

**The original documents are located in Box 6, folder “6/23/75 - Wolf Trap”
of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential
Library.**

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Gerald R. Ford donated to the United States of America his copyrights in all of his unpublished writings in National Archives collections. Works prepared by U.S. Government employees as part of their official duties are in the public domain. The copyrights to materials written by other individuals or organizations are presumed to remain with them. If you think any of the information displayed in the PDF is subject to a valid copyright claim, please contact the Gerald R. Ford Presidential Library.

Some items in this folder were not digitized because it contains copyrighted materials. Please contact the Gerald R. Ford Presidential Library for access to these materials.

6/19/75
5:00 pm

PROPOSED SCHEDULE

THE PRESIDENT AND MRS. FORD'S
ATTENDANCE AT "LA BOHEME"

Wolf Trap Farm Park
Vienna, Virginia
Monday, June 23, 1975
ATTIRE: Black Tie

7:15 pm The President and Mrs. Ford board motorcade
 on South Grounds.

MOTORCADE DEPARTS South Grounds en route
Wolf Trap Farm Park.

[Driving time: 40 minutes]

7:45 pm Reception and Dinner guests proceed
 to theatre.

7:55 pm MOTORCADE ARRIVES Wolf Trap Farm Park
 (Tent entrance).

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

OPEN PRESS COVERAGE

The President and Mrs. Ford, escorted by Mrs.
Shouse, proceed to theatre box.

7:59 pm The President, Mrs. Ford and Mrs. Shouse arrive
 box and are seated.

PRESS POOL COVERAGE
ATTENDANCE: 6500



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

8:01 pm Performance begins.

NOTE: There will be two intermissions.

11:30 pm Performance concludes.

11:31 pm The President and Mrs. Ford, escorted by Mrs.
Shouse, depart theatre box en route motorcade
for boarding.

PRESS POOL COVERAGE

11:35 pm MOTORCADE DEPARTS Wolf Trap Farm Park
en route South Grounds.

[Driving time: 30 minutes]

12:05 am MOTORCADE ARRIVES South Grounds.

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 ^{TO}

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.

#####

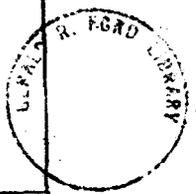


ROW "B"

ROW "A" - LOGE CENTER FRONT

107	Mrs. Sidney Yates	107	Dr. Joseph Palamountain
108	Ambassador Zahedi	108	Mrs. Gerald Ford
109	Baroness Hattie Tschircky 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.

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.

across Chein bridge -

1234 Thoms - keep going
take "7" to Restin

BOHEMIA - THE BOHEMIANS

Made by Giacomo Puccini (1858-1924). Libretto in Italian by Giuseppe

Giacomini and Luigi Illica, based on Henri Murger's novel, "Scènes de la

Vie de Bohème." Premiered Paris, February 1, 1896. Lyric language

Set numbers interwoven into continuous textural vocal line by melodious

often patterned on imitation of specific complex of chords. No overture

Setting: Latin Quarter in Paris; time: about 1830. Four acts (the 1st

Act I: An attic studio, Christmas Eve (35 min). Act II: Square outside

the Cafe Momus (17 min.). Act III: The Barrière d'Enfer (24 min).

Act IV: Same as Act I (58 min).

SYNOPSIS

Mimi, a little seamstress, lives in the building where Rodolfo, a poet,

and Marcello, a painter, share a cheerful attic studio. Here their

friends, Schvankar, a musician, and Colline, a philosopher, frequently

join them. On Christmas Eve, Mimi's candle goes out, and she goes

a light from Rodolfo. He is joy at last sight, but destined for tragedy.

Rodolfo is puzzled. Mimi is

poor poverty have separated. But Mimi returns to Rodolfo when she is

young.

INCOMING
TELEPHONE CALLS

TIME	NAME	TELEPHONE #	MESSAGE
6/17 10:00 9:45	Catherine Rose NY Post	212 349-5000 X 330	Free Lence for Harper's Bazaar article - are liberated women the Defination of a liberated woman - does it make for happy women. Good for women generally. Does she consider herself liberated?
	Clem Conger 2550	2550	yes.
6/17 10:20	✓ Phil Jones	296-1234	
6/17 10:20	✓ Claire Crawford People	686-4236 ~ 686-4434	Urgent Stan + Susan - may clz
6/17 10:40	Wendy Gromig	617/469-0791	Your cousin
	Whet Ford Henry McLee - whet Meir		



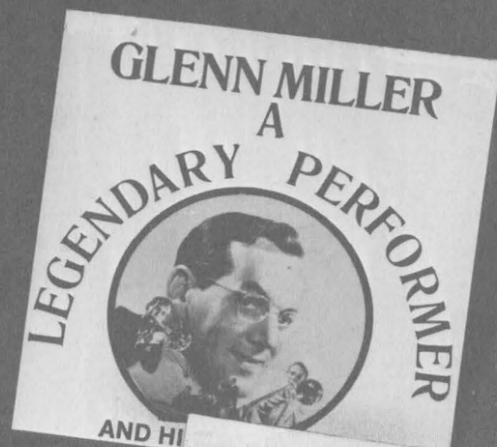
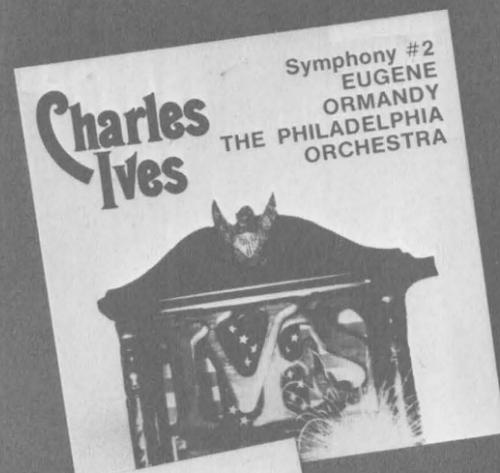
The Metropolitan Opera

WOLF TRAP CENTERLINES



JUNE 14-JULY 2 • 1975 • VOLUME 1

WELCOME TO WOLF TRAP



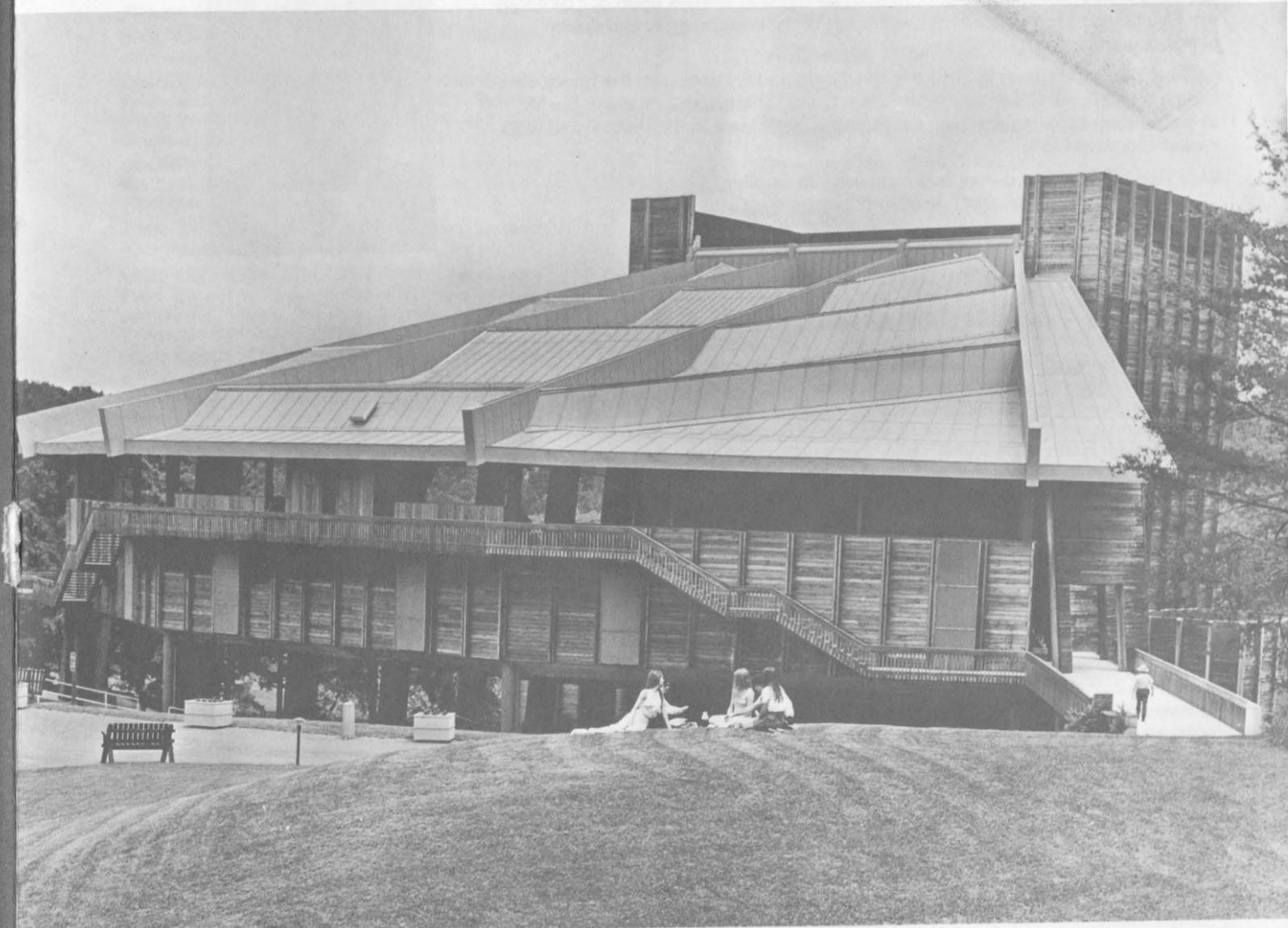
Includes: Chico and the Man (Main Theme)
Hard Times in El Barrio • You're No Good
And the Feeling's Good • Golden Lady



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.

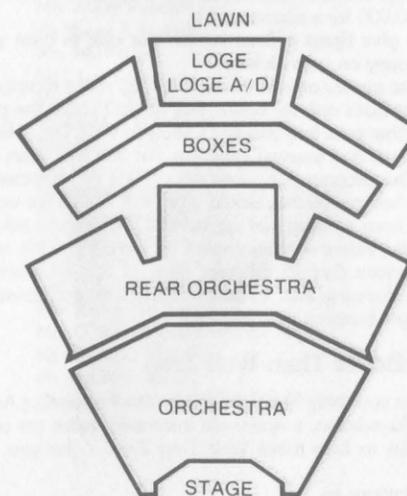
DINING PAVILLION: Buffet dinner served nightly from 6 to 7:30 p.m.; \$5.95. Reservations accepted until 1:00 p.m.: 938-3800 or Ticketron.

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.

CONTENTS

Vol. 1—June 14, 1975-July 2, 1975

ARTICLES OF INTEREST

- Letters of Greeting
- Wolf Trap Information and Filene Center Seating Diagram
- A Message from Mrs. Shouse
- National Park Enrichment Program
- Current Evening Title Page
- Program Notes
- Who are the Wolf Trap Associates
- Calendar of Coming Events
- Wolf Trap Lighting System
- Wolf Trap Composer's Cabin
- Atlantic Richfield Grant

EDITOR:
Luke Bandle, Wolf Trap Foundation

ASSOCIATE EDITOR:
Jane E. Arenberg, Wolf Trap Foundation

CONTRIBUTING EDITOR:
Charles Horton, Wolf Trap Foundation

COVER DESIGN BY:
Stansbury Design

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.

What Could Be Better Than Wolf Trap . . .

Wolf Trap Farm Park is your only National Park for the Performing Arts.

The Wolf Trap Foundation, a non-profit institution, relies on your tax-deductible contributions to help make Wolf Trap live . . . for you and for generations to come.

Send your contributions to:

The Wolf Trap Foundation
1624 Trap Road
Vienna, Virginia 22180

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

The Wolf Trap Foundation Board of Directors 1975

Mrs. Gerald R. Ford
Honorary Chairman

Mrs. Jouett Shouse
Chairman, Executive Committee
Donor

The Honorable J. William Middendorf, II
Chairman

Mr. C. Langhorne Washburn,
Vice Chairman

Mr. Hobart Taylor, Jr.
Vice Chairman

Mr. Douglas R. Smith
Treasurer

Mr. Bradshaw Mintener
Secretary

Mr. Ralph E. Becker
General Counsel

Mr. Robert O. Anderson
Mrs. James M. Beggs

Mr. Roland Boyd

Mr. John J. Corson

Mr. William Diamond

Mr. J. Martin Emerson

Mr. Gary E. Everhardt, Ex-Officio

Mr. Howard Feldman

Mr. E. Atwill Gilman

Mr. Peter S. Hackes

Mr. Matthew Hale

Mr. Gerald T. Halpin

Mr. Linwood Holton

Mrs. Richard G. Kleindienst

Mr. Melvin R. Laird

Mrs. John J. Louis

Mr. Clark MacGregor

Mr. Rodney Weir Markley

Mrs. Elizabeth May

Mrs. Rogers C. B. Morton

Mrs. Franklin Orr

Mrs. David Packard

Dr. Joseph C. Palamountain, Jr.

Mrs. Jed W. Pearson

Mr. Robert A. Podesta

Mrs. Abe Pollin

Mr. I. Lee Potter

Mr. John J. Robertson

Mr. David A. Schulte, Jr.

Miss Beverly Sills

The Honorable William E. Simon

Mr. Robert H. Smith

Mr. T. Eugene Smith

Mr. Roger L. Stevens

Mr. W. Clement Stone

Mrs. Cyrus R. Vance

Miss Barbara M. Watson

Mrs. C. Swan Weber, Ex-Officio

Mr. Claude C. Wild, Jr.

Mr. Robert W. Wilson

Mr. Julius Rudel, Artistic Advisor

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 Schmorrr.

**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, Nerda 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 Guiseppe, 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 Schmorrr.

**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
REGULAR		PATRON	500.00
Single	15.00	DONOR	1,000.00
Couple	25.00	BENEFACTOR	2,500.00
SUSTAINING	50.00		

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 WNVF/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.

before the theatre...
after the show...
and most definitely for
Sunday brunch.



THE DERBY

*Sheraton Inn/
International Conference Center*

11810 Sunrise Valley Drive/Reston, Virginia/620-9000



The Maine Event
but not the only one!
at
MAXWELL'S

The Exciting
New Restaurant
in Fairfax

Reservations
273-7300

4031 University Drive
Come Via Routes 236, 50 or 123

Interviews with
Wolf Trap Headliners
can be heard on
"Luncheon at the
Kennedy Center"

Monday through Friday
12:00-1:00 PM
WAMS 570 AM
103.5 FM
AN **ABC** RADIO STATION

*52 Offices
Serving
Northern
Virginia*

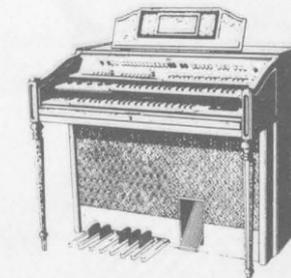
**FIRST
VIRGINIA
BANK**
Member FDIC

Gordon Keller Music Stores
Quality and Service Since 1948

PIANOS
YAMAHA
KRAKAUER
VOSE



ORGANS
YAMAHA
GULBRANSEN
RODGERS



THREE LOCATIONS NOW SERVING YOU

"SMALL MALL"
118G KING STREET
ALEXANDRIA, VA. 22314
(703) 548-2121

1508 MT. VERNON AVE.
ALEXANDRIA, VA. 22301
548-6631 548-3230

2916 CHAIN BRIDGE RD.
OAKTON, VA. 22124
938-0771

Please Make Checks Payable To:

Wolf Trap Associates
1624 Trap Road
Vienna, Virginia 22180

All contributions are Tax Deductible.

I am willing to serve as a
volunteer.

- Hospitality for artists
- Transportation for artists
- Education
- Volunteers in the Park
- Associates Office
- Gift Shop

My fields of interest are:

- Information Kiosk
- Community Relations
- Special Events
- Writing, editing
- Art Work
- Other

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

Please send information on Membership in the ASSOCIATES to:

COMPLETE OPTICAL SERVICE
 PRESCRIPTION SUN GLASSES
 SUN SENSOR LENSES
 INVISIBLE BIFOCALS
 CONTACT LENSES
 BINOCULARS
 OPERA GLASSES

B. J. ODOM OPTICIAN LTD.

*makers of quality eye wear
 with fashion in mind*

EIGHTEEN YEARS OF EXPERIENCE
 356-1770

356-1770
 1471 Chain Bridge Road
 McLean, Virginia
 across from Super Giant



INTERNATIONAL COLLECTION

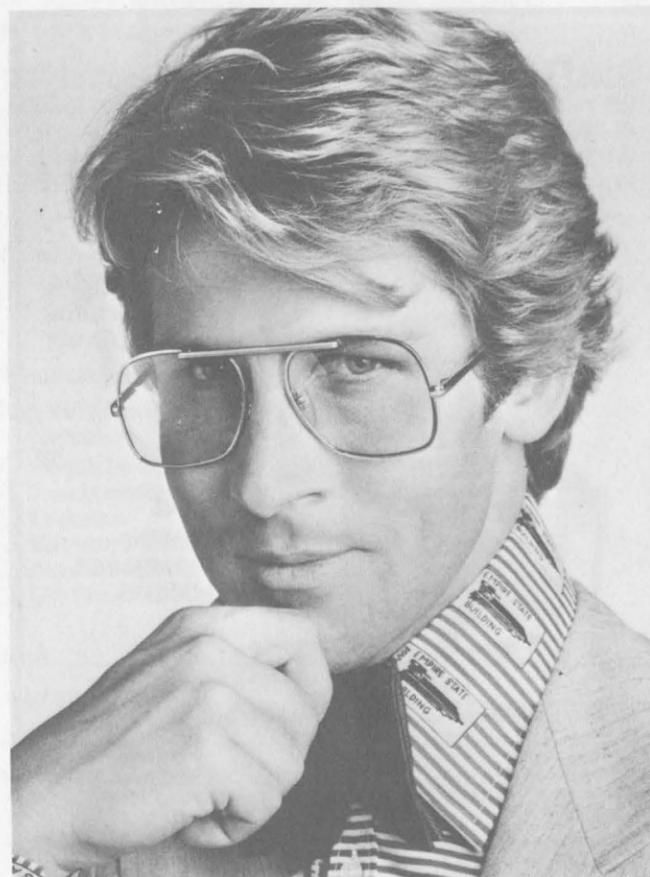
CHRISTIAN DIOR
 AVANT-GARDE
 SILHOUETTE
 PIERRE CARDIN
 RENAISSANCE
 RODEN STOCK

B. J. ODOM OPTICIAN LTD.

fashion eye wear boutique

for your convenience please make
 an appointment for all services

356-1770
 1471 Chain Bridge Road
 McLean, Virginia
 across from Super Giant



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 season's 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 Carlogero 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 BOHEME, and has also conducted MANON LESCAUT there.

METROPOLITAN OPERA ASSOCIATION

ADMINISTRATION

ANTHONY A. BLISS
Executive Director

SCHUYLER G. CHAPIN
General Manager

JAMES LEVINE
Principal Conductor

JOHN DEXTER
Director of Production

CHARLES RIECKER
RICHARD RODZINSKI
Co-Artistic Administrators

FRANCIS ROBINSON
Assistant Manager

MICHAEL BRONSON
Technical Administrator

RICHARD J. CLAVELL, *Director of Finance*

LAWRENCE F. STAYER
Assistant Artistic Administrator

CHARLES BONHEUR
JAY RUTHERFORD
Production Coordinators

BILL HUDSON, *Company Manager and Musical Secretary*

MARIT GENTELE
Executive Producer, Mini-Met

WILLIAM NIX
Director, Metropolitan Opera Studio

EVA POPPER, *Executive Assistant*

FLORENCE GUARINO, *Assistant to the Artistic Administrators*

ALFRED F. HUBAY
Box Office Manager

WILLIAM H. RAHE
Comptroller

FLOYD J. LANDIS
Director of Development

JAY BROOKS
House Manager

MALLADI R. SHASTRY
Assistant Comptroller

ANNE GORDON
Press Representative

LEONARD M. WALLACE
Box Office Treasurer

JOHN ZANGARA
Budget Director

HARRY LASLEY
Assistant Business Manager

PATRICK L. VEITCH
Advertising Coordinator

DAVID REUBEN
Associate Press Representative

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 Sapijeyevski and his wife Nina, a concert pianist, have been the longest residents in the cottage. During his three-month stay, Mr. Sapijeyevski 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.

**It's Time
You Had A Banker
You Can Talk To**

**We listen at
National Savings
AND Trust Company**

Member F.D.I.C. Member Federal Reserve System



**5th SEASON
THE COLORADO OPERA FESTIVAL
SUMMER 1975**



Mozart THE ABDUCTION FROM THE SERAGLIO
Britten THE TURN OF THE SCREW
Offenbach THE TALES OF HOFFMANN

Colorado Springs
(303) 473-2233

discerning lovers love...

Winthrop jewelers

seven corners • landmark • wheaton plaza • l'enfant plaza • landover mall

The Magic Pan
crêperie

Open after the Show 790-8084

**A Perfect Ending To A
Perfect Night At Wolf Trap!**
Featuring Crêpe Dinners and Great
Crêpe Desserts—A Meal In Themselves!

Cocktails **Tysons Corner** Wines
Shopping Center

Chain Bridge Road Side Opposite Giant

CÆSARS FORVM

**SPECIAL
6 COURSE
DINNERS
\$5.95**

**INCLUDING NEW YORK STRIP,
PRIME RIBS OF BEEF, PLUS
SEAFOOD and OTHER ITEMS.**

**LIVE ENTERTAINMENT
JACK WHITE & ORCH.
TUESDAY THRU SUNDAY
FOR YOUR DANCING PLEASURE**

**PARTY FACILITIES FOR 15 to 400
SPECIALIZING IN WEDDINGS - MEETINGS
RETIREMENT & PROMOTION PARTIES**

For Reservations Call: **821-2800** Located in the Commons Shopping Center on Anderson Rd. McLean, Va. (off Hte. 123)

PET-OTEL
759-3311

**BOARDING
GROOMING**

**BELLEVUE FARMS
at Warrenton**

- Master planned community of about 80 homesites on 1,500 acre historic estate.
- Tracts of 10-30 acres priced from \$24,500.

Call or write for our brochure: **Bellevue Associates**
1600 Anderson Rd., McLean, Va. 22101
[703] 356-2400

Pick up your picnic from

Holly Farms®

FRIED CHICKEN · SEAFOOD
Washington Maryland Virginia

Manor House

Ethan Allen Gallery
We can help you have the home you want.

Monday thru Friday 10:00 A.M. to 9:00 P.M.
Saturday 10:00 A.M. to 6:00 P.M. Sunday 12:00 Noon-4:00 P.M.
(For Browsing)

(1 Mile West of Tysons Corner)
8508 Leesburg Pke McLean, Virginia **893-2345**

**Step into
a smashing
evening out.**

Step into candlelight, dark reds and golds. Start your meal with a bountiful bowl of steamed spiced shrimp (with our compliments) . . . move on to outstanding beef and steaks, warming wines and drinks, fine music, and entertainment. It's happening tonight . . .

at the Stirrup Cup
Dulles Marriott Hotel
Dulles International Airport
Washington, D.C. 20041
471-9500

We interrupt this program to bring you

**“SCOT FREE”
CHECKING**

Clarendon Bank & Trust goes all out to Whip Inflation Now with Gold Star Checking that is really FREE! Gold Star Free Checking has no monthly dues. There are no service charges on your personal checking account. You don't

have to maintain a minimum balance. You can write all the checks you wish! Gold Star Free Checking is yours when you open your account at any Clarendon Bank & Trust office. "Hoot, Mon . . . We Mean FREE!"

**CLARENDON
BANK & TRUST**
MEMBER F.D.I.C.

SERVING NORTHERN VIRGINIA
Member Federal Deposit Insurance Corporation

Please call 841-7777 for location of the Clarendon Bank & Trust office nearest you.

**The Six
Percent
Passbook**

Chevy Chase Savings And Loan
a stock corporation

Chevy Chase Friendship Heights Aspen Hill Silver Spring 301 652 1551

DEPARTMENT OF THE INTERIOR

The Honorable Stanley K. Hathaway
Secretary Designate of the Interior

NATIONAL PARK SERVICE

Gary E. Everhardt
Director

NATIONAL CAPITAL PARKS

Manus J. Fish, Jr.
Director

WOLF TRAP FARM PARK FOR THE PERFORMING ARTS

J. Claire St. Jacques, Director

Ralph A. Hoffmann, Chief of Performing Arts; Paul E. Meyers, Chief of Maintenance; Herbert G. Graul, Administrative Officer; Thomas J. Rother, House Manager; Paul Fout, Visitor Services; Charles H. Vaughan, III, Technical Advisor; Lynn Rooney, Enrichment Program; Donna Caffi, Head Usher; Sgt. Harry Huber, U.S. Park Police; Officer Jim Henry, U.S. Park Police; John Paull, Technical Director; Ronald F. Cuffe, Production Coordinator; James Crowley, Head Carpenter; William H. Clements, Jr., Head Electrician; Ralph B. Saylor, Head Propman; Alexander Lakomyj, Head Soundman; Robert G. Angus, Head Flyman; Richard Talbott, Assistant Carpenter; Frederick A. Tepper, Assistant Electrician; Charles Naecker, Assistant Propman; Farrel M. Becker, Assistant Soundman; Richard Ryan, Assistant Flyman; Timothy Anderson, Stagehand; Michael Mullen, Stagehand.

WOLF TRAP COMPANY BENEFIT

The Honorable C. Langhorne Washburn
Benefit Chairman

VICE CHAIRMEN

Mr. Ralph E. Becker, Mr. Robert A. Collier, Mr. John Convy, Mr. Kenneth Crosby, Mr. Harry Linowes, Mrs. John J. Louis, Mr. John W. Lyon, Mr. Clark Macgregor, Mr. Rodney Weir Markley, Jr., Mrs. Elizabeth May, The Honorable J. William Middendorf, II, Mr. Donald Notman, Mrs. David Packard, Mr. John E. Pflieger, Mrs. Abe Pollin, Mr. I. Lee Potter, Mr. Donald E. Rogers, Mr. David Schulte, Jr., The Honorable William E. Simon, Mr. Foster Shannon, Mrs. Jouette Shouse, Mr. Carstens Slack, Mr. Douglas R. Smith, Mr. T. Eugene Smith, Mr. W. Clement Stone, Mr. Hobart Taylor, Jr., Mr. J. Reid Thompson, Mr. D. A. Tollefson, Mr. C. D. Ward, Miss Barbara M. Watson, Mr. William G. Whyte, Mr. J. Hillman Zahn.

Mrs. Jack Kleh

Mrs. J. Hillman Zahn

Co-chairmen, Associates Al Fresco Supper

COMPOSER'S CABIN

Donor: Edward R. Carr, Sr.

Architect: Louis E. Childers in conjunction with students of the Fairfax County Vocational Education Department.

Builders: Fairfax County Vocational Educational Foundation, Inc. in conjunction with students of Fairfax County Vocational Educational Department.

Interiors: Courtesy of Woodward and Lothrop.

FILENE CENTER ARCHITECTS

MacFadyen and Knowles, New York City

WOLF TRAP ASSOCIATES BOARD OF DIRECTORS

Mrs. Mills E. Godwin Honorary Chairman
Mrs. C. Swan Weber Chairman
Mrs. Howard L. Burris Vice-Chairman
Ralph A. Beeton Treasurer
Mrs. John Dimick; Mrs. William J. Hardy, Jr.; Mrs. Marion Edwyn Harrison; Philip D. Helmig; Edwin K. Hoffman; Mrs. Richard G. Kleindienst; Donald L. Rogers; Mrs. Ralph E. Ulmer; Robert W. Wilson; J. Hillman Zahn.
Mrs. Robert W. McHenry Executive Director

WOLF TRAP FOUNDATION FOR THE PERFORMING ARTS

OFFICE OF THE CHAIRMAN

Carol V. Harford, Assistant to the Chairman
Paul E. Barrick, Controller
Eveline Hyde, Development Administrator
Clyne Moser, Administrative Assistant
Drusilla Taylor, Staff Assistant
Carol Thompson, Assistant to the Controller

COMMUNICATIONS AND MARKETING

Luke Bandle, Director
Jane E. Arenberg, Executive Assistant
Lydia Preston, Administrative Assistant
Judith Fried, Secretary

Ticket Services Staff: Norma Belew, Lorrie Blue, Joni Boyko, Keith Brooker, Robert Cameron, David Cannon, Linda Coleman, Susan Dempsey, Kim English, Robert Erard, John Feather, J. M. H. Ffrenchmullen, Patty Jagers, Andrea Mose, Rosetta Owens, Peter Pagenstecher, Raphael Pei, Barbara Pierce, Donna Rathe, Glen Rother, Richard Rother, Colleen Shaugnessy, Guy Sibilla, John Sumser, Helen Swartz, Lawrence Tinkham, John Vaughn, Steven Vickery, Beth Wagy, Sharon Waters.

Summer Staff 1975:

Jack Clark, Messenger/driver-Communications
Richard Bryan Hunt, Mail distributor
Charles Magal, Messenger/driver
Marsha Staenberg, Assistant to Production and Artistic Administrator
Dan Tennent, Messenger/driver

WOLF TRAP ASSOCIATES

Virginia McHenry, Executive Director

ARTISTIC ADMINISTRATION

Francis Rizzo, Artistic Administrator
Virginia Pfaff, Administrative Assistant
Gerald Holmes, Operations Coordinator
John Woolley, Production Administrator
Elliot Siegel, Orchestra Contractor
Carolyn Sue French, Secretary
Janet Parrish, Receptionist
Karen Hibbs, Switchboard Operator

WOLF TRAP COMPANY TRAINING AND PRODUCTION STAFF

John Moriarty, Director; Lawrence Skrobacs, Assistant to the Director; William Huckaby, Chorus Master; Davis Triestram, Principal Pianist; H. Wesley Balk, Instructor in Performing Techniques; Ruth Ambrose, Movement Instructor; Jane Stanhope, Makeup Instructor; Scott Bergeson, Steven Blier, and Thomas Wharton, Musical Assistants; Marilyn Swanson, Company Administrator; Eileen M. Bristow, Assistant Company Administrator; Ann McPherson McKee, Production Coordinator; Virginia Magee, Costumer; Carla Simpson, Assistant to the Costumer; Kirstine Yvonne Messick, Seamstress; Gregory Murphy, Elisa Stacy, and Neil Steinberg, Production Assistants.

WOLF TRAP COMPANY FELLOWSHIPS

FELLOWSHIP DONORS FULL

Alcoa Foundation; The Annenberg Fund, Inc.; Delmar Foundation; Mrs. John Dimick; I.A.T.S.E. Local #22; Mars Foundation; The Rotary Club of Vienna; Mr. and Mrs. Maurice H. Stans; United States Steel Foundation, Inc.; The Wolf Trap Associates; Woodward & Lothrop.

FELLOWSHIP DONORS PARTIAL

Broadcast Music, Inc.; Mr. and Mrs. Paul L. Davies; Mrs. Claude Grabeel; Mrs. John J. Louis; Mr. Michael W. Louis; Mrs. Elizabeth May; The Riggs National Bank; Mr. Douglas R. Smith; Mr. Hobart Taylor, Jr.; Mr. and Mrs. C. Langhorne Washburn.

CREDITS

Picnic foods for Enrichment Program children provided by Giant Foods, Inc.

Box Office staff wardrobe accessories courtesy of Woodward and Lothrop.

Pianos courtesy of Campbell Music.

Automotive Transportation courtesy of Ford Motor Company.

Wolf Trap gratefully acknowledges the participation of the following persons, who helped to make our picnic basket promotion a success: Ms. Jean Knight, Magic Pan, Tyson's Corner, Va.; Mrs. Sorentino, The Nutcracker Suite, Oakton Shopping Centre; Mr. Cavanaugh, The Cheese Shop, Springfield Mall; Mr. and Mrs. Bray, The Italian Gourmet, Vienna, Va.; Mr. McCarthy, Vie De France Bakery; Inglenook Wines.

Wolf Trap gratefully acknowledges: WMAL-AM & FM; WGMS; Ed Dougherty, Anne Beiser, and Carol Lisagore of Ticketron; the Washington School of Ballet; the John F. Kennedy Center for the Performing Arts; the Madeira School.

NATIONAL BUSINESS ADVISORY COUNCIL 1975

Aerojet-General Corporation
The Alvord Foundation
Atlantic-Richfield Company
Exxon Company, U.S.A.
Gulf Oil Corporation
IBM Corporation
Phillips Petroleum Company
Charles E. Smith Family Foundation
Standard Oil of California
TRW Foundation
Westgate Corporation

101 WOLF TRAPPERS — 1975

Mr. and Mrs. Albert Chaiken
Chesapeake and Potomac Telephone Co.
Mr. and Mrs. Albert J. Dvoskin
Mr. and Mrs. John N. Grover
Mr. and Mrs. B. Franklin Kahn
Mr. and Mrs. Edwin Lynch
Mr. and Mrs. F. Sheild McCandlish
Muzak of Washington
Mr. and Mrs. E. A. Prichard
Mr. and Mrs. Eugene H. Rietzke
Mr. and Mrs. T. Eugene Smith
Mr. and Mrs. Albert Van Metre
Mr. and Mrs. John C. Webb

BENEFACTORS

Mr. and Mrs. David Packard
Mrs. Jouett Shouse

SPECIAL GIFTS — FISCAL 1975

Mr. and Mrs. James M. Beggs
Reverend Frederick Bloom
Mr. John J. Carson
Mr. and Mrs. Howard J. Feldman
Mr. Earl W. Kinter
Mr. and Mrs. Boyd Lewis
The Honorable J. William Middendorf, II
Mr. and Mrs. David M. Osnos
Mr. John J. Robertson
Mr. David A. Schulte, Jr.

GRANTS

The Filene Foundation
The Virginia Commission on the Arts and Humanities
The National Endowment for the Arts

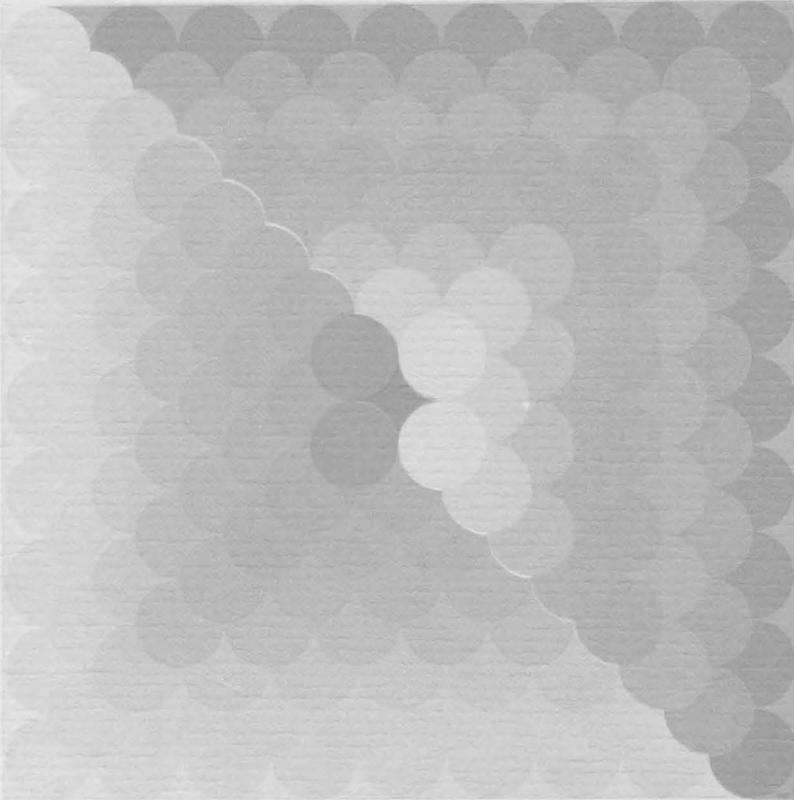
IN PERFORMANCE AT WOLF TRAP

TELEVISION STAFF

David Prowitt, Executive Producer
Ruth Leon, Producer
Clark Santee, Director
Jim Karayn, Executive in Charge

artist: bayer

chromatic amassment



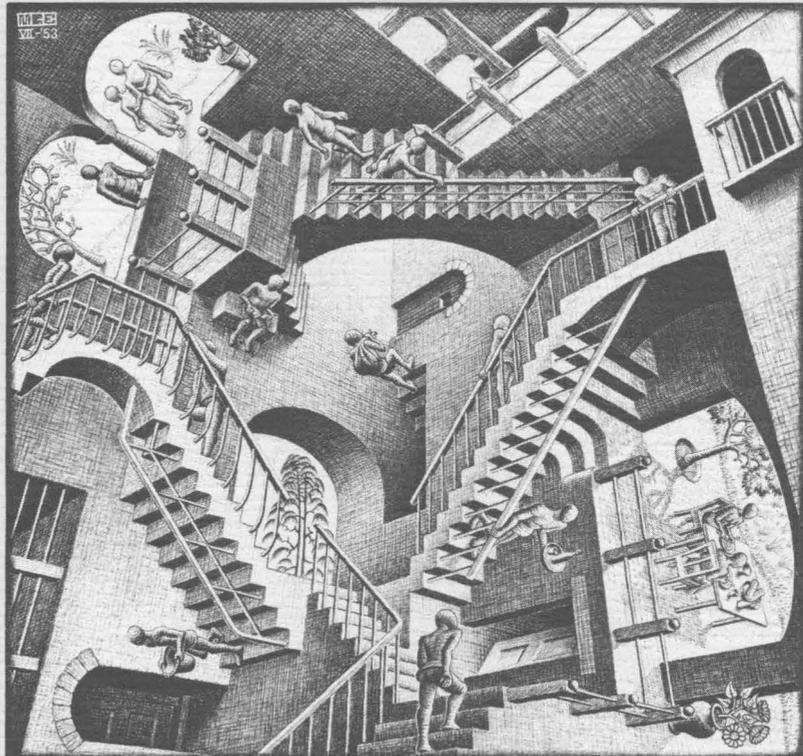
The ideal

A society in balance. A healthy, well housed, fully employed peacetime population—with clear air, clean water and equal opportunity for everyone.

The real

We move in different directions, disregarding our neighbor's goal. We dilute our efforts. We fail to reach the equilibrium our strength could give us.

artist: escher



Achieving national goals requires a balanced effort. We must continue to seek new ways to reduce air and water pollution... raise the standard of living of men and women whose potential contribution to society is not being realized... and maintain a sound economy, which will be necessary to achieve environmental and social goals.

Above all, we must broaden our perspective to weigh all our goals in making decisions. For these goals are interrelated. We cannot afford to pursue any one of them at the cost of another.

AtlanticRichfieldCompany ♦

The Washington Post

STYLE

P

... B1

TUESDAY,

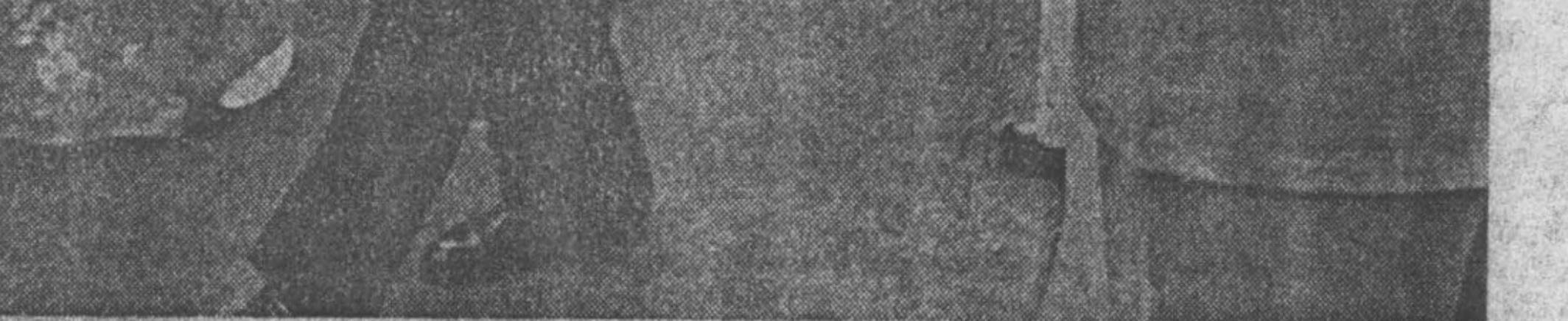
Tears, Handshakes And the Met

By Donnie Radcliffe

Nobody could remember it happening before in the Metropolitan Opera's 91-year history. The President of the United States and the Vice President

years, provided the occasion for a gala benefit to raise money for the Wolf Trap company. There were 820 dinner tickets sold at \$15 per person and more in the opening night





The Assault of 'Boheme'

By Paul Hume

The Metropolitan Opera opened its second season at Wolf Trap last night with one of opera's guaranteed success, "La Boheme" by Puccini.

things reach the greatness that fills this score. After all, the company had recently heard that Schuyler Chapin was no longer general manager, and they more than anyone else want to

Betty Acts Eager For Campaigning

By Isabelle Shelton
Washington Star Staff Writer

Betty Ford says she "can hardly wait to get started" campaigning for her husband's next presidential bid. Mrs. Ford was hostess at a White House luncheon



'The F

By Ned Scharff
Washington Star Staff Writer

Of the 92 naturally occurring elements, gold has been chosen by humankind as the talisman of civilization. No one really knows why.

From time to time, governments undertake monumental programs to

Bohemians and Brass at Wolf Trap

By George Gelles

Washington Star Staff Writer

Oh fortunate heads of state! President and Mrs. Ford and Vice President and Mrs. Rockefeller were among the notables who were present last night at Wolf Trap Farm Park when the Metropolitan Opera gave the greatest performance of



first families proceeded to dine and then to "Boheme."

The buffet featured poached salmon and roast beef, with spinach salad on the side. The opera featured Renata Scottò and Franco Corelli, with Mary Costa on the side. As Mimi, Rodolfo and Musetta, respectively, the latter trio did adequate work, but the production as a whole was