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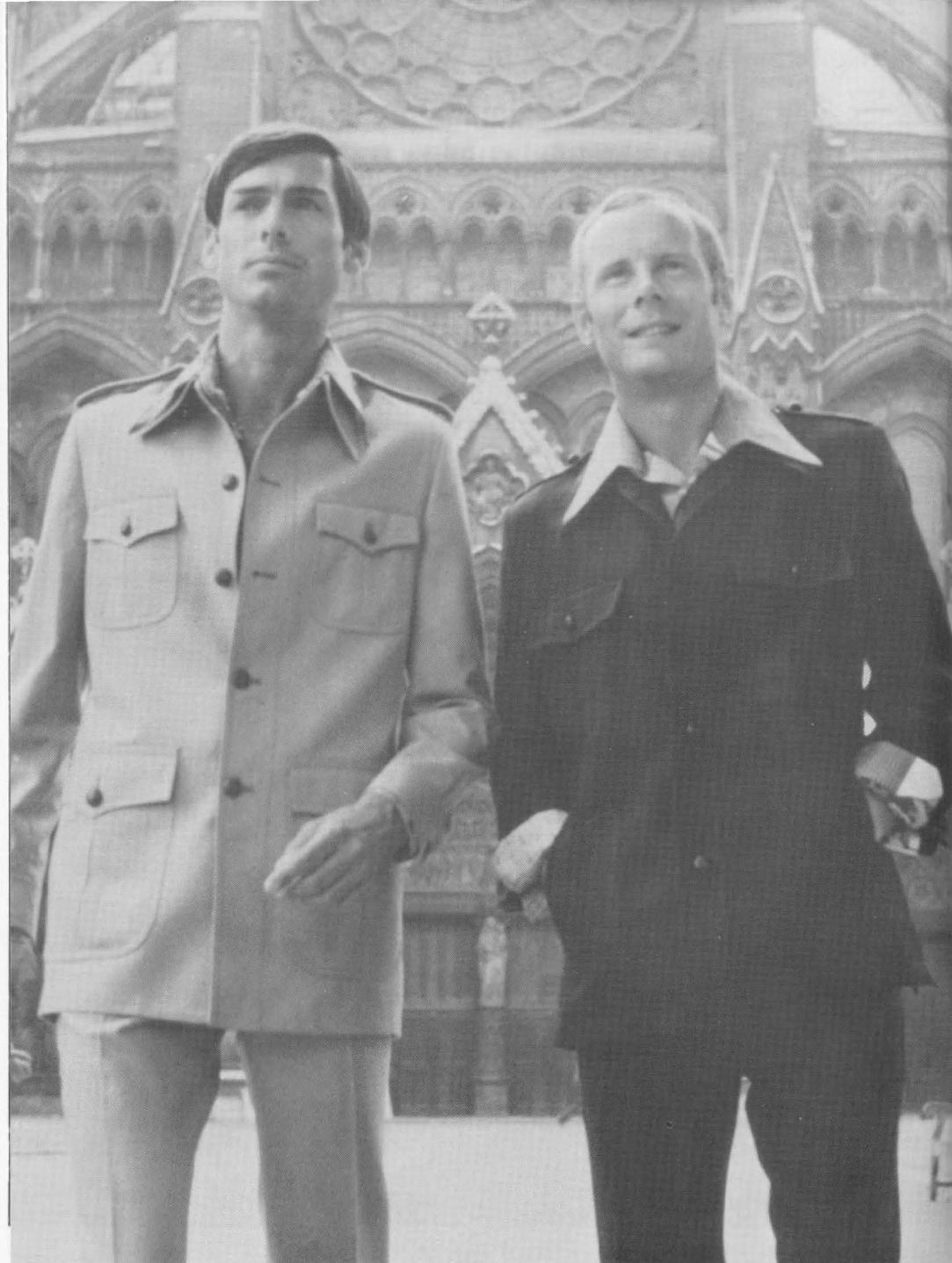
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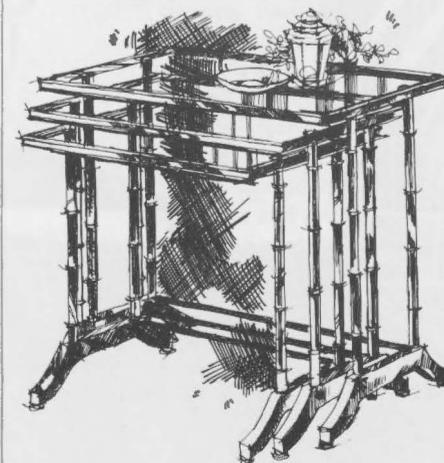
# stagebill

Vol. IV, No. 3 November 1975



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### CONTENTS

- 7 A VALENTINE  
TO THE THEATRE  
*by Martin Gottfried*
- 17 THE PROGRAM
- 25 THE BERLIN OPERA  
*by Herbert Kupferberg*
- 32 A CAUSE FOR JUBILATION  
*by Clive Barnes*
- 48 NOVEMBER PERFORMANCE  
SCHEDULE
- 54 FACILITIES & SERVICES

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# A Valentine to the Theatre

*George S. Kaufman & Edna Ferber's "The Royal Family" is the next in the American Bicentennial Theatre series at the Eisenhower Theatre.*

*My costume . . . More rouge . . . Where's the rabbit foot! . . . Overture! . . . Good evening, everybody . . . How's the house tonight? . . . The curtain's up! . . . Props! . . . Cue . . . Enter.*

Though it pretends to be mocking, *The Royal Family* is a valentine to the theatre. The play was a satire of America's grandest stage actors. George S. Kaufman hated the word satire (as he defined it, "satire is what closes on Saturday night"), but satirizing was his crusty way of being warm.

The self-styled stage royalty on whom he and Edna Ferber based their play was, of course, the Barrymore family. It was doubtless part of the audience's pleasure to figure out who in the play was Georgine Drew, who was Ethel, John or Lionel; to eavesdrop on the backstage chatter and gossip. (Was that "young devil" of a *New York Graphic* newspaper man supposed to be Walter Winchell?!!)

If the audiences loved this, the Barrymores didn't. According to Brooks Atkinson (in his book, *Broadway*), Miss Barrymore never forgave Kaufman and fifteen years after the play's production

she responded to his request to play a wartime benefit by quoting one of the play's lines back to him ("Remind me. Bronchitis on December third").

Her anger was too royal, which should

have amused Kaufman, and too unappreciative of the play, which should have disappointed him. For the royal family in this comedy is not just the Cavendishes, or even the Barrymores. It is the theatre family—all actors, down through the years—with their congenial sniping, egotistical, trivial, emotional everlastingness. And the title of the play is both sarcastic and loving.

George Simon Kaufman was a strange playwright bird. For twenty years he thrived on Broadway as author, director and play doctor. Strangers did not enjoy his caustic, superior, aloof attitude, which was analyzed by those who knew him as either shyness, pretension, neurosis or just plain obnoxiousness.

Enemies made much of his apparent inability to write alone. *The Butter and Egg Man* was the only play he wrote without a collaborator. He worked not only with Ferber but with Marc Connelly, Mor-



*The American Bicentennial Theatre Productions are presented by the Kennedy Center for the Performing Arts and Xerox Corporation.*

**by Martin Gottfried**

*Kaufman drawing by Al Hirschfeld*

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rie Ryskind, Moss Hart and many others. Since the style of the plays changed with each of them, it was easy to accuse Kaufman of feeding off the creative talents of others.

In fact, there was a consistent element that could be traced through all these collaborations to him alone: a stage sense, a working craftsmanship.

Most plays, in script form, are writing—they aren't blueprints for productions. Most playwrights have no practical sense of production. Yet, plays aren't plays until and if they *play*. They live only in performance.

Kaufman had the crucial sense of knowing what works; the even more crucial realization of what doesn't work; the awareness that performance is everything and that an out-of-town tryout is but the first draft of a production. This nuts and bolts approach was what made him so good at doctoring plays and finally directing them. Ironically, it was his virtual invention of such Broadway competence that gave *commercial comedy* a bad name.

*The Royal Family* is a splendid example of this craftsmanship. From its opening scene, it is a model of activity. There is so much going on you are involved in an action rather than simply listening to one line of dialogue after another. And so, as Kaufman wanted, you couldn't help understanding and envying the eccentric vitality of life in the theatre because it was palpable in the play. Indeed, it was such ebullient backstage life that enchanted this bright, cranky, lonely man.

The play abounds in examples of stagecraft. Every curtain rises and falls on drama—a group argument, a revelation, even an off-stage duel. Corny? These days, I suppose so. It is a kind of period professionalism. Yet, the basic rule holds: something must send the audience out of and then back into the play.

Miss Ferber's contribution cannot be dismissed though it is hard to pinpoint. Nobody can say which collaborator wrote what line but it is fair, I think, to credit

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AGE: 24

PROFESSION: Concert violinist

HOBBIES: Scuba diving, horseback riding, jogging, skiing.

MOST MEMORABLE BOOK: Melville's 'Moby Dick'

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her with the plotting and him with the wisecracks, her with the character construction and him with the overall planning as well as the details of theatre life.

The Cavendish family seems hardly like the star actors of today: Fanny, the grand old lady of the theatre; Tony, the flamboyant movie matinee idol; Herbert, the aging leading man. Only Julia seems contemporary. Yet, their egotism, their fear of age, the obsession with their work as true of actors today as in 1927.

Kaufman, for all his acidity, allowed the play its warmth for these people because they are the theatre. He knew how foolish actors could be and he loved them



*Eva Le Gallienne and Rosemary Harris star with George Grizzard and Sam Levine in The Royal Family at the Eisenhower Theater in November.*

for it. What anthem to the theatre is more impassioned than the description of Fanny's generation of troupers in the second act?

*You're worth a dozen of these New-York-run actresses. No foolishness about you. No private cars and maids in the contract, and telegrams from the company's manager you won't go on because the theatre's cold. No, sir! You're the girl that does twenty-eight hundred in Boise City, Idaho and catches the six fourteen next*

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morning for Pocatello.

Kaufman was doubtless getting back at the prima donnas he had to work with; he obviously had fond admiration for the troupers of his past. (Ah, a character says, "Those were the days!") But he could hardly imagine that his own theatre day would in turn prove nostalgic to the future. Unfortunately, today's nostalgia warps its affection with condescension, born as it is of a contemporary bankruptcy. What will the Seventies provide the Eighties to be nostalgic about?

Kaufman and Ferber were being nostalgic at a time of unbelievable stage activity. *The Royal Family* premiere on December 27, 1927 came during a four day stretch in which there were sixteen Broadway openings! (Almost as many as we now have during a whole season). They could well afford to be nostalgic. It was the most flamboyant and thriving period in American stage history. Thea-



tres were being built, plays produced, actors performing while rehearsing their next shows.

Today's Broadway is as different as the Selwyn Theatre, where *The Royal Family* played. That place is now a seedy, Times Square movie grind house.

So it is terribly important to remember the theatrical life of almost fifty years ago; to remember that while nostalgia can be fun, it isn't funny when the laughs come from an inactive present; when they imply a giving up of the values that went along with the past.

Some values must never be surrendered and having the theatre in your blood is part of them. But has the disease of being stage struck ever really been cured? Theatre traditions do continue and reviving *The Royal Family* reminds us of that just when we have almost lost sight of them.

The play is at a vulnerable age and

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must be impeccably staged and performed if it is not to seem mechanical and dated. If it is done sincerely and without snickering, it will reward us with laughs and a love of actors, for its theme is still valid.

It is not merely about the theatre. It is the theatre. Action upon action; lines that say what is on a character's mind. It has optimism about the ongoing theatre in its every breath and how we need that life-giving breath now!

For all of Kaufman's cynicism, it has speeches that can touch even today's calloused hearts. Actors remain as egotistical and as blindly dedicated as ever. Bless them, where would the theatre be without their fervor?

*Go down to a stuffy dressing room and smear paint on your face and go out on the stage and speak a lot of fool lines and you love it! You love it! And you couldn't live without it!*

This comedy isn't merely a love letter to the theatre. It is a play about the theatre that still works as theatre. There could be no more appropriate—or timely—valentine.



Martin Gottfried is the drama critic for *The New York Post*.

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The Moscow State Symphony program for Nov. 22 appears on page 37A.  
The Scottish National Orchestra appears on page 39A.

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*Friday Evening, November 21, 1975 at 8:30*

Dedicated to the Memory of David Oistrakh

MARIS JANSONS, *Conductor*

VALERY KLIMOV, *Violinist*

GLUCK Melody, from "Orfeo ed Euridice"  
Valentin Zverev, *Soloist*

WAGNER Prelude and Liebestod, from "Tristan and Isolde"

SVETLANOV Poem for Violin and Orchestra  
Composed in Memory of David Oistrakh  
Premiere Performance  
Valery Klimov, *Soloist*

*Intermission*

TCHAIKOVSKY Symphony No. 6 in B minor, Opus 74  
("Pathetique")  
Adagio — Allegro non troppo  
Allegro con grazia  
Allegro molto vivace  
Finale: Adagio lamentoso — Andante

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## Notes on the Program

### Melody, from "Orfeo ed Euridice"

CHRISTOPH WILLIBALD VON GLUCK  
*Born in Erasbach in the Upper Palatinate,  
July 2, 1714  
Died in Vienna, November 15, 1787*

One of the most well known and exquisite melodies ever written, this is from Gluck's opera, *Orfeo ed Euridice*, first presented in 1762 in Vienna. One of the scenes in the opera is laid in the Elysian Fields. Orpheus, hampered by demons and spirits in his search for his beloved wife, Euridice, pacifies them with his beautiful music.

The opera was the first of several composed by Gluck in revolt against what was then the traditional form, his aim to give the music and the words equal importance. The result was the beginning of classical opera, and the young disciple Mozart, among others, was greatly influenced by it.

### Prelude and Liebestod, from "Tristan and Isolde"

RICHARD WAGNER  
*Born in Leipzig, May 22, 1813  
Died in Venice, February 13, 1883*

Among all the stories that have been told of unhappy love, *Tristan and Isolde* is certainly one of the most affecting. For Wagner, it had a special meaning; he fell in love with the wife of a friend who had helped him through one of his financial crises, and it is said that he composed the glorious music drama while in the throes of this hopeless romance.

18A

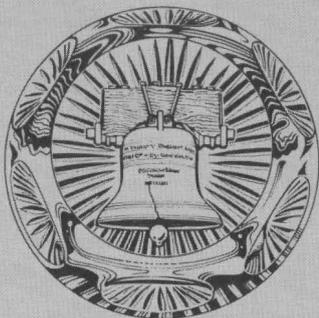
The Prelude, perhaps Wagner's most impassioned composition, begins very softly with the cellos playing what is frequently called "The Confession of Love" theme. As theme follows theme, we discover that in the overall unresolved tonic cadence, Wagner is portraying a passion incapable of consummation in life.

The "Love Death" theme brings the music drama, *Tristan and Isolde* to a close. Tristan has died in the arms of Isolde, and she, in a trance, sings the melody of their love duet. The music swells toward a peak of mounting passion. After subsiding, a new climax is approached with ever greater urgency, until a glorious moment of ultimate passion is reached. Calm returns as Isolde dies and the melody melts away, leaving us with a feeling of eternal peaceful sleep.

### Poem for Violin and Orchestra (1974)

EVGENI SVETLANOV  
*Born in Moscow, September 26, 1928*

The title of the composition is not coincidental. It is a dialogue between the solo instrument and the orchestra, whose roles are of equal value. The composition, written in sonata form, is in one part. In the exposition and reprise, three distinct themes are stated (main, secondary, and concluding theme). They do not contrast with each other; they literally "flow out of one another." For example, the development is assigned to the solo violin without the help of the orchestra. In it are developed the first two themes. The dramatic peak of the composition is in this same development. This is exactly where the



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contrast and conflict, the build-up of tension, and the dramatic clash of symbols appear. Consciously avoiding a purely virtuoso type opening, the composer gives the soloist an opportunity to reveal the many means of expression available to the instrument. One can think of this episode not only as a development, but also as a cadenza-improvisation, whose conclusion leads to the peak of the composition (orchestral tutti), serving also as the beginning of the reprise.

In the make-up of the orchestra, there is a total absence of woodwinds, and there is no horn part either. The accents are made by the timpani. The character of the composition is for the most part suitably elegiac, since it is dedicated to the memory of David Oistrakh. The symbol of the great Soviet musician is very dear to the composer, as it is to many millions of music lovers. His unequalled talent, his dedication to his art, his self-sacrifice, his clear soul will serve as examples for present day musicians as well as future generations all over the world.

### Symphony No. 6 in B minor, Opus 74 ("Pathétique")

PETER TCHAIKOVSKY

*Born in Votkinsk, Russia, May 7, 1840  
Died in St. Petersburg (Leningrad),  
November 6, 1892*

*"I consider it the best of all my works to date . . . I love it as I never loved any of my musical children."* Tchaikovsky, 1893

Tchaikovsky's mercurial temperament did not mislead him. The Sixth Symphony, his last work, is his greatest, more nearly approaching the symphonic ideal of organic growth than the Fourth or Fifth, and more individual than his early essays in the genre. It has been well said that his symphonic themes are not seminal but are presented as blossoms fully mature. This is true of the melodies which give the Sixth Symphony its ready appeal, but it is also true that, for the first time, Tchaikovsky does more than arrange them into pleasing bouquets. There is growth, both in the technical sense and in the overall dramatic impact, the total result of which is artistically and emotionally satisfying.

The first public performance in St. Petersburg on October 28, 1893, met, surprisingly, only a moderate reception, but Tchaikovsky's

sudden death from cholera, due to drinking a glass of unboiled water less than a fortnight afterwards, brought immediate popularity, so peculiarly — even prophetically — fitting did the unhappy composer's last testament appear.

According to the statement of Modest Tchaikovsky, the title *Pathetic* was suggested by himself when he found his brother puzzling over what to call the Symphony before sending it to Jurgenson for publication. "There and then, in my presence, he added to the score the title by which the Symphony has always been known." This was the day after the first performance, where it made its debut as plain "No. 6."

The dark and sinister mood of the opening *Adagio* is well brought out in the lower tonal reaches of the bassoon, as it endeavors, though without success, to climb to a more hopeful region. The same phrase is used at the beginning of the *Allegro*, now whipped up to a frenzied persistence, darting from one instrumental group to another, until after a last attempt to assert itself on the brass the turmoil dies down to an angry muttering on the cellos, followed by a wistful phrase on the violas.

After a short pause, a melody of serene beauty flows from the muted violins and cellos, the latter in their most poignant register. The texture and the melancholy are momentarily lightened by an attendant theme in which all the woodwinds participate in interlocking phrases over *saltando* strings. There is another pause, and then the lovely second subject returns with full orchestral support. A resigned continuation, like a sunset afterglow, dies away on the clarinet and bassoon, the dynamic marking for the latter being *pppppp*.

In violent contrast, a torrent of furious sound shakes the whole orchestra, into which the first violins inject ferociously (the composer's own direction) the opening theme. This is taken up by the other instruments and repeated in mocking fashion, the din being brought to an end only by the macabre intonation, in the brass, of a fragment from the Russian liturgy for the dead. In the recapitulation, new light is shed upon material already heard — as, for example, in the suave countermelody to the second subject. Most telling of all, however, is the tender coda, technically an inversion of the first four notes of the second subject, but emotionally a "farewell to all things lovely."

In the second movement, Tchaikovsky achieves the *tour de force* of a really flowing and natural melody in five-four rhythm. Entirely typical of its composer, it is at once gay and wistful — a characteristic to be found in the music of Mozart, of whose music, incidentally, Tchaikovsky was passionately fond. The middle section, over a persistent drum-beat, echoes the falling phrase of the first movement's second subject, and anticipates the main theme of the Finale: the whole Symphony is in fact carefully built upon a few germinal motives of this kind, in contradistinction to the more loosely woven, balletic impulse of Tchaikovsky's other works in this form.

The third movement fulfills the function of the Scherzo of the classical symphony, and takes the form of a brilliant, ceremonial march. The principal tune is not revealed at once — the initial bars are devoted to the establishment of a nervous, scurrying rhythm, across which faint adumbrations of the march theme are heard from the oboes and the brass. The successive climaxes engendered from these simple melodic fragments are a triumph of symphonic construction. Less obvious, but essential to the design of the whole, are the original falling phrase referred to above, and a sturdy ascending motive (strings, repeated later in the brass), suggestive of grim determination rather than optimism.

All pretense of a happy issue is abandoned in the Finale, which is in a vein of frank abandonment to the despair which so frequently assailed the moody composer, and which finds an echo in the hearts of even the most self-reliant at the approach of death. Two themes are used, the consolatory nature of the second contrasting with the despondency of the first. The end is an awe-inspiring evocation of the dark night of the soul.

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## Meet the Artists

Maris Jansons, guest conductor with the Moscow State Symphony on its current tour of the United States, was born in 1943 in Riga into a musical family. He started his musical education at the age of six, first at the Special School of Music, which is part of the Leningrad Conservatory, and then at the Conservatory itself. He graduated with honors in symphonic and operatic conducting. Following this, he studied in Vienna and in Salzburg under Herbert von Karajan and, in Leningrad, with Eugene Mravinsky, Music Director of the Leningrad Philharmonic. In 1971 Mr. Jansons was awarded the title of Laureate at the International Competition of Herbert von Karajan in Berlin. Since 1972 he has been a permanent conductor of the Leningrad Philharmonic and is widely regarded for his interpretations of both the Russian repertoire and of the standard classics of Mozart, Beethoven, Schubert and Mahler. He has also received great praise for his operatic conducting. Mr. Jansons has been a guest conductor throughout the Soviet Union and in Europe.

Brought up in a family of musicians, Valery Klimov took his first lessons from his father, the eminent conductor, Alexander Klimov. After studies at the Odessa Music School and the Kiev Conservatory, Klimov transferred to the Moscow Conservatory where he studied with the legendary David Oistrakh. While still a student, Klimov was winner in the Third World Youth and Students Festival in Berlin and also in the International Concours Marguerite Long and Jacques Thibaud in Paris. In

1958 he entered and won the Violin Prize at the First International Tchaikovsky Competition. The composer Khachaturian, who was on the jury, stated, "Valery Klimov is a violinist of tremendous talent, great intellectual strength and extraordinary skill." His first American appearances echoed that acclaim. Harriet Johnson of the *New York Post* hailed his "extraordinary virtuosity," and continued her praise: "In his meticulous, cool, brilliant execution, and in manner, he reminded us of no less than Jascha Heifetz. Not only did he play with impeccable technique, he is also a sensitive artist who possesses a large beautiful tone and musicianship." Since that first tour, Valery Klimov has returned for three tours of the United States, each time to extraordinary acclaim from coast to coast. In 1969 he was soloist with the Moscow State Symphony on its tour of the country. He has toured throughout the world, performing triumphantly in Europe, Japan and Australia.

Zalentin Zverev was born in 1942 and graduated from the Leningrad Conservatory in 1965. As a member of a woodwind quintet, he was the first prize winner of the Prague International Competition in 1968 and the Munich International Competition in 1970. From 1965-1969, he was a soloist with the orchestra of the Leningrad Opera Theatre. Since 1969 he has been a soloist with the Moscow State Symphony. In addition, he gives solo recitals and performs with his own woodwind quintet in the U.S.S.R.

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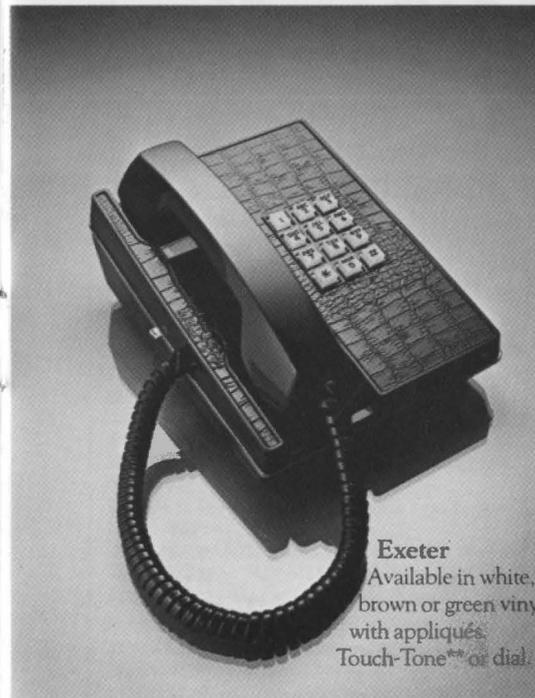
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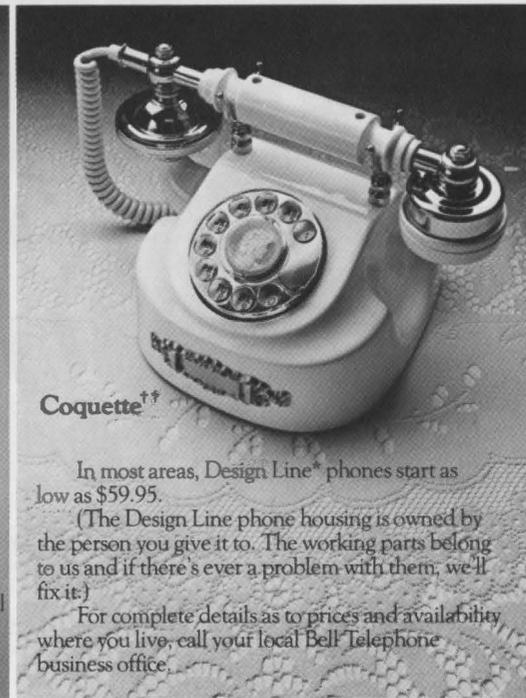
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# The Berlin Opera

*The Berlin Opera appears for the first time in the United States at the Kennedy Center Opera House on November 14 with a performance of Wagner's "Lobengrin."*

The image of a touring opera company has undergone considerable change in the last few years. The traditional picture has something of the provincial and improvised about it: the soprano married to the tenor, who also is the leader of the troupe; the baritone doubling as the mule driver; stagehands who also can sing a bit if the need arises. If this cast of characters sounds familiar, it's because it pretty much comes out of an opera itself—Leoncavallo's *Pagliacci* which, among its other attributes, depicts fairly accurately itinerant opera troupes the way they used to be.

Even in more recent times, traveling opera companies have seldom ranked among the major artistic enterprises. Those that existed in the years before World War II—their heyday in this country—performed an invaluable service in bringing operas to localities that lacked companies of their own, but their repertory was narrow and their artistic pretensions modest. Even the more imaginative and ambitious traveling troupes that exist today serve more as training grounds for vocalists—

and for audiences—than as embodiments of the ultimate in operatic singing and stagecraft.

But the great transportation revolution of the post-war era has brought about a whole new concept of operatic travels. Its benefits, to tell the truth, have not been completely unmixed—the benefits of revolutions seldom are. With their new mobility, sopranos and tenors can flit from country to country, scarcely pausing to catch their breaths, not to mention settle down for a rehearsal. The effect upon such old artistic notions as ensemble, balance and artistic interplay can be devastating.

Rudolf Bing used to talk wistfully of having an ensemble of stars, not comets, at the Metropolitan Opera, but he, like every other impresario, eventually had to accept the idea of Manrico and Leonora barely having time to shake hands offstage before launching into their ecstatic Act I love duet, or Don Giovanni trying to seduce a pack of strangers.

The newest development in operatic transport finds not only individual sing-



by Herbert Kupferberg

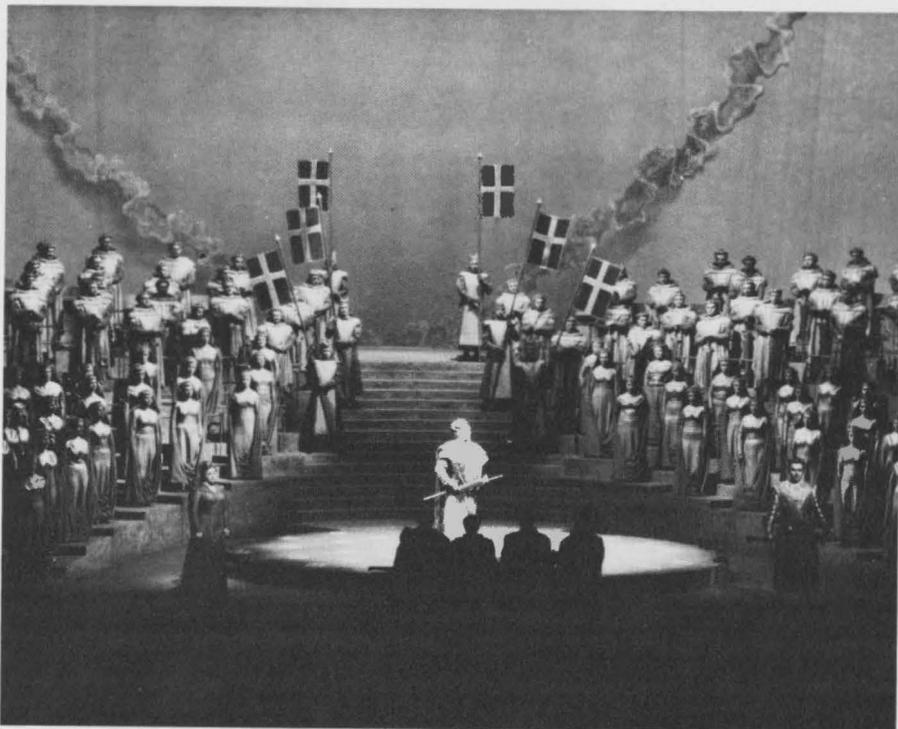
ers but whole companies on the move. During the current year, for example, the entire Metropolitan Opera has been lifted intact for a period of several weeks to Japan, and the even larger Bolshoi Opera of Moscow has flown to New York and Washington on its first trip to the United States. Now Germany's Berlin Opera joins the procession with a two-week visit to the Kennedy Center.

Operatic journeys on this scale are of considerably greater artistic significance than either the sticks-and-paste peregrinations of the old traveling troupes, or the in-and-out again appearances of solo singers. Even though a Metropolitan, Berlin or La Scala Opera may share the use of certain international stars in the same roles, they also represent an approach and a tradition that is uniquely their own. Opera, despite the views of certain of its more vociferous adherents, is not strictly a matter of singers. It also is dependent for its effect upon stage di-

rectors, scenic designers, choreographers and others who can impart a distinctive shape to a production—a shape that is likely to vary considerably from country to country, even from city to city. Opera-lovers have always known about and been fascinated by these divergencies; now, for the first time, it has become possible to observe and enjoy them without traveling to the far corners. In opera, at least, the mountain has come to Mahomet.

A company visiting a foreign land inevitably faces a perplexing question: what repertory to bring with it? Any musical group is naturally eager both to display itself at its best and to demonstrate its characteristic individuality. Music may be an international language, but it is spoken with a variety of accents. And a fresh insight or approach can often bring new zest or understanding to the most familiar pieces—which is among the reasons one keeps listening to them.

With a large rep- (Continued on p. 30)



Hans Günter Nöcker and Bengt Rundgren in the Berlin Opera production of Wagner's "Lobengrin."

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(Continued from p. 26) erty of operas to choose from, the Berlin Opera obviously had no simple task in picking three to take to Washington. Stylistic questions, availability of singers, audience preference—all these are matters that inevitably enter into such decisions. Any company likes to lead from its strength, but it also likes to display its versatility. The selection made by the Berliners encompasses a substantial range of the operatic spectrum historically, stylistically and vocally. If it isn't altogether the equivalent of a season at the Deutsche Oper, it at least shows the company's response to a wide range of artistic challenges.

*Lohengrin*, of course, is German of the Germans, a work that helped estab-

lish the Wagnerian concept of opera throughout Europe and America. As if in recognition of this influence, this Berlin production significantly employs an international cast, including an American conductor. Nevertheless, many listeners in this country will be especially interested in seeking out the authoritative, *echt Deutsch* elements of the production.

Puccini's *Tosca* on the face of it is a more surprising choice. But Italian opera plays a major part in the Berlin Opera's repertory, as it does in the repertory of every opera house in the world. Conceivably an opera company, even a German opera company, could stagger through a season, however awkwardly, without a single German or French work;

but to ignore completely the Italian repertory would be unthinkable. Why a German *Tosca*? On second thought, why not?

As for Mozart's *Cosi fan tutte*, this is an opera that has come into its own, in Germany as well as elsewhere, only in the 20th century, after decades of neglect and misunderstanding. It is a comedy that requires the utmost in musical polish and dramatic subtlety—qualities that are the end results of training, tradition and ensemble. It is just these elements, along



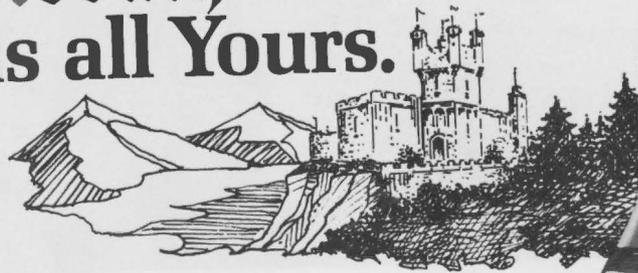
Pilar Lorengar in "Cosi fan Tutte."

with a distinctive individual imprint, that one always looks and listens for when a major opera company arrives for the first time from abroad.

To borrow the title of Mozart's comedy, *They All Do It*—but they all do it differently. The Berlin version will be awaited with interest.

Herbert Kupferberg is music critic of the *National Observer* and opera critic for *Cue*. His book *A History of Opera* was recently published by Newsweek Books.

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# A Cause for Jubilation

*"A Musical Jubilee" is at the Kennedy Center Opera House from October 29 through November 8.*

In New York we have just received an object lesson on what the American musical means to the American theatre. During the recent closure of all Broadway musicals through a strike by the Musician's Union an almost literal pall of gloom descended upon the city. The restaurants did bad business, the taxis did bad business, the hotels did bad business, and many of the tourists, it seems, never left home. There was a Bankers' Convention in town during the strike, and it is reported that one irate banker complained: "If we had known we were not going to be able to see *Chicago*, we would have held the damned convention in Chicago!" No, the musical is part of the fabric of the American theatre.

We are often asked where are the musicals of yesteryear—where is *Oklahoma!* or *Kiss Me Kate* or even *West Side Story*? Well, certainly the musical has changed from the days when its hit songs were on everyone's lips, and they really represented the specific musical taste of their time.

Ever since *Hair*, and possibly *Jesus Christ Superstar*, there has been a divergence between pop music and the musi-

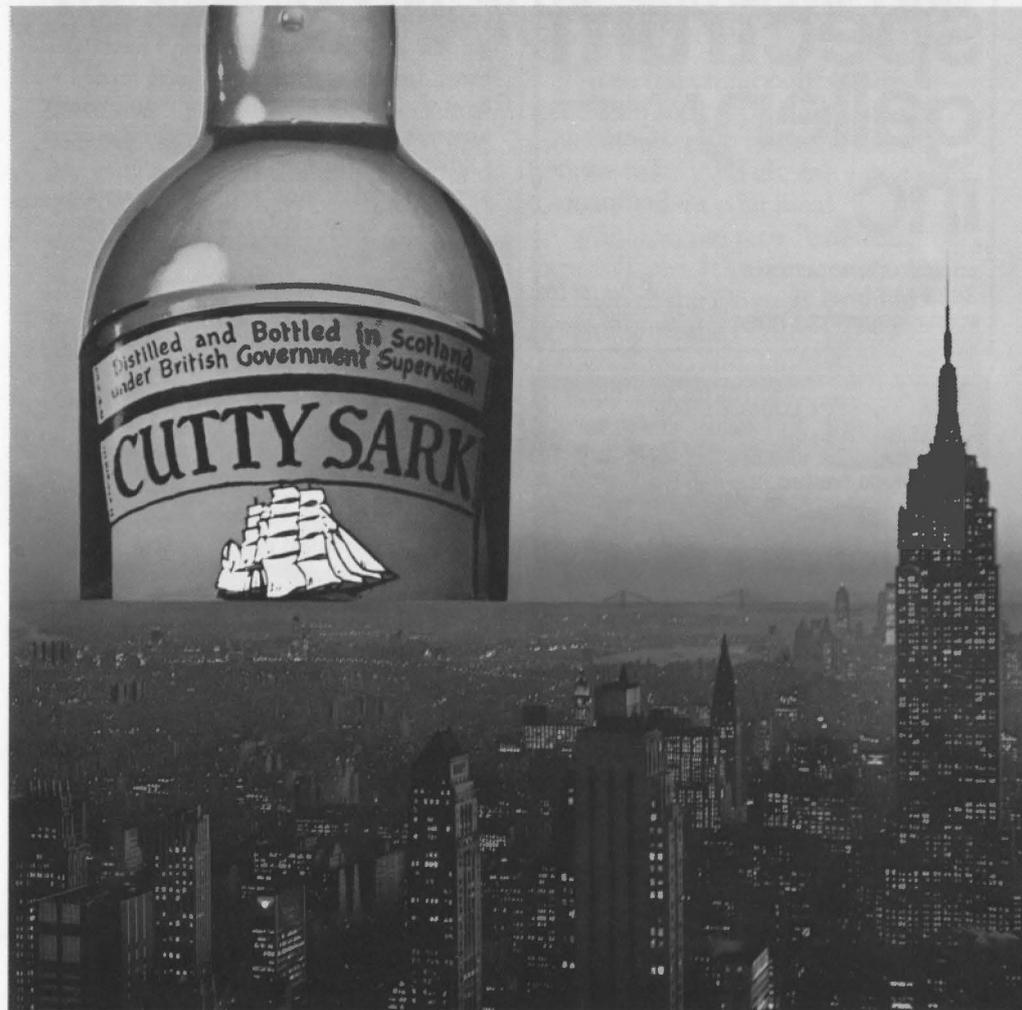
cal theatre. Once upon a time the two were indivisible, like Macy's and Gimbel's, or Rodgers and Hart, but no longer. Most pop composers are afraid of writing for the theatre, which is reasonable enough. You slave over a hot piano for a year or so and come up with a project that takes two more years to finance, and then dies a death out of town in Boston after 79 re-writes. It is no way to make a living—particularly when one considers the royalties to be made from one hit single, and the golden handshake of a golden disc. But the Broadway musical goes on. It has to—consider the alternatives. Country cousins

want to see musicals, and so, for that matter, do celebrating New Yorkers, Bostonians, Washingtonians, and, if they ever *do* celebrate, Philadelphians. No, the musical is part of the urban life.

Some people suggest that the modern musical began with *Oklahoma!*; others might suggest *Showboat*. What is rather more certain is its very mixed origins. The present show, *A Musical Jubilee*, is an attempt to trace the evolution of the American musical up until the beginning of the 'thirties. It is obviously partly an exercise in that strange and particular



by Clive Barnes



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cultural sport of the 'seventies—nostalgia. Of course, we were always nostalgic but nowadays we seem to have more to be nostalgic about. But more simply an attempt to bring back to life the Golden Oldies, *A Musical Jubilee*, which, of course, I have not yet seen, claims to trace the early evolution of the American musical comedy. It could be interesting, and it could be authoritative, because I notice that the musical supervisor of the project is Lehman Engel, the great scholar and analyst of the American musical and the author of *The American Musical Theatre—A Consideration*, a book published in 1967 and still the most authoritative record of our musicals and how they came to birth.

As Engel himself points out the American musical theatre can be traced back in its origins to the 18th-century. John Gay's *The Beggar's Opera*—a work of seminal importance in the English-speaking theatre—had been seen in the United States as early as 1751, and by the end of the century the theatre was flourishing in all of its many varied aspects—including at least vestigially, the musical. Most of the material, and certainly most of the music came from Europe, but in 1796 we had our first indigenous production. It was called *The Archers, or Mountaineers of Switzerland* and it was based on—guess—William Tell. With a libretto by William Dunlop and music by Benjamin Carr—who is sometimes credited as the composer of *Yankee Doodle*, the piece appears to have been a considerable success. But neither *The Beggar's Opera* nor *The Archers* nor even that incredible extravaganza *The Black Crook*, which started life in 1866 had much to do with the Broadway musical as we know it today. But there was some connection and certainly *The Black Crook* is worth looking at briefly.

*The Black Crook* remained popular for 40 years. It opened at Niblo's Gardens on September 12, 1866 in New York City and it was revived in one form or another until 1903. (Continued on p. 43)

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MUSSORGSKY A Night on the Bald Mountain

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Allegro con brio; Meno mosso; Tempo primo  
Moderato ben accentuato  
Toccata: Allegro con fuoco  
Larghetto  
Vivo; piu mosso

Vladimir Viardo

*Intermission*

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## Notes on the Program

### A Night on the Bald Mountain

#### MODEST MUSSORGSKY

*Born in Karevo, Government of Pskof,  
March 9, 1839  
Died in St. Petersburg (now Leningrad)  
March 16, 1881*

In the winter of 1871-72, Mussorgsky, joining three other celebrated Russian composers, who were his friends as well, undertook to write an opera. As might be predicted in such a unique attempt, the composers, Borodin, Cui, and Rimsky-Korsakoff never completed the fairy-tale opera, *Mlada*.

However, for Mussorgsky there was a happy "fallout" from this venture, a tone poem that proved to be one of his most popular works. It was originally called *The Dream of the Peasant Lad*, and Mussorgsky thought of using it as part of another opera he was working on. But that was not to be. The piece has managed to make it on its own.

The tone poem depicts the Witches' Sabbath on St. John's Eve, June 23. The Feast of St. John the Baptist is celebrated to coincide with the summer solstice, a time of year that has been celebrated since ancient times. According to an old Russian tradition, the god Tchernobog appears as a black goat and presides over the festivities, held on Bald

Mountain.

Within the score, there is enough indication by Mussorgsky of his programmatic intention. He noted, "Subterranean sounds of supernatural voices. Appearance of the spirits of darkness, followed by that of Satan himself. Glorification of Satan and celebration of the Black Mass. Witches' Sabbath, interrupted at its height by the sounds of the far-off bell of the little church in the village. It disperses the Spirits of Darkness. Daybreak."

### Concerto No. 5 in G major for Piano and Orchestra, Opus 55

#### SERGE PROKOFIEFF

*Born in Sontzovka, Russia, April 23, 1891  
Died in Moscow, March 5, 1953*

Actually, there have been two Fifth Piano Concertos. The first was written in 1918 but shortly after, when Prokofieff came to the United States, he left the work in Russia and it was lost.

Later, in 1932, he re-wrote the concerto, developing it from piano sketches of the original which he had kept. At the premiere, the composer was the soloist with the Berlin Philharmonic conducted by Wilhelm Furtwängler.

Prokofieff himself analyses the concerto thus: The first movement is the principal movement — with the function and spirit of the traditional sonata form. The second has a march-like rhythm, but with none of the vulgarity existing in most popular marches. The third movement is a toccata requiring technical brilliance and great virtuosity on the part of both orchestra and soloist. The fourth movement is lyrical to start, growing more intense and gathering breadth and tension as it goes along. The finale has a decided classic flavor and there is deliberate reference to the material of all the preceding themes in this final movement.

### Symphony No. 9 in E-flat major, Op. 70

#### DMITRI SHOSTAKOVICH

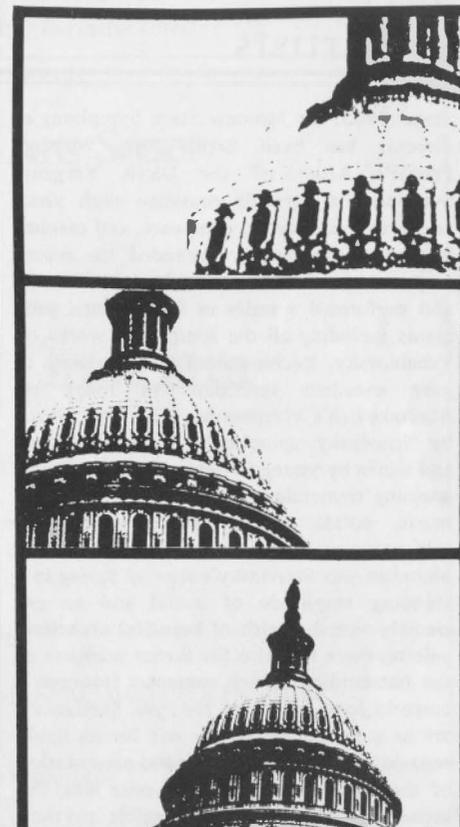
*Born in St. Petersburg (now Leningrad),  
September 25, 1906  
Died in Kauntsevo (near Moscow),  
August 10, 1975*

The Ninth Symphony is known as a "merry little piece" — so described by the composer himself — and it is also one of his shortest and simplest symphonies.

Some critics consider this work to be the third in a trilogy of symphonies inspired by the war. In this context, the Seventh expresses the martial spirit of a people rising to defend their land, the Eighth echoes the overtones of a tragic war, while the Ninth clearly spells joy and the jubilant voice of victory.

Gregory Schneerson, eminent Soviet critic, has said: "The opening bars give us joyous abandon with the whimsical dance themes and exuberant rhythms of youth. This is Shostakovich at his best — ever original, fresh, clever, eager and sincere. The second movement introduces a mood of warm and gentle lyricism, now followed by the swift movement of the Scherzo. Next, in great contrast, comes the Largo and lastly, a finale which fairly scintillates with good humour and inventiveness."

The Ninth Symphony was first heard on November 3, 1945, in Leningrad. Both audience and critics liked the work. Serge Koussevitzky hailed it as "one of the most beautiful of contemporary symphonies." He presented the American premiere with the Boston Symphony at the Berkshire Music Festival at Tanglewood on July 25, 1946.



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## Meet the Artists

Since 1965, the Moscow State Symphony's, director has been Lenin Prize Winning People's Artist of the USSR Yevgeny Svetlanov, a versatile musician with vivid talent as a conductor, composer, and pianist. Svetlanov considerably extended the repertory. In a brief time, the orchestra rehearsed and performed a series of fundamental programs including all the symphonic works of Tchaikovsky, Rachmaninoff, and Scriabin. It gave excellent renditions of many of Shostakovich's symphonies, *The Card Game* by Stravinsky, symphonies by Myaskovsky, and works by young Soviet composers, always arousing tremendous interest in the Moscow music world. Among the most brilliant achievements of this conductor and the orchestra was Stravinsky's *Rite of Spring* in a stunning amplitude of sound and an extremely varied wealth of beautiful orchestral palette; there was also the Soviet premiere of the outstanding French composer Honegger's oratorio *Joan of Arc on the Pyre*. Svetlanov's art as a conductor stands out for its noble restraint, integrity, and profound presentation of the author's conception. Under him, the orchestra produces lively, flexible rhythm, dynamic vividness and subtle nuances, emotional scope, and musical bold relief.

After graduating from the Glinka Choral School of the Leningrad Conservatory and from the Conservatory itself, Dmitri Kitaenko continued graduate training at the Moscow Conservatory. He went to Vienna to study at the Academy of Music and Fine Arts, and there was awarded an honorary diploma. Upon returning to Moscow Mr. Kitaenko joined the Stanislavsky Theater and conducted a new production of *Carmen*, staged by the brilliant German director Walter Felsenstein. Since then, he has been a chief conductor at the Stanislavsky, combined with his guest conducting of major orchestras. In 1969 Dmitri Kitaenko was asked to compete in the international competition founded by Herbert von Karajan in West Berlin. Out of 300 applicants, only 35 were allowed to compete. Kitaenko won second prize. He has conducted all the major orchestras of the Soviet Union and has conducted frequently at

the Vienna Festival and throughout Austria, Switzerland, Italy, Eastern Europe and Latin America. The current tour of the Moscow State Symphony marks his debut in this country.

Vladimir Viardo, winner of the 1973 Van Cliburn International Piano Competition, has been extensively touring the United States this fall with the Moscow State Symphony Orchestra in addition to performing with several major American orchestras and in solo recital. Born near Sochi, on the Black Sea in the south of the Soviet Union, Mr. Viardo, began his piano studies at age six, and recently graduated from the Moscow Conservatory. In 1971, he was a prize-winning performer at the Marguerite Long-Jacques Thibaud International Competition in Paris and went on to win first honors at the 1973 Van Cliburn Competition which in addition to a cash prize and Carnegie Hall debut included contracts to appear throughout the United States during the 1973-74 season.

The Moscow State Symphony Orchestra gave its first concert in the Big Hall of the Moscow Conservatory on October 5, 1936. This fine company, which has won the recognition and admiration of the music world and of the broadest concert-going public, maintains close contacts with the leading conductors and soloists, and with the outstanding Soviet composers. The leading Soviet conductors who have worked with this orchestra include Mravinsky, Golovanov, Samosud, Rakhlin, Gauk, Melik-Pashayev, Ivanov, Dimitriadi, Knaikin, Eliasberg, and Anosov. Some of the foreign conductors who often led the orchestra are Klemperer, Kleiber, Freed, Blech, Ansermet, Stravinsky, Munch, Cluytens, Enescu, Sargent, Sebastian, Rovitsky, Menta, and Maazel. On foreign tours, the Moscow State Orchestra helped strengthen cultural ties with many countries. Its concerts were huge successes in the USA, Poland, Romania, Hungary, the German Democratic Republic, Mexico, Belgium, Canada, Czechoslovakia, Austria, Japan, West Germany, the Netherlands, Great Britain, Switzerland, Italy, West Berlin, Lebanon, Spain, France, Norway and Yugoslavia.

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- HAMILTON Aurora (1975)  
First performance in Washington
- BRITTEN The Young Person's Guide to the Orchestra, Op. 34  
(Variations and Fugue on a Theme of Purcell)
- Intermission*
- SIBELIUS Symphony No. 2 in D, Op. 43 (1901)  
Allegretto  
Andante ma rubato  
Vivacissimo  
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# Notes on the Program

By JAN KENDALL

## Overture, "Land of the Mountain and the Flood"

HAMISH MAC CUNN

*Born in Scotland, 1868*

*Died in 1916*

This Concert Overture was written by Hamish MacCunn when he was just 19 years old, and a student under Sir Hubert Parry at the newly opened Royal College of Music. When it was played at Crystal Palace it met with instant success. He also wrote an opera *Jeanie Deans* which was well received all over England. Much of his time was devoted to conducting and he died at the early age of 46.

To a native Scot even the opening bars of this sunny Overture marks it as a piece of Scottish music. The rhythms are strongly reminiscent of many of the old Scottish dance tunes. The music is straightforward, without hidden meanings or mysteries. It speaks of the Highlands, their heather covered hills, their many "burns" or streams in head-long rush over the rocks, and their deep glens. It's a pleasing picture of that lovely wild land.

## Aurora

IAIN HAMILTON

*Born in England, 1922*

This work was commissioned by the Scottish National Orchestra for their North American tour and is receiving its Washington premiere tonight. Aurora represents the dawn, the passing from darkness to light. The work begins with a nocturne and passes through a swirling muted scherzo to an even more rapid *presto* which ends in G, the central tonality of the work.

The nocturne unfolds a long melos which, after a repetition against three circling figures, reaches the depths of the orchestra. A section

with short cadenzas follows, introduced by the clarinet and featuring all the principals except the strings who supply various accompanying textures to the other cadenzas.

The second half of the work is very fast, the rapid scherzo arising out of the final cadenza which is for percussion. The scherzo is arrested by a broad statement of part of the melos of the nocturne; this is joined by the circling figures, everything finally converging on a unison D. This leads directly to the final *presto*, a *tour de force* for the whole orchestra. Almost as if it were a short concerto for orchestra, the work features not only the various soloists but the various sections of the orchestra. Besides the central tonality of G and the prominence of the note D throughout the work, 11 different chords, which are seldom transposed, form the harmonic basis of the whole piece. The scoring is for triple woodwind, brass, percussion, harp and strings.

— Iain Hamilton

## The Young Person's Guide to the Orchestra

BENJAMIN BRITTEN

*Born in Suffolk, England, 1913*

Benjamin Britten is a great admirer of Purcell, Mozart, Schubert, Verdi and Mahler. The aural appeal of their music may also be found in the music of Britten. He is also always one to encourage the amateur musician, and naturally this encouragement began with the children. He wrote *Let's Make an Opera* to be performed by amateurs, *A Midsummer Night's Dream* and *The Golden Vanity*, with prominent parts for boys' voices, and *Peter Grimes* for young people.

*The Young Person's Guide to the Orchestra*, written in 1945, was composed for a British film called *The Instruments of the Orchestra*. Britten subtitled it *Variations on*

*a Theme of Purcell* since the main theme was taken from a piece by Purcell which was used as the incidental music to a play *The Moor's Revenge*.

The work opens with Purcell's theme played by the whole orchestra. This is repeated six times. Each time Britten adds two extra bars to make the bridge to the next section.

Theme B is given to the woodwinds (piccolo, flutes, oboes, clarinets and bassoons).

Theme C makes the brasses shine (horns, trumpets, trombones and tuba).

Theme D is played by the strings (violins, violas, cellos and basses).

Theme E gives the percussions exercise (timpani, kettledrum and others).

Theme F brings the whole orchestra together again playing Purcell's theme.

Next come the *Variations*, again introducing the various kinds of instruments, demonstrating what they can do.

After each has shown off, Britten begins a Fugue, as each instrument enters in the "follow the leader" game.

In the Finale the Purcell theme rises again, this time in all of its grandeur, the work crashing to its close with a tattoo on the drums and a clash of the cymbals.

## Symphony No. 2 in D major

JEAN SIBELIUS

*1865-1957*

At the end of the nineteenth century, when Sibelius was a young man, Finland was still a part of Russia. Although the domination of the country by Russia was fairly recent, for 800 years Finland had been under the political domination of Sweden. In fact, until in 1835, Elias Lonnrot collected and edited a form of the national epic, the *Kalevala*. Swedish was the classical language used in the country, and Finnish was considered only as the vulgar tongue.

During the closing years of the century, when Sibelius returned from his studies in Europe, there was in Finland a new awakening of national consciousness and awareness of Finnish cultural traditions. Sibelius himself was caught up with a group of young poets, painters and writers who were taking part in this renaissance of the culture of their coun-

try, and his music reflects some of this. Sibelius' themes have often been taken for Finnish folk melodies, but he himself declared that he never used a single Finnish folk song in any of his orchestral works. It was only after he had become an established composer that he first heard the ancient Finnish melodies that were still sung to the runes of the *Kalevala*, and he was reported to be astounded and delighted at how nearly his music resembled the thousand-year-old speech of his countrymen.

Sibelius' Second Symphony belongs to the same period as his patriotic *Finlandia*, although the work is supposed to have been started in Rome. The music is in turn pastoral, introspective, sombre, and wildly exultant. In the opening movement repeated pulsating chords precede the announcement of the first simple folk-like theme by the oboes and the clarinets, which is echoed by the French horns. This is followed by melodies for the bassoons and unaccompanied violins. Then comes a glorious song for the full string section marked by octave drops. Woodwinds chatter like witches over the long chordal sequences from the strings and brass.

The *Andante* is in the desolate D minor key. Soft *pizzicatos* in the low mellow cellos and basses give way to a mournful lament for two bassoons. Abruptly comes the use of swelling brass in ever increasing *crescendos* which break off without warning with devastating effect. The following rather sombre theme makes use of the dropping fifths for the woodwinds in octaves. The chordal sequence of the opening, coupled with the undercurrent of plucking strings rounds off this section.

The Scherzo appears to depict the snow flurried landscape of the Finnish winter and the gradual awakening of Finnish nationalism. This makes way for a short trio section — *Lento e suave* — a nostalgic melody. There follows a poignant solo for the oboe before the Scherzo returns and merges into a mounting theme of hope from the brass section. Without pause the finale begins. This is the climax of the symphony. All boundaries are broken, the melodies are spacious and monumental. Long sweeping phrases flow in the strings and brass. The March, very nationalistic in flavor, is heightened by a rushing *ostinato* in the lower strings. The theme builds slowly with mounting majesty into the towering staggering final chords.

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## Meet the Artists

The most exciting personality on the contemporary Scottish musical scene is Alexander Gibson. He has not only built up the Scottish National Orchestra to its present international esteem but is also the mainspring of the Scottish Opera. The 48-year-old Gibson, a former protege of Sir John Barbirolli, was named musical director of the SNO in 1959, when he was only 33. He started the Scottish Opera in 1963 and the company firmly established itself in the late 1960s with adventurous productions of Wagner's complete *Ring* cycle, the first time that had been done in Scotland in more than 50 years. The Scottish National Orchestra, under Gibson's leadership, has been proving itself too, in recordings, and in person in Scotland, in Britain, in Europe and now also in America. It is now the largest of Britain's regional orchestras. Gibson himself is a Scot, born in Motherwell in 1926. After studies at Glasgow University, the Royal Scottish Academy of Music and the Royal College of Music in London, where he won the 1951 Tagore Medal as outstanding student, he joined Sadler's Wells and the BBC Scottish Orchestra as assistant conductor. He became music director at Sadler's Wells and started making guest appearances abroad. Mr. Gibson has guest conducted the Detroit, Cleveland and St. Louis Symphonies, presented the American premiere of Monteverdi's *Return of Ulysses* in Washington D.C. He has also conducted the Montreal Symphony and the Philadelphia Orchestra in past seasons and will conduct the Houston Symphony for the first time during the 1975-76 season. Gibson, is considered one of the most important younger conductors in Europe today. He is married to a former ballerina with the Sadler's Wells Ballet and

they live with their four children in a big house near Glasgow University. Although he has been in America as guest conductor more than once, this marks the Scottish National Orchestra's first American Tour.

Founded in 1950, as the direct offspring of the Scottish Orchestra which had been giving concerts in Scotland since 1891, the Scottish National Orchestra is celebrating its 25th anniversary with its first tour of North America. It also is the first British orchestra not based in London to tour America. The Orchestra gives approximately 150 concerts a year, during the winter season appearing weekly in Edinburgh and Glasgow. Once a month the orchestra plays in Aberdeen and Dundee and there are less frequent performances in other Scottish cities such as Ayr, Perth, Stirling and Oban. The SNO plays each year at the Edinburgh Festival, is principal orchestra for the Scottish Opera's major productions and is a welcome guest at festivals throughout Great Britain, including the London Prom concerts. The Scottish National Orchestra isn't known only in the British Isles. Since 1963 the Orchestra has been making recordings and in 1967 and 1971 there were major European tours. In 1973 the Orchestra played in Holland and Belgium, as part of the official celebration of Britain's entry into the Common Market. The Orchestra has been responsible for first performances of music by many Scottish composers and has given the British premieres of works by other composers from Schoenberg to Gunther Schuller. Scottish National Orchestra members are approximately one-third women and one-third Scots. Music director, Alexander Gibson, was named to his post in 1959.

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Ames, Iowa, population 39,500. New York has about that many taxicabs and Chinese restaurants; L.A. might, by now, have that many suburbs.

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A big, big idea. And one good idea leads to another (reduced fuel needs). And another (sharply reduced land-fill requirements). And still others (recovery of steel cans and other materials, reduced air pollution, increased community pride and efficiency). In fact, the idea is catching on in a big way in other small towns.

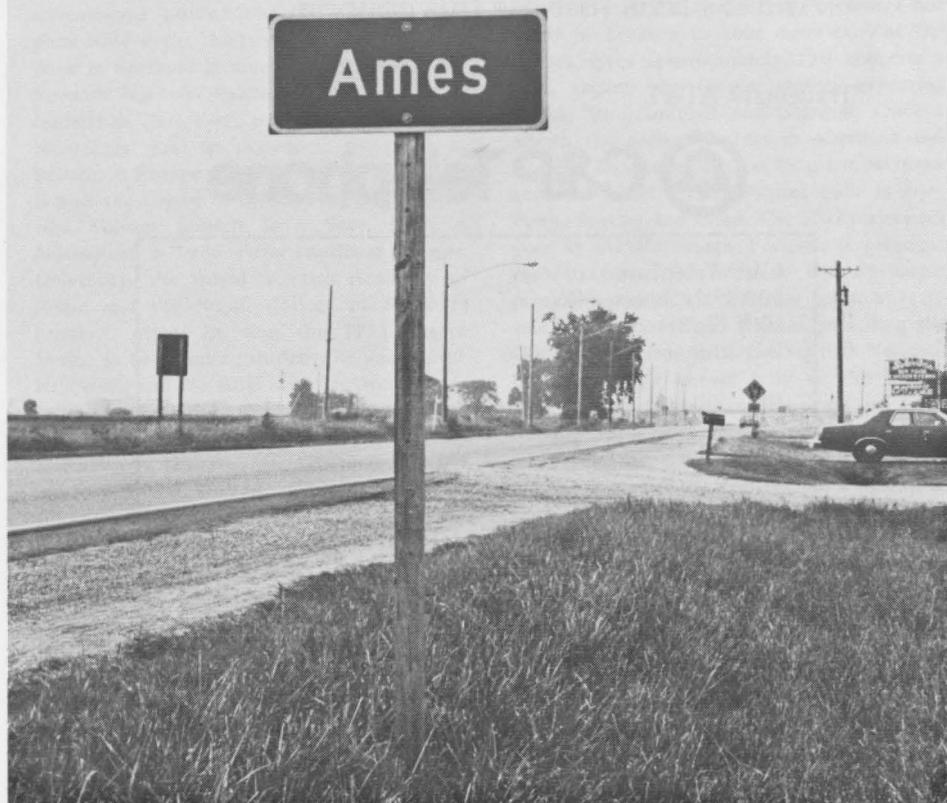
Franklin, Ohio; Saugus, Mass.; Great Falls, Mont.; Odessa, Texas; Menlo Park, Cal.; Stickney, Ill.; Altoona, Pa.; Madison, Wisc. and Hamilton, Ontario—they're all in the same business—burning garbage in place of oil and gas and recovering recyclable materials.

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## A small town with a pretty big idea.



(Continued from p. 34) It was still on the road in 1909. It had a vaguely Faustian theme, with a man selling his soul to the Devil, and introduced a Fairy Queen. It started life as a melodrama without music, but when the Academy of Music on East 14th Street was burned down, rendering a large production full of scenery and French dancers homeless, the producers sold off both scenery and dancers to *The Black Crook*. The two shows were combined and that extraordinary extravaganza was born. *The Black Crook* was soon followed by imitators such as *The White Fawn*, but nothing matched the original in popularity. As a curious footnote, in 1929 a satirical production of *The Black Crook* was staged in a theatre beer-hall (it was during Prohibition incidentally) in Hoboken, New Jersey.



*Stars of A Musical Jubilee: Tammy Grimes, Larry Kert, Patrice Munsel, John Raitt, Cyril Ritchard, Lillian Gish and Dick Shawn. Beginning Oct. 29.*

There were about 30 dancers involved in the project and the ballerina and choreographer was none other than Agnes de Mille who was later to help make musical comedy history with *Oklahoma!*

Naturally such extravaganzas were only part of the American musical birth pangs. During the 19th-century the United States was acquiring an indigenous popular music tradition. Originally music had been pirated from European sources, but soon genuine American music—often in the form of minstrel songs—made their appearance. The big influence however came once more from Europe—with that new heady, Romantic form of European



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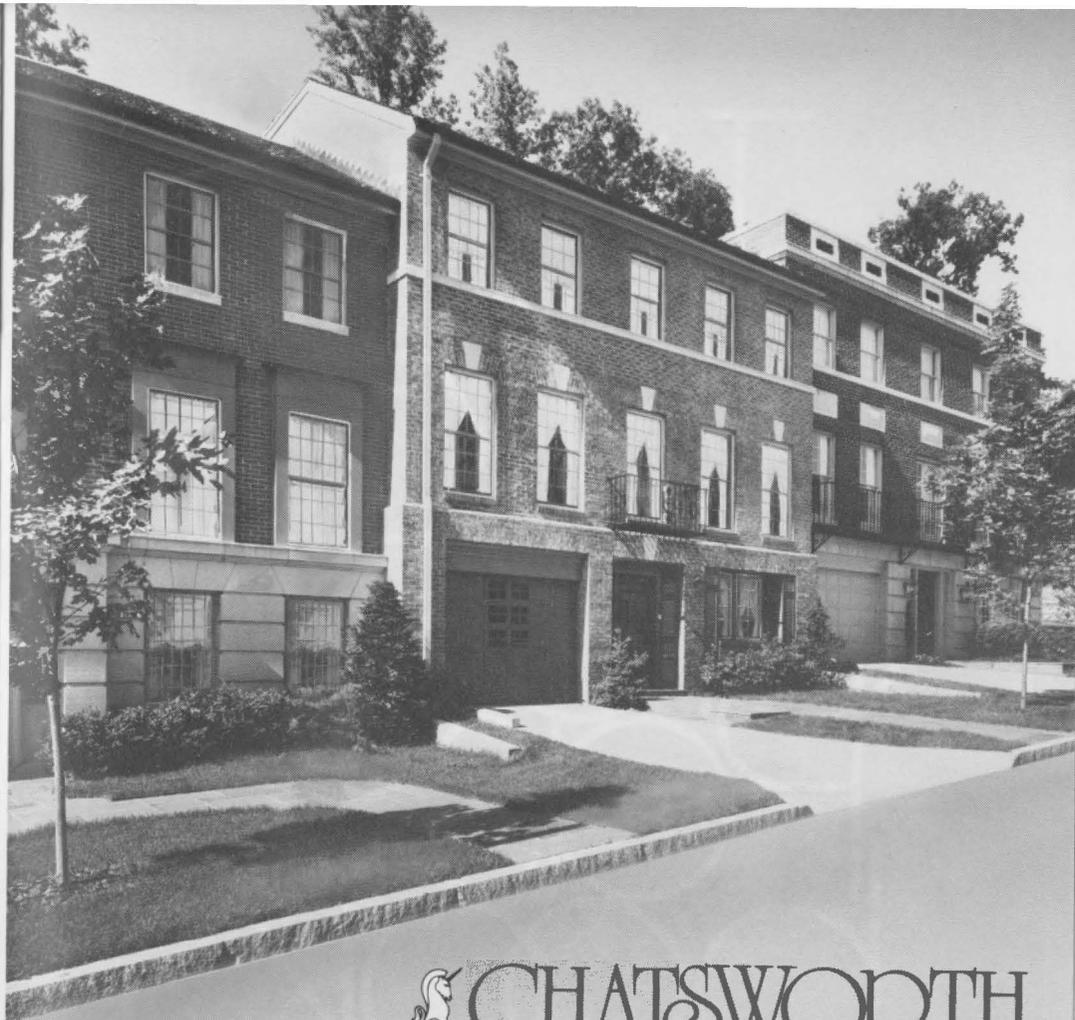
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theatre, the operetta. The development of the operetta from grand opera and opera comique is not here our business, but for nearly a century first Europe and then America swooned to the rapturous music of first the family Strauss, then later Franz Lehar, Rudolf Friml and Victor Herbert. The stories were often set in a Ruritanian never-never land, but with their soaring melodies and happy endings they certainly took people's minds off things. They were entertainment.

Eventually the form became decadent and faded out. It moved first to the cinema—remember Nelson Eddy and Jeanette MacDonald—but eventually even there it went into a decline and the movie musical started to follow the more realistic path of the stage musical. What was the last operetta, I wonder? Well, unless we count Stephen Sondheim's stunning return to the form (only with a very sophisticated difference) in the magnificent *A Little Night Music*, it is probable that the last operetta in the English-speaking theatre was Ivor Novello's *Perchance to Dream* in 1946. In the same year *Oklahoma!* and that was that.

But the American musical itself was never a copy of its European counterparts. George M. Cohan—a man who could do almost anything in the theatre and usually did—brought a distinctively American touch to the musical, as, in a slightly different way, did Jerome Kern, one of the most gifted melodists ever to grace our stage. And, of course, around the corner, waiting in the wings, were George Gershwin, Cole Porter, Irving Berlin, Richard Rodgers and all those other marvelous composers who have added so much to our daily lives, given us something to whistle, and moments to remember. So this is the beginnings of the American musical. From the very first its eclecticism was its strength and its blithe spirit was its charm. In this time of the Bicentennial it may be salutary to look back at this all-American institution.

Clive Barnes is the Dance and Drama Critic for *The New York Times*.



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MONDAY

TUESDAY

WEDNESDAY

# November Performance Schedule

for the John F. Kennedy Center & the National Theatre, 1321 E Street, N.W.

OH-2:00 A MUSICAL JUBILEE CH-5:30 BICENTENNIAL PARADE OF AMERICAN MUSIC State of Virginia Day CH-8:30 THE CATHEDRAL CHORAL SOCIETY <i>Mass in B-Minor</i> - Bach NT-3:00 & 7:00 WHAT THE WINESELLERS BUY	ET-7:30 SWEET BIRD OF YOUTH OH-8:00 A MUSICAL JUBILEE	ET-7:30 SWEET BIRD OF YOUTH OH-8:00 A MUSICAL JUBILEE CH-8:30 NATIONAL SYMPHONY Antal Dorati, <i>conductor</i> Gabor Carelli, <i>tenor</i> Frank Guarrera, <i>baritone</i> Miran Kojian, <i>violin</i> John Martin, <i>cello</i> Sara Watkins, <i>oboe</i>	ET-10:30 NATIONAL TOWN MEETING <i>Character in Politics and Public Office</i> James David Barber, <i>Duke Univ.</i> OH-2:00 & 8:00 A MUSICAL JUBILEE ET-7:30 SWEET BIRD OF YOUTH CH-8:30 NATIONAL SYMPHONY Repeat of Nov. 4 NT-8:00 WHAT THE WINESELLERS BUY	2	3	4	5
CH-3:00 ALICIA DE LARROCHA Pianist, in recital CH-8:30 PARTHENON DANCERS OF GREECE <i>folk series</i> NT-3:00 & 7:00 WHAT THE WINESELLERS BUY	CH-8:30 THE PHILADELPHIA ORCHESTRA Riccardo Muti, <i>conductor</i>	ET-7:30 American Bicentennial Theatre Rosemary Harris, Eva Le Galliene, George Grizzard, Sam Levene in THE ROYAL FAMILY by George S. Kaufman & Edna Ferber Directed by Ellis Rabb CH-8:30 NATIONAL SYMPHONY Antal Dorati, <i>conductor</i>	CH-10:30 NATIONAL TOWN MEETING <i>An Appraisal of Henry Kissinger</i> Lloyd Bentsen, Joseph Kraft CH-12:00 - 1:00 KENNEDY CENTER SYMPOSIUM ET-7:30 THE ROYAL FAMILY <i>opening night</i> CH-8:30 NATIONAL SYMPHONY Repeat of Nov. 11	9	10	11	12
CH-3:00 PAUL HILL CHORALE Antiphonal music for choirs and orchestras ET-2:00 THE ROYAL FAMILY OH-7:30 THE BERLIN OPERA <i>Così Fan Tutte</i> (Mozart) Karl Bohm, <i>conductor</i> Pilar Lorengar, Agnes Baltsa, Erika Koth, Luigi Alva, Barry McDaniel, Gerd Feldhoff	CH-5:30 BICENTENNIAL PARADE OF AMERICAN MUSIC State of New York Day ET-7:30 THE ROYAL FAMILY OH-8:00 THE BERLIN OPERA <i>Tosca</i> (Puccini) CH-8:30 JERUSALEM SYMPHONY Lucas Foss, <i>conductor</i> NT-8:00 Katharine Hepburn in A MATTER OF GRAVITY by Enid Bagnold Directed by Noel Willman	OH-7:00 THE BERLIN OPERA <i>Lobengrin</i> (Wagner) Lorin Maazel, <i>conductor</i> Hannelore Bode, Ruth Hesse, Rene Kollo, Hans Gunter Nocker, Bengt Rundgren, Robert Kerns ET-7:30 THE ROYAL FAMILY CH-8:30 NATIONAL SYMPHONY Antal Dorati, <i>conductor</i> Henryk Szeryng, <i>violin</i> NT-8:00 A MATTER OF GRAVITY	ET-7:30 THE ROYAL FAMILY OH-7:30 THE BERLIN OPERA <i>Così Fan Tutte</i> Cast same as Nov. 16 CH-8:30 NATIONAL SYMPHONY Repeat of Nov. 18 NT-2:00 & 8:00 A MATTER OF GRAVITY	16	17	18	19
CH-3:00 SCOTTISH NATIONAL ORCHESTRA Alexander Gibson, <i>conductor</i> CH-7:00 NATIONAL SYMPHONY Murry Sidlin, <i>conductor</i> <i>family concert</i>	OH-7:00 THE BERLIN OPERA <i>Lobengrin</i> (Wagner) Cast same as Nov. 18 ET-7:30 THE ROYAL FAMILY	OH-7:30 THE BERLIN OPERA <i>Così Fan Tutte</i> Cast same as Nov. 16 ET-7:30 THE ROYAL FAMILY CH-8:30 LABELLE NT-8:00 A MATTER OF GRAVITY	ET-10:30 NATIONAL TOWN MEETING <i>Give Thanks for What</i> Jimmy Breslin ET-7:30 THE ROYAL FAMILY OH-8:00 THE BERLIN OPERA <i>Tosca</i> (Puccini) NT-2:00 & 8:00 A MATTER OF GRAVITY	23	24	25	26
CH-3:00 STOCKHOLM PHILHAR. Gennady Rozhdestvensky, <i>con.</i> CH-7:00 NATIONAL SYMPHONY Charlie Byrd, <i>guitar</i> The Charlie Byrd Trio Murry Sidlin, <i>conductor</i>				30			

ET-Eisenhower Theater OH-Opera House CH-Concert Hall NT-National Theatre

Program subject to change.

THURSDAY

FRIDAY

SATURDAY MAT

SATURDAY EVE

CH-1:00 ORGAN DEMONSTRATION <i>free</i> ET-2:00 & 7:30 SWEET BIRD OF YOUTH OH-8:00 A MUSICAL JUBILEE CH-8:30 TOWER OF POWER NT-8:00 WHAT THE WINESELLERS BUY	ET-7:30 SWEET BIRD OF YOUTH OH-8:00 A MUSICAL JUBILEE CH-8:30 TOWER OF POWER NT-8:00 WHAT THE WINESELLERS BUY	ET-2:00 SWEET BIRD OF YOUTH OH-2:00 A MUSICAL JUBILEE	ET-7:30 SWEET BIRD OF YOUTH OH-8:00 A MUSICAL JUBILEE CH-8:30 THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER NT-7:00 & 10:30 WHAT THE WINESELLERS BUY	1	1		
CH-1:00 ORGAN DEMONSTRATION ET-2:00 & 7:30 THE ROYAL FAMILY CH-8:30 NATIONAL SYMPHONY Andre Kostelanetz, <i>guest cond.</i>	OH-7:00 THE BERLIN OPERA <i>Lobengrin</i> (Wagner) Lorin Maazel, <i>conductor</i> Pilar Lorengar, Ruth Hesse, Rene Kollo, Hans Gunter Nocker, Bengt Rundgren Robert Kerns ET-7:30 THE ROYAL FAMILY CH-8:30 BOSTON SYMPHONY Seiji Ozawa, <i>conductor</i>	CH-3:00 PARATORE BROTHERS Duo-Pianists ET-2:00 THE ROYAL FAMILY	ET-7:30 THE ROYAL FAMILY OH-8:00 THE BERLIN OPERA <i>Tosca</i> (Puccini) Lorin Maazel, <i>conductor</i> Leonie Rysanek, Veriano Luchetti, Ingvar Wixell CH-8:30 BARBARA COOK popular singer	13	14	15	15
CH-1:00 ORGAN DEMONSTRATION ET-2:00 & 7:30 THE ROYAL FAMILY OH-8:00 THE BERLIN OPERA <i>Tosca</i> (Puccini) CH-8:30 NATIONAL SYMPHONY Repeat of Nov. 18 NT-8:00 A MATTER OF GRAVITY	CH-1:30 NATIONAL SYMPHONY Repeat of Nov. 18 ET-7:30 THE ROYAL FAMILY OH-8:00 THE BERLIN OPERA Karl Bohm, <i>conductor</i> Annabelle Bernard, Agnes Baltsa, Erika Koth, Luigi Alva, Barry McDaniel, Gerd Feldhoff CH-8:30 MOSCOW STATE SYMPHONY Yevgeny Svetlanov, <i>conductor</i> NT-8:00 A MATTER OF GRAVITY	ET-2:00 THE ROYAL FAMILY NT-2:00 A MATTER OF GRAVITY	ET-7:30 THE ROYAL FAMILY OH-7:00 THE BERLIN OPERA <i>Lobengrin</i> (Wagner) cast same as Nov. 18 CH-8:30 MOSCOW STATE SYMPHONY Dimytri Kitaenko, <i>conductor</i> NT-8:00 A MATTER OF GRAVITY	20	21	22	22
CH-1:00 ORGAN DEMONSTRATION ET-7:30 THE ROYAL FAMILY OH-7:00 THE BERLIN OPERA <i>Lobengrin</i> (Wagner) Cast same as Nov. 18 NT-8:00 A MATTER OF GRAVITY	ET-7:30 THE ROYAL FAMILY OH-8:00 THE BERLIN OPERA <i>Tosca</i> (Puccini) CH-8:30 LOS ANGELES PHILHARMONIC Zubin Mehta, <i>conductor</i> NT-8:00 A MATTER OF GRAVITY	ET-2:00 THE ROYAL FAMILY CH-3:00 ARMENTA ADAMS Pianist NT-2:00 A MATTER OF GRAVITY	ET-7:30 THE ROYAL FAMILY OH-7:30 THE BERLIN OPERA <i>Così Fan Tutte</i> (Mozart) Cast same as Nov. 16 CH-8:30 YEHUDI AND HEHZIBAH MENUHIN <i>violinist &amp; pianist</i> NT-8:00 A MATTER OF GRAVITY	27	28	29	29

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# stagebill

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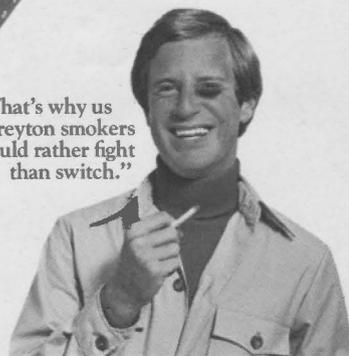
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THE WHITE HOUSE

WASHINGTON

November 21, 1975

MEMORANDUM FOR: MRS. FORD

VIA: RED CAVANEY

FROM: MARY FISHER *MF*

SUBJECT: YOUR ATTENDANCE AT THE  
PERFORMANCE OF THE MOSCOW  
STATE SYMPHONY AT THE KENNEDY  
CENTER, Saturday, November 22, 1975

Attached at TAB A is the Proposed Schedule for the subject event.

APPROVE \_\_\_\_\_

DISAPPROVE \_\_\_\_\_

The invitation to be a special guest of honor at the performance of the Moscow State Symphony at the Kennedy Center and a special reception immediately following was extended by the Van Cliburn Foundation. Soviet pianist, Vladimir Viardo, winner of the 1973 Van Cliburn International Piano Competition, will be performing with the Moscow State Symphony.

The reception following the concert will be hosted by Van Cliburn and the Foundation.

11/21/75  
3:00 pm

PROPOSED SCHEDULE

MRS. FORD'S ATTENDANCE AT THE  
PERFORMANCE OF THE MOSCOW STATE  
SYMPHONY AT THE KENNEDY CENTER

Saturday, November 22, 1975

~~8:00~~ Press up to Box

8:10 pm Mrs. Ford boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds en route  
Kennedy Center.

[Driving time: 7 minutes]

8:17 pm MOTORCADE ARRIVES Kennedy Center.

Mrs. Ford proceeds to Presidential Box, Concert  
Hall.

8:20 pm Mrs. Ford arrives Presidential Box and informally  
greet guests.

NOTE: Secretary & Mrs. Kissinger will  
be among the guests.

8:28 pm Mrs. Ford and guests proceed to seats for concert.

~~8:29~~ PRESS BACK TO PRESS Rm.  
8:30 pm Performance of the Moscow State Symphony  
with Soloist, Vladimir Viardo, begins.

~~10:15~~ PRESS TO ANTEE Rm. 2ND TIER

10:30 pm Mrs. Ford and guests depart Presidential Box and  
proceed to the Chinese Room for reception.

10:33 pm Mrs. Ford arrives reception, being hosted by  
Van Cliburn and the Van Cliburn Foundation, and  
informally greet guests.

10:45 pm Mrs. Ford bids farewell to reception guests and  
departs Chinese Room en route motorcade for  
boarding.



10:48 pm MOTORCADE DEPARTS Kennedy Center en route  
South Grounds.

[Driving time: 7 minutes]

10:55 pm MOTORCADE ARRIVES South Grounds.



For Immediate Release  
Friday, November 21, 1975

THE WHITE HOUSE  
Office of the Press Secretary to Mrs. Ford

---

Mrs. Ford will be special guest of honor Saturday, November 22, at the John F. Kennedy Center for the Performing Arts at 8:30 PM for the performance of the Moscow State Symphony. She will drop-by a special reception in the Chinese Room immediately following the concert which is being hosted by Van Cliburn and the Van Cliburn Foundation.

Soviet pianist, Vladimir Viardo, winner of the 1973 Van Cliburn International Piano Competition will be performing with the Moscow State Symphony. Mr. Viardo is the first Soviet pianist to win the top prize in the Cliburn Piano competition since its inception in 1962. Vladimir Viardo will be making a major tour of the United States with the Symphony and he will also be representing the Van Cliburn International Piano Competition.

Mrs. Ford will be joined by her guests in the Presidential Box. They include, Ambassador and Mrs. Dobrynin, Secretary and Mrs. Kissinger, Mr. Van Cliburn and his mother, Mrs. Rildia Bwee O'Bryan Cliburn.

# # # #

Press Pick-up in Kennedy Center Press Room at 7:50 PM



For Immediate Release  
Friday, November 21, 1975

THE WHITE HOUSE  
Office of the Press Secretary to Mrs. Ford

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& Mrs. Hyder  
& Whytes

10

# # # #

Press Pick-up in Kennedy Center Press Room at 7:50 PM

*Credentialed*  
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Sally

THE WHITE HOUSE

WASHINGTON

November 21, 1975

MEMORANDUM TO: PETER SORUM  
FROM: SUSAN PORTER *SP*  
SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-house invitation:

EVENT: Concert

GROUP: Moscow State Symphony with Vladimir Viardo, Winner of the  
1973 Van Cliburn International Piano Competition

DATE: Saturday, November 22, 1975

TIME: 8:30 p.m.

PLACE: Concert Hall, Kennedy Center, Washington, D.C.

CONTACT:

COMMENTS: Mrs. Ford will attend the November 22nd performance of the Moscow State Symphony in the Concert Hall of the Kennedy Center. Because the invitation was extended by the Van Cliburn Foundation, I think we should count on her dropping by the reception immediately following the concert. Because Mrs. Ford's guest list for the box has not yet been fully determined, I will deal directly with Bou Macbeth about getting tickets to the people. As soon as the guest list is firmed up, however, we will send you a list immediately so this may be included in the scenario. Secretary and Mrs. Kissinger have accepted however. The file is attached. Thank you.

c: BF Staff  
Red Cavaney  
William Nicholson  
General Scowcroft  
Jeanne Davis  
Bou Macbeth  
Rex Scouten  
Staircase



THE WHITE HOUSE  
WASHINGTON

Dear Mrs. Ford,

You are invited to be a special guest of honor at the November 22nd performance of the Moscow State Symphony at the Kennedy Center and a special reception will immediately follow the concert. Performing with the Moscow State Symphony is the young Soviet pianist, Vladimire Viardo. The invitation states: "Vladimir Viardo, in addition to being a superb young pianist who has been hailed as the greatest talent since Van Cliburn, is a living example of detente, since he will not only be making this major tour of the United States with one of the most prestigious orchestras in the Soviet Union, but he will also be representing the Van Cliburn International Piano Competition, which is headquartered in the United States and is considered to be one of the major international competitions in the world today."

B.F.

Attend Saturday, November 22nd

Regret

Thank you,

susan

Box:

- 1) MRS. FORD
- 2)
- 3)4) SEC. + MRS. KISSINGER
- 5)6)
- 7)8)



November 10, 1975

MEMORANDUM FOR SUSAN PORTER

FROM:

Jeanne W. Davis *JWD*

SUBJECT:

Van Cliburn Foundation Invitation

This is in reply to your memorandum of November 7, 1975 to Brent Scowcroft requesting his views on the invitation from the Chairman of the Van Cliburn Foundation to Mrs. Ford to attend a performance of the Moscow State Symphony at the Kennedy Center on November 22, 1975.

We believe Mrs. Ford's acceptance of this invitation would be appreciated by all concerned, and we see no foreign policy problems with acceptance. //



November 7, 1975

MEMORANDUM TO: GENERAL BRENT SCOWCROFT

FROM: SUSAN PORTER

May I have your assessment of Mrs. Ford's acceptance of the attached invitation to be special guest of honor at the November 22nd performance of the Moscow State Symphony at the John F. Kennedy Center for the Performing Arts? As the first paragraph of Mrs. Hyder's letter states: "Soloist with the Moscow State Symphony on this evening will be the young Soviet pianist, Vladimir Viardo, winner of the 1973 Van Cliburn International Piano Competition. Van Cliburn and the Van Cliburn Foundation, Inc., sponsor of the Cliburn Competition, will serve as hosts for the reception."

Thank you.

c: Maria Downs  
Sheila Weidenfeld  
Patti Matson



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@ 1st world

Mrs. Robert Schieffer  
244-2628

350 WEST LANCASTER FORT WORTH, TEXAS 76107 TEL 738-5536 CABLE VANCLICOMP FORT WORTH

October 21, 1975

Mrs. Gerald Ford  
The White House  
Washington, D. C. 20500

Dear Mrs. Ford:

1973  
Honoring Viardo  
Approx: 200

Acknowledged  
receipt by  
phone SR  
11-7-75

MRS. SAMPSON  
Pres. of the Council

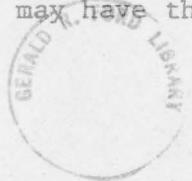
The purpose of this letter is to invite you to be special guest of honor at the November 22, 1975 performance of the Moscow State Symphony in the John F. Kennedy Center for the Performing Arts in Washington, and for the special reception in the Chinese Room of the Kennedy Center immediately following the concert. Soloist with the Moscow State Symphony on this evening will be the young Soviet pianist, Vladimir Viardo, winner of the 1973 Van Cliburn International Piano Competition. Van Cliburn and the Van Cliburn Foundation, Inc., sponsor of the Cliburn Competition, will serve as hosts for the reception.

+ BR & DIR.

Vladimir Viardo is the first Soviet pianist to win the top prize in the Van Cliburn Piano Competition since its inception in 1962. Several Soviet pianists were contestants in the 1962 Competition, which was won by an American, Ralph Votapek, but there were no entries from the Soviet Union in the Competitions of 1966 and 1969 because of the strained cultural relations between the United States and the Soviet Union. We feel that several Soviet pianists entered the 1973 Competition because of former President Richard M. Nixon's 1972 official visit to the Soviet Union, which established a better relationship between these two world powers. Vladimir Viardo, in addition to being a superb young pianist who has been hailed as the greatest talent since Van Cliburn, is a living example of detente, since he will not only be making this major tour of the United States with one of the most prestigious orchestras in the Soviet Union, but he will also be representing the Van Cliburn International Piano Competition, which is headquartered in the United States and is considered to be one of the major international competitions in the world today. The Competition is named in honor of Van Cliburn and is funded from private individual and foundation sources.

I was privileged to be a special guest at the Queen Elisabeth Piano Competition in Brussels this past summer on the evening when you attended a session of the finals with Queen Fabiola to hear the young American pianist Larry Graham perform. I therefore was impressed with your sensitivity to the fact that such competitions are marvelous vehicles for launching young talented musicians on concert careers, as well as for establishing a better understanding of and a relationship between the different countries of the world.

Because of your interest, therefore, I sincerely and respectfully urge you to give careful consideration to attending the above-mentioned concert and special reception in Washington on November 22, in order that Vladimir Viardo may have the opportunity to



meet the First Lady of the United States as part of his tour of this country. Van Cliburn, as I have indicated earlier, will serve as a host for the reception, and I know he would welcome the opportunity of seeing you again, following his recent appearance at The White House on the occasion of the visit of Emperor Hirohito of Japan.

Thank you so much for your consideration of this matter, and I look forward to hearing from you at your convenience, with what I hope will be your affirmative response to this request.

Most sincerely yours,

*Martha Loua Hyder*

Mrs. Elton M. Hyder, Jr.  
Chairman

965-2300 (wbrgta)

EMHJr/ra  
Enclosure

26 yrs. old

→ 1st mtg // Reptn.  
→ mtg. VAN CLIBURN  
good FRIEND.  
2 1973



Shula

THE WHITE HOUSE

WASHINGTON

November 21, 1975

MEMORANDUM TO: PETER SORUM  
FROM: SUSAN PORTER JP  
SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-house invitation:

EVENT: Concert

GROUP: Moscow State Symphony with Vladimir Viardo, Winner of the  
1975 Van Cliburn International Piano Competition

DATE: Saturday, November 22, 1975

TIME: 8:30 p.m.

PLACE: Concert Hall, Kennedy Center, Washington, D.C.

CONTACT:

COMMENTS: Mrs. Ford will attend the November 22nd performance of the Moscow State Symphony in the Concert Hall of the Kennedy Center. Because the invitation was extended by the Van Cliburn Foundation, I think we should count on her dropping by the reception immediately following the concert. Because Mrs. Ford's guest list for the box has not yet been fully determined, I will deal directly with Bou Macbeth about getting tickets to the people. As soon as the guest list is firmed up, however, we will send you a list immediately so this may be included in the scenario. Secretary and Mrs. Kissinger have accepted however. The file is attached. Thank you.

c: BF Staff  
Red Cavaney  
William Nicholson  
General Scowcroft  
Jeanne Davis  
Bou Macbeth  
Rex Scouten  
Staircase



THE WHITE HOUSE  
WASHINGTON

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B.F.

Attend Saturday, November 22nd

Regret

Thank you,

*susan*

Box:

1) MRS. FORD

2)

3)4) SR. + MRS. KISSINGER

5)6)

7)8)



November 10, 1975

MEMORANDUM FOR SUSAN PORTER

FROM: Jeanne W. Davis *JWD*

SUBJECT: Van Cliburn Foundation Invitation

This is in reply to your memorandum of November 7, 1975 to Brent Scowcroft requesting his views on the invitation from the Chairman of the Van Cliburn Foundation to Mrs. Ford to attend a performance of the Moscow State Symphony at the Kennedy Center on November 22, 1975.

We believe Mrs. Ford's acceptance of this invitation would be appreciated by all concerned, and we see no foreign policy problems with acceptance. //



November 7, 1975

MEMORANDUM TO: GENERAL BRENT SCOWCROFT

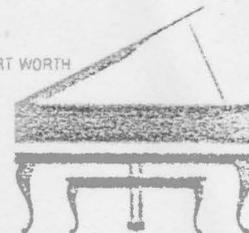
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Thank you.

c: Maria Downs  
Sheila Weidenfeld  
Patti Natson





October 21, 1975

Mrs. Gerald Ford  
The White House  
Washington, D. C. 20500

Acknowledged  
receipt by  
phone SR.  
11-7-75

Dear Mrs. Ford:

The purpose of this letter is to invite you to be special guest of honor at the November 22, 1975 performance of the Moscow State Symphony in the John F. Kennedy Center for the Performing Arts in Washington, and for the special reception in the Chinese Room of the Kennedy Center immediately following the concert. Soloist with the Moscow State Symphony on this evening will be the young Soviet pianist, Vladimir Viardo, winner of the 1973 Van Cliburn International Piano Competition. Van Cliburn and the Van Cliburn Foundation, Inc., sponsor of the Cliburn Competition, will serve as hosts for the reception.

Vladimir Viardo is the first Soviet pianist to win the top prize in the Van Cliburn Piano Competition since its inception in 1962. Several Soviet pianists were contestants in the 1962 Competition, which was won by an American, Ralph Votapek, but there were no entries from the Soviet Union in the Competitions of 1966 and 1969 because of the strained cultural relations between the United States and the Soviet Union. We feel that several Soviet pianists entered the 1973 Competition because of former President Richard M. Nixon's 1972 official visit to the Soviet Union, which established a better relationship between these two world powers. Vladimir Viardo, in addition to being a superb young pianist who has been hailed as the greatest talent since Van Cliburn, is a living example of detente, since he will not only be making this major tour of the United States with one of the most prestigious orchestras in the Soviet Union, but he will also be representing the Van Cliburn International Piano Competition, which is headquartered in the United States and is considered to be one of the major international competitions in the world today. The Competition is named in honor of Van Cliburn and is funded from private individual and foundation sources.

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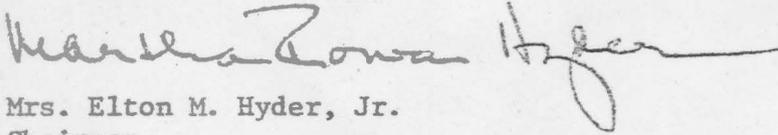
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Thank you so much for your consideration of this matter, and I look forward to hearing from you at your convenience, with what I hope will be your affirmative response to this request.

Most sincerely yours,



Mrs. Elton M. Hyder, Jr.  
Chairman

EMHJr/ra  
Enclosure



SALLY Q

November 22, 1975

MEMORANDUM TO: ADVANCE OFFICE

FROM: SUSAN PORTER

SUBJECT: Mrs. Ford's guests for the Moscow State Symphony concert tonight in the Concert Hall of the Kennedy Center.

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Secretary and Mrs. Henry Kissinger  
 Ambassador and Mrs. Anatoly Dobrynin  
 Mr. Van Cliburn and his mother,  
 Mrs. Rildia Cliburn

Mr. and Mrs. William Whyte  
*Mrs. Elton Syder Jr.*

All have been told that the concert begins at 8:30

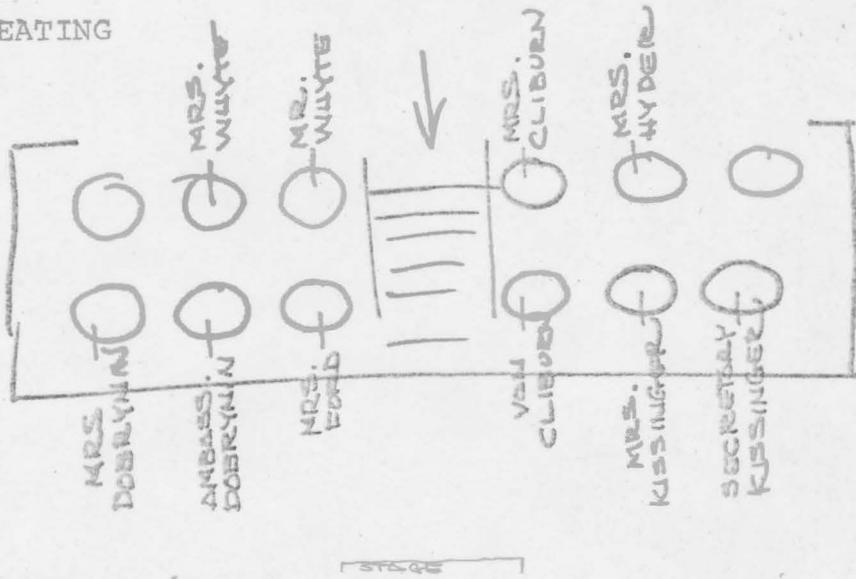
and the reception following (and thus the concert) will be Black Tie.

Thank you.

c: BF Staff  
 Staircase  
 William Nicholson  
 Terry O'Donnell  
 Bou MacBeth



SEATING



Miss Elton Hyde  
Gen. Chron.

1:

about 4

MRS.

RIPSDIA

BWEE

O'BRYAN

CLIBURN

FROM  
THE WHITE HOUSE  
WASHINGTON, D.C.

THE WHITE HOUSE  
WASHINGTON

MRS. FORD'S  
GUEST LIST:

- SEC. + MRS. KISSINGER
- AMBASSADOR + MRS  
DOBRYNIN
- Van Kliefen +
- MR AND MRS.  
WILLIAM WHYTE
-

9/15 Press Review

Dick Winecamp 967-5238  
Sat.

Gen. Ctr

Recpt. <sup>light</sup> <sup>elder</sup>  
from Hyatt  
10:00  
W. Wing

all to  
recpt.

Emb. DeBrennan  
M + M. Wm - White

Van Klumburn + mother? 5¢

Alan Greenspan ( )  
escort ( ) T



Blake tie recpt.

Van Klumburn + Founda hosting  
recpt.

Chrm. Mrs. <sup>Hyatt</sup> Hyder 2 Fort Wood  
of Foundation

Mr. STEPHEN D. MORROW  
28 WAKEFIELD ROAD  
NEWPORT NEWS, VIRGINIA  
23606

Airfax

THE WHITE HOUSE

WASHINGTON

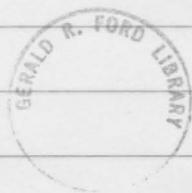
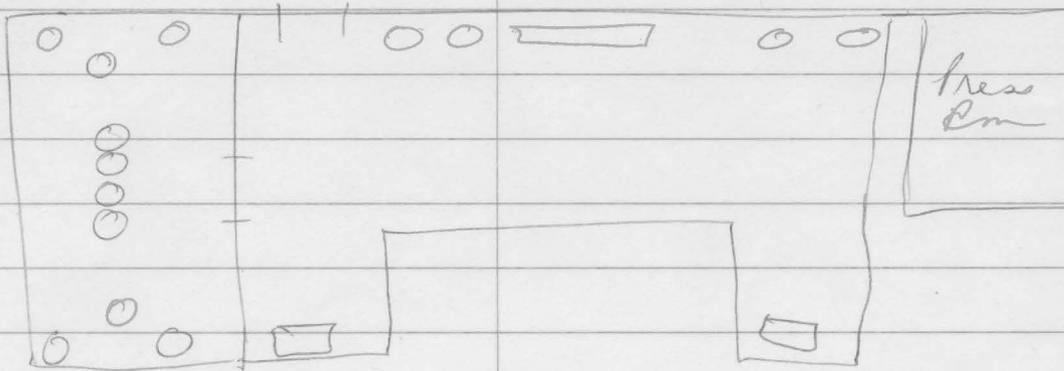
pink jersey

Estée Lauder

bagel beads

white  
mink  
cape





Black Tie

- Tickets for (1)  
Sept 25  
- ropes

Hyder

Van Cliburn

Vladimir Viardo

Wenneker

WACA  
M.A.  
Ballard

Carolyn Peachy

(Womens Wear Daily)

Buffet Dinner / Sept

W.H. Photog.

Found. Photog. ?

Richard  
Pratatten

Pens (2) S.S.

Radio (2) WACA



Will meet Mrs. F

M & M. Roger L. Stevens  
Chm of Ken Ch

November 22, 1975

MEMORANDUM TO: ADVANCE OFFICE

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Staircase  
William Nicholson  
Terry O'Donnell  
Bou MacBeth



**DETENTE DINNER:** "No war between America and Russia," boomed Nicholi, cellist of the Moscow Symphony, as he soaked up the detente atmosphere at a post-performance dinner in the Kennedy Center's Chinese room, in Washington. Big question of the night: Where was President Ford? "I don't know," said Bunny Buchen, wife of the President's counsel. "He and my husband were in a budget meeting all afternoon, but Phil managed to make it."

So did Betty Ford, in pink jersey Estevez, who chatted at the head table with Russian Ambassador Anatoly Dobrynin and his wife Irina. Nancy Kissinger, in a Bill Blass hot pink Chinese jacket, sat on Dobrynin's left and confessed the part of the concert she liked least was the Prokofiev. The Kissingers were the only boxholders in the supercharged audience who skipped the standing ovation.

Holding court at a nearby table, Rildia Cliburn, with son Van in tow, reminisced; "I remember when Van used to practice and practice at home." Also at home with musicians was 14-year-old Alden McKay, who whispered cozily with Russian piano virtuoso Vladimir Viardo. "He stays at our house when he's in the States," said Alden. "But he doesn't like to practice on our piano." McKay was part of the large contingent who came from Fort Worth where the Van Cliburn Competition is based.

Henry Kissinger spotted two of the group, the beauties Ellen Dupree and Shelly Seymour, and passed out some pearls of wisdom: "Don't worry about the subjects you take in college. Choose the good professors."

Buffy Cafritz was making the best of being caught wearing the same dress as Penny Allison. "It's last year's. I was delighted she had it on. She looked so pretty in it," said Cafritz.

National Gallery director Carter Brown was in the crowd, beaming over his latest coup — commissioning Joan Miro, now in Majorca, to do a 40-foot tapestry for the gallery's new building. "They take about a year to complete. He uses three-dimensional yarn, spewing forth like a soft sculpture," he explained.

— SUSAN WATTERS



*Finger diplomacy: Russian Ambassador Anatoly Dobrynin gives pointers to Henry Kissinger (top) while Nancy Kissinger counterpoints to Dobrynin's wife, Irina (above)*



*Betty Ford greets V*



*Nancy Hanks; Penny Allison and Buffy Cafritz dress-alikes*



*Architect Hugh Jacobsen with Carter Brown, director of the National Gallery*



# The First Lady Livens It Up

## Quotes and Notes: a Piano Night

Quotes and notes from Washington parties, uncovered for The Washington Star by Ymelda Dixon:

The presence of a First Lady certainly does jazz up a place.

Betty Ford dropped into the Presidential Box in the Kennedy Center Concert Hall on Saturday night as the guest of pianist Van Cliburn, and the crowd suddenly came to life.

She received a bouquet of red and pink roses from her host — Mrs. Anatoliy Dobrynin, who also was in the box with her husband, the Russian ambassador, received yellow roses — and she won the adulation of the crowd that had come to hear pianist Vladimir Viardo, who was the 1975 winner of the Van Cliburn International Piano Competition.

After the concert, at which Viardo played with the Moscow State Symphony Orchestra, Cliburn gave a supper in the Chinese Room to honor Viardo. The supper, with tables jammed together in such a way as to put the 100 guests eyeball to eyeball, brought forth an odd mixture of Russians, American officials and Texans.

A large contingent of Texans was present from Fort Worth, and a number

of "Washingtexans," such as the Dale Millers and the Fred Korths, also were on hand.

Also present was Secretary of State Henry Kissinger, who was talking with Dobrynin when a friend interrupted.

"I was just getting the SALT settlement when you broke in," Kissinger chided his friend good-naturedly.

Among others present for the concert and the supper were Fort Worth zillionairess Martha Hyder; Nancy Hanks of the National Endowment for the Arts; Amon Carter Jr. and his sister, Ruth Carter Johnson, both of Fort Worth; local attorney Norman Diamond; the James Van Allens, down from Newport; Helen Coolidge; Kennedy Center boss Roger Stevens; and Livingstone Biddle, formerly of the Endowment and now counsel to Sen. Claiborne Pell's subcommittee on the arts and humanities.

Pun time at the supper: Chevrolet dealer and arts patron Mandell Ourisman watched Betty Ford go by and quipped, "I always wanted to get to the right of a Ford."

Some people can't even give away a house.

Michael Straight, the deputy director of the Na-



—Washington Star Photographer Brig Cobe

Betty Ford surrounded by pianists Van Cliburn (left) and Vladimir Viardo.

tional Endowment for the Arts, has this house in Georgetown up for sale, the house where Jacqueline Onassis lived for a time, the house that is rumored to be up for sale to Yolande Fox.

"I want to sell," said Straight with the air of every frustrated potential home-seller. "I have had the rugs shampooed. The lady is negotiating. If no one buys it soon, I'll give it away. I've tried to give it away, to the State Department for the secretary, but they are coming up with a lot of bureaucratic problems that don't concern me."

Meanwhile, elsewhere in Georgetown:

FBI agents are questioning residents of the 3000 block of N Street about former Rep. Peter Frelinghuysen, who owns the Robert Todd Lincoln house.

The questions are believed to have something to do with a possible ambassadorship, maybe even the gilt-edged vacancy created at the Court of St. James now that Elliott Richardson is returning home. But in the meantime, the agents frightened one South American maid half to death. The only thing she

understood when they came to the door was "FBI."

And further on the Georgetown real estate front, Martin Malarkey denies that his yellow antebellum mansion on Q Street has been sold.

"Not so," he said. What he did sell, to builder Sam Pardoe, were two lots back of the house, where Pardoe is expected to put up two not-very-cheap townhouses.

Pardoe recently sold a Georgetown property to Potomac widow Rose Marie Bogley. Bogley will ship her horses, bag and baggage to Middleburg.