



stagebill

Kennedy Center
The John F. Kennedy Center for the Performing Arts / June 1988

The John F. Kennedy Center for the Performing Arts

ROGER L. STEVENS, Chairman
RALPH P. DAVIDSON, President
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1945-1980

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Christopher Martin Christopher Mattox Geoffrey Moore Rachel Moore Rosalie O'Connor
Isabella Padovani Keith Roberts Hilary Ryan Scott Schleker John Selya Loren Schmale
Raymond Serrano Dana Stackpole Lillie Stewart William Stolar Bettina Sulser
John Summers Thomas Terry Thomas Titone Ashley Tuttle Roger Van Fleteren
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Craig Wright Ross Yearsley Jennet Zerbe

Assistant to the Artistic Director
Charles France

Principal Conductor
Jack Everly

Régisseur
Susan Jones

Ballet Mistress for the
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Elena Tchernichova

Conductors
Charles Barker
Emil de Cou

Ballet Mistresses
Georgina Parkinson
Wendy Walker

Ballet Masters
Michael Lland
Jurgen Schneider
Terrence S. Orr
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THE KENNEDY CENTER OPERA HOUSE ORCHESTRA

The presentation of American ballet companies at the Kennedy Center this season is made possible in part by a generous grant from Lila Wallace-Reader's Digest Fund, Inc.

The Governing Trustees of Ballet Theatre Foundation wish to express their gratitude to The New York State Council on the Arts, The National Endowment for the Arts, and the National Corporate Fund for Dance, Inc., for their support which has made possible performances by American Ballet Theatre.

American Ballet Theatre is the Official Company of the John F. Kennedy Center for the Performing Arts.

Baldwin is the official piano of American Ballet Theatre.

American Ballet Theatre's 1988 National Tour is made possible by a grant from The Chase Manhattan Bank.

The program for Wednesday Evening, June 22, begins on page 18C.
The program for Thursday Evening, June 23, begins on page 19C.

Tuesday Evening, June 21, 1988, at 8:00

Drink to Me Only With Thine Eyes

Music by Virgil Thomson
Choreography by Mark Morris
Costumes by Santo Loquasto
Lighting by Phil Sandstrom

SHAWN BLACK JULIO BOCCA LESLIE BROWNE
ROBERT HILL SUSAN JAFFE CARLD JONASSAINT
LUCETTE KATERNDAHL KATHLEEN MOORE KEITH ROBERTS
MARTINE VAN HAMEL ROBERT WALLACE ROSS YEARSLEY

Pianist: MICHAEL BORISKIN
Assistant to Mr. Morris: Tina Fehlandt

"Drink to Me Only With Thine Eyes" was created for American Ballet Theatre. Portions of the ballet were presented as a work in progress on the *Dancing for Life* AIDS Gala on October 5, 1987. The complete work had its World Premiere on May 31, 1988 at the Metropolitan Opera House in New York City. The music for "Drink to Me Only With Thine Eyes" is Virgil Thomson's *Etudes for Piano* and include "Chromatic Double Harmonies," "Repeating Tremolo," "Fingered Fifths," "Double Glissando," "Oscillating Arm," "Pivoting on the Thumb," "Alternating Octaves," "Double Sevenths," "Broken Arpeggios," "Parallel Chords," "Ragtime Bass," "For the Weaker Fingers," and "Tenor Lead."

"Drink to Me Only With Thine Eyes" is underwritten by grants from
American Cyanamid Company
and

The Reader's Digest Dance and Theatre Program established by the Wallace Funds.

Intermission

The Informer

Music Celtic Songs arranged by
Marc Blitzstein, Martha Johnson, John Morris, Trude Rittmann

Choreography by Agnes de Mille

Scenery and Costumes by Santo Loquasto

Lighting by Jennifer Tipton

Orchestration by William D. Brohn

The Wounded Veteran
The Young Fighter
The Girl
The Young Men and Women of Dublin

ETHAN BROWN
JOHAN RENVALL
KATHLEEN MOORE

Anne Adair, Claudia Alfieri, Sandra Brown
Karen Christensen, Elizabeth Dunn, Elizabeth Ferrell,
Amy Groos, Eileen Houghton, Marie-France,
Rosalie O'Connor, Ashley Tuttle,
Lorin Johnson, Christopher Mattox, Keith Roberts,
Scott Schlexer, John Summers, Thomas Terry,
Roger Van Fleteren, Craig Wright.

Synopsis

The Introduction
Dublin Streets
The Betrayal
The Keening or Wake
The Realization
The Confession
The Judgement

Conductor: JACK EVERLY

The years between 1916 and 1921 became known in Ireland as "the time of the troubles." All patriots detested the English rule and resisted law openly and defied the patrolling British constabulary, the "Black and Tans." A curfew was imposed. Bombings, murders, ambushings, and betrayals were rife while paid informers exposed the young patriots to be dragged off to jail and to a traitor's death by hanging. Dublin existed in a state of open warfare.

Musical arrangements for *The Informer*: "The Introduction" — John Morris; "Dublin Streets" — Trude Rittman; "The Betrayal" — John Morris; "The Keening" — Martha Johnson; "The Confession" — Trude Rittmann; "The Judgement" — Marc Blitzstein, Martha Johnson, John Morris.

Assistants to Miss de Mille: Dirk Lumbard and Mary Beth Griffith
Irish Step-Dancing Consultant: Mary Beth Griffith

Costumes executed by Barbara Matera

The Informer was created for American Ballet Theatre and was given its world premiere on March 15, 1988 at the Shrine Auditorium in Los Angeles, California. Portions of the choreography of *The Informer* are adapted from *Juno* 1958 which had music by Marc Blitzstein and lyrics by Joseph Stein.

The creation of *The Informer* was made possible in part by grants from the Agnes de Mille Dance Theatre, Inc., and special gifts from Philip Hanes, Sylvia Fine Kaye, Clara Noyes, James and Mary Semems, and Roger Stevens.

Additional funding for *The Informer* was made possible through a "commissioning ballet" grant from the New York State Council on the Arts.

Intermission

Ballet Imperial

Music by Peter Ilyich Tchaikovsky
Choreography by George Balanchine
Scenery and costumes by Rouben Ter-Arutunian
Lighting by Jennifer Tipton

AMANDA McKERROW WES CHAPMAN
 DEIRDRE CARBERRY

JEREMY COLLINS ROSS YEARSLEY
 ANNE ADAIR AMY ROSE

Deanne Albert Claudia Alfieri Gabrielle Brown Sandra Brown Cristina Escoda
 Elizabeth Ferrell Amy Groos Careen Hobart Laura Hood Veronica Lynn Marie-France
 Rosalie O'Connor Isabella Padovani Hilary Ryan Dana Stackpole Bettina Sulser

Lorin Johnson John Wey Ling Christopher Martin Keith Roberts
 Loren Schmale John Summers Thomas Terry Roger Van Fleteren

Pianist: MICHAEL BORISKIN
Conductor: JACK EVERLY

Costumes executed by Barbara Matera
Scenery executed by Atlas Scenic Studios Ltd.

Balanchine first staged Tchaikovsky's *Second Piano Concerto* for the American Ballet Caravan on May 29, 1941. With the support of the United States government, the Caravan undertook a tour of South American republics, performing in every one except Paraguay and Bolivia. Instead of reviving an actual nineteenth-century classic, Balanchine composed a new work in the style of Petipa and the Petersburg tradition. The decor by Matislav Doboujinsky show the Neva with the Peter-Paul fortress framed in the imperial blue and white of the Winter Palace.

Ballet Imperial entered the repertory of American Ballet Theatre on February 10, 1988 at the Auditorium Theater, Chicago, Illinois. The music for *Ballet Imperial* is Tchaikovsky's *Piano Concerto No. 2* in G major.

STAFF FOR THE OPERA HOUSE

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Jane A. Smith **Box Office Treasurer**
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Wednesday Evening, June 22, 1988, at 8:00

Drink to Me Only With Thine Eyes

Music by Virgil Thomson
Choreography by Mark Morris
Costumes by Santo Loquasto
Lighting by Phil Sandstrom

CYNTHIA ANDERSON SHAWN BLACK DEIRDRE CARBERRY
WES CHAPMAN ROBERT HILL CARLD JONASSAINT
LUCETTE KATERNDAHL KATHLEEN MOORE KEITH ROBERTS
ISABELLA PADOVANI ROBERT WALLACE ROSS YEARSLEY

Pianist: MICHAEL BORISKIN
Assistant to Mr. Morris: Tina Fehlandt

"Drink to Me Only With Thine Eyes" was created for American Ballet Theatre. Portions of the ballet were presented as a work in progress on the *Dancing for Life AIDS Gala* on October 5, 1987. The complete work had its World Premiere on May 31, 1988 at the Metropolitan Opera House in New York City. The music for "Drink to Me Only With Thine Eyes" is Virgil Thomson's *Etudes for Piano* and include "Chromatic Double Harmonies," "Repeating Tremolo," "Fingered Fifths," "Double Glissando," "Oscillating Arm," "Pivoting on the Thumb," "Alternating Octaves," "Double Sevenths," "Broken Arpeggios," "Parallel Chords," "Ragtime Bass," "For the Weaker Fingers," and "Tenor Lead."

"Drink to Me Only With Thine Eyes" is underwritten by grants from
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The Reader's Digest Dance and Theatre Program established by the Wallace Funds.

Intermission

Jean-Louis

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RESERVATIONS (202) 298-4488.

Pillar of Fire

Music by Arnold Schoenberg (*Verklärte Nacht*)

Ballet by Antony Tudor

Scenery and Costumes by Jo Mielziner

Lighting by Jean Rosenthal

Hagar, whose elder sister is a spinster, foresees the same fate for herself. When the man she unrequitedly loves seems to show preference for her younger sister, Hagar in distraction gives herself to one she does not love. The resulting crisis, however, unites her with the man she really loves.

The ballet is set in the period around 1900 because it was then that Schoenberg composed the music.

The Family } Eldest Sister
 } Hagar
 } Youngest Sister
 } The Friend
The Young Man from
the House Opposite
Lovers-in-Innocence

Lovers-in-Experience

Maiden Ladies Out Walking

CYNTHIA ANDERSON

KATHLEEN MOORE

AMANDA McKERROW

MICHAEL OWEN

ETHAN BROWN

Dana Stackpole, Anne Adair, Deanne Albert,
Shawn Black, Greet Vinckier
Keith Roberts, William Stolar,
Thomas Titone

LUCETTE KATERNDAHL and
Marie-France, Hilary Ryan, Loren Schmalle,
Christopher Mattox, Roger Van Fleteren
Elizabeth Dunn, Alice Heeley

Conductor: CHARLES BARKER

Assistant to the Choreographer: Sallie Wilson

Pillar of Fire was created for American Ballet Theatre and was given its World Premiere on April 8, 1942 at the Metropolitan Opera House, New York City.

This production is supported in part by gifts to the Tudor Fund.

Intermission

GI^{♥+}E

Be a blood donor.
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Blood Services
Washington Region

LOOK

What USO is doing for
service children

You probably didn't know that USO is also for children. I'm in the service and USO's many programs have helped my whole family... For my kids I've found USO classes just for them... chances to tour a new city or country, or just do something with other children. USO... the three most important letters in helping others... for kids too!

Raymonda

Grand Pas Hongrois

Music by Alexander Glazounov
Staged by Mikhail Baryshnikov *after* Marius Petipa
Costumes by Barbara Matera
Scenery by Zack Brown
Furs by Ben Kahn
Lighting by Jennifer Tipton

CYNTHIA GREGORY RICARDO BUSTAMANTE
MARIANNA TCHERKASSKY AMANDA McKERROW

Anne Adair Gabrielle Brown Christina Fagundes Careen Hobart
Lucette Katerndahl Marie-France Amy Rose Greet Vinckier

Ethan Brown Wes Chapman Jeremy Collins
John Gardner Lorin Johnson Carl Jonassaint Christopher Martin Loren Schmale
William Stolar John Summers Roger Van Fleteren Ross Yearsley

<i>Variation</i>	MARIANNA TCHERKASSKY
<i>Pas de Quatre</i>	Anne Adair, Lucette Katerndahl, Amy Rose, Greet Vinckier
<i>Pas de Quatre</i>	Wes Chapman, John Gardner, William Stolar, Ross Yearsley
<i>Variation</i>	AMANDA McKERROW
<i>Variation</i>	RICARDO BUSTAMANTE
<i>Variation</i>	CYNTHIA GREGORY
<i>Finale</i>	Entire Cast
<i>Conductor:</i>	EMIL DE COU

The full length *Raymonda* was first presented at the Maryinsky Theatre in St. Petersburg on January 19, 1898. In 1980 a production called *Raymonda Divertissements* was staged by Mikhail Baryshnikov and was premiered at the John F. Kennedy Center for the Performing Arts on December 11.

The current production, which Mikhail Baryshnikov again staged, has additional ballerina Variations taken from other acts of *Raymonda* as well as the *Grand Pas de Dix* from Act III of the original Petipa version. It entered the repertory on December 1, 1987, at the Orange County Performing Arts Center in Costa Mesa, California.



Thursday Evening, June 23, 1988, at 8:00

Gala Performance

Music by Sergei Prokofiev

Ballet by Antony Tudor

Original designs by Hugh Laing

Production designs supervised by Irving Milton Duke

Lighting by Jennifer Tipton

Staged by Sallie Wilson

Three world-famous ballerinas from Russia, Italy, and France are presented at a gala performance which is distinguished by this, their first joint appearance.

Scene: The stage of the "Royal Theater"

Time: Toward the turn of the century

Part I. Before the performance

Part II. Gala performance

<i>Russian Ballerina</i>	MARTINE VAN HAMEL
<i>Italian Ballerina</i>	CYNTHIA GREGORY
<i>French Ballerina</i>	CHERYL YEAGER
<i>Partner to the Italian Ballerina</i>	ETHAN BROWN
<i>Partner to the French Ballerina</i>	JOHN GARDNER
<i>Cavaliers</i>	Jeremy Collins, Lorin Johnson, Loren Schmale, Ross Yearsley
<i>Coryphées</i>	Christina Fagundes and Shawn Black, Elizabeth Dunn, Cristina Escoda, Elizabeth Ferrell, Careen Hobart, Veronica Lynn, Marie-France, Dana Stackpole, Greet Vinckier
<i>Ballet Master</i>	Thomas Titone
<i>Conductor</i>	Christopher Mattox
<i>Dresser</i>	Lillie Stewart

Conductor: EMIL DE COU

Costumes executed by Grace Costumes Inc.

Scenery executed by Variety Artists

Gala Performance was first presented by the London Ballet in 1938, and entered the repertoire of American Ballet Theatre at the Majestic Theatre, New York, on February 11, 1941. The current production of *Gala Performance* was premiered on December 11, 1987, at Segerstrom Hall in the Orange County Performing Arts Center, Costa Mesa, California. During this restaging, *Gala Performance* was notated for the Dance Notation Bureau by Leslie Rotman.

This production is supported in part by gifts to the Tudor Fund.

Intermission

The Informer

Music Celtic Songs arranged by

Marc Blitzstein, Martha Johnson, John Morris, Trude Rittmann

Choreography by Agnes de Mille

Scenery and Costumes by Santo Loquasto

Lighting by Jennifer Tipton

Orchestration by William D. Brohn

The Wounded Veteran

The Young Fighter

The Girl

The Young Men and Women of Dublin

ETHAN BROWN

JOHN GARDNER

KATHLEEN MOORE

Anne Adair, Claudia Alfieri, Sandra Brown
Karen Christensen, Elizabeth Dunn, Elizabeth Ferrell,
Amy Groos, Eileen Houghton, Marie-France,
Rosalie O'Connor, Ashley Tuttle,
Lorin Johnson, Christopher Mattox, Keith Roberts,
Scott Schleker, John Summers, Thomas Terry,
Roger Van Fleteren, Craig Wright.

Synopsis

The Introduction

Dublin Streets

The Betrayal

The Keening or Wake

The Realization

The Confession

The Judgement

Conductor: JACK EVERLY

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Assistants to Miss de Mille: Dirk Lumbard and Mary Beth Griffith

Irish Step-Dancing Consultant: Mary Beth Griffith

Costumes executed by Barbara Matera

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Intermission

Gaîté Parisienne

Music by Jacques Offenbach
 Choreography by Leonide Massine
 Staged by Lorca Massine
 assisted by Susanna della Pietra
 Scenery by Zack Brown
 Costumes by Christian Lacroix
 Assistant to Christian Lacroix Barbara Matera
 Lighting by Steven Shelley

Glove-Seller	SUSAN JAFFE
Flower-Girl	AMY ROSE
La Lionne	HILARY RYAN
The Lady in Green	Antonia Berasaluce
The Peruvian	JULIO BOCCA
The Baron	KEVIN MCKENZIE
The Officer	RICARDO BUSTAMANTE
The Duke	MICHAEL OWEN
Tortoni	Raymond Serrano
Maids	Claudia Alfieri, Karen Christensen, Isabella Padovani, Bettina Sulser
Cafe Waiters	Keith Roberts, William Stolar, Roger Van Fleteren, Rocker Verastique
Cocodettes	Gabrielle Brown, Elizabeth Carr, Elizabeth Dunn, Careen Hobart, Eileen Houghton, Marie-France
Billiard Players	Christopher Mattox, Loren Schmale, John Summers
Soldiers	Charles Askegard, Mark Grothman, Lorin Johnson, Christopher Martin, Thomas Terry, Ross Yearsley
The Dance-Master	THOMAS TITONE
Dandies	Keith Roberts, John Selya, William Stolar, Roger Van Fleteren, Rocker Verastique
Can-Can Dancers	CHRISTINA FAGUNDES and Claudia Alfieri, Sandra Brown, Cristina Escoda, Amy Groos, Alice Heeley, Laura Hood, Eileen Houghton, Rosalie O'Connor, Isabella Padovani, Lillie Stewart, Bettina Sulser, Ashley Tuttle

Conductor: JACK EVERLY

This ballet is the saucy and sparkling French sister of *Le Beau Danube*. Finding its supreme expression in the Offenbach can-can, the spirit of the ballet celebrates the irrepressible capacity to live "in and for the moment."

On the terrace, there is a ball every evening. As the curtain rises, the waiters and women attendants are arranging the tables and preparing the cloakroom while an attractive young flower-girl and a fascinating glove-seller are setting up their wares. A wealthy Peruvian is flirting outrageously with the flower-girl and the glove-seller when a group of "cocodettes" — ladies of easy virtue — enter and succeed in diverting his attention. A young Austrian baron appears. His friends have previously rhapsodized to him about the gaiety of Paris and the fascination of this celebrated glove-seller. He recognizes her instantly and falls madly in love, thereby provoking the flower-girl's jealousy.

Smartly uniformed soldiers enter. Proving that a uniform never fails to attract, the "cocodettes" abandon their previous flirtations to concentrate on the soldiers. La Lionne, the outstanding celebrity of the hour, appears, accompanied by a duke and the Lady in Green. Ignoring the wealthy Peruvian, she strolls up and down, flirting capriciously with each of the assembled men.

Meanwhile, the Austrian baron has mustered his courage and approaches the glove-seller. At the same time, an officer playfully makes a game of trying to kiss the girl, who defends herself spiritedly. In a rage of jealousy, the baron flies at the interloper, but the crowd separates them. The incident incites the crowd, however, and a general *mêlée* develops in which the celebrity tries to soothe the officer while the glove-seller, impressed by the baron's bravery, drags him away.

(continued)

The *divertissement* then begins, led by the famous *quadrille* which develops into a variety of dances. Flowers and souvenirs are distributed and the crowd participates in the festivities. Beneath the black velvet mask and "baoutas" (the feather boas of the period), the characters of the participants change, and the entire scene is reminiscent of a Venetian setting. The *farandole* becomes even more gay until the crowd disappears through the garden, leaving the stage empty.

Empty, that is, except for the glove-seller and her baron, whom she allows to tenderly embrace her . . . As they too move away, the light fades. At that moment, the Peruvian, still alone, is forever in pursuit of his ephemeral pleasure.

Gaieté Parisienne was first performed by the Ballets Russes de Monte Carlo, Monaco, in 1938, and entered the repertoire of American Ballet Theatre on January 12, 1970, at the Popejoy Hall in Albuquerque, New Mexico. The present production was premiered at the Tampa Performing Arts Center, Tampa, Florida, on January 19, 1988. The music for *Gaieté Parisienne* is orchestrated by Manuel Rosenthal, Copyright, Ballet Foundation.



THE KENNEDY CENTER OPERA HOUSE ORCHESTRA

JOHN MAUCERI, *Music Director*

Violin

Nancy Ellsworth,
concertmistress
Cynthia Montooth,
assistant concertmistress
Eugene Dreyer
Shin-Yeh Lu
Margaret Thomas
Patricia Cochran
Roger Weiler
David Brewster
Charles Whitten
Boris Roninson

Jane Golemon, *principal*
Dolores Robbins
Eva Black
Carolyn Schmidt
Norma Maciejewicz
Karen Van Sant
Timothy Macek
Victoria Noyes

Viola

Shelley Coss, *principal*
Evelyn Harpham
Rodger Ellsworth
Leon Neal
Margaret Beck
Leon Feldman

Cello

Robert Newkirk, *principal*
David Premo
Helen Coffman
Ignacio Alcover
Timothy Butler
Lindsay Groves**
Barbara Brown*

Bass

John Ricketts, *principal*
Keith Hodgson
Frank Carnovale

Flute

Priscilla Fritter, *principal*
John Lagerquist
Stephani Stang-McCusker

Piccolo

John Lagerquist

Oboe

Gene Montooth, *principal*
Carole Libelo
Kathleen Golding

English Horn

Carole Libelo

Clarinet

David Thomas, *principal*
Lora Ferguson
Stephen Bates

Bassoon

Donald Shore, *principal*
Melanie Mattson

Accordion

Robert McMahan

Horn

Gregory Drone, *principal*
Robert Odmark
Samuel Ramsay
Carolyn Parks

Trumpet

Craig Ryan, *principal*
Paul Taylor
Christopher Tranchitella
Dennis Edelbrock*

Trombone

Edward Kiehl, *principal*
Donald King
David Summers

Tuba

Michael Bunn

Timpani

Ronald Barnett

Percussion

Tom Wardlow, *principal*
James Stutsman
Nora Davenport

Harp

Rebecca Anstine Smith

Personnel Manager

Eugene Dreyer

Librarian

Samuel Ramsay

*Guest player

**On leave of absence

(continued on page 29A)

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June at the Kennedy Center

The fun moves outdoors at the Center this month, with a unique percussion extravaganza. The World Drum Festival, part of the San Francisco Festival, gives two free performances on June 25 and 26. In its home city, this annual event dances to the urban heartbeat in Golden Gate Park; for this occasion, the Bay Area's finest percussion players will send their beat up and down the Potomac while drumming on the Kennedy Center's South Lawn.

Back indoors, at the Terrace Theater, the dynamic drummers will join other superb dancers and musicians for the Ethnic Dance Festival on June 26. An exotic kaleidoscope of movement is promised by four of San Francisco's most exciting dance troupes. The Fua Dia Congo—which means Congolese Heritage—is a vibrant ensemble of dancers, composers, actors, and musicians who recreate in sound and movement the rich heritage of Congolese and other Central African cultures. The vibrant tones of gongs and ancient bells set the mood for the Kulintang Arts Ensemble, a group that dances through centuries of the Islamic tradition of the Philippines. The Chitresh Das Dance Company moves to a beat all its own: the dancers don bells on their ankles and stomp their feet on the floor in the intricate rhythmic patterns of the music of Northern India. And the Nunamta Yu'pik Eskimo

Dancers make their first appearance at the Center.

The sheer physical, *sensual* nature of sound is explored throughout the month in the Roof Terrace with Bill Fontana's unique sound sculpture "Through the Golden Gate." It's a fascinating treat that you should catch alongside this month's performances. What Fontana has done is to recreate the feel of certain spaces purely with sound. From the metallic sounds of the Golden Gate Bridge as it opens generously, to the cries of foghorns and the singing of everything from whales and dolphins to a variety of birds, Washingtonians will be able to move "Through the Golden Gate" to the natural treasures of the Farallon Islands.

All this touring through San Francisco, even without leaving the Kennedy Center, is enough to make one hungry. The food of the Bay City is celebrated in all its delicious variety this month alongside its liveliest arts: food and wine carts will offer everything from Pacific oysters and crabclaws to tempting stuffed dumplings from Chinatown, sourdough sandwiches, irresistible desserts made from Ghirardelli's chocolate and, of course, the best in California wines. The food feasts continue throughout the festival in the River and Roof Terraces.

The National Symphony Orchestra, before joining the San Francisco Festival for a concert of West Coast music on June 22, closes its subscription season on June 2, 3, 4 and 7 with one of the monumental scores of our century, Gustav Mahler's Symphony No. 8, known as the Symphony of a thousand, will be conducted by Mstislav Rostropovich. The combined forces of the NSO, the Choral Arts Society, the Oratorio Society of Washington, a heavenly children's choir and several soloists will bring this demanding score to life in a set of concerts that no music lover will want to miss.

Will the madness ever end? Not if it's *Shear Madness*, the show that everyone in town is talking about. Now in its eleventh month, the hair-raising comedy thriller that lets the audience play detective has been held over by popular demand in the Theater Lab. ●

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