

State Dinner in Honor of Prime Minister Jack Lynch of Ireland, 11/8/79

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FORM OF DOCUMENT	CORRESPONDENTS OR TITLE	DATE	RESTRICTION
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File Location: First Lady's Office - Mary Hoyt's State Dinner Files; Press Office; Folder: State Dinner in Honor of Prime Minister Jack Lynch of Ireland, 11/8/79

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~~Classification Code~~
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THE ENTERTAINMENT:

The Washington Opera will provide a presentation of operatic selections for the entertainment following tonight's State Dinner. All of the performers are American soloists, three of whom are world-renowned--Richard Stilwell, James McCracken and Titiana Troyanos. Other members include Faith Esham, William Huckaby, Thomas Pasatieri, America's youngest and most successful opera composer, Evelyn Petros, Ashley Putnam, and Linda Zoghby.

The Program

Richard Strauss: Ariadne auf Naxos
'Sein wir wieder gut'
Titiana Troyanos, mezzo-soprano

Vincenzo Bellini: I Capuleti ed i Montecchi
'Oh! quante volte'
Linda Zoghby, soprano

Giuseppe Verdi: Otello
'Dio! mi potevi scagliar'
James McCracken, tenor

Jules Massenet: Herodiade
'Il est doux, il es bon'
Faith Esham, Mezzo-soprano

Gaetano Donizetti: Lucia di Lammermoor
'Regnava nel silenzio'
Ashley Putnam, soprano
Piano accompaniment by William Huckaby

Thomas Pasatieri: The Seagull
Farewell duet: Nina and Constantine
Evelyn Petros, mezzo-soprano
Richard Stilwell, baritone
Piano accompaniment by the composer

#

FOR IMMEDIATE RELEASE

NOVEMBER 8, 1979

OFFICE OF THE FIRST LADY'S PRESS SECRETARY

The State Dinner in Honor of Prime Minister and Mrs. Jack Lynch

FACT SHEET

THE DINNER:

Approximately 130 guests will be seated at round tables covered with a glazed cotton cloth of green and white with cantaloupe-colored berries. White table napkins are tied with cantaloupe-colored ribbons. Hand-woven twig baskets filled with moss and centered with euphorbia splendens, peach/pink rieger begonias and peruvian lilies, woodland plants, grasses and mosses have been selected as the centerpieces for each table. The votive lights are encased in leaves from our gardens and are tied with grass. Individual place cards painted by Peter Corbin feature birds indigenous to North America. Birds on the place cards include the American Woodcock, Wild Turkey, Bobwhite Quail, Eastern Morning Dove, Ruffed Grouse, Greater Scoup, Blue-Winged Teal, Pintail, and Mallard. Tables will be set with the Truman china and the vermeil flatware. The table arrangement was designed by Carleton Varney.

Menu

Striped Bass with Oyster Sauce
Fleurons

Stuffed Saddle of Lamb
Cauliflower
Artichoke Hearts Nicoise

Bibb Lettuce Salad
Brie Cheese

Pineapple Mousse Surprise
Petits Fours

-more-

Thursday
November 8, 1979
140 guests
7:30 PM

STATE DINNER

Ireland

Striped Bass w/Oyster Sauce
Fleurons

Stuffed Saddle of Lamb
Cauliflower
Artichoke Hearts Nicoise

Bibb Lettuce Salad
Brie Cheese

Pineapple Mousse Surprise
Petits fours

Louis Martini Johannisberg Reisling 1977
Simi Cabernet Sauvignon 1979
Chandon Blanc de noirs

THE WHITE HOUSE

WASHINGTON

November 8, 1979

PRESS ADVISORY

Schedule for coverage of tonight's State Dinner:

- 7:10 p.m. Pickup for arrival of guests
- 7:20 p.m. Pickup for arrival of Prime Minister and Mrs. Lynch at North Portico
- 7:45 p.m. Staircase shot
- 7:50 p.m. Toast

NOTE: The toast will be in the East Room before the dinner. Photographers covering the staircase shot cannot cover the toast. Please have two photographers if you want coverage of both the staircase shot and the toast. Restricted coverage.

Approximate times:

- 9:30 p.m. Writers escorted to state floor to mix and mingle with guests
- 9:45 p.m. Photographers and TV pool escorted to East Room for entertainment

NOTE: Because there will not be extra chairs in the East Room, writers are requested to stand. Thank you.

FOR IMMEDIATE RELEASE

NOVEMBER 1, 1979

Office of the First Lady's Press Secretary

THE WHITE HOUSE

The President and Mrs. Carter will host a State Dinner on the occasion of the visit of the Prime Minister and Mrs. Jack Lynch of Ireland on Thursday, November 8, 1979.

The Washington Opera Company is the featured after-dinner entertainment.

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[David Brinkley]

THE WHITE HOUSE

WASHINGTON

Tues
tour

Presidency

The White Papers

Wed 11/7

1:00 - 3:00
30

Flower Shop
10 min

Kitchen

Thurs

Set up + dining room

rehearsal

arrival of guests

Mary

THE WHITE HOUSE
WASHINGTON

Ann - E.W. offices

1:00 - 3:00

THE WHITE HOUSE
WASHINGTON

8-9 Cong. breakfast

11:30 | State briefing & luncheon
3:30 |

5.30 Reception (Steering Comm.
w/4 Dinner Plan)

Ireland

Dec. 9

music critic

artists
American opera

local man? Richard Stillwell - traditional opera

James

33 $\frac{1}{2}$ = American opera writer
The Seagull (Charkov) Thomas Pasatieri writes opera

Peter Corbin - wild life artist
design program

twig
baskets

@ moss

4 queen orchid
plants

American wild life
placecards

Washington opera sponsored

- 4 writers

tr

stripped bass
oyster sauce
saddle of veal

~~total~~

Dorothy Draper & Company, Inc.

Carleton Varney PRESIDENT

October 2, 1979

file Ireland

Mrs. Gretchen Poston
The White House
1600 Pennsylvania Avenue
Washington, D. C. 20500

OCT 5 1979

Re: November 8, 1979
State Dinner
Irish Republic

Everything is in my head - and is now in the process of development.

1. For the tablecloths, I am going to use a celery and cantaloupe print of "Ginko" leaves on a white chintz ground. I'm running 170 yards of the fabric for the cloths and Fleming Hegner will run up the 14 cloths at a cost of \$20.00 each (for the labor).
2. The napkins will be a soft light cantaloupe - the same color as the "Ginko" berry in the tablecloth print. I will have my man, Weil & Durrse, provide the napkins.
3. The napkins will be tied with celery and white ribbon and I will send down the ribbon.
4. For centerpieces, I am making for you 14 moss and twig baskets with twig and grass woven handles. Steven Beraney, a friend of mine, is making the moss baskets.
5. The moss baskets will be filled with celery green small stem orchids . . . there will be three plants in each basket and the earth will be covered with moss.
I will bring the baskets with me by wagon to Washington on the 8th
6. The candles will be votives wrapped in large green leaves and tied with grass. I will make up 100 or so leaf wrapped candles and bring them with me for the set-up. The votives will sit on large Ginko leaves - placed around the tables.

*The baskets will be filled with
the plants when they arrive
I have a superb orchid now -*

Mrs. Gretchen Poston

- 2 -

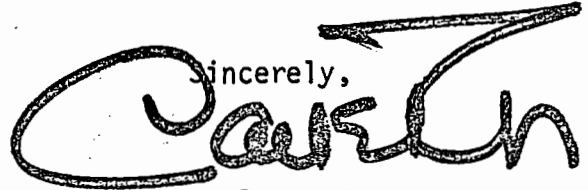
October 2, 1979

I'm delighted that you've asked me to do the Irish Dinner. As you may or may not know, I have decorated five hotels in the Irish Republic, including Dromoland Castle, and Suzanne and I have spent lots of time in Ireland.

When it comes to China, I think you should use the Truman ware.

I look forward to setting up the Irish State Dinner with you.

My best regards.

Sincerely,

Carleton Varney
President

CV:if

file

THE WHITE HOUSE

WASHINGTON

September 21, 1979

MEMORANDUM TO: MRS. CARTER

FROM: GRETCHEN POSTON *lp*

SUBJECT: ENTERTAINMENT FOR STATE
DINNER - IRELAND

A cable arrived yesterday indicating great interest on the part of Mrs. Lynch in classical music. We would like to take this opportunity to invite André Watts to perform at the White House after dinner. He is one of the three foremost piano virtuosos in the world, along with Rudolf Serkin and Vladimir Horowitz. He is the only one of this caliber who has not performed in the last three years, here.

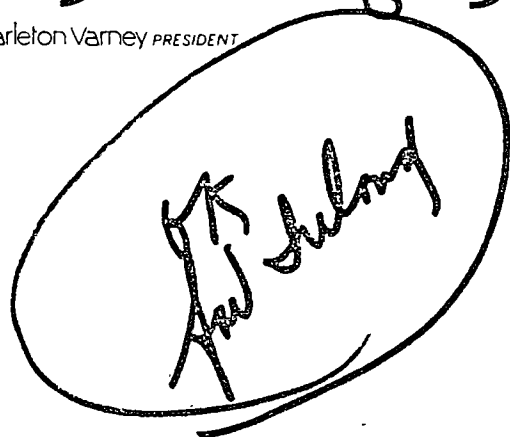
I have checked on his schedule and know he could be available. With your approval, I would like to be able to call him at home tomorrow.

Good

SEP 21 1979

Dorothy Draper & Company, Inc.

Carleton Varney PRESIDENT



file

September 14, 1979

Mrs. Gretchen Poston
Social Secretary
The White House
1600 Pennsylvania Avenue
Washington, D. C. 20500

Dear Gretchen:

This weekend I'll be thinking of how to make the East Room the prettiest it ever was or possibly could be. Thanks for asking.

I look forward to seeing you again.

Warmest wishes.

Sincerely,

Carleton Varney
President

CV:if

SEP 19 1979
CV

Dorothy Draper & Company, Inc.

Carleton Varney PRESIDENT

*file
found*

October 9, 1979

Mrs. Gretchen Poston
The White House
1600 Pennsylvania Avenue
Washington, D. C. 20500

Re: Irish Republic Dinner

Dear Gretchen:

I've asked my friend, nature and wildlife artist, Peter Corbin, if he would make 140 place cards for the dinner. On each place card, Peter will draw an American bird and on the back of each card he will write the name of the bird along with its Latin spelling.

Since there are ten people at each table, Peter will be drawing ten birds - so that no table will have duplications.

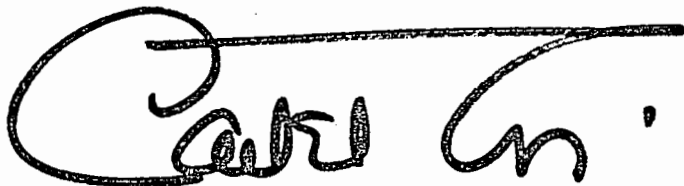
I'm enclosing two place cards so you will know what's coming. Your calligrapher will write the name of each guest on the card.

I look forward to setting up the Irish Dinner with you.

My best wishes.

OCT 12 1979
CV

Sincerely,



Carleton Varney
President

CV:if
Encs.

P.S. I'm enclosing a Corbin wildlife stamp,
plus his artist's proof.

THE WHITE HOUSE

WASHINGTON

November 7, 1979

TO: THE PRESIDENT

FROM: GRETCHEN POSTON

SUBJECT: THE VISIT OF THE PRIME MINISTER OF IRELAND AND
MRS. LYNCH ON THURSDAY, NOVEMBER 8, 1979

Attached are the scenarios for the visit indicated above.

cc: Rick Hutcheson
Phil Wise
Dale Leibach

Rex Scouten
Military Aides
Bob Mitchell
Nancy Willing
Billie Shaddix
Lt. Brooks
Sgt. Oleksia
Sgt. Davis

✓ Kit Dobelle
Mary Hoyt

Jane Fenderson
Paul Costello
Ambassador Valdez
Ken Hays

Chuck Brewster

ON THE OCCASION OF
THE VISIT OF
THE PRIME MINISTER OF IRELAND
AND MRS. LYNCH

ARRIVAL

10:00 AM Welcoming and Official Parties arrive White House, South Lawn.

10:20 AM Official Party preceding the Prime Minister arrives White House, and takes positions on South Lawn.

10:27 AM THE PRESIDENT arrive Diplomatic Reception Room.

10:29 AM THE PRESIDENT is announced, and enters grounds to edge of red carpet.

(Music - "Man of the Hour")

10:30 AM The motorcade carrying the Prime Minister and Mrs. Lynch arrives - fanfare. Official introductions.

THE PRINCIPALS (3) proceed onto platform and into positions for honors.

(Irish National Anthem)

(U.S. National Anthem)

(19-gun salute)

THE PRESIDENT and the Prime Minister descend platform for Inspection of Troops. Return to platform for remarks.

(All PRINCIPALS into new positions - see attached.)

Following remarks, PRINCIPALS return to positions facing south as Commander of Troops closes ceremony.

ALL PRINCIPALS descend platform, ascend stairs to South Portico Balcony for press photo session. Continue into Blue Room for receiving line.

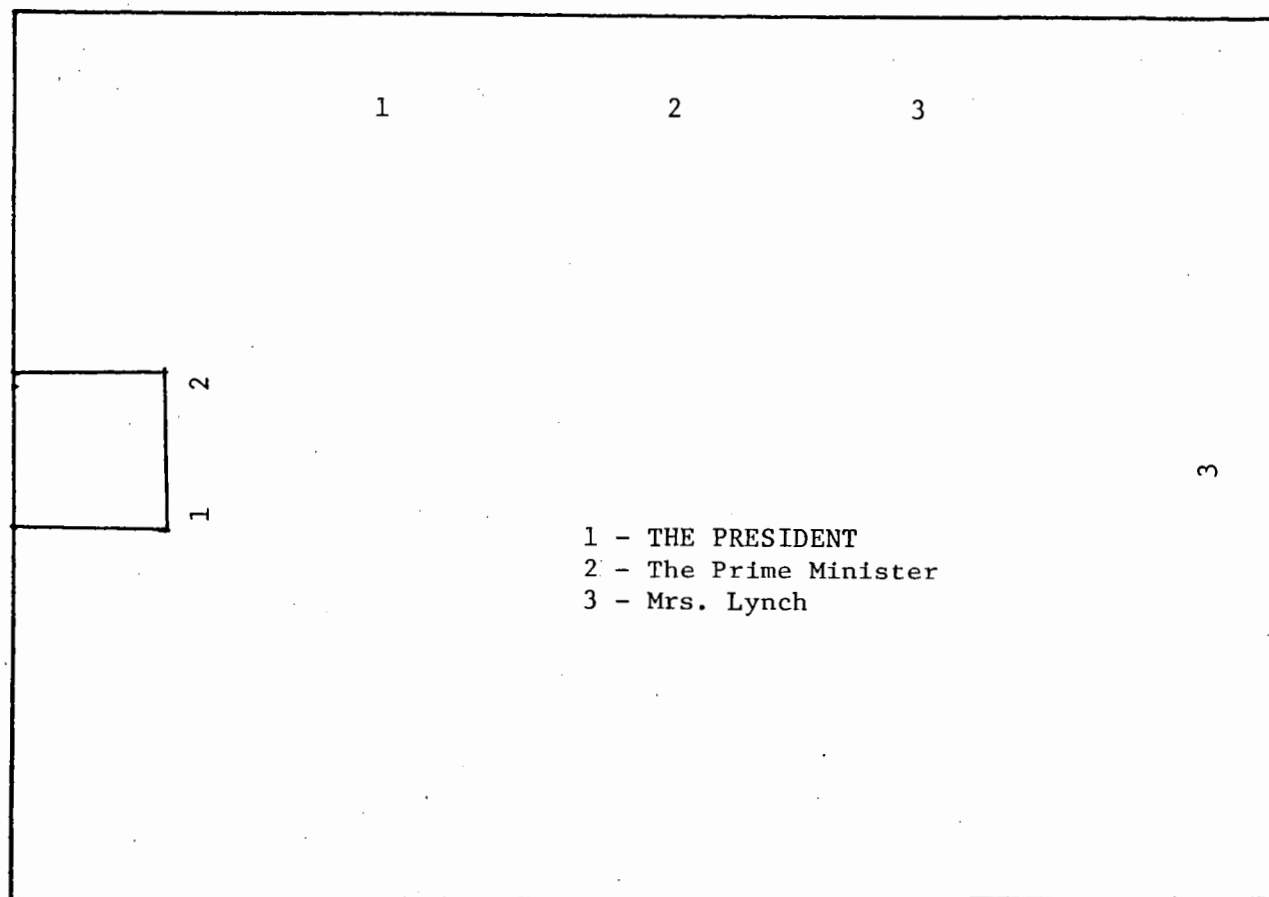
11:00 AM Coffee is served in Blue Room.

11:15 AM THE PRESIDENT and the Prime Minister depart State floor for Oval Office.

Mrs. Lynch is escorted to Blair House.

SOUTH LAWN

SOUTH LAWN



DIPLOMATIC ENTRANCE

THE WHITE HOUSE
WASHINGTON

FOR: THE PRESIDENT
FROM: GRETCHEN POSTON *GP*
SUBJECT: RAIN PLAN - ARRIVAL CEREMONY
VISIT OF THE PRIME MINISTER OF IRELAND & MRS. LYNCH
NOVEMBER 8, 1979

In the event of rain, the Prime Minister and Mrs. Lynch will arrive at the North Portico. Following your greeting at the North Portico, all three should proceed down the Cross Hall and into the East Room.

As you enter (pausing for the announcements) the platform will be directly in front of you, and the official parties will be on your right. On the platform, please note that your positions will be different from those at an outside ceremony. The diagram below shows your positions on the platform, facing the Cross Hall and press pens.

Coffee after the ceremony will be held in the Blue Room, and all three Principals should depart the East Room via the Cross Hall, and enter the Blue Room from the Cross Hall.

PRESS

PRESS

LECTERN

1

2

3

Official
Parties

- 1 - Mrs. Lynch
- 2 - THE PRESIDENT
- 3 - The Prime Minister

THE WHITE HOUSE

WASHINGTON

November 6, 1979

FROM: GRETCHEN POSTON *GP*

TOASTS BEFORE THE STATE DINNER FOR
PRIME MINISTER AND MRS. LYNCH
OF IRELAND

7:50 P.M. THE PRESIDENT, Prime Minister and Mrs. Lynch proceed to platform at East Wall of East Room.

Guests are served aperitifs.

THE PRESIDENT proceeds to Presidential Podium for toast.

Butler serves champagne to the principals on platform.

Principals place glasses on tray and butler moves to * on diagram.

Prime Minister Lynch moves to Presidential Podium for toast.

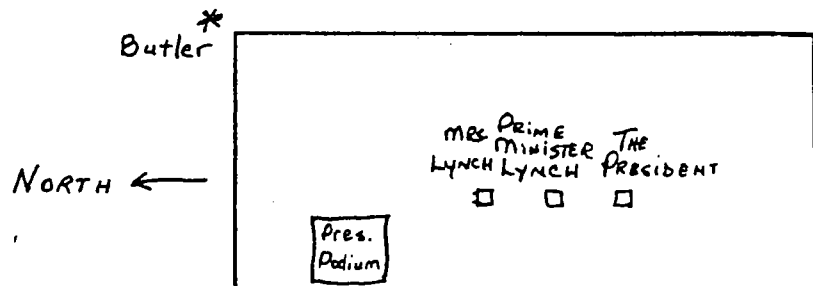
Butler serves champagne to principals on platform.

Butler removes glasses.

At conclusion, principals step down in front of platform.

Receiving line begins.

8:45 P.M. At conclusion of receiving line, all proceed to State Dining Room for dinner.



Mr. VALDEZ

ON THE OCCASION OF
THE VISIT OF
THE PRIME MINISTER OF IRELAND
AND MRS. LYNCH

NOVEMBER 8, 1979

FROM: GRETCHEN POSTON

NORTHWEST GATE
SOUTHWEST GATE

DINNER

7:00 PM Dinner guests arrive Diplomatic Reception Room and are escorted to East Room.

7:15 PM Official Irish Party departs Blair House.

7:20 PM Official Party arrives White House, proceeds to Red Room to await State Department official escort to Yellow Oval Room.

7:28 PM Prime Minister and Mrs. Lynch depart Blair House.

THE PRESIDENT departs living quarters for North Portico.

(U.S.M.C. Orchestra in Main Hall.)

7:31 PM Prime Minister and Mrs. Lynch are greeted by the PRESIDENT, pause for photo session, and proceed to Yellow Oval Room.

7:40 PM Guests (save Principals) depart Yellow Oval Room for East Room.

7:45 PM ALL PRINCIPALS arrive State Floor via Grand Staircase, pause at foot of stairs for press photo session, proceed directly to East Room for before dinner toasts and receiving line. At the conclusion of the receiving line guests proceed in to State Dining Room.

8:45 PM Dinner is served.

Dessert is served. (Strolling Strings perform.)

9:30 PM After-dinner guests arrive Diplomatic Reception Room and proceed to China Room and Library for refreshments.

(Harpist in Diplomatic Reception Room.)

Dinner guests depart State Dining Room to Blue Room for coffee.

After-dinner guests are escorted upstairs for receiving line in Cross Hall, Main Floor. Proceed to East Room for seating.

9:50 PM ALL PRINCIPALS enter East Room and are seated for entertainment.

THE PRESIDENT makes Introductory Remarks.

10:30 PM Conclusion of entertainment. Artists are thanked.

10:45 PM

Prime Minister and Mrs. Lynch are escorted to North Portico for departure.

THE PRESIDENT proceeds to elevator for departure.

Guests are served Champagne and petit fours on State Floor.

All guests depart Residence.

THE WHITE HOUSE

WASHINGTON

October 29, 1979

MEMORANDUM TO: MRS. CARTER

FROM: GRETCHEN POSTON

SUBJECT: STATE DINNER - PRIME MINISTER OF IRELAND
AND MRS. LYNCH - NOVEMBER 8, 1979

The Washington Opera is providing a presentation of operatic selections as entertainment after the State Dinner for the Prime Minister of Ireland and Mrs. Lynch. All of the performers are American soloists, three of whom are world-renowned - Richard Stilwell, James McCracken and Tatiana Troyanos. (bios attached) The arias which each will sing were chosen to show their individual voices to best advantage. One of the more important works will be from "The Seagull." This opera was written by the brilliant, young American composer, Thomas Pasatieri, and based on the Chekhov play of the same name. Although opera is traditionally European in its origins, American composers are beginning to be accepted as valid exponents of this art form. Until recently, George Gershwin's Porgy and Bess was considered the American opera. However, American composers are being performed in the most important houses of the world. Therefore, we thought it would be a good idea to showcase American opera singers as well as American opera at the White House.

With this in mind, it seemed that a seagull motif would be a good one for our program. We have asked Peter Corbin, a well-known American artist who is an expert at painting wild-life, to do the program. He is also doing drawings on each individual place card of birds indigenous to North America. (see attached drawing)

Carleton Varney, the designer who did the tablecloths for the First Lady's Luncheon has proposed a wonderful table arrangement in keeping with our "wild bird" theme. The tablecloth is a glazed cotton print of celadon green and white with cantaloupe colored berries scattered on it. The napkins will be white and tied with cantaloupe ribbon. (see attached) The centerpieces will be baskets hand-woven of

twigs, filled with moss and ~~centered with pale green~~
~~orchid plants~~. The votive lights (10) will be encased in
leaves from our gardens and tied with grass. The whole
look will be very soft and reminiscent of Irish moors.

Designed by C.V.

BIOGRAPHICAL STATEMENTS

WILLIAM HUCKABY

A native of Atlanta, Georgia, William Huckaby first came to Washington as a member of the U.S. Army Chorus, at which time his association with The Washington Opera began. Mr. Huckaby is an active recitalist, conductor and vocal coach who has also worked with the Wolf Trap Opera and, most recently, with the Rockefeller Competitions for the performance of American music.

JAMES McCRACKEN

Acclaimed in every major opera house in the world, tenor James McCracken was born in Indiana and served in the U.S. Navy before completing his studies at Columbia University. It was in the Washington Opera's 1960 season that the young tenor first sang the title role of Verdi's Otello, returning triumphantly to Washington to recreate the role in 1976. Otello is perhaps the most distinguished and certainly the best known portrayal in Mr. McCracken's repertory which also includes the leading tenor roles of Carmen, Fidelio, Aida, Turandot, Le Prophete, and Tannhauser.

THOMAS PASATIERI

America's youngest and most successful opera composer, Thomas Pasatieri is a native New Yorker who received his doctorate from the Juilliard School. His numerous works include the operas Black Widow, Washington Square, Signor Deluso, La Divina, and the Emmy Award winning The Trial of Mary Lincoln. His opera The Seagull, commissioned and first performed by the Houston Grand Opera, received its East Coast premiere with The Washington Opera in February, 1978, and will be given in Atlanta, Georgia this Spring under the composer's direction.

EVELYN PETROS

A native of Washington, D.C., Evelyn Petros has delighted her hometown audiences in The Washington Opera's The Seagull by Pasatieri as well as in Haydn's Il Ritorno di Tobia with The National Symphony and Britten's A Midsummer Night's Dream with the Wolf Trap Opera. This season, Miss Petros appeared with the Philadelphia Opera in John Philip Sousa's The Free-lance.

BIOGRAPHICAL STATEMENTS

ASHLEY PUTNAM

Once a flutist, New Yorker Ashley Putnam decided to sing when one of her professors at the University of Michigan convinced her that her voice was as lovely as the instrument she had studied so long. The young soprano created the role of Mary Queen of Scots in Thea Musgrave's opera. Following a Washington Opera debut as Constanze in Mozart's The Abduction from the Seraglio, Miss Putnam returns to Washington this season as Donizetti's mad bride in Lucia di Lammermoor.

RICHARD STILWELL

Originally from St. Louis, now residing in Vienna, Virginia, Richard Stilwell made his professional operatic debut with the New York City Opera in Pelleas and Melisande, later becoming the first American to sing the role at the Paris Opera. The Metropolitan Opera baritone is a favorite of Washington Opera audiences who have hailed him as Constantine in Pasatieri's The Seagull, as Dr. Malatesta in Donizetti's Don Pasquale, and as Ulysse in the American premiere of Monteverdi's Il Ritorno d'Ulisse in Patria, a role which he will repeat in Paris this season.

TATIANA TROYANOS

One of the most sought after mezzo-sopranos, Tatiana Troyanos made her Hamburg Opera debut in 1965 as the Composer in Ariadne auf Naxos. It was in Hamburg that composer Krzysztof Penderecki first heard the American artist for whom he wrote the part of the deranged Ursuline Prioress Jeanne in his opera The Devils of Loudun. Miss Troyanos made her Washington Opera debut in 1979 as Romeo in Bellini's I Capuleti ed i Montecchi. Her many roles range from the bel canto delicacies of Adalgisa to the powerful presence of Kundry, a role she will sing at the Metropolitan Opera this season.

LINDA ZOGHBY

Born and raised in Mobile, Alabama, Linda Zoghby made her Washington Opera debut in Bellini's I Capuleti ed i Montecchi as Juliet. A resident of Virginia, the lyric soprano is a close associate of Conductor Antal Dorati, with whom she has appeared in Washington and elsewhere in Haydn's Il Ritorno di Tobia, The Seasons, and The Creation. This year, Miss Zoghby will make her Israel Philharmonic and Royal Philharmonic debuts, both under Mr. Dorati's baton.

Kennedy Center

The John F. Kennedy Center for the Performing Arts / February 1978



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Poston:

NATIONAL SECURITY COUNCIL

3629

(OK)

CONFIDENTIAL

June 15, 1979

MEMORANDUM FOR: PHIL WISE
FRAN VOORDE

FROM: Christine Dodson *Chickie*

SUBJECT: ~~Official Visit of Irish Prime Minister~~ (U)

Prime Minister Lynch has accepted November 8 for his Official Visit. As you know, this will include an arrival ceremony, office meeting and dinner. (C)

CONFIDENTIAL

Declassify following announcement
of date of visit

Q 5/1/02

JUN 18 1979
ap

The President

His Excellency The Prime Minister of Ireland
& Mrs. Lynch
His Excellency The Minister of Foreign Affairs of Ireland
& Mrs. O'Kennedy
His Excellency The Ambassador of Ireland
& Mrs. Donlon
Mr. & Mrs. Andrew O'Rourke
Secretary General, Department of Foreign Affairs
Mr. Dermot Nally
Deputy Secretary General, Department of the Prime Minister
Mr. Walter Kirwan
Assistant Secretary General, Department of the Prime Minister
Mr. Frank Dunlop
Government Press Secretary
Commandant Christopher Leaney
Aide-de-Camp to the Prime Minister
Mr. & Mrs. Paul Dempsey
Counselor, Embassy of Ireland
Mr. & Mrs. John Burke
Counselor, Embassy of Ireland

The Vice President

The Speaker & Mrs. O'Neill
The Secretary of State & Mrs. Vance
Hon. & Mrs. James T. McIntyre, Jr.
Dir., Office of Management & Budget
Hon. & Mrs. Reubin Askew
Special Representative for Trade Negotiations
Senator & Mrs. Claiborne Pell (Rhode Island)
Senator & Mrs. Walter D. Huddleston (Kentucky)
Senator & Mrs. Robert B. Morgan (North Carolina)
Senator & Mrs. Daniel P. Moynihan (New York)
The Governor of New Jersey & Mrs. Byrne
The Governor of Rhode Island & Mrs. Garrahy
Hon. Joseph E. Brennan, Governor of Maine
Rep. & Mrs. Joseph M. McDade (Pennsylvania)
Rep. & Mrs. James J. Howard (New Jersey)
Rep. & Mrs. Mario Biaggi (New York)
Rep. & Mrs. Mike Lowry (Washington)
Hon. & Mrs. Frank B. Moore
Assistant to the President for Congressional Liaison
Hon. Anne Wexler & Hon. Joseph Duffey
Mrs.--Assistant to the President
Hon. & Mrs. Alonzo McDonald
Assistant to the President & White House Staff Director
General & Mrs. David C. Jones, USAF
Chmn., Joint Chiefs of Staff
Hon. & Mrs. William V. Shannon
American Ambassador to Ireland
The Chief of Protocol & Mrs. Valdez
Hon. & Mrs. George S. Vest
Assistant Secretary of State for European Affairs
Mr. & Mrs. James Rentschler
National Security Council Staff Member
Hon. & Mrs. George C. McGhee
Former Ambassador, Washington, DC
Hon. & Mrs. Charles B. Curtis
Chmn., Federal Energy Regulatory Commission

Hon. & Mrs. Ivan Allen, Jr.
Atlanta, Georgia
Mr. Leonard Bernstein
Composer/conductor, New York City
Guest: Mr. Robert Lee Kirkland III
Mr. & Mrs. Searcy Bracewell
Attorney, Houston, Texas
Mr. & Mrs. Ronald Brown
Vice Pres., Washington Operations, National Urban League
Hon. & Mrs. Alberto Bustamante
San Antonio, Texas

Mr. Patrick Caddell
Cambridge Survey Research, Washington, DC
Guest: Ms. Helen Hollings

Mrs. Lillian Carter
Plains, Georgia

Mr. & Mrs. Charles Cherry
Daytona Beach, Florida

Hon. & Mrs. John H. Connors
Iowa State Representative

Mr. & Mrs. Patrick J. Cunningham
Bronx, New York

Mrs. Richard J. Daley
Chicago, Illinois
Guest: Ms. Patricia Daley Thompson, daughter

Mr. & Mrs. William M. Daley, Jr.
Chicago, Illinois

Mr. Kevin Delany
ABC, Washington, DC
Guest: Ms. Jane Sanders

Mr. & Mrs. Thomas Donahue
Executive Assistant to the President of the AFL-CIO

Mr. & Mrs. Edward Fay
Pittsburgh, Pennsylvania

Mr. Gary Fifield
Managing Dir., The Washington Opera

Mr. & Mrs. James Gannon
Executive Editor, Des Moines Register, Des Moines, Iowa

Mr. & Mrs. Neil Hartigan
Sr. V.P. & Area Head/Western Hemisphere, World Banking Dept.,
First National Bank of Chicago

Mr. & Mrs. Thomas C. Hynes
Chicago, Illinois

Mr. & Mrs. Jeremiah Joyce
Chicago, Illinois

Mr. & Mrs. Richard Kvamme
Moorehead, Minnesota

Mrs. George London
Armonk, New York

Mr. & Mrs. Thomas H. D. Mahoney
Secretary of Elder Affairs for the Commonwealth of Massachusetts

Hon. & Mrs. Henry L. Marsh III
Mayor of Richmond, Virginia

Mr. J. Patrick McElroy
Clearwater, Florida
Guest: Ms. Mary Evretz

Hon. & Mrs. Thomas W. McGee
Speaker, Massachusetts House of Representatives

Mrs. Thomas J. McIntyre
Washington, DC
Guest: Mr. Martin Malarkey

Mr. George Meany
Pres., AFL-CIO
Guest: Mr. Ernest S. Lee

Mr. & Mrs. Lawrence O'Rourke
Philadelphia Bulletin, Chevy Chase, Maryland

Mr. & Mrs. Daniel M. Rooney
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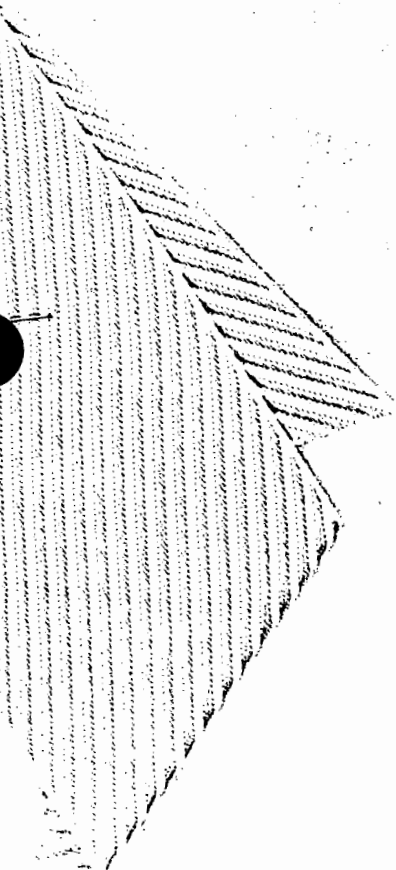
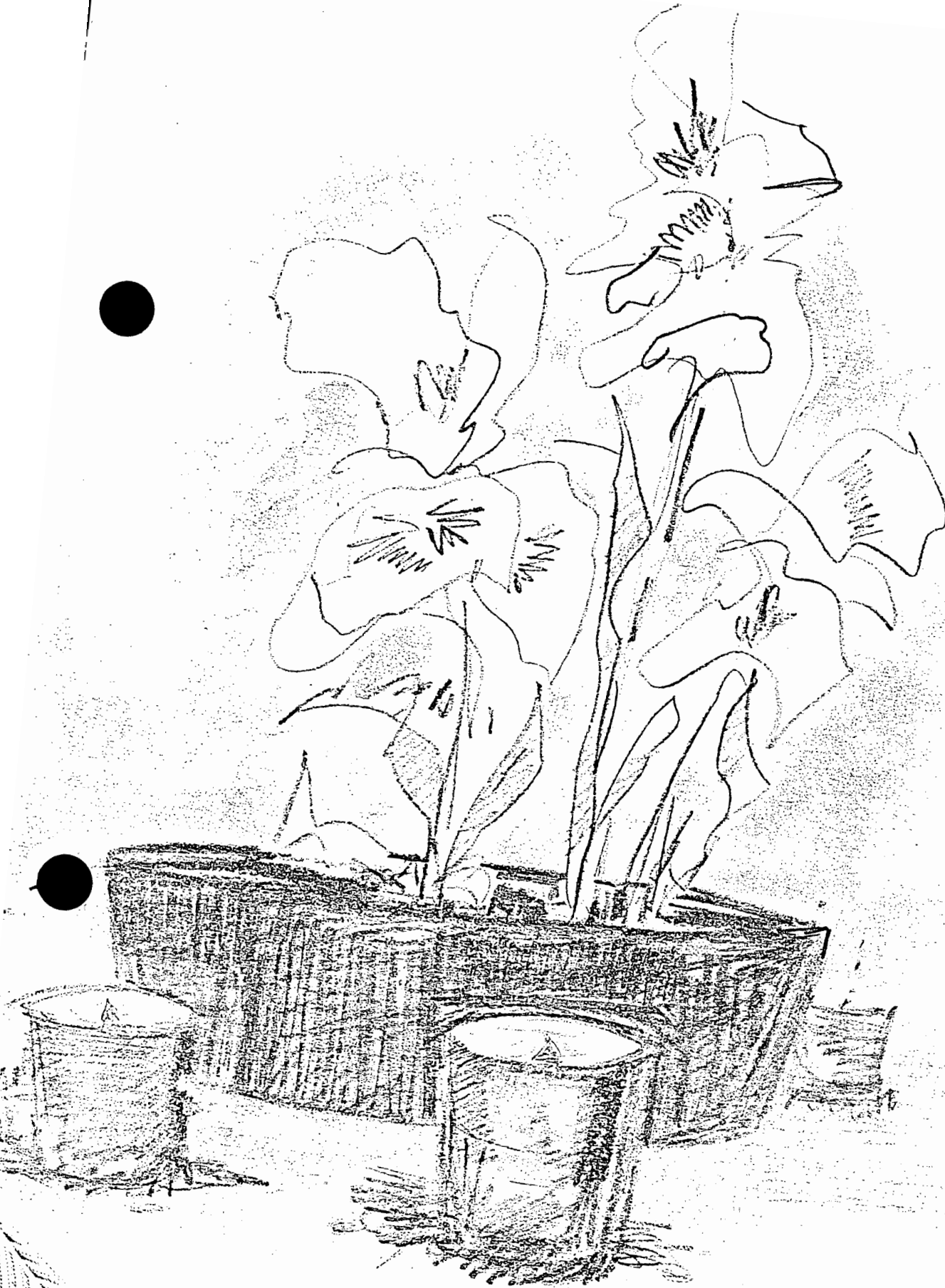
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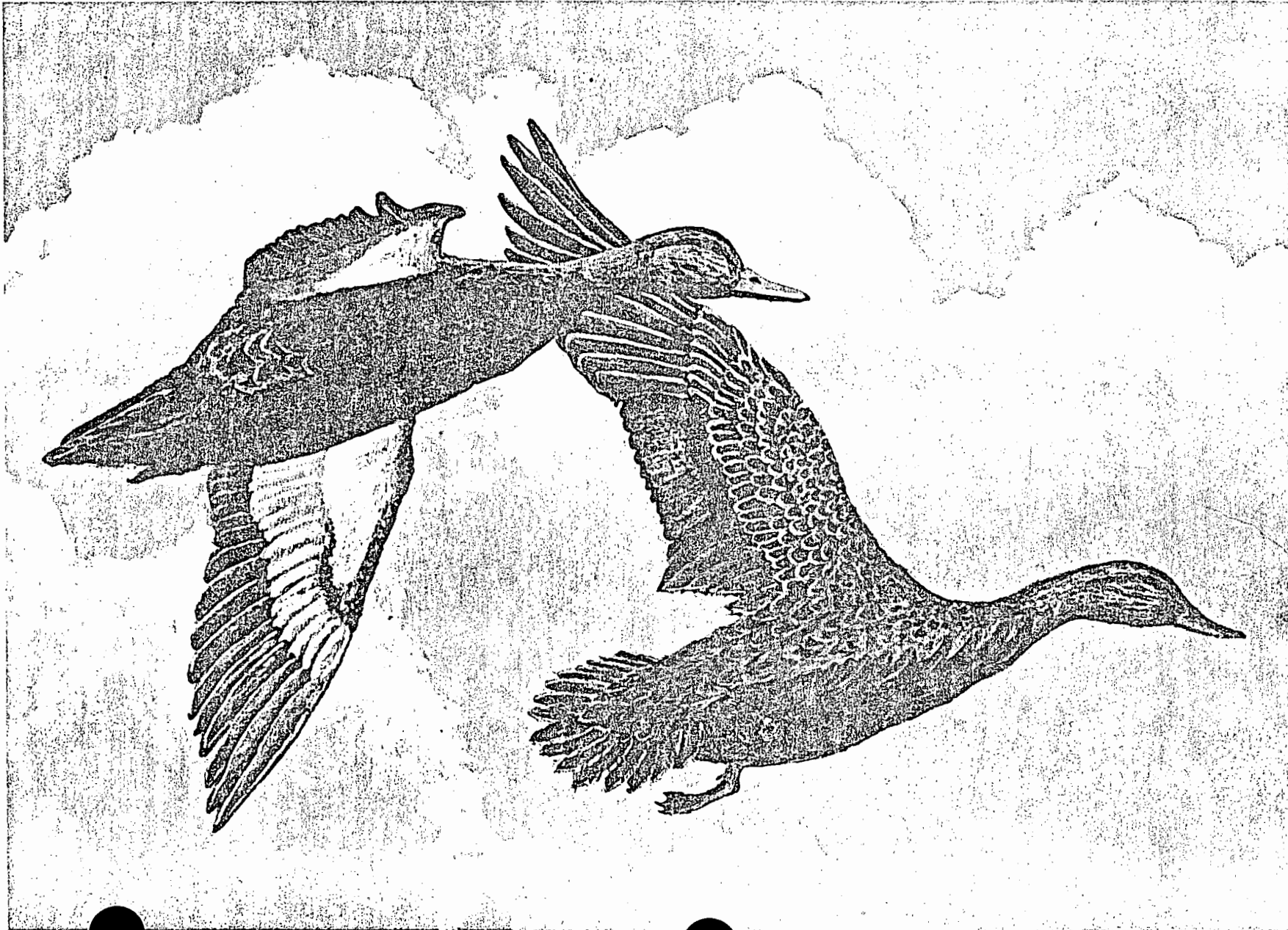
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45/60 Artist Proof

Arthur S. Corbin

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His Excellency The Prime Minister of Ireland
& Mrs. Lynch

His Excellency The Minister of Foreign Affairs of Ireland
& Mrs. O'Kennedy

His Excellency The Ambassador of Ireland
& Mrs. Donlon

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Secretary General, Department of Foreign Affairs

Mr. Dermot Nally
Deputy Secretary General, Department of the Prime Minister

Mr. Walter Kirwan
Assistant Secretary General, Department of the Prime Minister

Mr. Frank Dunlop
Government Press Secretary

Commandant Christopher Leaney
Aide-de-Camp to the Prime Minister

Mr. & Mrs. Paul Dempsey
Counselor, Embassy of Ireland

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Counselor, Embassy of Ireland

The Vice President

The Speaker & Mrs. O'Neill

The Secretary of State & Mrs. Vance

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Mr. & Mrs. Carleton Varney
New York, New York
Miss Sandra Warfield
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'The Seagull' Soars Washington Opera's Splendid Venture

By Lon Tuck

Thomas Pasatieri's operatic setting of Chekhov's "The Seagull" received its East Coast premiere at the Kennedy Center last night, and it is a fine evening in the theater.

If such an evaluation of a vocal work seems suspiciously guarded, it is not because of doubts or uncertainty of opinion. It is because the mixture of elements that make this version of "The Seagull" work are complicated and sometimes contradictory.

First of all, there is Chekhov's play.

Its dramatic strength is left secure in this rewrite for opera. Frank Corsaro directs a performance that would be splendid even without the music. And for once, the sung English is intelligible most of the time.

Next, the distinguished cast, virtually the same one that premiered the work in Houston two years ago, acts as well as it sings. Singers of the fame of Evelyn Lear, for instance, do not often lend their talents to risky new works by young Americans. And here, in the central role of the haughty ac-

See SEAGULL, B10, Col. 1



Evelyn Lear in "The Seagull," by Richard Braaten

Soaring 'Seagull'

SEAGULL, From B1

tress Irina Arkadina, she justifies the risk.

Then there is the music. Pasatieri comes to town with a mixed reputation as a composer—with some critics particularly critical of his conservative, often eclectic style. But, at its strongest moments, this Opera provides that there's nothing wrong with the style as long as it is used with the freshness and imagination.

All told, "The Seagull," while hardly a work for the avant-garde, is one of the Washington Opera's more successful ventures in recent years. Certainly, last night's audience seemed to think so.

It must be emphasized though that this opera, one of 14 he had composed by age 32, is more a sign of promise than of a powerful and sure gift for lyric theater.

He fails to take on the central moral elements of this troubled neurotic drama and to refine and crystallize them into the highly intensified dramatic power that gives the finest musical settings of theater classics their extra edge.

"The Seagull" is the story of the inhabitants of the actress' country house. The question posed early in the play by her son, Constantine, is whether the group is "a charmed circle" or "a web of wasted lives." The answer becomes clear as individuals slip into frustration, drink, despair and suicide.

Rather than to conceive the work as a musical whole, Pasatieri takes it in episodes—"numbers," if you will. Some seem downright cliché. Others are good, but not very different from lots of other music in this style.

Earlier on, the best moments often seemed to be the ones that carried the least musical baggage, like

the delightful trio that opens the second act with the women in the park. And a typically passionate duet between mother and son that ended that act seems to serve the drama well enough, but to be short on individuality.

Thus it was all the more heartening to hear the long scene Pasatieri wrote for the son's young love Nina—also one of the play's high points. It is lyric music in the Italian tradition, its melodies flowing with a harmonic originality and lyric flow that is well worth the wait. Evelyn Petros' performance brought an ovation. And the following music for Constantine, sung and superbly acted by Richard Stilwell, showed a willingness to endeavor that Pasatieri should cultivate.

Lear's music, on the whole, was less individual. But her singing was beautiful, and the acting so good that she held her place as the central figure.

Patricia Wells, in the role of Maisha, had one enormously taxing aria that drew bravos.

The eredoubtable John Reardon, as a popular novelist who is Arkadina's lover, has a charming little song in the second act in which he puts down the critics by mocking them: "It's charmingly written, but it doesn't stand up to 'War and Peace'."

The hard truth remains, though, that without such a cast, without Corsaro and, above all, without Chekhov, Pasatieri would have a rocky time for much of the evening. He should stop cranking out music at such a rate and start throwing more of it away and trying again. There is more there than his detractors give him credit for, because in "The Seagull" he shows an ability to write better opera than most others now writing them.

There are repeats Friday evening and Sunday afternoon.

OPERA: Fine New Look at 'The Seagull'

By Irving Lowens

Washington Star Staff Writer

The Washington Opera last night presented the first of three performances of Thomas Pasatieri's 1974 opera, "The Seagull," based on the famous play by Anton Chekhov, in the Kennedy Center Opera House.

"The Seagull" is generally considered the composer's finest effort so far and it is, in fact, a most attractive opera from almost every point of view. Certainly, it is a quite remarkable achievement for a composer who has not yet celebrated his 33rd birthday.

When Gian Carlo Menotti was 32, his operatic output consisted of two successful one-act operas, "Amelia Goes to the Ball" and "The Old Maid and the Thief," plus one full-length opera, "The Island God," which was produced by the Met, and was a resounding flop.

At the age of 32, Pasatieri has already written a dozen operas and has several more in the works, and while none of them has taken the musical world by storm, all have been produced and most of them have been received very cordially by audiences and critics across the country — except in New York City.

FURTHERMORE, Pasatieri is the only American composer who manages to earn his living by doing nothing but writing operas, and this is a unique state of affairs. Obviously, he must be doing something right.

The plot of "The Seagull," a somewhat talky piece brimming over with Russian soul and romantic complications, does not seem to be especially promising as the subject matter of an opera. It is a rather heady concoction in which all the characters seem to be in love with the wrong people for one complex reason or another. The story line serves Chekhov merely as an outline for the creation of peculiarly nostalgic atmosphere and the delineation of three-dimensional characters.

Chekhov's play centers around a young dramatist, Constantine, his literary ambitions, and his love for Nina, a girl who aspires to become a great actress. Constantine's hopes for immortality suffer a setback when a private performance of a play he has written fails, arousing mostly laughter from his audience.

Constantine fears that Nina has lost her love and respect for him, and is angered by her attention to Trigorin, a well known writer who has been a lover of Constantine's mother, the actress Irina Arkadina. In his despair, Constantine shoots a seagull and places the dead body at Nina's feet as a symbol of his ruined hopes. After Constantine makes an unsuccessful attempt at committing suicide, Nina leaves with Trigorin.

TWO YEARS PASS, during which Constantine finally achieves his aim of becoming a capable writer. Nina returns, having been cast aside by Trigorin, and in a hysterical outburst, compares herself to the seagull destroyed by a man's momentary whim and then leaves. Constantine, with his old griefs renewed, succeeds in his second attempt at suicide as the play ends.



Evelyn Petros and Richard Stilwell in "The Seagull."

A first-rate libretto by Kenward Elmslie manages to stick closely to Chekhov's play while adding additional elements to the emotional brew by fleshing out several more minor characters and concentrating on a third mismatched couple, Medvedenko (an impecunious school teacher), whose love for Masha (the daughter of Shamrayeff, an estate owner) is not returned even though she decides to marry him.

Pasatieri's conservatively-oriented score is extremely warm and attractive, and it has an immediacy of appeal which is rare in contemporary opera. It is beautifully crafted for the voice and even though individual set-pieces are far and few between, the listener is almost continually bathed in a sea of meltingly lovely melodic lines and luscious harmonies.

IN ADDITION, it would be difficult to conceive of any improvement in the cast, which is essentially the same one which presented the world premiere of the opera in Houston and its West Coast premiere in Seattle. Of the principals, only Frederica von Stade, who created the role of Nina, was missing, and Evelyn Petros, who sang some of the performances in Houston and all of the Seattle performances, was much better than adequate.

The roles of Constantine and Nina, extremely difficult to project convincingly in music, were beautifully acted and sung by baritone Richard Stilwell and mezzo Evelyn Petros. Trigorin and Arkadina were just as effectively portrayed by baritone John Reardon and soprano Evelyn Lear. The unhappy Masha and her miserable academic lover, Medvedenko, were brilliantly handled by soprano Patricia Wells (who brought down the house with her quasi-aria in Act II, Scene 2) and tenor Howard Hensel.

All the *comprimario* roles were excellently etched by bass William Powers (Sorin, Arkadina's brother), baritone Graham Clark (Shamrayeff, manager of Sorin's estate), mezzo Judith Christin (Shamrayeff's wife) and tenor Jack Harrold (Dr. Dorn, a family friend).

IT IS INTERESTING that almost

all the principals have appeared frequently here and at least three of them are area residents.

In addition, "The Seagull" profited considerably from Allen Charles Klein's lovely scenery and costumes and extremely sensitive stage direction by the gifted but erratic Frank Corsaro.

The conducting chores were adequately handled by Henry Holt of the Seattle Opera, but on occasion, the balance between orchestra and voices was somewhat out of kilter, with the former drowning out the latter. By and large, however, the words were comprehensible and forcefully projected. I would estimate that I could follow about two-thirds of the text, which is quite exceptional for opera in any language.

To sum up, "The Seagull" is a fine opera by a gifted young American composer given a jewel-like setting in the Washington Opera production. It will be repeated tomorrow night and a matinee is scheduled for Sunday at 2 p.m. It's well worth seeing and hearing.