Mazurka"

"Glitter and Be Gay" — Gianna Rolandi

"Make Our Garden Grow" — Entire Company

Music Coordinator: Glen Roven

#### INTERMISSION

An Appreciation by Lillian Hellman

BEETHOVEN First Movement from Concerto in C major for  
Violin, Violoncello, and Piano, Opus 56  
Yehudi Menuhin violin  
Mstislav Rostropovich cello  
Andre Previn piano  
Leonard Bernstein conducting

Produced and Directed for the National Symphony by Roger Englander

Mr. Foss and Mr. Previn play the Baldwin Piano.

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## Notes on Tonight's Program

### GREETING PRELUDE

IGOR STRAVINSKY

Born June 17, 1882, in Oranienbaum, Russia

Died April 6, 1971, in New York

Stravinsky was intrigued by the traditional "Happy Birthday" tune, which he heard for the first time during an orchestral rehearsal at Aspen in the summer of 1950. He composed some canons on the tune the following year, and a few years later composed his *Greeting Prelude*, which he described as "a 50-second primer of canonic writing for very young kiddies and critics," for the 80th birthday of Pierre Monteux, who had conducted the premieres of *Petrushka* and *The Rite of Spring* more than 40 years earlier. The first performance was given on the anniversary date itself (April 4, 1955) by the Boston Symphony Orchestra under Charles Munch. Apart from the birthday connotations of the piece, its presence on this program is appropriate also because of Leonard Bernstein's own long identification with the music of Stravinsky, which figures prominently in his discography from its earliest entries to its most recent. Mr. Bernstein will conclude the National Symphony Orchestra's 1978-79 season next April as guest conductor of an all-Stravinsky program comprising the music for the ballets *The Firebird* and *Petrushka*.

### SYMPHONIC SUITE FROM THE FILM "ON THE WATERFRONT"

LEONARD BERNSTEIN

Born August 25, 1918, in Lawrence,  
Massachusetts

Now living in New York

In the half-century since the movies first began to talk, a good deal of fine music has been written for them, by such composers as Prokofiev, Copland, Britten, Walton and Virgil Thomson, and several of these scores have entered the concert repertory as well. Leonard Bernstein's outstanding contribution to this genre is the music he composed for Elia Kazan's 1954 production, *On the Waterfront*. Like Mr. Bernstein's subsequent musical play *West Side Story* (which, of course, became a motion picture after its initial stage run), the film dealt with a violent situation in the New York his music

captures so brilliantly. In this case the subject is racketeering on the teeming commercial docks, and the defiant response of a sensitive young longshoreman (Terry, played by Marlon Brando) to the situation in which he finds himself.

It happens frequently that a composer writes more music for a film than is actually used in the edited version, and Mr. Bernstein was quoted as saying that "one of his chief reasons for preparing the *Symphonic Suite* . . . was to salvage some of the music that would otherwise have been left on the floor of the dubbing-room." The *Suite* was completed on July 4, 1955, and first performed at Tanglewood on August 11 of that year by the Boston Symphony Orchestra under Mr. Bernstein's direction. The New York premiere took place in May 1960, on which occasion Howard Shanet, then the New York Philharmonic's program annotator, wrote: "The film score of *On the Waterfront* lends itself especially well to conversion into concert music because it is so symphonically conceived from the very beginning. The score of the entire film is built from only five or six thematic ideas which, however, are constantly being combined with each other and transformed into new shapes to meet the changing dramatic requirements of the story. Because the original film score is not just scraps of background music but a tightly organized symphonic structure, the concert suite derived from it makes complete musical sense . . . even if the listener does not know what each theme represents in the film story."

The *Suite* in its entirety comprises five sections which are played without pause. For this evening's performance certain cuts have been made, with the approval of the composer.

### "LAMENTATION," FROM SYMPHONY NO. 1, "JEREMIAH"

LEONARD BERNSTEIN

Leonard Bernstein was in his 24th year when he composed his First Symphony, which he called *Jeremiah* and dedicated to his father. He conducted the first performance on January 28, 1944, in a concert of the Pittsburgh Symphony Orchestra (whose music director at that

time, Fritz Reiner, had been one of his teachers), with the late Jennie Tourel as soloist. The premiere followed by less than eleven weeks Mr. Bernstein's celebrated unscheduled conducting debut with the New York Philharmonic.

The three movements of the *Jeremiah* Symphony—titled "Prophecy," "Profanation" and "Lamentation"—are based in part on actual cantillation and liturgical modes used in Jewish religious services, and form a dramatic sequence: the prophet issues his solemn message; he is mocked by the people and their corrupt priests; the desolated city laments its fate. The final Lamentation is delivered in words as well as music, the mezzo-soprano joining the orchestra to sing (in Hebrew) these lines from the Book of Lamentations:

How she sits desolate—  
The city once so full of people,  
She is become as a widow!  
So great among the nations,  
Princess among the provinces,  
She has become a tributary!  
She weeps, she weeps in the night,  
And her tears are upon her cheeks;  
There is no comfort among all her lovers;

All her friends have betrayed her,  
They have become her enemies.  
Judah is exiled through affliction  
And great servitude;  
She dwells among the nations,  
She finds no rest;  
All her pursuers have overtaken her  
In the narrow passes.

Jerusalem has sinned,  
sinned greatly

They [the sinful priests and prophets]  
wandered  
like blind men in the streets,  
Polluted with blood,  
So that their garments could not be  
touched.

"Depart, unclean," men cried to them;  
"Depart, depart, touch us not!"

Lord, wilt Thou forget us forever?  
How long wilt Thou forsake us?  
Turn us unto Thee, O Lord . . .

The *Jeremiah* Symphony was not only the first symphony Mr. Bernstein composed, but also the first one he recorded—more than three decades ago

with the Saint Louis Symphony Orchestra and mezzo-soprano Nan Merriman, for RCA. He subsequently rerecorded the work with Miss Tourel and the New York Philharmonic for Columbia, and more recently has made a third recording of it with the Israel Philharmonic, as part of the series of recordings for Deutsche Grammophon which followed the IPO's Bernstein Festival in the spring of 1977. The soloist in this newest recording is Christa Ludwig, who is heard in this evening's performance.

Aaron Copland, who conducts this performance, was, together with Serge Koussevitzky, among the first musicians of stature to recognize the talents of the young Leonard Bernstein and to provide significant encouragement for him. Mr. Bernstein, of course, has been one of the most active and effective champions of Mr. Copland's music all his professional life and, as both pianist and conductor, has recorded more of it than anyone other than Mr. Copland himself.

#### "THE MASQUE," FROM SYMPHONY NO. 2, "AGE OF ANXIETY"

LEONARD BERNSTEIN

Five years after he conducted the Pittsburgh Symphony Orchestra in the premiere of his *Jeremiah* Symphony Mr. Bernstein spent a month on tour with that orchestra, and during that month began the orchestration of his Second Symphony, which he completed in New York on March 20, 1949. Again the inspiration was literary, but this time secular rather than sacred: in the summer of 1947 Mr. Bernstein had read W.H. Auden's poem *The Age of Anxiety; a Baroque Epilogue*, and almost at once began composing the symphony based on it. This time, instead of a vocal soloist in the final movement, he called for a solo piano throughout the work, whose six sections (corresponding to the divisions of Auden's poem) he divided into two large parts of three sections each.

"I imagine," Mr. Bernstein wrote, "that the idea of writing a symphony with piano solo emerged from the extremely personal identification of myself with the poem. In this sense, the pianist provides an almost autobiographical protagonist set against an orchestral mirror in which he sees himself, analytically, in the modern ambience. The work is therefore no

'concerto' in the virtuosic sense, although I regard Auden's poem as one of the most shattering examples of pure virtuosity in the history of English poetry.

"The essential line of the poem (and of the music) is the record of our difficult and problematical search for faith. In the end, two of the characters enunciate the recognition of this faith—even a passive submission to it—at the same time revealing an inability to relate to it personally in their daily lives, except through blind acceptance."

THE MASQUE, fifth of the six sections of the work, is the second of the three sections played without pause to form Part II. The composer's own description of it sets the scene in the apartment of one of the four characters, to which all four have gone, "weary, guilty, determined to have a party, each one afraid of spoiling the others' fun by admitting that he should be home in bed. This is a scherzo for piano and percussion alone (including harp, celesta, glockenspiel and xylophone) in which a kind of fantastic piano-jazz is employed, by turns nervous, sentimental, self-satisfied, vociferous. The party ends in anticlimax and the dispersal of the actors; in the music the piano-protagonist is traumatized by the intervention of the orchestra for four bars of hectic jazz. When the orchestra stops, as abruptly as it began, a piano in the orchestra continues *The Masque*, repetitiously and with waning energy, as *The Epilogue* begins. Thus a kind of separation of the self from the guilt of escapist living has been effected, and the protagonist is free again to examine what is left beneath the emptiness."

The premiere of *Age of Anxiety* was given less than three weeks after the score was completed, in a concert of the Boston Symphony Orchestra on April 8, 1949; Serge Koussevitzky conducted and Mr. Bernstein himself was the pianist. On February 26, 1950, with choreography by Jerome Robbins, the work entered the repertory of the New York City Ballet. *Age of Anxiety* was the work with which Mr. Bernstein began his long series of recordings with the New York Philharmonic, several years before he became that orchestra's music director; the pianist in that recording was Lukas Foss, who is taking part as both conductor and pianist in this evening's performance of this single movement. Mr. Foss plays the solo

part again in Mr. Bernstein's third recording of *The Age of Anxiety*, this time with the Israel Philharmonic in the aforementioned series on Deutsche Grammophon.

#### TWO EXCERPTS FROM "SONGFEST" LEONARD BERNSTEIN

Last October Leonard Bernstein and Mstislav Rostropovich shared conducting duties in four National Symphony concerts of Mr. Bernstein's music; *Songfest* was one of the three works on that program which received their world premier performances on that occasion (the other two being the "political overture" *Slava!* and the Three Meditations from *Mass* for cello and orchestra). *Songfest* was the work Mr. Bernstein composed in response to a Bicentennial commission but did not complete in time. His editorial associate Jack Gottlieb wrote, in his notes for the premiere last October: "Although the commission was vacated, the idea persisted: to draw a comprehensive picture of America's artistic past, as seen in 1976 through the eyes of a contemporary artist. The composer has envisioned this picture through the words of 13 poets embracing 300 years of the country's history. The subject. The subject matter of their poetry is the American artist's experience as it relates to his or her creativity, loves, marriages, or minority problems (blacks, women, homosexuals, expatriates) within a fundamentally Puritan society."

"Curiously enough," Mr. Gottlieb continued, "the strongest binding musical force in the cycle is that of unabashed eclecticism, freely reflecting the pluralistic nature of our most eclectic country. The composer believes that with the ever-increasing evidence of this unfettered approach to writing new music, typical of many other composers today, we are moving closer to defining 'American music.'" In a musical world that is becoming ever more international, the American composer—to the extent that his music can be differentiated as "American"—inevitably draws from his own inner sources, however diverse and numerous they may be. Mr. Bernstein has dedicated *Songfest*: "To My Mother."

*Songfest* is designated "a cycle of American poems for six singers and orchestra," and is divided into five sections: an opening hymn, three solos, three ensembles, a sextet, another group of three

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solos, and a closing hymn. The poets represented are Frank O'Hara, Lawrence Ferlinghetti, Julia de Burgos, Walt Whitman, Langston Hughes, June Jordan, Anne Bradstreet, Gertrude Stein, E.E. Cummings, Conrad Aiken and the two whose words are being sung this evening. Our two excerpts are the last two songs in the cycle, the settings of Edna St. Vincent Millay's sonnet "What Lips My Lips Have Kissed" and Edgar Allan Poe's poem "Israfel."

Four of the singers in this evening's performance of these two songs—Rosalind Elias, Neil Rosenshein, John Reardon and Donald Gramm—were among the six who took part in the premiere last October.

### WHAT LIPS MY LIPS HAVE KISSED

What lips my lips have kissed, and where, and why,

I have forgotten, and what arms have lain Under my head till morning; but the rain Is full of ghosts tonight, that tap and sigh Upon the glass and listen for reply.

And in my heart there stirs a quiet pain For unremembered lads that not again Will turn to me at midnight with a cry. Thus in the winter stands the lonely tree, Nor knows what birds have vanished one by one,

Yet knows its boughs more silent than before:

I cannot say what loves have come and gone,

I only know that summer sang in me A little while, that in me sings no more.

Edna St. Vincent Millay

### ISRAFEL

In Heaven a spirit doth dwell

'Whose heart-strings are a lute',

None sing so wildly well

As the angel Israfel,

And the giddy stars (so legends tell),

Ceasing their hymns, attend the spell Of his voice, all mute.

Tottering above

In her highest noon,

The enamoured moon

Blushes with love,

While, to listen, the red levin (With the rapid Pleiads, even,

Which were seven,)

Pauses in Heaven.

And they say (the starry choir And the other listening things)

That Israfel's fire

Is owing to that lyre

By which he sits and sings—

The trembling living wire

Of those unusual strings.

But the skies that angel trod,

Where deep thoughts are a duty,

Where Love's a grown-up God,

Where the Hours glances are

Imbued with all the beauty.

Which we worship in a star.

Therefore, thou art not wrong,

Israfeli, who despisest

An unimpassioned song;

To thee the laurels belong,

Best bard, because the wisest!

Merrily live, and long!

The ecstasies above

With thy burning measures suit—

Thy grief, thy joy, thy hate, thy love,

With the fervour of thy lute—

Well may the stars be mute!

Yes, Heaven is thine; but this

Is a world of sweets and sour,

Our flowers are merely—flowers,

And the shadow of thy perfect bliss

Is the sunshine of ours.

If I could dwell

Where Israfel

Hath dwelt, and he where I,

He might not sing so wildly well

A mortal melody,

While a bolder note than this might swell

From my lyre within the sky.

Edgar Allan Poe

### EXCERPTS FROM "ON THE TOWN," "WONDERFUL TOWN," "WEST SIDE STORY," "MASS" AND "CANDIDE"

Leonard Bernstein

The sense of drama which informs Mr. Bernstein's symphonies and other concert works is related in a sense to the sure instinct for the theatre which is manifest in his ballets, in the remarkable and varied examples of musical theatre, and in the unique "theatre piece for singers, players and dancers" called *Mass*. The earliest of his theatrical works was the

ballet *Fancy Free*, produced just three months after the premiere of the *Jeremiah* Symphony; it was also the first of his several collaborations with choreographer Jerome Robbins, and it led directly to the first of his musical comedies, which also contains prominent and extended dance sequences.

*On the Town* represents an expansion of the scenario of *Fancy Free*, but with an entirely new score. During the summer following the ballet's premiere *On the Town* was created in collaboration with Betty Comden and Adolph Green, who not only wrote the lyrics but also created the roles of Claire and Ozzie when the work opened on Broadway on December 28, 1944 (and are taking part in this evening's performance). *On the Town* ran for 463 performances in New York, and was made into a movie with Gene Kelly and Frank Sinatra. The story is of three sailors on leave in New York, their quest for adventure and romance, and the colorful complications encountered along the way.

*Wonderful Town*, which followed *On the Town* by nine years, was also created in collaboration with Betty Comden and Adolph Green. This work, based on the play *My Sister Eileen* (which had by then been made into a movie with Rosalind Russell), again deals with a discovery of New York on the part of eager young people—this time seen from a female perspective, but with the same brash humor and perceptive characterization that distinguished *On the Town*. *Wonderful Town*, too, has enjoyed a number of revivals.

*West Side Story*, the most successful of Mr. Bernstein's works for the stage, is again set in New York, but deals more seriously with a side of the city that is not for tourists: it is a variation on the Romeo-and-Juliet story in terms of warring gangs of youths in our own time, with words by Stephen Sondheim. *West Side Story* was introduced in Washington 21 years ago this month (August 19, 1957), began its Broadway run a few weeks later (September 26), and was subsequently made into an equally successful motion picture. It was, from the outset, as Jack Gottlieb wrote, "recognized as a major leap toward an original kind of theatrical conception. Bernstein had speculated much earlier that a genuine,

indigenous form of American musical theater would eventually arise out of what has been known as musical comedy. Many people think that, in W.S.S., this theory began to be implemented. Elements from the European and American musical stage traditions have been fused into an original art-form that is neither opera nor musical comedy."

"From the Old World came complicated vocal ensembles . . . the use of music to project the story-line forward . . . From the New World came idiomatic jazz and Latin timbres and figurations—most of the W.S.S. music; a fluid and constant change from word to music and from scene to scene, such as the second-act ballet, which goes from accompanied spoken word into song into dance and back again; and, most important, the kinetic approach to the stage—communication through choreographic music . . ."

All the elements cited by Mr. Gottlieb (whose comments are reprinted here with the kind permission of the New York Philharmonic) are evident in the three excerpts performed this evening—the first an ominous prologue to the tragic drama, the second a scene of confrontation, the third an outpouring of romantic feeling which stands out in especially beautiful relief against the turbulent background of events.

Like *West Side Story*, *Mass* was introduced in Washington; it was in fact commissioned for and performed at the opening of the John F. Kennedy Center for the Performing Arts in September 1971. It would be both pretentious and unrealistic to attempt to describe the work adequately in the space available here: it contains elements of pop, rock, jazz, blues, classical, romantic and liturgical musical styles; the text was drawn in part from the Roman Catholic Mass, with additional material written by Stephen Schwartz and by Mr. Bernstein himself (and one quatrain contributed by Paul Simon); choreographic portions were created by Alvin Ailey and danced by his troupe. It is an act of protest, an act of love. More than any of Mr. Bernstein's other works, it reminds us of his involvement with the music of Mahler—not in the form of stylistic resemblances, but in the nature of its emotional commitment. "A Simple Song" is the first hymn of the Celebrant, when he appears, dur-

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ing the *Kyrie*, to be invested. The Chorale is the concluding benediction, sung by the onstage instrumentalists as well as the singers, as the members of the boys' choir descend into the aisles, "bringing the touch of peace to the audience."

For *Candide*, produced in 1956, Mr. Bernstein's literary collaborator was Lillian Hellman. In contrast to *On the Town* and *Wonderful Town*, both categorized as "musical comedies," Mr. Bernstein described *Candide* as an operetta. The work has enjoyed successful revivals, and its Overture has become a staple of the orchestral repertory. The soprano aria "Glitter and Be Gay," which is cited in the Overture, has also become a popular recital item. The verve, wit and pulse of the music are not superficial qualities, but essential ones in celebrating the peculiarly American, and frequently self-mocking, form of romantic idealism that illumines so much of this composer's work.

### FIRST MOVEMENT (ALLEGRO) OF THE CONCERTO IN C MAJOR FOR VIOLIN, CELLO, PIANO AND ORCHESTRA, OP. 56

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn  
Died March 26, 1827, in Vienna

Since the works of Beethoven constitute the backbone of the symphonic repertory, almost any of them would be appropriate to a celebration of an anniversary such as the one being observed in this concert. It is only in one of Beethoven's less frequently heard works, however, that elements of chamber music and of the symphonic realm are combined in such a way as to permit a conductor (and his orchestra) to engage in intimate dialogue with three of his esteemed associates in a single performance. The Triple Concerto is neither one of the most familiar nor the most dramatic of Beethoven's compositions, but its great warmth of heart and the characteristics just alluded to make it especially fitting for Mr. Bernstein's collaboration at the end of this birthday concert with three musicians who are not only his colleagues but his friends.

Friendship was in part Beethoven's motivation in composing the Triple Concerto, the piano part in which was created for his pupil, patron and friend the Archduke Rudolph. The other soloists for whom this work was written were a pro-

fessional violinist named Seidler, about whom little seems to be known, and the cellist Anton Kraft—the same Kraft for whom Haydn had written his best-known concerto when they were both in service to Prince Esterházy some 20 years earlier. Beethoven wrote the Concerto during the years 1803-05, but the first performance, delayed several times, did not take place until May 1808.

The first movement, by which the Concerto is alone represented this evening, is a broad and expansive *Allegro*, in which the cello is the first of the soloists to emerge from the opening tutti, followed in turn by the violin and then the piano. The nature of their respective entries, and even the character of the noble theme itself, might suggest that this work was a "study" for the glorious Trio in B-flat (Op. 97) to come in 1811, another of the several major compositions Beethoven either wrote for or dedicated to the Archduke. (The Triple Concerto, although written for Rudolph as performer, bears a dedication to another of Beethoven's patrons, Prince Franz Joseph von Lobkowitz.)

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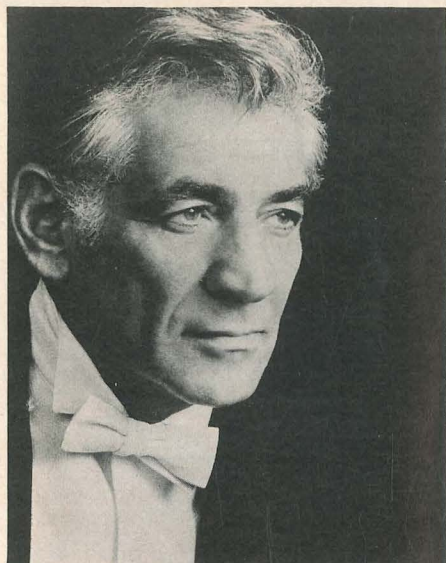
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## The Artists



### Leonard Bernstein

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918. He grew up in Boston, where he attended Boston Latin School, and studied piano with Heinrich Gebhard and Helen Coates. After graduating from Harvard in 1939, he continued his studies at the Curtis Institute with Fritz Reiner, Randall Thompson, and Isabella Vengerova. Summers were spent at Tanglewood, as student and assistant to Serge Koussevitzky. Engaged by Artur Rodzinski as Assistant Conductor of the New York Philharmonic in 1943, he made his remarkable, now historic, debut with the orchestra on November 14 of that year,

replacing Bruno Walter in a nationally-broadcast concert. In the years following, Mr. Bernstein served as Music Director of the New York City Symphony (1945-48), was head of the conducting faculty at the Berkshire Music Center (1951-55) and Professor of Music at Brandeis University (1951-56), appeared regularly as guest conductor with the New York Philharmonic and the Israel Philharmonic, and conducted most of the world's major orchestras. Named Music Director of the New York Philharmonic in 1958, Mr. Bernstein was the first American-born and -trained musician to attain so important a post. During his long and distinguished association with the Philharmonic, he conducted more concerts than any other conductor in its history, and, in 1969, was given the lifetime title of Laureate Conductor. In addition to the New York Philharmonic, Mr. Bernstein has conducted most of the world's leading orchestras, as well as the Metropolitan Opera, La Scala (the first American ever to conduct there), and the Vienna State Opera.

Acclaimed as a composer, Mr. Bernstein has written three symphonies (*Jeremiah*, *Age of Anxiety*, and *Kaddish*), the *Serenade* for Violin and String Orchestra, *Chichester Psalms* for Orchestra and Chorus, the ballets *Fancy Free* and *Facsimile*, the one-act opera *Trouble in Tahiti*, and the score for the film *On the Waterfront*. For the Broadway theater he has contributed the scores to *On the Town*, *Wonderful Town*, *Candide*, and, of course, *West Side Story*. Recent works include *Mass*, which opened the Kennedy Center in Washington, D.C. in 1971, and *Dybbuk*, a ballet premiered in 1974 by the New York City Ballet. His latest work, *Songfest* (A Cycle of American

Poems for Six Singers and Orchestra), was given its world premiere with the National Symphony in Washington on October 11, 1977. A retrospective of Mr. Bernstein's work was presented in Israel in April, 1977, during a two-week nationwide Bernstein Festival organized by the Israel Philharmonic to celebrate the 30th Anniversary of his first concerts in Israel. In August of 1977, the Carinthian Summer Festival in Austria presented the first European festival of his music.

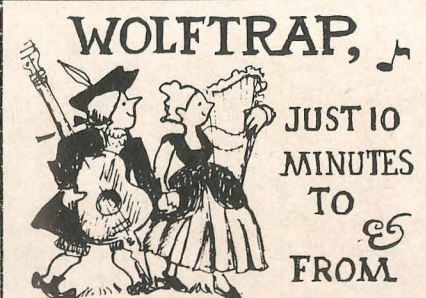
Mr. Bernstein is the author of the best-selling books *The Joy of Music*, *Leonard Bernstein's Young People's Concerts*, and *The Infinite Variety of Music*. In 1972-73, he was Charles Elliot Norton Professor of Poetry at Harvard, and the six lectures he gave there, collectively entitled *The Unanswered Question*, were shown nationwide on Public Television, recorded complete on Columbia (CBS) Records, and published in book form by the Harvard University Press.

Through his hundreds of recordings and frequent television appearances, Mr. Bernstein has brought the joy of music to people everywhere. His "Young People's Concerts" with the New York Philharmonic extended over fourteen seasons on CBS Television. In recent years, he has been seen regularly on Public Television's "Great Performances," and he received one of his many Emmy Awards for Outstanding Music Program of the 1975-76 television season. The current standard catalog of phonograph recordings lists 242 separate entries for Mr. Bernstein — by far the largest contribution of any single artist. These recordings are made with 15 different performing groups (of course, over 200 are with the New York Philharmonic), and represent seven record company labels (Columbia/CBS, Deutsche Grammophon, RCA, Angel/EMI, London/Decca, CRI, and New World).

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Tufted Titmouse

Photo by John Trott

During 1948 Lady Wilson, wife of Field Marshal Lord Wilson, and Dr. Alexander Wetmore, Secretary of the Smithsonian Institution, compiled the following list of birds they had seen at Wolf Trap. The list was made for their own enjoyment and was not intended to be definitive. Bird watchers wishing to make additions to the list are invited to write to the Editor of *Center Lines*.

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Black Vulture  
Red-shouldered Hawk  
Common Bobwhite  
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Mourning Dove  
Yellow-billed Cuckoo  
Black-billed Cuckoo (Migrant)  
Whip-poor-will  
Chimney Swift  
Ruby-throated Hummingbird  
Common Flicker  
Red-bellied Woodpecker  
Yellow-bellied Sapsucker  
Downy Woodpecker  
Eastern Kingbird  
Eastern Phoebe

Blue Jay  
Common Crow  
Carolina Chickadee  
Tufted Titmouse  
White-breasted Nuthatch  
House Wren  
Northern Mockingbird  
Gray Catbird  
Brown Thrasher  
American Robin  
Wood Thrush  
Eastern Bluebird  
Ruby-crowned Kinglet  
European Starling  
Yellow-throated Vireo  
Red-eyed Vireo  
Yellow Warbler

Yellow-rumped Warbler  
Blackpoll Warbler (Migrant)  
Common Yellowthroat  
House Sparrow  
Orchard Oriole  
Brown-headed Cowbird  
Scarlet Tanager  
Northern Cardinal  
Indigo Bunting  
American Goldfinch  
Rufous-sided Towhee  
Dark-eyed Junco  
Chipping Sparrow  
Field Sparrow  
White-crowned Sparrow  
White-throated Sparrow  
Song Sparrow



Rufous-sided Towhee

Photo by John Trott

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Jeanne Nidecker .....Secretarial Assistant\*  
Susan Wilson .....Secretary

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Jere Hathaway Wright .....Consultant, Wolf Trappers

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Marti Taylor .....Administrative Assistant\*  
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Bill Rolle & Associates, Inc., .....Consultant

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\*Seasonal Staff

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Mrs. Edward S. Juchniewicz, Secretary  
Mrs. Paul M. Cohen, Bookkeeper  
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Mrs. Donald P. Kelso, Membership Secretary

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Stephen Catron .....Artistic Coordinator  
Ann McPherson McKee .....Production Coordinator\*  
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Clark Bason .....Driver/Messenger\*  
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Gaile Wright .....Driver/Messenger\*

\*Seasonal Staff

## WOLF TRAP OPERA COMPANY

### 1978 Season

**Conductors**  
Franz Allers  
Christopher Keene

**Stage Directors**  
David Alden  
Rhoda Levine

**Solo Artists**  
James Billings  
Elaine Bonazzi  
Judith Christin  
William Dansby  
Stephen Dickson  
Faith Esham  
Jake Gardner  
Donald Gramm  
Janice Hall  
Neil Rosenshein  
Maryanne Telese  
William Wildermann

### Scenic and Costume Design

Zack Brown  
Paul Steinberg  
Kristina Watson

**Lighting Design**  
Joan Arhelger  
Pat Collins

### Music Staff

Martin Smith, Principal Coach  
Randolph Mauldin, Assistant Conductor/Music Administrator  
Scott Bergeson  
Gary Magby

### Stage Management

Lee Shlosberg  
Chari Shanker

### Wigs and Make-Up

Charles Elsen  
Jane Stanhope  
Diane Stokes

## The Pursuit of Happiness

(Continued from page 15)

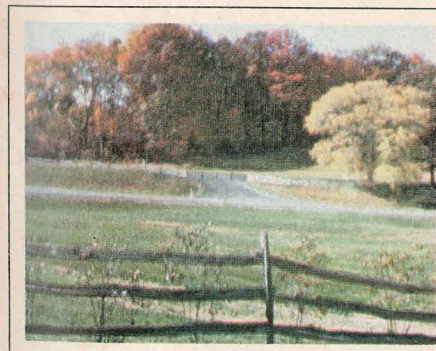
private sector that sponsor the programs available to you at Wolf Trap Farm Park for the Performing Arts.

In 1966, Mrs. Jouett Shouse gave 100 acres of her farm, Wolf Trap, to the United States Government with the intention that it be preserved for the enjoyment of nature and the performing arts. The Nation accepted the gift of land and also funds for the construction of the Filene Center. In October of 1966, an Act of Congress was passed "establishing... a park for the performing arts and related educational programs, and for recreational use in connection therewith." Thus Wolf Trap, your National Park for the Performing Arts, came to be.

Wolf Trap Farm Park for the Performing Arts is administered and managed by the National Park Service which has technical and operational responsibility for the Filene Center, in addition to maintaining and interpreting its resources.

The Wolf Trap Foundation is responsible for selecting and presenting Filene Center programs, and for publicizing, funding, and providing ticket services for all productions.

Together, the National Park Service and the Wolf Trap Foundation sponsor a full range of programs which complement the Filene Center performances.



In the twelve years since the law establishing Wolf Trap was passed, the woods and meadows of Mrs. Shouse's farm have become a natural and cultural resource unique in our country. All of us busy ourselves with day-to-day material concerns. Here at Wolf Trap we share the enjoyment of two of life's greatest assets, nature and the performing arts... and in the inalienable right of the pursuit of happiness.

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## WOLF TRAP: FACILITIES AND SERVICES

**TICKET OFFICE:** Hours: 12 noon to 9:00 p.m. on performance days; 12 noon to 6:00 p.m. on non-performance days. *Instant Credit* is available with major credit cards by calling (703) 281-0500, 10:00 a.m. to 6:00 p.m. daily. ALL INSTANT CREDIT SALES ARE FINAL. Tickets are also available at all  Ticketron Outlets and at the following Wolf Trap Voucher Agencies: Leesburg Travel Center; Holiday Inn-Tyson's Corner; Sheraton-Reston Hotel; Golden Table Restaurant; and the Pentagon Ticket Service.

**GROUP SALES:** Liberal discounts are available to groups of 25 or more for many Wolf Trap performances. Catering, hotel accommodations and picnics at Wolf Trap's Special Events areas can be arranged for your group through the Group Sales Office. Telephone: (703) 938-4344.

**BUS SERVICE:** American Sightseeing of D.C. provides a bus service to Wolf Trap from downtown Washington throughout the 1978 season. The route includes stops at several major Washington hotels. For reservation information, please call (202) 393-1616.

**PARKING:** Free parking is available for 1,000 cars in the West Parking Lot and for 350 cars in the East Parking Lot.

**DINING:** The 200 seat dining pavillion adjacent to the Filene Center offers a choice of meal services beginning two hours before each performance. A buffet dinner is available, or a variety of picnic box suppers may be ordered in advance. Reservations are required by 1:00 p.m. on the day of the performance. Telephone: (703) 938-4792 or -3810, extension 276. Snack bars serve sandwiches, soft drinks and assorted snacks prior to each performance and

at intermission. Wolf Trap also maintains several picnic areas within the Park which are available to the public without charge.

**OFFICES:** The administration offices of Wolf Trap Farm Park for the Performing Arts are open to the public, daily, 9:00 a.m. to 5:00 p.m. Telephone: (703) 938-3810.

**REST ROOMS:** Rest rooms are located at the Ticket Office entrance area and in the lower level of the Gift Shop building.

**FIRST AID:** Consult Park Ranger, Park Police, or ushers for emergency facilities.

**HOUSE PHYSICIANS:** A house physician is in attendance at all performances. Doctors serve on a voluntary basis. Contact Park Rangers, Park Police, or ushers.

**ACCOMMODATIONS FOR THE HANDICAPPED:** Special arrangements for the handicapped can be made in advance by calling (703) 938-3810, extension 234. The Park will also furnish wheelchairs upon request.

**LOST AND FOUND:** Items are held at the Park Police office. Telephone: (703) 938-3810, extension 235.

**GIFT SHOP:** Proceeds from the Wolf Trap Associates Gift Shop assist in funding the Wolf Trap Company. The Gift Shop is located near Ramp A at the end of the Plaza and is open one hour prior to performance time, and during the intermissions. In July and August the Gift Shop is also open from 11:00 a.m. to 2:00 p.m. The popular Wolf Trap Cook Book, Tattoo Record, posters, tee shirts, and a variety of specialty items are available. For additional information, please call (703) 938-3810, extension 225.

## 1978 WOLF TRAP SEASON

1978		JUNE		1978	
<b>3 SATURDAY</b> 8:30 p.m. <b>BARBERSHOP HARMONY PARADE</b> featuring The Fairfax Jubil-a-ires The Alexandria Harmonizers Tom Gauger of WMAL/Radio 63 Master of Ceremonies	<b>10 SATURDAY</b> 8:30 p.m. <b>Metropolitan Opera MADAMA BUTTERFLY</b> Puccini Masini; Cruz-Romo, Love, Cecchele, Walker, Atherton	<b>18 SUNDAY</b> 8:00 p.m. <b>GUARNERI STRING QUARTET</b> World Masters of Chamber Music	<b>27 TUESDAY</b> 8:30 p.m. <b>THE FABULOUS FOURS</b> Starring The Four Freshman The Four Lads The Four Ink Spots The Pied Pipers		
<b>5 MONDAY</b> 8:30 p.m. <b>Metropolitan Opera RIGOLETTO</b> Verdi New Production Masini; Blegen, Jones, Shicoff, MacNeil, Diaz, Shinall	<b>11 SUNDAY</b> <b>NO PERFORMANCE</b> Technical Preparations	<b>19 MONDAY</b> 8:30 p.m. <b>GYPSY</b> Starring <b>ANGELA LANSBURY</b> Everything's Coming Up Roses! Let Wolf Trap entertain you with the fantastic rise to stardom of the legendary Gypsy Rose Lee. Book by Arthur Laurents. Music by Jule Styne. Lyrics by Stephen Sondheim.	<b>28 WEDNESDAY</b> 8:30 p.m. <b>TONY BENNETT SINGS!</b> Living Legend of American Popular Song. Music Director, Torrie Zito.		
<b>6 TUESDAY</b> 8:30 p.m. <b>Metropolitan Opera CAVALLERIA RUSTICANA</b> Mascagni Veltri; Troyanos, Jones, Kraft, Cecchele, Shinall	<b>12 MONDAY</b> 8:30 p.m. <b>13 TUESDAY</b> 8:30 p.m. <b>DANCE SPECTACULAR</b> Direct from Menotti's Spoleto Festival/Charleston. Dance Theatre of Harlem, Netherlands Dance Theater, North Carolina Dance Theatre, Galina and Valery Panov, Erik Bruhn, and other soloists in all-Janacek Anniversary Celebration.	<b>20 TUESDAY</b> 8:30 p.m. <b>GYPSY</b>	<b>29 THURSDAY</b> 8:30 p.m. <b>National Symphony JULIUS RUDEL</b> Guest Conductor <b>TATIANA TROYANOS</b> Mezzo-Soprano <b>PETER LINDROOS</b> Tenor <b>Brahms</b> —Symphony No. 4 <b>Mahler</b> —Das Lied von der Erde		
<b>7 WEDNESDAY</b> 8:00 p.m. <b>Metropolitan Opera BORIS GODUNOV</b> Mussorgsky Wolitch; Dunn, Hines, Raitzin, Nagy, Velis, Meredith, Monk, Macurdy, Corena	<b>14 WEDNESDAY</b> 8:30 p.m. <b>LISTEN/DANCE PETER DUCHIN, His Piano and His Orchestra</b> Rare Festival Appearance. The Audience is invited to dance on the Plaza and, after intermission, on stage.	<b>21 WEDNESDAY</b> 2:30 p.m. Matinee 8:30 p.m. Evening <b>GYPSY</b>	<b>30 FRIDAY</b> 8:00 p.m. <b>National Symphony FRANZ ALLERS</b> Guest Conductor All by <b>Strauss</b>		
<b>8 THURSDAY</b> 8:30 p.m. <b>Metropolitan Opera RIGOLETTO</b> Verdi New Production Masini, Blegen, Jones, Shicoff, MacNeil, Diaz, Shinall	<b>15 THURSDAY</b> 8:30 p.m. <b>CRYSTAL GAYLE</b> Grammy Award winning singer of the hit songs "Don't It Make My Brown Eyes Blue" and "Ready for the Times to Get Better".	<b>22 THURSDAY</b> 8:30 p.m. <b>GYPSY</b>	<b>30 FRIDAY</b> 12:00 Midnight <b>Heavy Organ VIRGIL FOX</b> <b>DAVID SNYDER'S REVELATION LIGHTS</b> All by <b>Bach</b>		
<b>9 FRIDAY</b> 8:30 p.m. <b>Metropolitan Opera LA FAVORITA</b> Donizetti Veltri; Smith, Alexander, Quilico	<b>16 FRIDAY</b> 8:30 p.m. <b>National Symphony AARON COPLAND</b> Guest Conductor <b>COPLAND CONDUCTS COPLAND</b> Fanfare for the Common Man Dance Panels The Red Pony Suite Music for a Great City Lincoln Portrait	<b>23 FRIDAY</b> 8:30 p.m. <b>GYPSY</b>			
<b>10 SATURDAY</b> 1:30 p.m. Matinee <b>Metropolitan Opera DON GIOVANNI</b> Mozart Carden, Harwood, Peters, Morris, Blake, Gramm, Monk, Macurdy	<b>17 SATURDAY</b> 8:30 p.m. <b>National Symphony SARAH CALDWELL</b> Guest Conductor <b>VAN CLIBURN</b> , Pianist Rossini—Barber of Seville Overture Tchaikovsky—Piano Concerto No. 1 Berlioz—Symphonie fantastique	<b>24 SATURDAY</b> 2:30 p.m. Matinee 8:30 p.m. Evening <b>GYPSY</b>			
		<b>25 SUNDAY</b> 8:00 p.m. <b>NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE</b> <b>GUNTHER SCHULLER</b> , Conductor Coming to Wolf Trap from their USSR tour.			
		<b>26 MONDAY</b> 8:30 p.m. <b>MAYNARD FERGUSON and His Orchestra</b> King of the Big Band Trumpet Players back at Wolf Trap for an explosive musical performance.			



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1978		JULY		1978	
<b>1 SATURDAY</b> 8:30 p.m. <b>Bluegrass Festival</b> <b>DOC AND MERLE</b> <b>WATSON, LESTER</b> <b>FLATT &amp; THE</b> <b>NASHVILLE GRASS,</b> Mac Wiseman & the Shenandoah Cut-Ups		<b>8 SATURDAY</b> 8:30 p.m. <b>National Symphony</b> <b>Music from 2001,</b> <b>CLOSE ENCOUNTERS,</b> <b>STAR WARS</b> and other heavenly sources plus <b>COSMIC LASER LIGHT</b> <b>SHOW!</b>		<b>18 TUESDAY</b> 8:30 p.m. <b>19 WEDNESDAY</b> 8:30 p.m. <b>20 THURSDAY</b> 8:30 p.m. <b>21 FRIDAY</b> 8:30 p.m. <b>22 SATURDAY</b> 8:30 p.m.	
<b>2 SUNDAY</b> 2:00 p.m. Matinee <b>Bluegrass Festival</b> <b>BILL MONROE &amp; THE</b> <b>BLUEGRASS BOYS,</b> <b>LESTER FLATT &amp; THE</b> <b>NASHVILLE GRASS,</b> Buck White & the Down Home Folks, Pinnacle Boys		<b>9 SUNDAY</b> <b>10 MONDAY</b> <b>11 TUESDAY</b> <b>12 WEDNESDAY</b> <b>NO PERFORMANCE</b> Technical Preparations for <b>THE GONDOLIERS.</b> the best of Gilbert & Sullivan, set in picturesque Venice and in the never-never land of Barataria. Filled with an array of Duchesses and Dukes, roughish characters, and sunny melodies.		Wolf Trap, in association with The Metropolitan Opera and The National Committee on United States-China Relations, presents <b>THE PERFORMING</b> <b>ARTS COMPANY OF THE</b> <b>PEOPLE'S REPUBLIC OF</b> <b>CHINA</b> An unprecedented panorama of traditional and contemporary Chinese culture. Program includes excerpts from the celebrated <i>The White</i> <i>Haired Girl</i> , a revolutionary ballet in classical style; national folk dances; scenes from the famed Peking Opera; traditional instrumental music; and dazzling tumbling and acrobatic displays. 150 dancers, instrumentalists and singers in the largest cultural program ever to be brought to the United States from the People's Republic of China.	
<b>3 MONDAY</b> 10:30 p.m. Join us in celebrating our 202nd USA Birthday! <b>ANDRE KOSTELANETZ,</b> Conductor <b>YEHUDI MENUHIN,</b> Violinist Filene Center Orchestra <b>Bernstein</b> —Candide Overture <b>Mendelssohn</b> —Violin Concerto in E minor <b>Gershwin</b> —An American in Paris		<b>13 THURSDAY</b> 8:30 p.m. <b>14 FRIDAY</b> 8:30 p.m. <b>15 SATURDAY</b> 8:30 p.m. <b>THE GONDOLIERS</b> The Wolf Trap Opera Company in a colorful new production of Gilbert & Sullivan's riotous operetta. Donald Gramm, James Billings, and a cast of talented young artists star in this frothy farce. Franz Allers, Conductor Rhoda Levine, Stage Director		<b>23 SUNDAY</b> 8:00 p.m. <b>FERRANTE &amp; TEICHER</b> Solid Gold recording artists back at Wolf Trap with their brilliant pianistic pyrotechnics.	
<b>4 TUESDAY</b> 2:00-9:00 p.m. <b>WOLF TRAP ANNUAL</b> <b>FESTIVITIES</b> All Day Picnicking and Performances <b>THE U.S. AIR FORCE BAND</b> <b>&amp; THE SINGING SERGEANTS</b> <b>THE ARMEN OF NOTE</b> Col. Arnald D. Gabriel, Conductor FREE 2:00 - 9:00 PM		<b>24 MONDAY</b> 8:30 p.m. <b>25 TUESDAY</b> 8:30 p.m. <b>PRESERVATION HALL</b> <b>JAZZ BAND</b> Foot-stomping, hand-clapping vintage jazz in the New Orleans tradition.		<b>28 FRIDAY</b> <b>29 SATURDAY</b> <b>40TH ANNUAL</b> <b>NATIONAL FOLK</b> <b>FESTIVAL</b> A yearly tradition at Wolf Trap, celebrated by scores of artists representing our lively and varied American heritage. 1:00-5:00 Craft exhibits & demonstrations, mini-concerts and workshops. 5:30-6:30 Dance Party. 8:00 p.m. Evening Concert.	
<b>5 WEDNESDAY</b> 8:30 p.m. <b>STARLAND VOCAL</b> <b>BAND</b> <b>Tom Chapin,</b> Special Guest Star Grammy Award winners bring their "Afternoon Delight" to Wolf Trap.		<b>16 SUNDAY</b> 8:00 p.m. <b>EARL WILD</b> Romantic Liszt played by the supervirtuosos pianist. Program includes the great B minor Sonata.		<b>30 SUNDAY</b> <b>40TH ANNUAL</b> <b>NATIONAL FOLK</b> <b>FESTIVAL</b> 1:00-5:00 Craft exhibits & demonstrations, mini-concerts and workshops. 4:00-5:00 Dance Party. <b>NO EVENING</b> <b>PERFORMANCE</b>	
<b>6 THURSDAY</b> 8:30 p.m. <b>National Symphony</b> <b>YEHUDI MENUHIN</b> Guest Conductor <b>JEREMY MENUHIN,</b> Pianist All Beethoven program. Overture to <i>Coriolanus</i> Piano Concerto No. 3 Eroica		<b>17 MONDAY</b> <b>NO PERFORMANCE</b> Technical Preparations		<b>31 MONDAY</b> 8:30 p.m. <b>JOFFREY BALLET</b> Returning to Wolf Trap for its eighth season, this great and exuberant company presents many Joffrey favorites and a new repertoire selected from ballets by Frederick Ashton, Gerald Arpino, and John Cranko.	
<b>7 FRIDAY</b> 8:30 p.m. <b>National Symphony</b> <b>HENRY MANCINI</b> Guest Conductor Melodic Mancini Music					

1978		AUGUST		1978	
1 TUESDAY 8:30 p.m. 2 WEDNESDAY 8:30 p.m. 3 THURSDAY 8:30 p.m. <b>JOFFREY BALLET</b> Returning to Wolf Trap for its eighth season, this great and exuberant company presents many Joffrey favorites and a new repertoire selected from ballets by Frederick Ashton, Gerald Arpino, and John Cranko.		11 FRIDAY 8:30 p.m. 12 SATURDAY 8:30 p.m. <b>National Symphony MSTISLAV ROSTROPOVICH,</b> Conducting All <b>Tchaikovsky</b> program. Symphony No. 6 (Pathétique) Overture Fantasy from Romeo and Juliet 1812 Overture		20 SUNDAY 8:30 p.m. <b>THE DUCHESS OF MALFI</b> The Wolf Trap Opera Company in the world premiere of <b>Stephen Douglas Burton's</b> exciting and impassioned musical drama. Sung in English. <b>Christopher Keene,</b> Librettist/Conductor <b>David Alden,</b> Director	27 SUNDAY 2:30 p.m. Matinee <b>FREE CONCERT</b> Wolf Trap/National Symphony Youth Orchestra 27 SUNDAY 8:00 p.m. <b>JEAN-PIERRE RAMPAL</b> World renowned flutist with John Steele Ritter, harpsichord and piano.
4 FRIDAY 8:30 p.m. <b>National Symphony MSTISLAV ROSTROPOVICH</b> Conducting <b>MAURICE ANDRE</b> Trumpet Mozart—Symphony No. 40 Hummel—Trumpet Concerto Beethoven—Symphony No. 5		13 SUNDAY 8:00 p.m. <b>National Symphony FRUHBECK DE BURGOS</b> Guest Conductor <b>RAFAEL OROZCO</b> Pianist Dvorak—Symphony No. 8 Liszt—Piano Concerto No. 1 Stravinsky—Firebird Suite		21 MONDAY 8:30 p.m. Big Band Sounds from "The Summer of '42" starring The Originals!!! <b>TÉX BENEKE</b> and his Orchestra plus Special Guest Stars <b>HELEN O'CONNELL</b> and <b>BOB EBERLY</b> in an evening of music made famous by Glenn Miller and Jimmy Dorsey.	28 MONDAY <b>NO PERFORMANCE</b> Technical Preparations
5 SATURDAY 8:30 p.m. <b>National Symphony MSTISLAV ROSTROPOVICH</b> Conducting <b>KENNETH RIEGEL</b> Tenor University of Maryland Chorus Paul Traver, Director <b>BERLIOZ-REQUIEM</b>		14 MONDAY		22 TUESDAY 8:30 p.m. <b>PETE SEEGER</b> and <b>ARLO GUTHRIE</b> <b>TOGETHER IN CONCERT</b> Two of the best grassroots musicians of American Folk Ballads.	29 TUESDAY 8:30 p.m. <b>Meredith Willson's THE MUSIC MAN</b> starring <b>TONY RANDALL</b> Hear 76 Trombones, The Wells Fargo Wagon, and others in this family favorite.
		15 TUESDAY			30 WEDNESDAY 2:30 p.m. Matinee 8:30 p.m. Evening <b>THE MUSIC MAN</b>
6 SUNDAY 8:00 p.m. <b>National Symphony FRUHBECK DE BURGOS</b> Guest Conductor <b>CARLOS MONTOKA</b> Guitar Music by <b>Albeniz, Montoya, Granados, de Falla, and Ravel.</b>		16 WEDNESDAY		<b>NO PERFORMANCE</b> Technical Preparations for the world premiere of <b>Stephen Douglas Burton's</b> opera <b>THE DUCHESS OF MALFI</b> . A rich, romantic musical and dramatic tapestry of Renaissance intrigue. Sung in English.	
7 MONDAY 8:30 p.m. <b>LEO SAYER</b> Popular British singer of the hit singles "You Make Me Feel Like Dancing" and "When I Need You".		17 THURSDAY 8:30 p.m. <b>ANNA RUSSELL</b> Acclaimed concert comedian performing delightful musical spoofs.		23 WEDNESDAY 8:30 p.m. <b>National Symphony ARTHUR FIEDLER</b> Guest Conductor All Pops Concert.	31 THURSDAY 8:30 p.m. <b>THE MUSIC MAN</b>
		18 FRIDAY 8:30 p.m. <b>THE DUCHESS OF MALFI</b> The Wolf Trap Opera Company in the world premiere of <b>Stephen Douglas Burton's</b> exciting and impassioned musical drama. Sung in English. <b>Christopher Keene,</b> Librettist/Conductor <b>David Alden,</b> Director		24 THURSDAY 8:30 p.m. An Evening with <b>CHUCK MANGIONE</b> and <b>The Chuck Mangione Quartet</b> Innovative composer/musician combines jazz, ballad & pop in the vibrant style of his recent album "Feels So Good".	<b>SEPT.</b> 1 FRIDAY 2:30 p.m. Matinee 8:30 p.m. Evening <b>THE MUSIC MAN</b>
8 TUESDAY <b>NO PERFORMANCE</b> Technical Preparations		19 SATURDAY 8:30 p.m. <b>National Symphony CHRISTIAN BADEA</b> Conducting <b>SARAH VAUGHAN</b> Jazz Vocalist All <b>Gershwin</b> program.		25 FRIDAY 8:30 p.m. <b>National Symphony MSTISLAV ROSTROPOVICH</b> Conducting Leonard Bernstein's 60th Birthday Celebration.	2 SATURDAY 8:30 p.m. <b>THE MUSIC MAN</b>
9 WEDNESDAY 8:30 p.m. 10 THURSDAY 8:30 p.m. <b>Eliot Feld Ballet</b> This vibrant company celebrates its return to the Filene Center stage with exciting Washington premieres.				26 SATURDAY 8:30 p.m. <b>THE JOHNNY CASH SHOW</b> starring <b>JOHNNY CASH</b> June Carter and the Carter Family, Jan Howard, The Tennessee Three	3 SUNDAY 8:00 p.m. <b>THE MUSIC MAN</b>



## CREATIVE INVOLVEMENT PROGRAMS AT WOLF TRAP

The Act of Congress that established Wolf Trap as the first National Park for the Performing Arts also directed that it should conduct "related educational programs." Since 1971 these programs have grown in range and number and now offer opportunities to all, from the uninitiated to the professional, to increase enjoyment and understanding of the performing arts. This season the following programs are available:

### MASTER AND TEACHING CLASSES

Master and Teaching Classes for advanced students in music and dance will be held throughout the season. These classes offer an opportunity to work with many of Wolf Trap's distinguished visiting artists, such as Earl Wild and members of the Joffrey Ballet. For reservations and information, please call (703) 938-3810.

### NATIONAL PARK SERVICE INTERPRETIVE PROGRAM

Presented at the Theatre-in-the-Woods and Meadow Tent, programs for children and adults are offered free of charge during June, July, and August. For reservations and information, please call (703) 281-5587.

#### Theatre-in-the-Woods. Weekdays, June 26–August 25

- 10:30 a.m. Bob Brown Marionettes — "Peter and the Wolf" plus "Strings and Things"  
12 noon Craig Babcock — "Mime"  
1:30 p.m. The Young Columbians — "Entertainment USA"

#### Theatre-in-the-Woods Saturdays Only.

- 11 a.m. Children's Opera Theatre  
"Offenbach's, BA TA CLAN"

#### The Meadow Tent. Weekdays, June 26–August 25

- 10:30 a.m. Interplay Productions —  
"The Curious Computer From Planet X"  
12 noon Interplay Productions —  
"The Curious Computer From Planet X"  
1:30 p.m. Children's Opera Theatre —  
"Introduction to Opera"

### WORKSHOPS AND LECTURES

A wide variety of free lectures by distinguished speakers, in-depth discussions of current productions, and workshops on the performing arts are presented throughout the summer. For reservations and information, please call (703) 281-5587.

### CONCERTS IN THE MEADOW

Free Sunday afternoon concerts are presented at Wolf Trap's Bandstand, located in the meadow adjacent to the Filene Center. Concerts begin at 1:00 p.m. For further information call (703) 938-3810.

### WOLF TRAP/NATIONAL SYMPHONY YOUTH ORCHESTRA

In a program inaugurated this season by Wolf Trap and the National Symphony Orchestra, a full complement of musicians between the ages of 15 and 25 has been selected as a special Youth Orchestra. The young musicians rehearse in individual and master classes and receive individualized coaching with members of the National Symphony Orchestra and full orchestral rehearsals with Mstislav Rostropovich, Music Director of the National Symphony Orchestra. The training culminates with a free Sunday afternoon concert on August 27 in the Filene Center.

**INTERNATIONAL CHILDREN'S FESTIVAL**  
The Fairfax County Council of the Arts presents the annual International Children's Festival at Wolf Trap on September 2, 3, and 4. For information call (703) 941-6066.

### NATIONAL FOLK FESTIVAL

The National Folk Festival is an annual event at Wolf Trap with scores of artists representing our varied American heritage. From July 28–30, over 300 grassroots musicians, blues singers, and crafts people offer all day workshops and evening performances. Five day-time stages present programs of Bluegrass, Tex-Mex, Blues, Old-Time, Ethnic, Dance, and Country Western. For information call (202) 296-0068.



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