

The original documents are located in Box 3, folder “6-23-75 Benefit by Metro Op. at Wolf Trap” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

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THE WHITE HOUSE

WASHINGTON

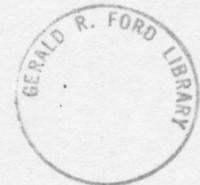
BENEFIT PERFORMANCE OF
"LA BOHEME" BY THE
METROPOLITAN OPERA

Wolf Trap Farm Park
Vienna, Virginia
Monday - June 23, 1975

Attire: Black Tie

Departure: 6:00 P.M.

From: Terry O'Donnell *TOD*



BACKGROUND

Tonight's activities at Wolf Trap Farm Park include a benefit reception beginning at 6:00 p.m., a buffet dinner for 700 guests, and the opening performance of "La Boheme" by the Metropolitan Opera. You and Mrs. Ford will arrive at 7:00 p.m. After a few minutes at the reception, you will proceed to the buffet dinner, go through the line, and then join Mrs. Shouse and the other guests at her table.

Mrs. Jouette Shouse, Chairman of the Wolf Trap Foundation Executive Committee, will be your host for this evening's events. She is actively engaged in all aspects of the Park's continuing educational, programming and development functions.

Wolf Trap Farm Park is the first and only national park dedicated to the performing arts. It is a partnership between the government, specifically the National Park Service and the Interior Department, and the private sector, the Wolf Trap Foundation. Mrs. Shouse originally donated the 100 acres of her Virginia farmland to the U.S. Government to establish the park. Also, she contributed all of the funds for the construction of the theater, the Filene Center, which was opened in July of 1971 and is named after her parents, Mr. and Mrs. Lincoln Filene of Boston. The gift was accepted by an Act of Congress in 1966. Wolf Trap Foundation was created in 1968 as a non-profit organization responsible for selecting and presenting the programs at the Filene Center.

The proceeds from tonight's performance will be used by the Foundation to provide aspiring young artists selected by auditions throughout the United States an opportunity to study, train, and perform under career-oriented conditions, as members of the Wolf Trap Company.

A list of those at your table and in your box is attached at TAB A. A synopsis of the opera is attached at TAB B.

SEQUENCE

6:00 p.m. You and Mrs. Ford board motorcade on South Grounds and depart en route Wolf Trap Farm Park.

(Driving Time: 1 hour)

7:00 p.m. Arrive Wolf Trap Farm Park where you and Mrs. Ford will be met by Clair St. Jacques, Wolf Trap Director, and Carol Harford, Wolf Trap Foundation.

OPEN PRESS COVERAGE

Escorted by Clair St. Jacques and Carol Harford, proceed to reception area (outdoors) and mingle with guests.

NOTE: Champagne and beer will be offered to the guests.

You and Mrs. Ford will be met by Mrs. Jouette (Catherine) Shouse, Chairman of the Foundation Executive Committee.

PRESS POOL COVERAGE

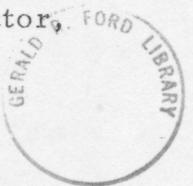
7:15 p.m. Escorted by Mrs. Shouse, you and Mrs. Ford depart reception area en route buffet line, then to your table.

PRESS POOL COVERAGE

ATTENDANCE: 700

7:15 p.m. Dinner is served, buffet style.

7:45 p.m. Dinner guests proceed to theater.



7:55 p.m. Escorted by Mrs. Shouse, you and Mrs. Ford depart dinner table en route theater.

OPEN PRESS COVERAGE

7:59 p.m. You and Mrs. Ford, Mrs. Shouse and party arrive theater box and are seated.

PRESS POOL COVERAGE

ATTENDANCE: 6,500

8:00 p.m. Opening remarks by William Middendorf, Jr., Secretary of the Navy.

8:05 p.m. Performance begins.

NOTE: There will be three intermissions, 25 minutes long. There is no smoking or drinking in the theater.

11:30 p.m. Performance concludes.

11:31 p.m. You and Mrs. Ford, escorted by Mrs. Shouse, depart theater box en route motorcade for boarding.



PRESS POOL COVERAGE

11:35 a.m. Motorcade departs Wolf Trap Farm Park en route South Grounds.

(Driving Time: 30 minutes)

12:05 a.m. Arrive South Grounds.

#####



ROW "B"

ROW "A" - LOGE CENTER FRONT

107	Mrs. Sidney Yates	107	Dr. Joseph Palamountain
108	Ambassador Zahedi	108	Mrs. Gerald Ford
109	Baroness Hattie Tschirchky und Boegendorff	109	Mr. James Reston
110	Mr. C. Lang Washburn	110	Mrs. Joseph Palamountain
111	Mrs. Nelson Rockefeller	111	The President
112	Cong. Sidney Yates	112	Mrs. Jouett Shouse
113	Mrs. James Reston	113	Vice President Rockefeller



STAGE

SEATING DIAGRAM WOLF TRAP FARM PARK- "LA BOHEME"
MONDAY, JUNE 23, 1975

NOTE: The above will sit at Mrs. Shouse's table for the
Buffet Dinner.

B



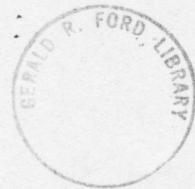
LA BOHEME - THE BOHEMIANS

Music by Giacomo Puccini (1858-1924). Libretto in Italian by Giuseppe Giacosa and Luigi Illica, based on Henri Murger's novel, "Scenes de la Vie de Boheme." Premiere: Turin, February 1, 1896. Lyric tragedy. Set numbers interwoven into continuous texture; vocal line highly melodious, often patterned on inflection of speech; complex orchestra. No overture. Setting: Latin Quarter in Paris; time, about 1830. Four acts (104 min.)

Act I: An attic studio, Christmas Eve (35 min). Act II: Square outside the Cafe Momus (17 min.). Act III: The Barriere d'Enfer (24 min). Act IV: Same as Act I (28 min).

SYNOPSIS

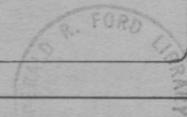
Mimi, a little seamstress, lives in the building where Rodolfo, a poet, and Marcello, a painter, share a cheerless attic studio. Here their friends, Schaunard, a musician, and Colline, a philosopher, frequently join them. On Christmas Eve, Mimi's candle goes out, and she seeks a light from Rodolfo. It is love at first sight, but destined for tragedy. Rodolfo is penniless, Mimi ill. They separate, as Marcello and his pert Musetta have separated. But Mimi returns to Rodolfo when she is dying.



notes from

Published Quarterly by Wolf Trap Associates
1624 Trap Road, Vienna, Virginia 22180

WOLF TRAP



On Stage, Wolf Trap Ball

Look for smoke signals in the direction of Wolf Trap in early September. Mrs. Linwood Holton and her committee are hard at work on the fourth annual Wolf Trap Ball on stage, scheduled for Friday, September 12. The popular Mike Carney and his orchestra will provide the music for this yearly fund raising event. As in the past, the proceeds from the Ball will be donated to the Fellowship Fund for the young artists of the Wolf Trap Company.

In tune with America's Bicentennial celebration, the gala has been named the "Indian Summer Dance". The spacious Filene Center will take on the look and feel of a lush forest. Added to the sounds of the night that are commonplace among the trees surrounding the Center, this evening only will feature the 'call of the wolf.' There are many surprises in store for those who plan to attend the most enjoyable dinner-dance in town. It will be our night to howl!

Several members of the "Indian Summer Dance" committee meet to discuss plans for the annual Wolf Trap gala. Pictured on the grounds near the Filene Center are from left to right, Mrs. Benjamin C. Evans, Jr., Mrs.



Fritz-Alan Korth, Mrs. Linwood Holton, chairman, Mrs. Clark MacGregor, Mrs. Ralph E. Ulmer, Mrs. Howard Burris.

TENNIS AT WOLF TRAP

Mr. & Mrs. Rollins Wm. Miller, Jr. launched the Wolf Trap Associates tennis benefits with a very enjoyable private tennis and supper party on Saturday afternoon, August 23rd, at Wolf Trap. The guests were Mr. & Mrs. Walter A. Reiter, Jr., Mr. & Mrs. Joseph A. Overton, III, Dr. & Mrs. Robert P. Nirschl, Mr. & Mrs. Preston C. Caruthers, Mr. & Mrs. Wayne Gibbens, Mr. & Mrs. Douglas Hart, and Mr. & Mrs. Ralph D. Clark.

Hosting a Wolf Trap tennis benefit on Mrs. Shouse's two courts at Plantation House is open to all Associates. A donation of \$200 reserves a weekend afternoon for your private tennis and supper party. A donation of \$100 reserves a morning or afternoon weekday session for tennis and lunch. These tennis benefits are suitable for private parties as well as for a professional group hosted by an Associate. The donation is tax deductible.

Don't miss the opportunity to give a private tennis party in the delightful, pastoral setting of Wolf Trap during the lovely fall weather. Call the Associates Office for reservations and information. 938-3810 x 224.

BENEFIT DINNER



Mrs. Jouett Shouse, donor of Wolf Trap, is flanked by President Gerald Ford and Vice President Nelson Rockefeller at the Associates' al fresco supper in the beautiful sylvan setting of the Wolf Trap grounds. After supper Mrs. Shouse and her guests attended the benefit performance of the Metropolitan Opera's "La Boheme."



Wolf Trap's incomparable setting for children's theatre . . .

Embassy Day Day In The Park



. . . enchants its young international audience.



Mrs. Willard Brown, Chairman of Embassy Day in the Park, sits on a log in the Theatre in the Woods and enjoys the show with her young guests.



Mr. Lennart Eckerbert, Minister from Sweden, brought the whole family to Embassy Day in the Park and partook of a lemonade and hotdog picnic lunch served under the tent.



Mrs. Richard Kleindienst is surrounded by an appreciative group of young Embassy children who had just finished a picnic lunch prepared by Mrs. Kleindienst and her Associate co-workers.



Mrs. Jouett Shouse, donor of Wolf Trap (left) strolls across the meadow with Paul Hume and Miss Carol Harford (right) to participate in the launching of the Associates new Lectures-in-the-Meadow series.

Paul Hume Launches A New Associates' Lecture Series

The Associates initiated a series of four "Lectures-in-the-Meadow" during the 1976 season. These talks focused on various aspects of the performing arts symphony, musical theatre, dance and opera—and were twinned to performances of the same genre. The speakers included, in addition to Paul Hume, Dr. Paul Parody of George Washington University, members of the Joffrey Ballet Company, and Fred Scott of the Boston Opera Company.



Paul Hume talks to an appreciative audience in a glade adjoining the meadow on the evening's program to be performed by Eugene Ormandy and the Philadelphia Orchestra. Mrs. Willard J. Brown, the Associates Education Chairman, looks on.

Wolf Trap Associates Share Beverly Sills Rehearsal With Junior League



Associate members, their friends and members of the Junior League of Washington enjoyed a picnic together before viewing a closed dress rehearsal with Miss Beverly Sills as Queen Elizabeth in "Roberto Devereux." The Junior League made a generous contribution to the Wolf Trap Associates Fellowship Fund.



Mrs. Roy M. Ahalt (left) and Mrs. Brooke Nihart (right) provided a picnic supper before the closed dress rehearsal of "Roberto Devereux" for Aaron Copland who a few days

Mrs. Francis Brown, Chairman of the Hospitality Committee, and Mrs. Cornelius B. Kennedy, newly elected member of the Associates Board, serve complimentary wine and lemonade to Associates and the Junior League before the closed dress rehearsal starring Beverly Sills in "Roberto Devereux."

later conducted the National Symphony Orchestra in a program of his own works in the Filene Center.



The young artists of the Wolf Trap Company starred in the Company's own production of Albert Herring. This remarkably professional performance was enjoyed by an appreciative audience during four evening performances at Madeira School, and received high critical acclaim.

Wolf Trap Company



Mr. Francis E. Rizzo, Artistic Administrator of the Wolf Trap Foundation (left) and Mr. John Moriarty, Director of Training for the Wolf Trap Company, chat with Mrs. C. Swan Weber, Chairman of the Board of the Wolf Trap Associates.

The Wolf Trap Associates hosted a number of parties for the Wolf Trap Company, including picnics and cast parties, through the gracious efforts of Mrs. Francis W. Brown and Mrs. Betty Daly, co-chairmen for hospitality, and Mrs. George S. Oliver, Wolf Trap Company liaison.



A group of young Wolf Trap Company artists regale the Associates with a madrigal during an Associates picnic. Left to right, Larry Skrobacs, Principal Coach, James Maddalena, Dean Shaff, Karen Yarmat, Marcha Hunter, and Nan Polanski.

THE ASSOCIATES PLAN A WOLF TRAP PICNIC COOKBOOK

For many of us, an evening at Wolf Trap isn't complete without a picnic—simple or sumptuous, of pate or peanut butter, with cokes or champagne.

We've all admired a wide array of delicious and imaginative spreads on others' picnic tables or blankets, and often wondered why we didn't think to serve such a meal. To pool the best ideas of veteran Wolf Trap picnickers, the Associates are beginning to develop a cookbook of favorite picnic menus, recipes, and tips. This way, we can all welcome the special 1976 summer season with a wealth of new concoctions.

You are invited to submit your most successful Wolf Trap-tested ideas for family-style picnics and for gourmet picnics, ranging from simple and quick to complex and time consuming. Simple guidelines apply: can be served cold or at room temperature; can be completely made in advance, with no last-minute cooking necessary; requires no special or elaborate equipment for serving or transporting, beyond a thermos or a cooler; can be assembled entirely from ingredients available in the Washington area in the summertime; travels well and survives successfully for up to two hours without mechanical refrigeration.

With these criteria in mind, will you share with your fellow Associates and other Wolf Trap aficionados, not only successful menu combinations and recipes, but your well tested tips for picnics—hints about useful equipment, containers for carrying, elegant touches, etc.

Each recipe, menu, or tip should be clearly typed or printed on a separate sheet of 8½" by 11" paper. Each recipe should begin with required ingredients listed in the order of their use, with the quantity of each indicated in standard measurements. This should be followed by a sequential narrative explanation of the steps of preparation. (If cooking is required, indicate the oven temperature and cooking time.) Hints that will make preparation easier or more successful for others are encouraged.

Please also include on each recipe, tip, or menu suggestion your name, address, and telephone number, and a notation of the number of people the recipe serves. Submissions will be reviewed and, when appropriate, tested by members of a committee of Associates. If your recipe is selected, you will be notified. Your name will follow your recipes chosen for inclusion unless you request anonymity.

Please return submissions as soon as possible to the Wolf Trap Associates office, 1624 Trap Road, Vienna, Virginia 22180. Anyone interested in working on this project call the Associates office, 938-3810 ext. 224.

Special Price for Associates

In view of the projected picnic cookbook, the Gift Shop is offering the remaining stock of current Associates cookbooks to the Associates for \$1.50 fro \$2.50. There are one hundred delicious recipes from personalities such as Miss Beverly Sills, Mrs. Jouett Shouse and Julius Rudel to be enjoyed. Pick up one or two for Christmas gifts the next time you visit Wolf Trap.

Gift Shop hours are 11 to 2 and reopen at 7 to curtain time and during intermission.

Army Officers Wives
 Naval Officers Wives
 Association of American
 Foreign Service Women
 American Association of
 University Women
 Northern Virginia Alumni
 Club of Pi Beta Phi



These groups were seen in a line from the Wolf Trap Associates office, planning the Park Service Information Kiosk on the Plaza. The Associates and the Park were most appreciative of the enthusiasm and professionalism displayed by the members of these groups while performing this service for Wolf Trap.

Mrs. Gerald Love Takes Over the Management of the Associates Gift Shop

Jan Love brings expertise in retailing and marketing to the job of Manager of the Gift Shop and a wealth of enthusiasm. Dr. Love is Associate Administrator of the Federal Highway Administration in Research and Development. The Loves and their five children are residents of Shouse Village.

Mrs. Ralph Duckworth, former manager of the Gift Shop, resigned July 1st to pursue development and expansion of her own design studio. At a farewell party given by Mrs. William J. Hardy, Mary Duckworth expressed deep gratitude to the Associates whose assistance and support contributed immeasurably to the growth of the Gift Shop in the past two and a half years, and "who made my tenure such a pleasant and rewarding one— I miss you all."

SERVICE LEAGUE

Mrs. Kenneth N. Baker (left) and Mrs. John J. Robertson spent some enjoyable volunteer hours in the Associates Offices as members of the Service League of Northern Virginia.



**WOLF TRAP FOUNDATION
 FOR THE PERFORMING ARTS**
 1624 Trap Road, Vienna, Virginia 22180

OPENING NIGHT

Wolf Trap's opening night had a distinct American bicentennial flavor. The Marine band played on the plaza as the sell out crowd gathered for picnicing on the grounds.

Gunther Schuller provided an evening of lively jazz and ragtime performed by his enthusiastic young jazz ensemble from the New England Conservatory. An additional attraction was the appearance of Carmen Balthrop who sang the selection from *Treemonisha* which she had performed at Wolf Trap two seasons ago. This was a significant recognition on her musical career.

Miss Balthrop greeted Mrs. Shouse on stage with a warm embrace and some gracious words of appreciation for the opportunity Wolf Trap had given her "to shine."

She returned her honorarium to Mrs. Shouse to be used as a Fellowship for another young artist from the Wolf Trap Company.



Balloons, flags, band music and straw hats punctuated the all-American opening night at Wolf Trap. Mr. and Mrs. Bart Stephens (left) and their guest Mrs. Beverly Dugan (right) were some of the Wolf Trap enthusiasts who enjoyed a picnic supper before the performance.

Wellesley Club members were the special guests of the Wolf Trap Associates opening night champagne reception. Gurther Schuller (left) received congratulations for his outstanding rendition of early American jazz from Mrs. Ellen Gillis (center) Program Chairman and Mrs. Christopher T. Bever (right) President, of the Wellesley Club.



At the Associates champagne reception following the performance, Mr. Donald L. Rogers (center) and Mrs. William J. Hardy (right) members of the Wolf Trap Associates Board, chat with Mrs. Nancy Carter, (left) Director of Special Events New England Conservatory of Music, in Washington for the event.

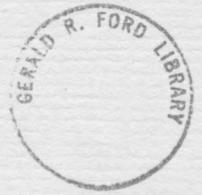
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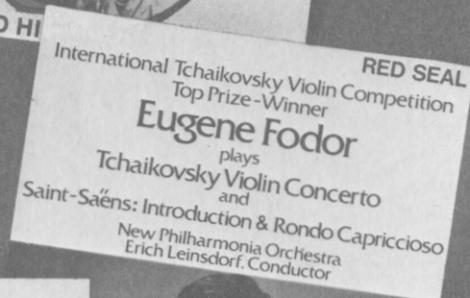
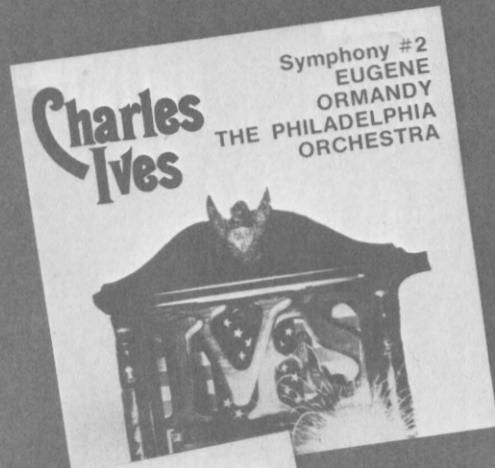
The Metropolitan Opera

WOLF TRAP CENTERLINES



JUNE 14-JULY 2 • 1975 • VOLUME 1

WELCOME TO WOLF TRAP



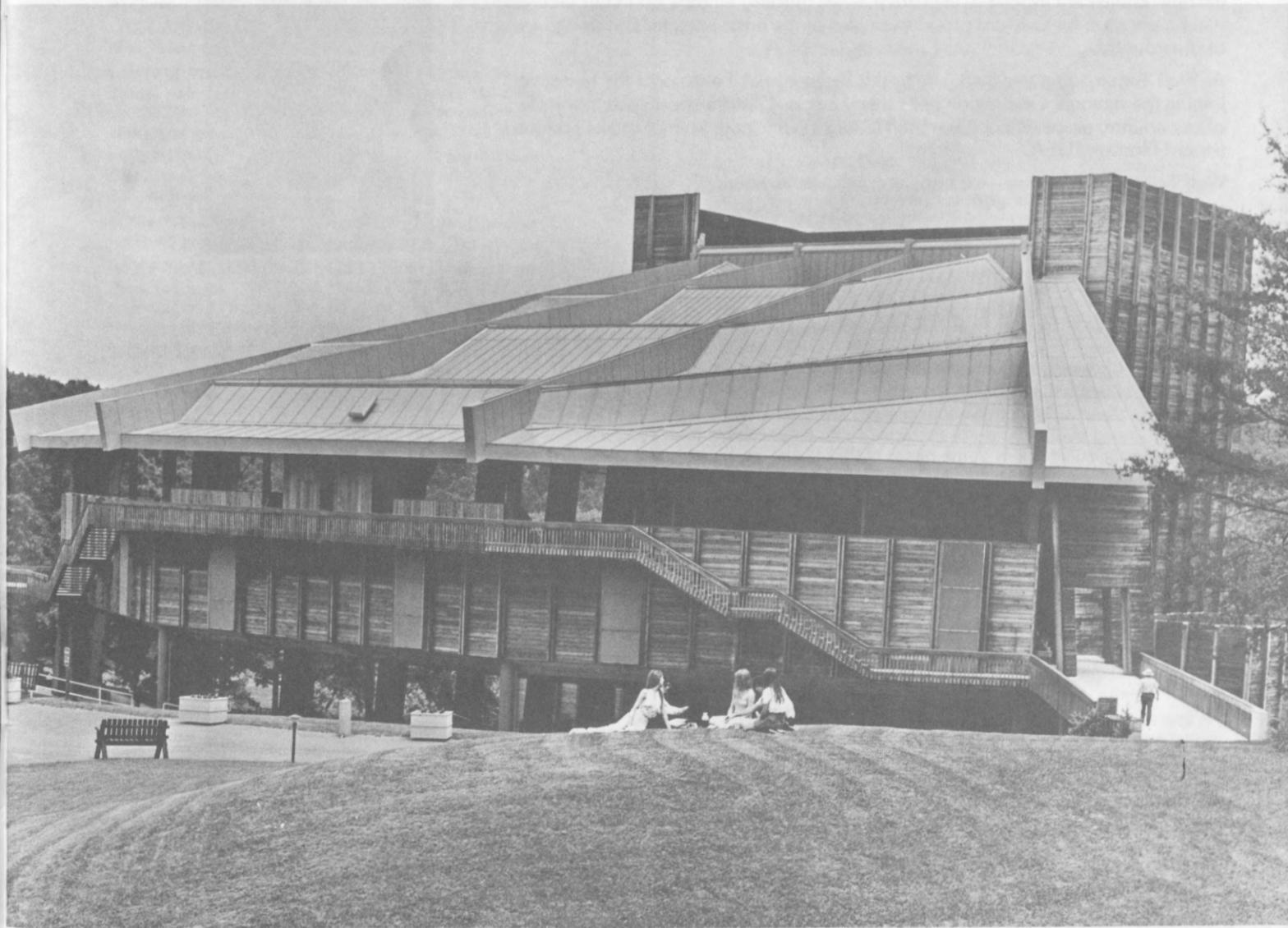
Includes: Chico and the Man (Main Theme)
Hard Times in El Barrio • You're No Good
And the Feeling's Good • Golden Lady



Includes: All in Love Is Fair
Until It's Time for You to Go
I Loves You Porgy • The Summer Knows

The ovations tonight
become encores tomorrow.

RCA Records and Tapes



It is both an honor and a pleasure to welcome you to the enjoyment that is Wolf Trap Farm Park. The first and only National Park dedicated to the performing arts, Wolf Trap unites natural beauty and artistic creativity for the benefit of all Americans.

Through its programs which provide career-oriented conditions for aspiring artists, domestic exposure for young American performers, cultural enrichment for the underprivileged, and a Composers' Cottage for writers, Wolf Trap is playing a significant role in stimulating interest in the arts and adding a special and necessary dimension to our lives. By offering the best in opera, symphony, musicals, jazz, bands, dance and popular artists, Wolf Trap continues to carry out its purpose of representing the finest in past and present artistic achievement as well as indicating future trends.

As you experience this performance, may your enjoyment be increased by the awareness of your peaceful surroundings and the knowledge that your support is helping to perpetuate this uniquely-pleasant situation.

With warm wishes to each of you,

Sincerely,

Betty Ford
Betty Ford

The consistent quality and variety of artistic presentations for which Wolf Trap has become known are especially important as we officially embark upon our Bicentennial Celebration for they are proud examples of the basic integrity and design of our country.

As Wolf Trap inaugurates its Salute to the Bicentennial, I anticipate the honor of joining the national Celebration in its many facets. This is a special era in the life of our country as we reflect upon the Heritage, participate in the Festival and work toward Horizons USA.

Wolf Trap is here for you—we hope you will join us often.

Stanley K. Hathaway
Stanley K. Hathaway
Secretary-Designate

So many people . . . young, very young and some very old . . . express affectionately their feeling toward Wolf Trap. For many, a Wolf Trap experience is the joy of discovery, for some it is the joy of just listening, for others it is the experience of hearing again what gives them pleasure.

Early in the planning of our past four seasons, we quickly learned that Wolf Trap has a discerning public that is not intoxicated with or by cultural pretension. A basic desire for quality exists in the minds of those who come and is the uppermost concern of those charged with Wolf Trap Foundation's program planning. This objective extends, also, in the National Park Service's effort for the comfort and safety of all.

We ask your effort to widen the pleasure that can be given by the Filene Center, the Enrichment Program and the Wolf Trap Company, by telling your friends that This is the Summer to Discover Wolf Trap.

Welcome, always,

Catherine Filene Shouse
Catherine Filene Shouse

An immense effort went into planning a program that brings the nation's capital a full season of outstanding artistic events at Wolf Trap Farm Park this year. Opera, dance, symphony, potpourri, family, and nostalgia—all these ingredients and more blend with the natural beauty of the Filene Center at Wolf Trap, a new favorite place for Americans and visitors to this country, donated by one of the great women of the arts, Mrs. Jouett Shouse. Welcome to Wolf Trap. Enjoy it, it's yours!

J. William Middendorf II
J. William Middendorf, II
Chairman, The Wolf Trap Foundation



WOLF TRAP FARM PARK for the Performing Arts

INFORMATION

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

FREE PARKING FACILITIES: West parking lot, 1,000 cars. East parking lot, 350 cars. Special guests and disabled persons only are permitted to use other spaces. Parking lots are entered from Trap Road. Follow directions of Park Police. Parking is free.

REST ROOMS: Located at the ticket office entrance area and in the lower level of the gift shop building.

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

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

WHEELCHAIR ACCOMMODATIONS: Special arrangements can be made by advance request. Telephone: 938-3810, ext. 234.

LOST AND FOUND: Items are held at the Park Police office, telephone: 938-3810, extension 235.

LAWN SEATING: General Admission from \$2.00 to \$4.25. Tickets available at Filene Center Ticket Office, Ticketron and all Wolf Trap voucher agencies. Blankets and chairs allowed on grass areas as indicated by ushers.

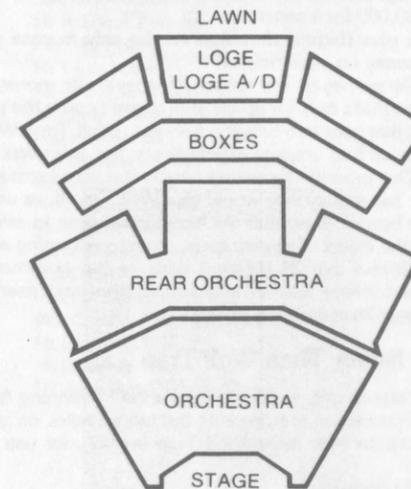
DINING PAVILLION: Buffet dinner served nightly from 6 to 7:30 p.m.: \$5.95. Reservations accepted until 1:00 p.m.: 938-3800 or Ticketron.

MAIN STAGE DOOR: Location Stage Left (audience right). All inquiries to the doorman.

WOLF TRAP ASSOCIATES GIFT SHOP: Located on the Plaza, adjacent to Ramp A. Hours: 6:30 p.m. through intermission; Matinees: one hour prior to performance through intermission.

TICKET OFFICE/FILENE CENTER: Hours: 12:00 noon to 9:00 p.m. Performance Days; 12:00 noon to 6:00 p.m. Nonperformance days. Instant credit available with BankAmericard, American Express, Master Charge and Central Charge. Tickets also available at all Ticketron outlets and at Wolf Trap voucher agencies throughout the Washington metropolitan area.

FILENE CENTER SEATING PLAN



WOLF TRAP CENTERLINES

Published by The Wolf Trap Foundation.

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Atlantic Richfield Grant

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The Wolf Trap Foundation
1624 Trap Road
Vienna, Virginia 22180

Mrs. Shouse Talks About Wolf Trap



Question: Some donors just give things and seem to forget about them, but you've been actively involved in Wolf Trap. Why is that?

Mrs. Shouse: Well, it's been a fascinating development. There are so many facets. Wolf Trap isn't just what goes on the stage at Filene Center. We're very busy getting ready for our Wolf Trap company, and they've been chosen from all over the United States—25 young singers who are going to be living and working very hard at Madeira School beginning the middle of June. Another thing we are working on is the enrichment program—activities that go on for the culturally underprivileged young people—and some older people too. 35,000 came out last summer for the Theatre in the Woods, for the test show—a bit of dance, modern and classical, and a bit of leiter singing and opera—a bit of everything. And then we have workshops for young people and tied them up with guest stars like Robert Joffrey, Beverly Sills and others. It's such a fascinating project that giving alone doesn't satisfy me. This was all in the concept, but on a bigger scale than I thought would happen so quickly.

Q: And the scale is getting larger?

A: Yes, for example, we have this WETA program coming up again—that's the Public Broadcasting program that Atlantic Richfield sponsors. They're doing six shows this summer—live. They are recording them for showing afterwards. These have been so successful throughout the country, really put Wolf Trap on a national basis.

Q: Those were quite successful on television—nationally—this year?

A: It's wonderful national exposure for Wolf Trap. Last year, we had Beverly Sills in The Daughter of the Regiment. Beverly says that wherever she goes people say "I saw you on the Wolf Trap program." More and more people are learning about Wolf Trap, and more and more people are planning their summer vacation so that they can come to Wolf Trap from all over the country.

Q: The Wolf Trap Foundation runs the artistic part and that's non-profit?

A: That's the partnership side of the government private sector. When Wolf Trap was started, the secretary of interior said that the government could not handle money and we would have to take over the box office and raise the money for programming. But they do a great deal of help, and that's the kind of government assistance that I thoroughly believe in. They do the house-keeping. They take care of the technical people—stage hands, lighting, audio specialists. And they take care of the grounds of course.

Q: Does any of that come out of the ticket money?

A: No. That doesn't come out of the ticket money. That's the back-breaking thing for most organizations. It's a challenge to us to try to keep our losses just as low as possible.

Q: Well, if the Wolf Trap Foundation is non-profit, shouldn't your tickets be cheaper than anybody else's in the entire area?

A: That's a very interesting question because we, as you know, try to put on quality productions. Many things don't pay and we try to make it up with things that we know will bring in money. There's that gap. We are requested by the government not to have our prices too low so that we won't be in

direct competition with private concerns. But, although some of our tickets are high, they're not as high as New York for the Metropolitan or Salzburg for the festival. Salzburg Festival tickets are about \$58 apiece this year. The Paris Opera is far more expensive than our opera.

Q: You mean that it's less expensive to see the Met here than it is in New York?

A: Yes, much less expensive. You can see the Met here on our lawn for \$4. The matinee for \$3. There isn't any place in the world that you can see it so closely, so intimately and so comfortably as right here at Wolf Trap. People are opera hungry now, I think.

Q: How about the performers that people see on television? Isn't that, in itself, a big draw?

A: Yes. They want to see them in person. They want to relate themselves to them from the audience.

Q: Isn't that the kind of concert that can financially cover a more esoteric musical event?

A: It's curious. We had more demand for our classical advance sale than for our pop sale. I hadn't really analyzed that yet. I don't know whether people were afraid that they couldn't get tickets for the classical, and wanted to get them ahead, or whether there are two different kinds of audiences—those that plan ahead for the more serious music, and those that plan a week or two ahead for a pop concert. That would be interesting to determine. Audience reaction is a fascinating thing for me to watch, and that's why I'm at Wolf Trap practically every night.

Q: You live right there too?

A: Yes. I've kept a cottage on the other side of Dulles highway. Dulles road cut Wolf Trap right in two. The government owns part of it, and I've kept some acres on the other side.

Q: Do you ever have the feeling that all these people are in your backyard?

A: I feel that I'm a guest of Wolf Trap these days. If somebody asks me a question I say "I'm only a guest."

Q: Wolf Trap is four seasons old this July. There have been a lot of staff changes in this time. Is it a hard place to work?

A: No. There are more people who want to work than we have places for people. But Wolf Trap is a very big concept. It's not just booking for a theatre. As I said earlier we have many different relationships with the public other than programming for the Filene Center. I believe that they're looking for experts, and until we get the right people, I believe in changing. We need creative people, practical people. We need people who know how to handle the budget. We need people who know how to say no. We need people who know how to say yes. I'm very conscious of public funds—I've always been associated with organizations that received public funds, and I think that because of that, every dollar should be spent very wisely and very carefully. The same at Wolf Trap. I don't say that they haven't been, but that's our principle. We want to return as much as possible.

Q: How does it go? Your housekeeping is free, and yet you have to keep your ticket prices up to compete with the other places. Where does the extra money go?

A: Our housekeeping is free, but you have to go into the expenses of any similar organization to find out. One symphony not very far from you is almost a million dollars in the red. It's very difficult because of high union prices, high scale, high costs for everything. You know when you go to the grocery store how much higher things are. It's not unusual for a symphony orchestra to charge as much as \$30,000 for a concert.

Q: Do you ever give them a donation on the side in case you are making too much money on your tickets?

A: We don't make money on our tickets. We may make money on our program operation, but that's only for tickets, that doesn't count the planning and all the extra work that goes into bringing a show to Wolf Trap. Wolf Trap needs money because we had unusual expenses our first two years that we still haven't paid off. Our program for young people is a very expensive one. I know that the public has money they would give Wolf Trap if we would ask them for it, but we've been so busy that we haven't had time to ask. I don't think anyone realizes the extent of money spent on the performing arts. Individual gifts. Nobody knows that 24 different parts of our government are contributing to the performing arts. In addition to cities and towns. It's a big business. It's a bigger business than baseball.

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Excerpted from an article by Louisa Logue, Washington Star Staff writer.

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What's on at WOLF TRAP

**Monday, June 23
8:00 P.M.**

THE METROPOLITAN OPERA
LA BOHEME
Leif Segerstam, conductor
starring: Renata Scotto, Mary Costa, Franco Corelli, John Reardon, Justino Diaz, Russell Christopher, Andrij Dobriansky, and Charles Anthony.

**Tuesday, June 24
8:00 P.M.**

THE METROPOLITAN OPERA
CAVALLERIA RUSTICANA AND PAGLIACCI
John Nelson, conductor
CAVALLERIA starring: Elinor Ross, Marcia Baldwin, Batyah Godfrey, William Lewis, and Morley Meredith. PAGLIACCI starring: Lucine Amara, Robert Nagy, Cornell MacNeil, Lenus Carlson, and Robert Schmorr.

**Wednesday, June 25
8:00 P.M.**

THE METROPOLITAN OPERA
LA TRAVIATA
Peter Maag, conductor
starring: Adriana Maliponte, John Alexander, and Sherrill Milnes.

**Thursday, June 26
8:00 P.M.**

THE METROPOLITAN OPERA
LA FORZA DEL DESTINO
Jan Behr, conductor
starring: Rachel Mathes, Nedda Casei, Harry Theyard, Richard Fredricks, Justino Diaz, and Frank Guarrera.

**Friday, June 27
8:00 P.M.**

THE METROPOLITAN OPERA
FALSTAFF
Peter Maag, conductor
starring: Lucine Amara, Benita Valente, Lili Chookasian, Joann Grillo, Cornell MacNeil, Enrico Di Giuseppe, and William Walker.

**Saturday, June 28
1:30 P.M.**

THE METROPOLITAN OPERA
LA BOHEME
Leif Segerstam, conductor
starring: Renata Scotto, Mary Costa, Franco Corelli, John Reardon, Justino Diaz, Russell Christopher, Andrij Dobriansky, and Charles Anthony.

**Saturday, June 28
8:00 P.M.**

THE METROPOLITAN OPERA
CAVALLERIA RUSTICANA and PAGLIACCI
John Nelson, conductor
CAVALLERIA starring: Elinor Ross, Marcia Baldwin, Batyah Godfrey, William Lewis, and Morley Meredith. PAGLIACCI starring: Lucine Amara, Robert Nagy, Cornell MacNeil, Lenus Carlson and Robert Schmorr.

**Sunday, June 29
2:00-3:30 P.M.**

U.S. Marine Band

**Sunday, June 29
8:30 P.M.**

THEODORE BIKEL
One of the world's most beloved folk singers accompanies himself on the guitar.

**Monday, June 30
8:30 P.M.**

GALINA PANOV and VALERY PANOV
The world-famous Russian dancers in a program of pas de deux with the Filene Center Orchestra. Lawn Seating only available.

Atlantic Richfield Grant Brings Wolf Trap To National TV Audiences

This season, for the second year in a row, a grant from Atlantic Richfield Company will bring Wolf Trap performances to national television audiences. Six of this summer's productions will be taped by WETA, Washington's public television center, for national distribution by the Public Broadcasting Service.

Five of the six programs for the "In Performance at Wolf Trap" series have been selected. They are:

Donizetti's opera, **ROBERTO DEVEREUX**, starring Beverly Sills, John Alexander, Richard Fredricks, and the Wolf Trap Company, with Julius Rudel conducting the Wolf Trap Company and the Filene Center Orchestra. The performances will be taped July 27 and 29.

WHO ARE THE WOLF TRAP ASSOCIATES?

The Wolf Trap Associates is a membership organization of the Wolf Trap Foundation, organized to help build community support and encourage citizen involvement with the Park and its partner, the Wolf Trap Foundation.

The Wolf Trap Associates are people from throughout the United States who want to be involved with Wolf Trap by:

- ... supporting the education of young professionals in the Wolf Trap Company—those selected annually by audition from throughout the United States to study, train and perform under career-oriented conditions for eleven weeks under Wolf Trap sponsorship.
- ... meeting guest artists.
- ... providing hospitality for guest artists, members of the Wolf Trap Company and other visitors to Wolf Trap.
- ... participating in programs designed to develop greater understanding and knowledge of the performing arts.
- ... serving in programs at the Park, as office volunteers and as members of special events teams.
- ... operating the Gift Shop at the Park.

I wish to become a Wolf Trap Associate. I enclose my contribution for a one-year membership as follows:

STUDENT	\$ 5.00	CONTRIBUTING \$	100.00
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Galina and Valery Panov's evening of ballet. The Panov's will perform four ballets—two of them for the first time on June 30. Their appearance on "In Performance at Wolf Trap" will be their American Television premiere.

The New England Conservatory Ragtime Ensemble with Gunther Schuller conducting a colorful program of jazz, ragtime and a special dance program designed by Katherine Dunham. The program—along with the color of Wolf Trap's opening night—was taped on June 14.

The National Symphony Orchestra with Rudel conducting Verdi's **Requiem**. Soloists in the August 16 concert will be Rachel Mathes, Gwendolyn Killebrew, Ermanno Mauro and Samuel Ramey.

A double-bill evening of blues starring Bonnie Raitt, the young blues stylist, and old-time favorite Mose Allison. The August 18 performance will be taped for "In Performance at Wolf Trap."

The six programs, plus a repeat of last year's televised concert by the Preservation Hall Jazz Band, will be shown by public television stations across the country and will be seen locally on WETA/26, and WTVT/53.

"Wolf Trap," explained ARCO Executive Vice President, E. M. Benson Jr., "is an important part of the country's cultural and entertainment scene. And we at Atlantic Richfield are pleased that our grant to public television makes it possible for audiences across the country to share some of the exciting Wolf Trap programs."



The Preservation Hall Jazz Band in Performance at Wolf Trap

"We believe," Benson added, "that a corporation should put something back into the society and that is why Atlantic Richfield supports public television."

"Last season," Benson continued, "'In Performance at Wolf Trap' brought seven magnificent evenings of entertainment to millions of American homes, and this season, we believe, will be even better."

David Prowitt, Executive Producer of the series, agreed, and said he hoped "In Performance at Wolf Trap" would capture the whole Wolf Trap experience.

"We want to show that Wolf Trap is an exciting place—a place where people have a good time," he explained.

To capture the whole "experience," Prowitt added, the programs will show the Wolf Trap audiences as well as the Wolf Trap performers.

"The television lights in the audience will be used as little as possible," Prowitt emphasized. "We know people have paid for their tickets and we don't want to disturb them."

Prowitt added that the taping sessions have been especially designed not to distract from the live performances.

"The audience will know the cameras are there," he explained, "but we believe we have positioned the equipment in a way that won't block the view of paying customers and won't hamper their enjoyment of the program."

"Washington area residents have enjoyed Wolf Trap for a number of years," Prowitt added, "and we hope they will want to join with us again in our efforts to share this magnificent experience with other Americans."

James Karayn, WETA Senior Vice President and executive in charge of the project, added that "the opportunity to bring these performance to people throughout America truly carried out the original mandate of Wolf Trap—to make it a national center for the performing arts."

Working with Karayn and Prowitt on the project is producer Ruth Leon and a group of nationally-known television directors.

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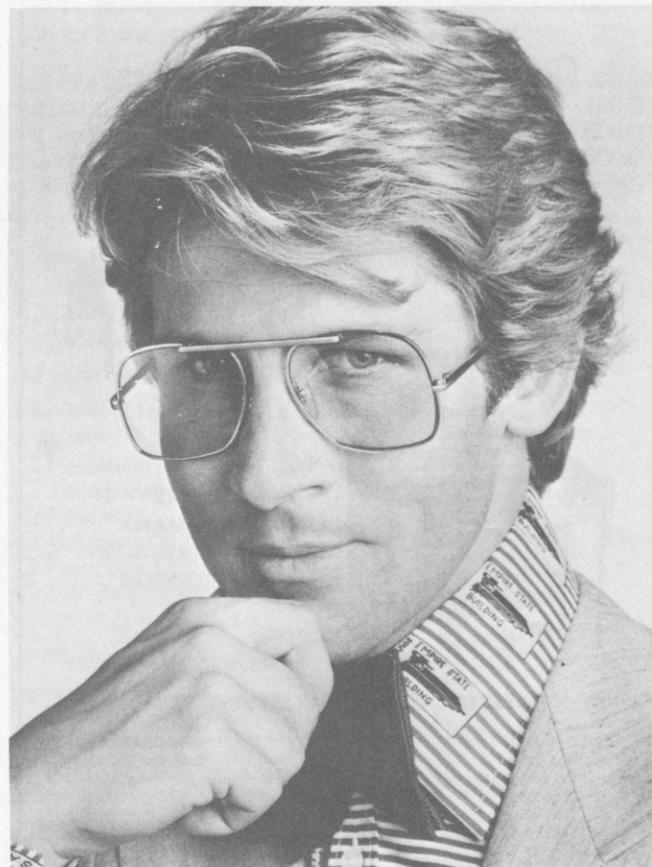
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METROPOLITAN OPERA ASSOCIATION

Monday Evening, June 23, 1975, at 8:00 O'Clock

Giacomo Puccini

LA BOHÈME

Opera in four acts

Libretto by
 Giuseppe Giacosa and Luigi Illica

Conductor: Leif Segerstam

Sets and costumes designed by Rolf Gérard

Stage Director: Patrick Tavernia

Characters in order of vocal appearance

- | | |
|----------------------------|---------------------|
| Marcello | John Reardon |
| Rodolfo | Franco Corelli |
| Colline | Justino Díaz |
| Schaunard | Russell Christopher |
| Benoit | Andrij Dobriansky |
| Mimi | Renata Scotto |
| Parpignol | Arthur Apy |
| Musetta | Mary Costa |
| Alcindoro | Charles Anthony |
| Customhouse Sergeant | Edward Ghazal |
| Customhouse Officer | Domenico Simeone |

Chorus Master: David Stivender

Musical Preparation: Donald Foster

This production of LA BOHÈME was made possible by a generous and deeply appreciated gift of the Metropolitan Opera National Council.

Knabe Piano Used Exclusively

The audience is respectfully, but urgently, requested not to interrupt the music with applause.

This presentation at Wolf Trap is made possible through the generosity of Mr. and Mrs. David Packard.

SYNOPSIS OF SCENES

Paris, 1830

- ACT I A garret
ACT II The Cafe Momus, in the Latin Quarter
ACT III A toll-gate on the edge of Paris
ACT IV A garret

Lighting by Rudolph Kuntner

Scenery constructed in the Metropolitan Opera Shops
and painted by Century Scenic Studio

Electrical properties constructed and painted in the Metropolitan Opera Shops

Scenic Assistant to Mr. Gerard: Paul McGuire

Costumes executed by Helene Pons Studios

The Metropolitan Opera is a member of OPERA America, Inc.

The management reserves the right to make any changes in the above cast in case of unforeseen exigencies.

THE STORY IN BRIEF

LA BOHÈME

ACT I. In their cheerless Latin Quarter garret, the near-destitute artist Marcello and poet Rodolfo try to keep warm on Christmas Eve by feeding the stove with pages from Rodolfo's drama. They are soon joined by their roommates—Colline, a young philosopher, and Schaunard, a musician, who brings food, fuel and funds. While they celebrate their sudden fortune, Benoit the landlord knocks with a bill for the rent. Plying the older man with wine, they urge him to tell of his flirtations, then throw him out in mock indignation. As his friends depart for the Café Momus, Rodolfo promises to join them later and begins to write. There is another knock at the door; the visitor now turns out to be a pretty neighbor, Mimi, whose candle has gone out on the drafty stairway. No sooner does she enter than the girl feels faint; after reviving her with a sip of wine, Rodolfo helps her to the door, relighting her candle. Suddenly Mimi realizes she has lost her key, and as the two search for it, both candles are blown out. In the moonlight, the poet takes the girl's shivering hand, telling her his dreams. She then recounts her life alone in a lofty garret, embroidering flowers and waiting for the spring. Rodolfo's friends are heard outside, urging him to join them; he calls back that he will be along shortly. Voicing their new-found rapture, Mimi and Rodolfo embrace and leave, arm in arm, for the café.

ACT II. Amid the shouts of street hawkers, Rodolfo buys Mimi a bonnet near the Café Momus and then introduces her to his friends; they all sit down at a table and order their supper. The toy vendor Parpignol passes by, besieged by eager children. Soon Musetta, Marcello's former sweetheart, makes a noisy entrance on the arm of the elderly Alcindoro; the ensuing tumult reaches its height when, trying to regain the painter's attention, she sings a waltz about her popularity. To get rid of Alcindoro, she complains that her shoe pinches, sending him off to fetch a new pair. The moment he is gone, she falls in Marcello's arms and then tells the waiter to charge everything to Alcindoro. Soldiers march by the café, and as the Bohemians

fall in behind, Alcindoro rushes back with Musetta's shoes—to face the bill.

ACT III. At dawn on the snowy outskirts of Paris, a customs official admits farm women to the city. Late merrymakers are heard within a tavern. Soon Mimi wanders in, searching for the place where Marcello and Musetta now live. When the painter emerges, she confesses her distress over Rodolfo's incessant jealousy; it is best that they part, she says. Rodolfo, who has been asleep in the tavern, is heard waking, and Mimi quickly hides. The poet first tells Marcello that he wants to separate from his fickle sweetheart; pressed for the real reason, he breaks down, saying that her coughing can only grow worse in the poverty they share. Overcome with tears, Mimi stumbles forth to bid her lover farewell, as Marcello runs back into the tavern at a shriek of laughter from Musetta. While Mimi and Rodolfo recall their past happiness, Musetta dashes from the inn, quarreling with Marcello, who has caught her flirting. The painter and his mistress part, hurling insults, but Mimi and Rodolfo decide to remain together until spring.

ACT IV. Separated from their sweethearts, Rodolfo and Marcello lament their loneliness in their garret. Colline and Schaunard bring a meager meal; to lighten their spirits, the four stage a mock ball, which turns into a lively duel. At the height of the hilarity, Musetta bursts in, crying that Mimi is downstairs, too weak to come up. As Rodolfo runs to her aid, Musetta tells how Mimi begged to be taken to her lover to die. The poor girl is made as comfortable as possible while Musetta leaves to sell her earrings for medicine and Colline goes off to pawn his faithful overcoat. Left alone, Mimi and Rodolfo wistfully recall their first happy days together, but she is seized with a violent cough. When the others return, Musetta gives Mimi a muff to warm her hands. As she peacefully drifts into unconsciousness, Rodolfo lowers the blinds to soften the light. Suddenly Schaunard discovers that Mimi is dead. Rodolfo, the last to realize it, throws himself despairingly on her body, calling her name.

ABOUT THE ARTISTS

JOHN REARDON, baritone (Marcello), was born in New York and received his degree in music from Rollins College in Florida. He has also studied voice with former Metropolitan Opera baritone, Martial Singher. He is active in concert and television and appears regularly with the opera companies of Washington, Boston, Santa Fe, Houston, Dallas, and New Orleans, as well as in Europe. Among the many world and American premieres he has appeared in are Moore's WINGS OF THE DOVE, and CARRIE NATION, Weisgal's ATHALIA, Levy's MOURNING BECOMES ELECTRA, Menotti's THE SAINT OF BLEECKER STREET and HELP! HELP! THE GLOBOLINKS, and Penderecki's THE DEVILS OF LOUDON. Since his Metropolitan Opera debut in 1965 as Tomsy in PIQUE DAME, he has been heard there as Papageno in DIE ZAUBERFLOETE, Don Giovanni, the Count in LE NOZZE DI FIGARO, Escamillo in CARMEN, and Starek in this seasons' new production of Janacek's JENUFA.

FRANCO CORELLI, tenor (Rodolfo), made his Metropolitan Opera debut as Manrico in IL TROVATORE in 1961. A native of Ancona, Italy, he progressed from a 1952 Spoleto debut as Don José in CARMEN to the Rome Opera in the same role, and in 1953 he sang at the Maggio Musicale in Florence, the first performance of Prokofiev's WAR AND PEACE to be given outside the Soviet Union. His first appearance at La Scala was on the opening night of the 1953-54 season as Licinio in Sponcini's LA VESTALE. He has since sung in all the leading Italian theatres as well as in Germany, London, Paris, Vienna, Lisbon, Madrid, Barcelona, and many others. His repertoire of more than thirty roles embraces both standard and contemporary works, many of which he has sung at the Metropolitan: Romeo in ROMEO ET JULIETTE, Turiddu in CAVALLERIA RUSTICANA, Werther, Enzo in LA GIOCONDA, Cavaradossi in TOSCA, Rodolfo in LA BOHÈME, Andrea Chenier, Ernani, Calaf in TURANDOT, and Radames in AIDA.

JUSTINO DÍAZ, bass (Colline), is a native of Puerto Rico. He studied in Boston at the New England Conservatory of Music with Frederick Jagel and from Boston moved to New York and spent his summers at the Tanglewood Festival where he sang in the opera department. He is an alumnus of the Metropolitan Opera Studio, and in 1963 he won the National Council's Regional Auditions and a Metropolitan Opera contract. He has been heard at La Scala, the Salzburg Festival, the Teatro Colon in Buenos Aires, the Teatro Liceo in Barcelona, and the Montreal Opera, among others. He is also a regular participant in the annual Casals Festivals. Since his Metropolitan Opera debut in 1963 he has been heard there as Don Giovanni, Figaro in LE NOZZE DI FIGARO, Mephistopheles in FAUST, Escamillo in

CARMEN, Procida in I VESPRI SICILIANI, and Maometto in this season's Metropolitan Opera premiere of Rossini's THE SIEGE OF CORINTH.

RUSSELL CHRISTOPHER, baritone (Schaunard), was born in Grand Rapids, Michigan, and received his bachelor's and master's degrees in music from the University of Michigan. He has sung leading roles with the New York City Opera, the Baltimore Civic Opera, the Canadian Opera Company, the San Francisco Opera, and the Philadelphia Lyric Opera. He has also appeared as soloist with the Little Orchestra Society, the Montreal Symphony and the Los Angeles Philharmonic. He made his Metropolitan Opera debut in 1963, and since then has been heard there in more than forty roles, including Alberich in SIEGFRIED, Masetto in DON GIOVANNI, Silvio in PAGLIACCI, and Schaunard in LA BOHÈME.

ANDRIJ DOBRIANSKY, bass (Benoit), was born in the Ukraine, where he studied both dancing and voice at the opera house in L'viv. He came to the United States in 1956 as soloist with the Ukrainian Choir, Dumka. He made his operatic debut with the Philadelphia Lyric Opera in 1964, and soon thereafter was engaged by the Metropolitan Opera Studio. This led to his engagement by the Metropolitan Opera National Company, with which he toured more than seventy cities throughout the United States. He has also been heard with the Seattle Opera, the Dallas Civic Opera, the San Antonio Opera, and the Los Angeles Philharmonic. Since he made his Metropolitan Opera debut in 1970, he has been heard there in more than twenty-five roles.

RENATA SCOTTO, soprano (Mimi), was born in Savona, Italy. For several years she studied privately in Milan and made her operatic debut there at the Teatro Nuovo as Violetta in LA TRAVIATA. The same year she made her La Scala debut in Catalani's LA WALLY and her career advanced rapidly. She has been heard at Covent Garden, the Vienna State Opera, the Teatro Colon in Buenos Aires, and in Lisbon, Spain, France, Moscow, and Chicago. She made her Metropolitan Opera debut in 1965 as Cio-Cio-San in MADAMA BUTTERFLY, and her roles there since include the title role of LUCIA DI LAMMERMOOR, Gilda in RIGOLETTO, Adina in L'ELISIR D'AMORE, Violetta in LA TRAVIATA, Mimi in LA BOHÈME, Marguerite in FAUST, and Duchess Elena in I VESPRI SICILIANI.

MARY COSTA, soprano (Musetta), is a native of Knoxville, Tennessee. She studied voice and languages at the University of California at Los Angeles and she made her professional debut at the Hollywood Bowl in 1958. She has since appeared at the Glyndebourne Festival, the San Francisco Opera, the Bolshoi Opera, and nearly all of the major opera companies in the



United States. She recently scored a great success as Marenka in Sarah Caldwell's production of THE BARTERED BRIDE for the Opera Company of Boston. In addition to her operatic appearances, Miss Costa has also been seen in motion pictures, most recently as Jenny Treffz in THE GREAT WALTZ, and on many television specials. She made her Metropolitan Opera debut in 1964 as Violetta in LA TRAVIATA, and among her other roles at the Metropolitan are Marguerite in FAUST, Alice Ford in FALSTAFF, the title roles of MANON and VANESSA, and Rosalinda in Johann Strauss' FLEDERMAUS.

CHARLES ANTHONY, tenor (Alcindoro), was born Carlo-gero Antonio Caruso in New Orleans, but when he embarked on an operatic career he decided to do so without using that illustrious musical name. After serving apprenticeship with the New Orleans Opera he entered the regional contest of the Metropolitan Opera Auditions in 1952 and was judged a winner. With his scholarship he went to Italy for further study and returned to make his Metropolitan debut in 1954. He has since sung more than fifty roles, including Ferrando in COSI FAN TUTTE, Don Ottavio in DON GIOVANNI, Count Almaviva in IL BARBIERE

DI SIVIGLIA, and David in DIE MEISTERSINGER. He has also sung with the Cologne Opera, the Santa Fe Opera, the Cincinnati Summer Opera, and the Laguna Festival in California.

LEIF SEGERSTAM, conductor, was born in 1944 in Helsinki, Finland, and began his musical education there at the Sibelius Academy. He continued his studies at the Juilliard School in New York and received his degree in conducting in 1964. In 1968 he led the Helsinki City Orchestra on its tour of the United States. He served as music director of the Royal Opera of Stockholm during the 1971-72 season, and general manager of the Finnish National Opera during the 1973-74 season. He has guest-conducted at the Salzburg Festival, La Scala, the Teatro Colon, the Hamburg State Opera, Covent Garden, and the Deutsche Oper Berlin, as well as concert performances with the symphony orchestras of Vienna, Leningrad, Berlin, Washington, Hamburg, and London. In addition, has conducted numerous performances of his own compositions of orchestral and chamber works. He made his Metropolitan Opera debut in 1973 with LA BOHÈME, and has also conducted MANON LESCAUT there.

METROPOLITAN OPERA ASSOCIATION

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One of Mrs. Shouse's strongest convictions is that an establishment devoted to producing the arts should not neglect its creators. With this in mind, plans for the first of an eventual five composers cottages were formulated early in 1971.



What composer could resist the opportunity to create in this setting? Donated by Edward R. Carr, Sr., designed by Louis E. Childers, the cottage was built by students of the Fairfax Vocational High Schools and dedicated on December 12, 1973.

In establishing Wolf Trap, Mrs. Shouse had some very definite ideas integral to her demonstrated sense of public service. She believes that the programming should provide: 1) The finest in professional presentations from the total spectrum of the arts; 2) a forum for successful young Americans abroad to be recognized at home; 3) An education program for young artists to study, train, and perform under career-oriented conditions, and a university affiliation program.

Future plans, included in Mrs. Shouse's original proposal, call for a museum of the performing arts—a resource bank for information on what is happening nationally and internationally, a small theater that will give Wolf Trap a year-round forum, and a restaurant.

One of Mrs. Shouse's strongest convictions is that an establishment devoted to producing the arts should not neglect its creators. With this in mind, plans for the first of an eventual five composers' cottages were formulated early in 1971. The setting is perfect: a secluded, tranquil spot in the rural countryside, surrounded by trees and immune to distractions. What composer could resist the opportunity to create in this setting while living in a cottage with lots of room and all the comforts of home?

The cottage is a community story, for it was donated by Edward R. Carr, Sr., and built by students of the Fairfax Vocational High Schools under the direction of Mr. Louis Golda and the schools' vocational instructors. The landscaping was done by John F. Pfaff of Falls Church, Virginia, as his community service project to satisfy Eagle Scout requirements. Designed by Louis E. Childers, the cottage has two bedrooms, a living room, two balconies, and a kitchen. Woodward and Lothrop, a Washington department store, provided the interiors—furniture, linens, and kitchen equipment. A Yamaha console piano was a gift of the Sigma Alpha Iota international music fraternity.

The cottage was dedicated December 12, 1973. Bayard D. Evans, chairman of the Composer's Cottage Committee, presented the building to Ronald H. Walker, then director of the National Park Service. Walker accepted it on behalf of the Department of the Interior at a ceremony that included remarks by Melvin R. Laird, then chairman of the board of the Wolf Trap Foundation. Noted American composer Lester Trimble was the first resident of the cottage. During his stay, Mr. Trimble completed a ballet score for the CBS Network television program *Lamp Unto My Feet*. Irwin Bazelon, the second occupant, completed two new works—*Sisters*, for harp and harpsichord, and a piano concerto commissioned by Bernardo Segall of the piano department of the University of Southern California. Asked why he wanted to occupy the cottage, he responded, "It's a great place to recharge my batteries. It's very isolated and good for working purposes."

Polish-American composer Jerzy Sapiyevski and his wife Nina, a concert pianist, have been the longest residents in the cottage. During his three-month stay, Mr. Sapiyevski has produced a number of works including *Aria* for saxophone and string quartet, a work for concert band, a symphonic poem for orchestra, and the finishing touches on a concerto for two pianos and orchestra, commissioned by Whittemore and Lowe.

Several other composers, including Earl Wild, Elie Siegmeister, and Stanley Hollingsworth have occupied the cottage. Mr. Wild created a piece based on American Indian lore for the dedication of a new museum in Palm Springs, California. The final section of *A Cycle of Cities*, a composition for chorus, orchestra, and dancers, was completed during the composer Elie Siegmeister's stay and given its world premiere at Wolf Trap during the 1974 season. Lester Trimble summed up the experience by saying, "It was so nice to have the peace and privacy for work, and at the same time to be so near the concert activity of Wolf Trap."

The success of the composer's cottage, like the success of the American Symphony Orchestra League's residence on Wolf Trap's Symphony Hill and the success of the programs at the Filene Center, has been no accident, since it has been carefully fitted into Mrs. Shouse's long-range master plan for Wolf Trap's remarkable partnership between the private sector and the National Park Service. Few people in the Washington area doubt that this master plan will be realized, that it will be accomplished with the drive, determination, and sensitivity of Catherine Filene Shouse, and that the result will break new ground in the field of public support of the arts.

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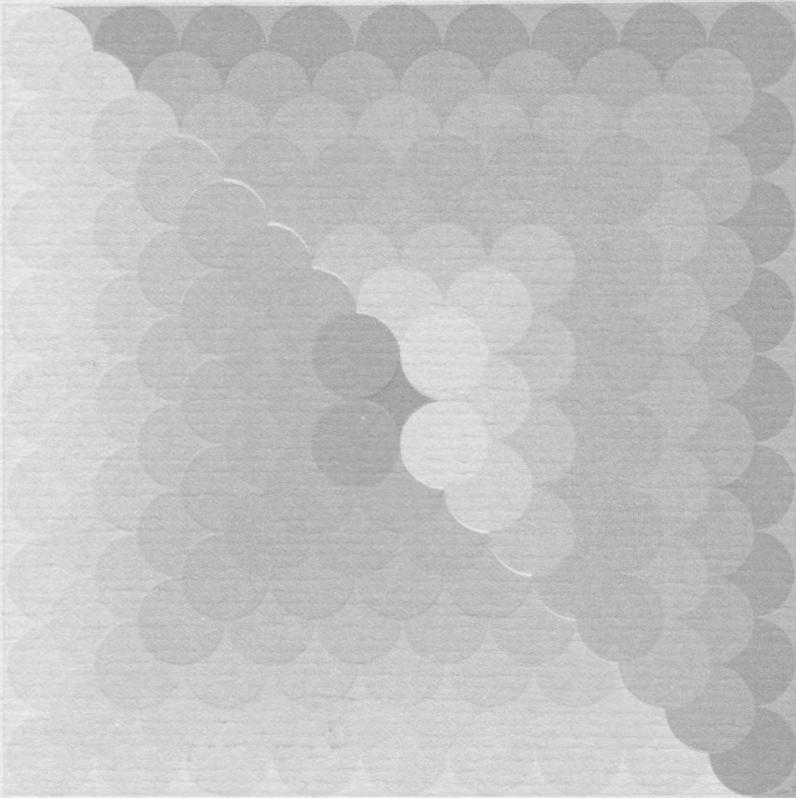
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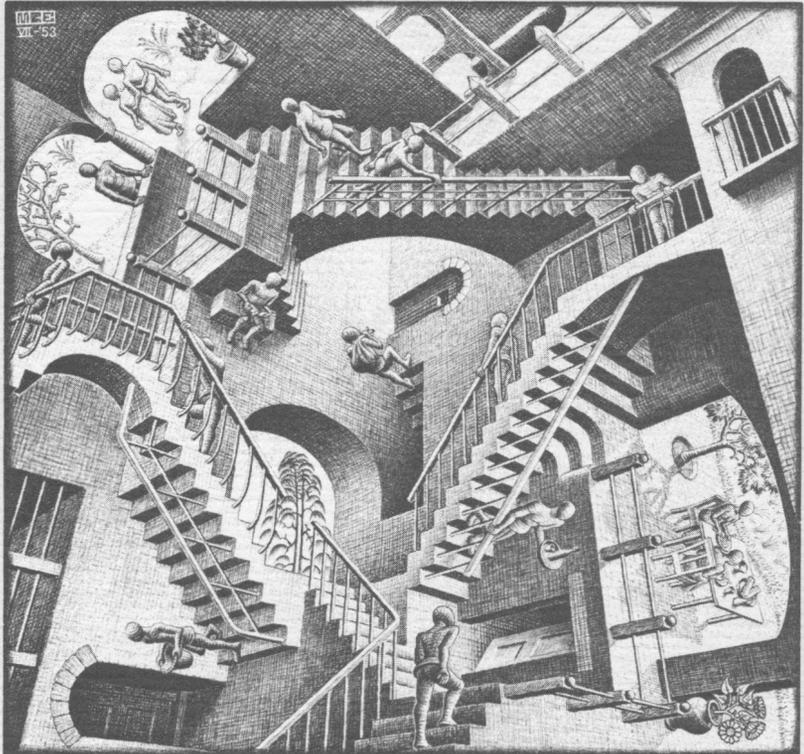
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