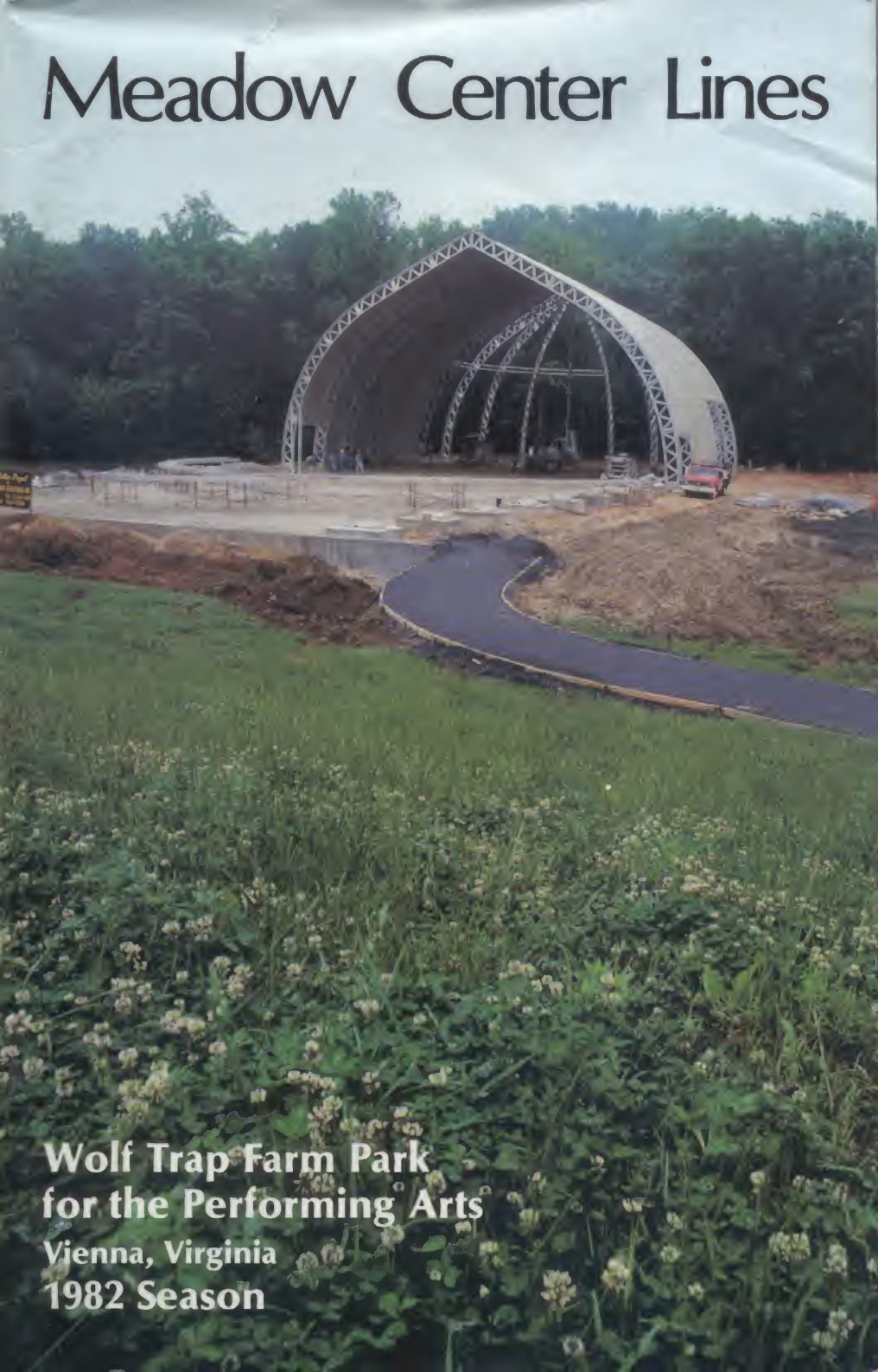
Meadow Center Lines



Wolf Trap Farm Park
for the Performing Arts
Vienna, Virginia
1982 Season

Wolf Trap Meadow Center Lines

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Welcome to Wolf Trap

Wolf Trap lives not only as America's showplace for the performing arts, but as America's showcase for private/public partnership.

I am proud to be Honorary Chairman of the Wolf Trap Foundation and look forward eagerly to an early dedication of the new Filene Center. With each of us working for Wolf Trap, we can raise that curtain again.

Nancy Reagan

Mrs. Ronald W. Reagan

Welcome to a very special Wolf Trap season.

The Filene Center tragedy threatened to bring the curtain down on this year's performances. Instead, it sparked a remarkable re-dedication to the purposes for which this performing arts park was established. Private groups and individuals by the hundreds responded to the disaster with commitments of time, money and know-how. Working in close cooperation with the Wolf Trap Foundation and the National Park Service, they made it possible for the show to go on.

This outpouring of affection for Wolf Trap has been transformed into what promises to be an outstanding 12th season. A tradition has been sustained, and for that we must all be grateful.

Jim Watt

James G. Watt
Secretary of the Interior

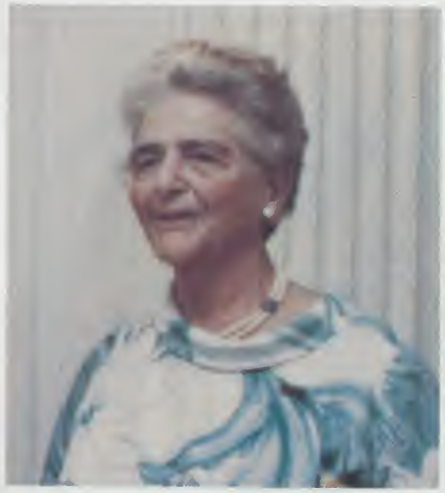
We all wish that our Board, our staff and many friends had not had to show their stamina, their ability to look ahead and to make the huge effort to rebuild the Filene Center. Eleven years of programming for our theatre, our Opera Company of young talented singers and all phases of our educational programs have developed loyal ties that foretell a solid future for Wolf Trap, a Park for All People.

The love that comes from all quarters of the world and our own country has given strength to us all during these terribly difficult weeks. This and the loyalty of all who work for the Foundation as well as that of our many supporters will insure Wolf Trap's future, I know.

My thanks to all who are helping in so many ways.

Catherine Filene Shouse

Catherine Filene Shouse



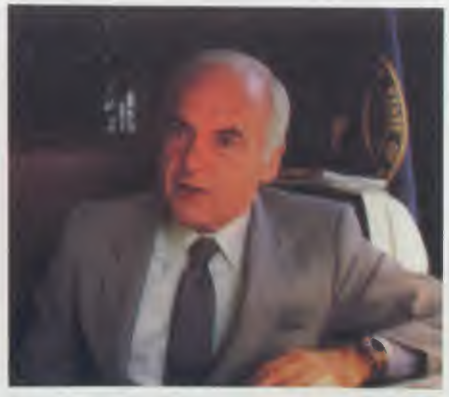
While the ruins of the Filene Center still smoldered from the fire which had levelled it the night before, Wolf Trap was on every tongue in Washington. The conversation of two workmen was overheard that morning. One said "I am afraid this fire will take five years off Kay Shouse's life." The other who knew our indomitable Kay better than the first answered, "Hell, it will add five years."

Kay Shouse's spirit is a good part of Wolf Trap which is the realization of her dream to build a center for the performing arts in the rolling Virginia countryside.

In the last ten years Wolf Trap has become more than Kay Shouse's dream turned reality, the pride of art lovers everywhere, the favorite spot for entertainers and the pride of the nation grateful for a really great idea come true.

Robert K. Gray

Robert Keith Gray
Chairman, Wolf Trap Foundation



WOLF TRAP

presents

National Symphony Orchestra

MSTISLAV ROSTROPOVICH, Music Director
FIFTY–FIRST SEASON, 1981-1982

June 25 at 8:30 p.m.
June 27 at 8:00 p.m.

MSTISLAV ROSTROPOVICH, Conductor
DIMITRIS SGOUROS, Pianist

ALL–TCHAIKOVSKY PROGRAM

"The Battle of Poltava," from the Opera "Mazeppa"

Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23
Allegro non troppo e molto maestoso
Andantino semplice
Allegro con fuoco
Dimitris Sgouros

Intermission

Nutcracker Suite, Op. 71a
Miniature Overture
March
Dance of the Sugar Plum Fairy
Trepak (Russian Dance)
Arab Dance
Chinese Dance (Chinoise)
Dance of the Flutes
Waltz of the Flowers

Festival Overture, "1812," Op. 49
Cannons by South Bend Replicas

The Ellsworth C. and Katharyn W. Alvord Keyboard Soloist's Fund
(By the Alvord Foundation)

Steinway Piano CBS Masterworks, Deutsche Grammophon and London Records

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THE MEADOW CENTER

PROGRAM NOTES

"The Battle of Poltava," from "Mazeppa"
Piotr Ilyich Tchaikovsky
Born May 7, 1840, in Votkinsk, Russia
Died November 6, 1893, in St. Petersburg

Mazeppa, Tchaikovsky's sixth opera (or seventh, if we count the unfinished *Undine*), was composed during a two-year period which ended May 11, 1883, and was first performed at the Bolshoi Theatre in Moscow on February 15, 1884. Victor Petrovich Burenin provided a libretto based on Pushkin's narrative poem *Poltava,* which Tchaikovsky himself revised extensively with generous helpings of the original Pushkin text.

The portrait of Mazeppa drawn in this work is a strikingly different one from the heroic image painted by Liszt in his symphonic poem with its depiction of the fiery young Pole's wild ride and his triumph as a Cossack chieftain. In the opera, set in the Ukraine, a middle-aged Mazeppa persuades his godchild, Maria, to marry him, against the wishes of her father, Kochubey; he then supervises the murders of both Kochubey and Maria's former suitor, and mounts a revolt against Peter the Great with the intent of setting himself up as ruler of a separate Cossack empire in the Ukraine. When the insurrection is quashed Mazeppa manages to escape with his life, but abandons his wife to end her days in madness.

The dramatic turning point, Mazeppa's defeat at Poltava, is represented by the orchestral interlude preceding the last of the opera's three acts. The general descriptive style of this "symphonic tableau," and one of its actual themes, may well remind us that the *1812 Overture* was composed only a year before Tchaikovsky began work on *Mazeppa,* and the Overture's premiere took place while the opera was in progress. Quoted early in the piece is the *"Slava,"* the old Russian chorus most familiar to us from Moussorgsky's use of it in the Coronation Scene of *Boris Godunov* (Rimsky-Korsakov used it with his *Overture on Russian Themes,* and Beethoven varied it slightly for use as the trio in the scherzo of the second of his three "Razumovsky" quartets). Following this we hear the Russian hymn *God Preserve Thy People,* the tune with which the *1812* opens. If the remainder of the piece also sounds familiar, that may be simply because the material seems to "pre-echo" portions of the ballet *The Sleeping Beauty,* which Tchaikovsky would take up at the end of 1888.

Editor's Note: *This music has been loaned to the National Symphony Orchestra through the courtesy of The Edwin A. Fleisher Music Collection, The Free Library of Philadelphia, Logan Square, Philadelphia, Pennsylvania 19103*

Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23
Piotr Ilyich Tchaikovsky

This Concerto, which is quite possibly the best-loved work in its category ever set before the public, had a sensationally successful premiere, at which the enthusiastic

audience demanded and got a repetition of the entire final movement, and its popularity has never receded since that time; but Tchaikovsky did have a bit of a time getting it performed, and it would never have occurred to him in 1875 that the premiere would take place in the United States, where his name was still almost entirely unknown. (He had not yet written any of his ballets or major operas; his major orchestral works at the time were the Second Symphony and the overture-fantasy *Romeo and Juliet*—neither, however, in its final form.)

Tchaikovsky's closest associate in Moscow was Nikolai Rubinstein, in whose home he lived for a time and at whose Conservatory he served for a much longer time as a teacher of composition. Like his brother Anton, at whose St. Petersburg Conservatory Tchaikovsky took his formal training, Nikolai was a celebrated pianist and conductor; in the latter capacity he introduced several of Tchaikovsky's orchestral works, and it was to him, understandably enough, that Tchaikovsky intended to dedicate his first concerto.

When he took it to Rubinstein on Christmas Eve 1874, however, he was shocked by the latter's brutal denunciation of the work; he left the stormy encounter shaken but vowing not to change a single note. Fortunately, Hans von Bülow—another outstanding figure of his time, who was, like the Rubinsteins, both a pianist and a conductor (also a onetime son-in-law of Franz Liszt, whose daughter Cosima left him for Richard Wagner, whose operas Bülow continued to conduct while Cosima was bearing Wagner's children)—happened to be touring Russia early in 1875, and he was interested in obtaining new music for his debut season in America that fall. Bülow recognized the value of the Concerto at once when Tchaikovsky showed it to him. The ideas, he declared, were "noble, original, powerful," the form "mature, ripe, distinguished in style," and he introduced the work in Boston on October 25, 1875, six years before that city had a permanent orchestra of its own.

A review of the premiere, published in the eminently respectable *Dwight's Journal of Music*, included this comment: "This extremely difficult, strange, wild, ultramodern Russian Concerto is the composition of Peter Tchaikovsky, a young professor at the Conservatory of Moscow. . . . We had the wild Cossack fire and impetus without stint, but could we ever learn to love such music?" As already noted, the very audience of which the writer of those lines was a member demanded a repetition of the Concerto's final movement, and among the many who were to "learn to love such music" was Nikolai Rubinstein himself.

Jarring as that Christmas Eve scene was, it did not cause a permanent rupture between Tchaikovsky and Rubinstein. Rubinstein continued to conduct Tchaikovsky's works (he presided at the premiere of *Eugene Onegin* in March 1879), and was intrumental in bringing him together (never face-to-face, of course) with his benefactress, Nadezhda von Meck. After Bülow's success with the Concerto throughout Europe, Rubinstein did take it up, after all, and quite enthusiastically. For his part, Tchaikovsky did change more than a few notes, incorporating many of Rubinstein's suggestions in his revision, and he composed his Second Concerto for him. Rubinstein died in 1881, before he had a chance to perform that work, and Tchaikovsky marked his passing with the Trio in A minor, Op. 50, which he dedicated "To the memory of a great artist."

When Tchaikovsky came to America to conduct concerts of his music for the festive opening of Carnegie Hall in 1891, this Concerto was, by popular demand, on one of the programs. The affectionate reponse it has enjoyed now for more than 106 years complements the affection Tchaikovsky put into the music, which reflects both his feeling for the Russian spirit and his abundant love for his close-knit family. The majestic opening section of the first movement (which may have been intended as a tribute to Rubinstein) is built on a big, sweeping theme which is entirely Tchaikovsky's own, but the one that dominates the remainder of the movement was identified by him as a tune sung by "every blind beggar in Little Russia" (the Ukraine, a region whose folk music the composer learned on his visits to the estate of his sister and her husband).

The simple, delicate theme introduced by the flute to open the slow movement also has a folk-song quality to it, but again it is Tchaikovsky's own. The sprightly tune of the little scherzo encapsulated within this *Andantino,* though, comes from a French song, *"Il faut s'amuser, danser et rire,"* which had special claim on the composer's affections: it was introduced into the Tchaikovsky household by a much-loved French governess and became a favorite of Piotr Ilyich's younger brothers, the twins Anatol and Modest, and it was also sung by the singer and actress Désirée Artot, whom Tchaikovsky came close to marrying.

The vigorous finale, so often characterized as a Cossack dance, contains nothing borrowed from any source, but reminds us that, while Tchaikovsky may have been more cosmopolitan in his outlook than his avowedly nationalistic 19th-century compatriots, he was no less thoroughly Russian.

Nutcracker Suite. Op. 71a

Piotr Ilyich Tchaikovsky

The *Nutcracker Suite,* the only concert suite Tchaikovsky himself arranged from any of his three ballets, came into being more or less by accident, as a sort of emergency measure. On November 18, 1891, in Moscow, Tchaikovsky conducted the first performance of his "symphonic ballad" *The Voyevoda;* that work (totally unrelated, either musically or in subject matter, to the similarly titled opera he composed 24 years earlier) displeased him, and he ordered the score destroyed, even though he was scheduled to conduct it again in St. Petersburg four months later. It was as a substitute for the rejected tone poem that Tchaikovsky created the *Nutcracker Suite* during January and February of 1892; he conducted it for the first time in the St. Petersburg concert of March 19, some three weeks before the full ballet score was completed and nine months before the ballet's premiere (also in St. Petersburg, December 18, 1892).

The reason for this particular substitution was Tchaikovsky's eagerness to show off the celesta, a new instrument he had discovered on a recent visit to Paris. He had his publisher, Jurgenson, import a celesta for him, cautioning him that "no one here must know about it. I am afraid Rimsky-Korsakov and Glazounov might hear of it and make use of the new effect before I could. I expect the instrument will make a tremendous sensation." *The Voyevoda* was the first work in which he used the celesta; since he used the instrument again in *The Nutcracker,* for the music of the Sugar-Plum Fairy, he was still able to surprise his St. Petersburg audience with it. (Another instrumental novelty introduced in the ballet was a pair of toy reed pipes called *mirlitons,* replaced in the Suite and the ballet itself by a pair of flutes in the section still headed *Danse des mirlitons* in French but known in English simply as the Dance of the Flutes.)

The ballet scenario, by Marius Petipa, was based on E.T.A. Hoffmann's story *The Nutcracker and the Mouse-King,* in the version by Alexandre Dumas *père.* In arranging the concert suite Tchaikovsky did not concern himself with preserving the story line, but simply selected eight of the most striking sections and presented them in a sequence that made the best musical sense. The Dance of the Sugar-Plum Fairy is one of the very last numbers in the ballet, but by placing it earlier in the Suite Tchaikovsky accomplished the dual objective of showing off the celesta and establishing the fairy-tale atmosphere of the work that much sooner.

One might say "enhancing," rather than "establishing," for the exquisite *Ouverture miniature* and March which begin the Suite surely evoke the world of fairy-tales readily enough. The four remaining "characteristic dances" which follow that of the Sugar-Plum Fairy here are all from the grand *divertissement* in Confiturembourg, in the first part of Act II, wherein the Arabian Dance represents coffee and the Chinese Dance represents tea. The Waltz of the Flowers, which follows the *divertissement,* is not only the grandest single number in the entire ballet, but almost certainly the finest of Tchaikovsky's numerous distinguished essays in waltz form; while it is not the final number in the ballet, Tchaikovsky wisely judged that anything that might have followed it in the Suite would have been anticlimactic.

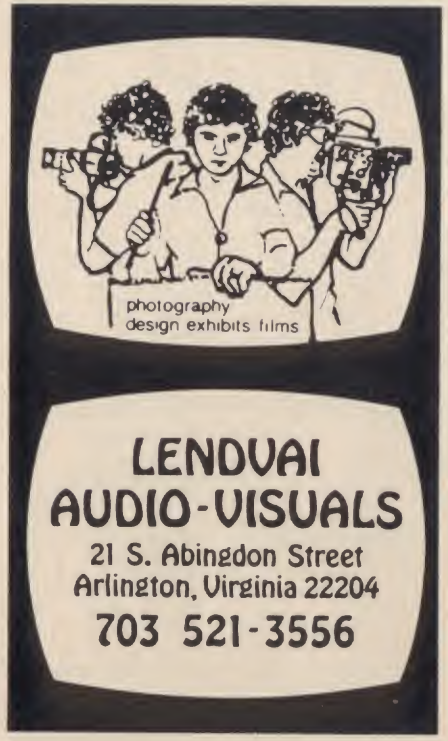
Festival Overture, "1812," Op. 49

Piotr Ilyich Tchaikovsky

A composer is usually disappointed when his music fails to succeed with the public, but in some cases a composer may produce a work that embarrasses him by becoming enormously popular despite his own lack of enthusiasm for it. Tchaikovsky never cared for the idea of writing his *1812,* he never learned to love the piece (even though he was more or less compelled to program it in concerts he conducted in Europe and America), and he would probably have been astounded by the extraordinary popularity it was to achieve so far beyond its original purpose.

That purpose was the consecration of the Cathedral of the Saviour in Moscow in 1880. Tchaikovsky was asked to compose a festival piece commemorating the Battle of Borodino, the burning of Moscow and Napoleon's retreat from the self-sacrificed city, with cannon firing in the final section depicting the Russian victory. He found the project distasteful ("I am not a concocter of festival pieces," he said), and the cathedral was dedicated without his music; but in the same year Nikolai Rubinstein offered him a commission for a similar work, to be performed at the Moscow Exhibition of Art and Industry two years later, and this he did accept, albeit reluctantly. He wrote to Mme. von Meck on October 22, 1880, that he was composing "a big solemn overture for the Exhibition . . . very showy and noisy, but it will have no artistic merit because I wrote it without warmth and without love."

The Overture was introduced at the Exhibition on August 20, 1882, and irritated Tchaikovsky by scoring a huge success and refusing to go away. What he failed to take into account, perhaps, was that, no matter what he might have told Mme. von Meck and even himself about his *1812,* it was virtually impossible for him to set a note on paper "without warmth and without love." Even in this



deliberately extrovert, grudgingly undertaken work there is no mistaking the identity or the spirit of the composer.

The piece opens, in the strings, with the old Russian hymn *God Preserve Thy People,* by way of prelude to the dramatic events to follow. Once the music becomes more animated, the folk-song *At the Gates* (quoted a few years earlier by Rimsky-Korsakov in his *Overture on Russian Themes*) and the *Marseillaise* represent the opposing forces in the pitched battle, and they are whipped up into a fine frenzy of swirling snow and leaping flames. In the final onslaught the *Marseillaise* is buried under the Russian artillery; the opening hymn rises ecstatically in the full orchestra as the bells of all the cathedrals of Moscow set up a glorious din, and amid the final salvos the Tsarist anthem, *God Save the Tsar,* thunders forth in awesome jubilation.

The use of the anthem may be faulted on historical grounds, for it was not composed until 1833 (by Alexei Lvov, 1798-1870), but Tchaikovsky was writing for his own contemporaries, and his "historical error" is more than justified by the splendid effect the tune makes with its punctuating cannon. Tchaikovsky quoted the anthem in two other patriotic works, incidentally, neither of them involving any sort of chronological conflict: the well-known *Slavonic March* (better-known by its French title, *Marche slave*), Op. 31, composed in 1876, and the far less familiar *Coronation March* for Tsar Alexander III, composed in 1883. When any of these three works is performed in the U.S.S.R. nowadays, Lvov's anthem is replaced by the tune of the final chorus from Glinka's opera *Ivan Sussanin,* but in the West it has not been considered or advisable to tamper with Tchaikovsky's scores, and we may even still hear occasionally the Variations on the Tsarist Anthem which Gounod composed for piano and orchestra in 1886.

Program Notes
by Richard Freed

Biographies on Mstislav Rostropovich and Dimitris Sgouros follow the program notes for June 26th.

WOLF TRAP

presents

National Symphony Orchestra

MSTISLAV ROSTROPOVICH, Music Director
FIFTY-FIRST SEASON, 1981-1982

June 26 at 8:30 p.m.

MSTISLAV ROSTROPOVICH, Conductor
EUGENE ISTOMIN, Pianist

BRAHMS

Concerto No. 2 in B-flat major for Piano and Orchestra, Op. 83
- Allegro non troppo
- Allegro appassionato
- Andante
- Allegretto grazioso

Eugene Istomin

Intermission

PROKOFIEV

Excerpts from the Ballet "Romeo and Juliet," Op. 64
- Folk Dance
- Scene
- Madrigal
- Minuet
- Friar Laurence
- Dance
- Romeo and Juliet before Parting
- Dance of the Maids with Lilies
- Romeo at Juliet's Tomb

The Ellsworth C. and Katharyn W. Alvord Keyboard Soloist's Fund
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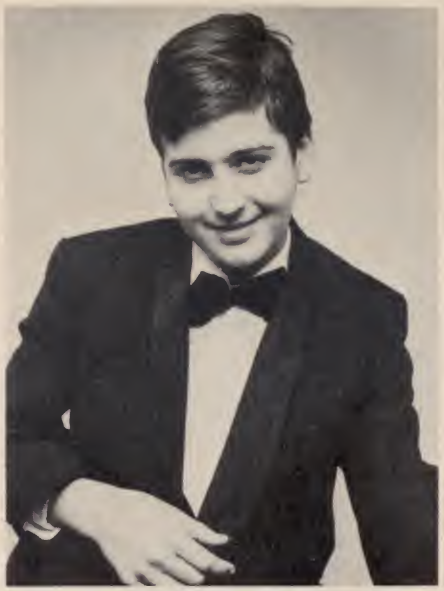
THE MEADOW CENTER

BIOGRAPHIES

Mstislav Rostropovich

Mstislav Rostropovich, Music Director of the National Symphony, was born in Baku, Azerbaijan, March 27, 1927. His father was a cellist and his mother a pianist, as well as his first teacher. The young Rostropovich began to compose and play the piano at the age of four. He studied cello with his father from the time he was eight at the Children's Music School in Moscow, before continuing at the Moscow Conservatory. He was accepted at the famous institution in two departments, cello and composition, which he studied under Shostakovich. As a young musician, Maestro Rostropovich participated in three major international competitions where he received First Prize: Prague (twice) and Budapest. He concertized for the first time outside the Soviet Union in 1947, and since that time he has appeared in recital and with leading orchestras throughout the world. Many world-renowned composers have written cello works dedicated to Maestro Rostropovich, including Prokofiev, Shostakovich, Miaskovsky, Khachaturian, Kabalevsky, Sauguet, Piston, Bernstein and Britten. Among the many honors lavished upon him are the Honorary Memberships in the Academy of St. Cecilia of Rome, Academy of Arts and Sciences of the United States and Royal Academy of Music in England. Maestro Rostropovich has received Gold Medals from the Royal Philharmonic Society of Great Britain and from various cities in France, Greece, Japan, Israel and Spain, and is a Commander of Arts and Letters in France. In the U.S.S.R., he was awarded the Lenin Prize, the Stalin Prize and the nation's highest honor, the People's Artist of the U.S.S.R. In 1974 he received the Annual Award of the International League of Human Rights. Maestro Rostropovich was also awarded the 1976 Ernst von Siemens Foundation Music Prize, previously awarded only to Benjamin Britten and Olivier Messiaen. He has received many honorary doctoral degrees, including those from Harvard, Yale and Princeton universities, Curtis Institute, Cambridge and Sussex universities of England and Trinity University of Dublin. Maestro Rostropovich made his United States conducting debut with the National Symphony on March 5, 1975. He has led the Boston Symphony, Los Angeles Philharmonic, Chicago Symphony, The Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris, Toronto Symphony, Berlin Philharmonic and other orchestras. He also makes annual appearances at England's Aldeburgh Festival, of which he is an Artistic Director. His United States opera conducting debut was in the fall of 1975 with the San Francisco Opera in Tchaikovsky's *Pique Dame*, starring his wife, soprano Galina Vishnevskaya. His recordings as a conductor include the complete Tchaikovsky symphonies and operas *Pique Dame* and *Eugene Onegin*, and *Lady Macbeth of Mtsensk* by Shostakovich. Under his baton the National Symphony Orchestra has made two recordings: on the Deutsche Grammophon label. Chopin and Schumann piano concertos with Martha Argerich; and for CBS Masterworks, the Tchaikovsky Violin Concerto with Isaac Stern. From 1969 to 1973, at the invitation of Maestro Rostropovich and his wife, the

writer Alexander Solzhenitsyn lived in the Rostropovich dacha outside of Moscow. After 1970, the limitations placed on the creative efforts of Rostropovich and Vishnevskaya grew progressively more restrictive. Cancellations of concerts and foreign tours, a complete black-out in the Soviet press, television and radio, and the cessation of all recording (one record was abandoned half-completed), finally forced them to write an open letter to Leonid Brezhnev denouncing these intolerable conditions and requesting permission to travel abroad for two years. At this same time, Senator Edward Kennedy also spoke with Brezhnev about the future of the Rostropoviches, and they were granted exit visas. Four years later, on March 15, 1978, the Presidium of the Supreme Soviet stripped them of their citizenship for "acts harmful to the prestige of the U.S.S.R." Maestro Rostropovich, one of the world's most outspoken defenders of human and artistic freedoms, now travels with a temporary passport from Switzerland. He has devoted much time and has given numerous concerts and recitals in support of these efforts around the world. In the fall of 1978, at the invitation of President and Mrs. Carter, he performed at the White House, accompanied on the piano by his daughter Elena. On October 4, 1977, Maestro Rostropovich became Music Director of the National Symphony, and on August 11, 1978, made his conducting debut at Wolf Trap during the Orchestra's first season in residence at the National Park for the Performing Arts. A highlight of that season was Leonard Bernstein's sixtieth birthday concert televised nationally. The Orchestra has toured several times under Maestro Rostropovich's leadership, including trips through the Northeastern United States, Mexico, Korea and Japan—opening the prestigious Osaka Festival—and South America. In 1980-81 Maestro Rostropovich led the Orchestra in a number of special events. Among them were the Gala Concert opening the Orchestra's fiftieth season and two nationally televised programs—one honoring Aaron Copland on his 80th birthday, and one on July 4th at the Capitol. He also led the National Symphony Gala Inaugural Concert during the festivities for President Ronald Reagan. The 1981-82 season is Mstislav Rostropovich's fifth as National Symphony Music Director. In October 1981 he received the prestigious medal of Officier of the Legion of Honor, one of France's highest distinctions. In February of this year he took the Orchestra on a highly successful tour of Europe. In April Maestro Rostropovich led the National Symphony in a four-concert Tchaikovsky Festival, April 13-16, in New York's Carnegie Hall.



Dimitris Sgouros

Pianist Dimitris Sgouros was born in Athens on August 30, 1969. He began his piano studies at the age of seven with Madame Georgeopoulos, thereby quickly demonstrating his exceptional talent. By 1978, when he was only nine years old, Dimitris entered the Conservatory of Athens where he has been studying under Maria Herogiorgon-Sigara for the past four years. Upon completion of his teaching diploma from the Conservatory in June 1982, Dimitris plans to further his piano studies at the Royal Academy of Music in London and will take general courses at Westminster College. Dimitris made his first public appearance in 1981 during a "Musical Cruise" featuring young soloists aboard the ocean liner 'Azur.' As a result of his performance, he was asked to appear at the Festival of Music in Menton in August 1981, and also at the Theatre de la Ville in March 1982. In September 1982, Dimitris is scheduled to appear at the Festival en Mer with Vladimir Ashkenazy and Daniel Barenboim. This past April Dimitris made his United States debut with the NSO under the direction of Mstislav Rostropovich in a surprise performance during the Orchestra's Carnegie Hall Tchaikovsky Festival. Next month he will open the International Maryland Piano Festival with a solo piano recital in Tawes Theater. Dimitris Sgouros currently lives in Piraeus, Greece, with his family, where his father is a doctor.

Eugene Istomin

Born in New York of Russian parents, Eugene Istomin began piano studies at the age of six. At 12 he entered the Curtis Institute of Music in Philadelphia where he studied under Rudolf Serkin and Mieczslaw Horszowski. As winner, when he was 17, of both The Philadelphia Orchestra Youth Contest and the Leventritt Award, he made his debuts with The Philadelphia Orchestra and the New York Philharmonic in that same season. It was 1950 at the Prades Music Festival founded by Pablo Casals that Mr. Istomin first won international acclaim. It was there that he also met violinist Isaac Stern, and in 1961 the two artists joined with cellist Leonard Rose to form the Stern-Rose-Istomin Trio. Mr. Istomin has appeared with orchestras in the United States, Europe and the Far East and under numerous renowned conductors including Bruno Walter, Fritz Reiner, Artur Rodzinski and Charles Munch. Mr. Istomin is married to the former Marta Casals, Artistic Director of the John F. Kennedy Center for the Performing Arts. His most recent appearance with the National Symphony Orchestra was in September of 1981.

National Symphony Orchestra

MSTISLAV ROSTROPOVICH, *Music Director*
RAFAEL FRÜHBECK DE BURGOS, *Principal Guest Conductor*
HUGH WOLFF, *Exxon/Arts Endowment Conductor*
ANDREAS MAKRIS, *Composer-in-Residence*

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Violin
Miran Kojian, *Concertmaster*
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*Milton Schwartz
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William Bruni
Janet Perry
Jacqueline Anderson
Sheldon Lampert
Kathleen Hinton-Braaten
Charlotte Davis
Desmond Alston
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Bryan Johnson
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Lev Pekarsky
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Viola
Richard Parnas, *Principal*
William Foster, *Asst. Principal*
Abe Cherry
Michael Yacovone
Peter Lindemann
Ramon Scavelli
Carlos Quian
Nicholas Marlowe
Murray Labman
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Cello
John Martin, *Principal*
David Hardy, *Asst. Principal*
Morris Kirshbaum
Dorothy Stahl
Robert Blatt
Janet Frank
Frederick Zenone
David Howard
Loran D. Stephenson
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Yvonne Caruthers
Glenn Garlick

Contrabass
H. Stevens Brewster, Jr., *Principal*
Michael Ferrick, *Asst. Principal*
Charles Sturgis
Donald Havas
Edward Skidmore
Richard Webster
Albert Webster
William Vaughan
John A. Hood

Harp
Dotian Carter, *Principal*
**Alyce Rideout

Flute
Toshiko Kohno, *Principal*
Thomas Perazzoli, *Asst. Principal*
Alice Kogan Weinreb
Vasilios Kyriakou

Piccolo
Vasilios Kyriakou
Thomas Perazzoli

Oboe
Rudolph Vrbsky, *Principal*
Carol Stephenson, *Asst. Principal*
Vernon Kirkpatrick
Richard White

English Horn
Richard White

Clarinet
Loren Kitt, *Principal*
Robert Genovese, *Asst. Principal*
William R. Wright
Lawrence Bocaner

E-flat Clarinet
William R. Wright
Robert Genovese

Bass Clarinet
Lawrence Bocaner

Saxophone
William R. Wright

Bassoon
Kenneth Pasmanick, *Principal*
Linda Harwell, *Asst. Principal*
Truman Harris, Jr.
Lewis Lipnick

Contrabassoon
Lewis Lipnick
Truman Harris, Jr.

French Horn
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Laurel Bennett Ohlson *Asst. Principal*
William Arsers
David Whaley
Daniel Carter

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John DeWitt, *Co-Principal*
David Flowers
Keith Jones

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Milton Stevens, *Principal*
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James Kraft

Bass Trombone
Robert Kraft

Tuba
David Bragunier

Timpani
Fred Begun, *Principal*
Charles Wilkinson, *Asst. Principal*

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F. Anthony Ames, *Principal*
Kenneth Harbison, *Asst. Principal*
Charles Wilkinson
**Albert Merz

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Wolf Trap 1982

JUNE

15-20	WOLF TRAP JAZZ FESTIVAL BILLY TAYLOR WEATHER REPORT STEPHANE GRAPPELLI JOE KENNEDY, JR. MICHAL URBANIAK JAZZMOBILE ALL-STAR DREAM BAND WYNTON MARSALIS RED RODNEY & IRA SULLIVAN ELLA FITZGERALD OSCAR PETERSON JAM SESSIONS
22	AMERICAN PHILHARMONIC
23	JANE OLIVOR
24	THE TOMMY DORSEY ORCHESTRA
25-27	NATIONAL SYMPHONY
29	LITTLE ANTHONY, BO DIDDLEY & THE CRYSTALS
30	LYNN ANDERSON

JULY

1-2	NATIONAL SYMPHONY
3	JOHN DAVIDSON
5 M	BLUEGRASS BONANZA
5 E	COUNTRY GENTLEMEN 25TH REUNION
6	JEAN-PIERRE RAMPAL
7	KINGSTON TRIO & TOM CHAPIN
8	JUDY COLLINS
9 & 11	NATIONAL SYMPHONY
10	BEN VEREEN
14-15	HARRY BLACKSTONE
18	PETE SEEGER & ARLO GUTHRIE
20-21	MODERN DANCE FESTIVAL
22	ROY CLARK
23	THE RIGHTEOUS BROTHERS & JOHN SEBASTIAN
24	NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE
25-26	LENA HORNE, The Lady and her Music
28	RAY CHARLES
30	PETER ALLEN
31	ROGER MILLER

AUGUST

3-8	A CHORUS LINE
9	WOLF TRAP COMPANY KING ROGER
10	BIG BAND SOUNDS FROM THE SUMMER OF '42
11	ROBERT KLEIN & BRENDA BOOZER
12	LIONEL HAMPTON, TEDDY WILSON, LOUIS BELLSON & MILT HINTON
13-15	NATIONAL SYMPHONY
20-21	WOLF TRAP COMPANY REGINA
22	WOLF TRAP COMPANY SHOWCASE
25-28	SAN FRANCISCO BALLET
29	FRANKIE VALLI & THE FOUR SEASONS REUNITED
31	THE SOUND OF MUSIC starring ROBERTA PETERS & THEODORE BIKEL

SEPTEMBER

1-3	THE SOUND OF MUSIC
6	JON VICKERS in Recital
9-10	NAPOLEON

More detailed information is available on Wolf Trap's Poster/Calendar.

Facilities and Services

TICKET OFFICE: Hours are 12 noon to 9:00 p.m. on performance days; 12 noon to 6:00 p.m. on non-performance days. For ticket information call (703) 938-2900. Charge your tickets by telephoning our Instant Credit service at (703) 281-0500 from 10:00 a.m. to 6:00 p.m. seven days a week. ALL INSTANT CREDIT SALES ARE FINAL. Tickets are also available at all TICKETRON outlets.

GROUP SALES: Discounts are available to groups of 25 or more for many Wolf Trap performances. For information please call Group Sales Office (703) 938-4344.

DINING: The 200-seat dining pavillion, adjacent to the Meadow Center, offers buffet service beginning two hours before performance. Picnic boxes are also available on advance notice. Telephone: (703) 281-4256 or 938-3810 ext. 276. Snack bars are open prior to each performance and at intermission.

PARKING: Free parking is available.

PICNICKING: Pack your own or pick it up. Limited sites available.

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

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

HOUSE PHYSICIANS/FIRST AID: A physician is in attendance at all performances. Contact Park Ranger, Park Police or ushers.

ACCOMMODATIONS FOR THE HANDICAPPED: Special arrangements can be made in advance through the National Park Service by calling (703) 938-3810 ext. 234. Wheelchairs are available upon request.

LOST AND FOUND: Items are held at the Park Police Office. Telephone: (703)938-3810 ext. 235.

GIFT SHOP: You are invited to visit the Wolf Trap Associates' Gift Shop, located on the Plaza and see our line of T-shirts, tote bags and other items. NEW HOURS: Monday through Friday 11:00 a.m. to 3:00 p.m.; evening performances 7:00 to 11:30 p.m.; matinees one hour before and during performance. The Gift Shop is also open during festivals. VISA and MASTER CARD accepted. For further information please call (703) 281-3660.

BUS SERVICE: Bus service is available to most Wolf Trap performances from Rosslyn. The vans, accessible to the handicapped, will leave from the Rosslyn Metro stop both 2 hours and 1 hour before performances. They will return to Rosslyn immediately after the show. Telephone reservations are required. For information and reservations call (703) 938-3810 ext. 254.

WOLF TRAP BENEFIT GALA

MSTISLAV ROSTROPOVICH and RUDOLF SERKIN
IN RECITAL TOGETHER FOR THE FIRST TIME ANYWHERE

June 30th
Kennedy Center Concert Hall

Two of the world's most celebrated virtuoso musicians--cellist Mstislav Rostropovich and pianist Rudolf Serkin--will appear together at the Kennedy Center Concert Hall on the evening prior to their recording a totally new album. The proceeds from this memorable evening will go toward rebuilding Wolf Trap's Filene Center.

Be there on Wednesday, June 30th, at 8:30 p.m. and become a part of this historic event. Ticket prices are as shown on the form below. Those purchasing seats at $200, $275 or $1000 will be invited to one of six embassies for a black tie cocktail party, hosted by the Ambassador and his wife, prior to the gala performance. Those who purchase $100 seats will be invited to a festive champagne reception with the artists following their recital.

Call (202) 296-1780 immediately to reserve your tickets, then send the reservation form below along with your check to reach us no later than Tuesday, June 29th. No cash or credit cards can be accepted. Seating will be assigned as reservations are received, so call today!

First and Second Tier seats, at $40 and $25 each, are also available for purchase through the Kennedy Center Box Office.

(SEE REVERSE SIDE)

NAME _____ TELEPHONE (Office) _____

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_____ Birthday Box seats at $1000 each, $1000 tax deductible. Embassy reception included. ..... $ _____

_____ Box seats at $275 each, $275 tax deductible. Embassy reception included. ..... $ _____

_____ Front Orchestra seats at $200 each, $200 tax deductible. Embassy reception included. ..... $ _____

_____ Rear Orchestra seats at $100 each, $80 tax deductible. Post-concert reception included. ..... $ _____

_____ First Tier seats at $40 each, $40 tax deductible. ..... $ _____

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TOTAL AMOUNT ENCLOSED $ _____

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