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OA/ID Number: 13705
Folder ID Number: 13705-010

Folder Title:
[State Visit of Vaclav Havel, President of Czechoslovakia] 2/20/90 [OA 6894]

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DEPARTURE STATEMENT / PRESIDENT VACLAV HAVEL
THE SOUTH LAWN / FEBRUARY 20, 1990 / 1:15 PM

WELCOME, ALL OF YOU. IT HAS BEEN MY GREAT PLEASURE TO WELCOME TO THE WHITE HOUSE A MAN OF TREMENDOUS MORAL COURAGE -- ONE OF THE HEROES OF THE REVOLUTION OF '89. PRESIDENT OF CZECHOSLOVAKIA -- VACLAV HAVEL. //

MR. PRESIDENT, YOUR LIFE HAS BEEN ONE OF MIRACULOUS TRANSFORMATIONS. FROM THE WORLD OF DRAMA, TO THE WORLD OF THE DISSIDENT.

FROM THE LIFE OF THE ARTIST TO THE LIFE OF THE ACTIVIST. AND OF COURSE -- IN THE SPACE OF ONE SHORT YEAR -- THE MOST MIRACULOUS JOURNEY OF ALL, FROM PRISON // TO THE PRESIDENCY. //

[[OF COURSE, IT IS POSSIBLE TO MEASURE PROFOUND CHANGE IN MORE PERSONAL TERMS.

FOR YEARS, AS A DISSIDENT -- SUBJECT TO ARREST AND IMPRISONMENT AT ANY TIME -- YOU COULD NEVER GO OUT WITHOUT YOUR TOOTHBRUSH IN YOUR POCKET. NOW, AS PRESIDENT, YOU CAN NEVER GO OUT WITHOUT A NECKTIE. //]]

MANY YEARS AGO, YOU MADE A CHOICE. YOU CHOSE TO LIVE YOUR LIFE IN KEEPING WITH YOUR CONSCIENCE. // NOT FOR OTHERS, BUT FOR YOURSELF -- BUT OTHERS DREW STRENGTH FROM THE LIFE YOU LED.

YOUR LIFE WAS A TRIBUTE TO THE DIFFERENCE ONE MAN CAN MAKE. POWERFUL PROOF OF THE DEMOCRATIC IDEA. // ON THE ONE SIDE STOOD THE STATE, WITH ITS PRISONS AND SECRET POLICE. ON THE OTHER, VACLAV HAVEL: ONE MAN -- ALONE -- BUT WITH THE STRENGTH OF HIS CONVICTIONS. ALWAYS FREE -- WITH THE FREEDOM THAT COMES FROM "LIVING IN TRUTH." FIRST, ONE MAN. AND NOW -- MILLIONS. //

VACLAV HAVEL NEVER STOPPED BELIEVING IN WHAT HE CALLED THIS "UNBELIEVABLE THOUGHT:" "THAT ANY ONE OF US CAN SHAKE THE EARTH." // SHAKE THE EARTH, MR. PRESIDENT, AND PART THE IRON CURTAIN. SHAKE THE EARTH -- AND KNOCK DOWN THE BERLIN WALL. SHAKE THE EARTH -- AND SET IN MOTION A PROCESS OF CHANGE FROM BUDAPEST TO BUCHAREST. FROM WARSAW TO WENCESLAS SQUARE. //

THAT WAS THE REVOLUTION OF '89. OUR TASK NOW IN THE 1990S IS TO MOVE FORWARD -- FROM REVOLUTION TO RENAISSANCE. TOWARDS A NEW EUROPE -- IN WHICH EACH NATION AND EVERY CULTURE CAN FLOURISH AND BREATHE FREE -- A EUROPE WHOLE AND FREE. ///

PRESIDENT HAVEL, CZECHOSLOVAKIA HAS TURNED TO YOU TO LEAD THE WAY. AND IS IT NOT FITTING: FOR A NATION THAT EACH DAY WRITES A NEW PAGE IN ITS HISTORY -- TO HAVE ELECTED A PLAYWRIGHT AS ITS PRESIDENT? //

I AM PLEASED THAT WE HAVE HAD THIS OPPORTUNITY TO MEET. TO SPEAK TOGETHER ABOUT THE CHANGES TAKING PLACE FROM PRAGUE TO MOSCOW -- AND ABOUT CZECHOSLOVAKIA'S PLACE IN THE HEARTLAND OF THE NEW EUROPE NOW EMERGING.

WE KNOW THERE IS NO ROOM FOR ILLUSIONS. DIFFICULT WORK LIES AHEAD. THE DAMAGE OF FOUR DECADES OF FEAR AND REPRESSION CANNOT BE REPAIRED IN A DAY.

BUT WE KNOW SOMETHING MORE: WE KNOW THAT THE PEOPLE OF CZECHOSLOVAKIA HAVE WAITED LONG ENOUGH. THEY KNOW IT'S TIME TO MOVE FORWARD, TO FREEDOM. //

CZECHOSLOVAKIA AND EUROPE ARE AT THE THRESHOLD OF A NEW ERA. I KNOW I CAN SPEAK FOR ALL WESTERN LEADERS WHEN I SAY THAT THE ATLANTIC ALLIANCE WILL CONTINUE TO PLAY A VITAL ROLE IN ASSURING STABILITY AND SECURITY IN EUROPE AT THIS GREAT AND HISTORIC MOMENT.

AND AMERICA WILL CONTINUE TO PLAY ITS PART, INCLUDING A STRONG MILITARY PRESENCE -- FOR OUR SECURITY AND FOR EUROPE'S.

MR. PRESIDENT, YOU HAVE NOT ASKED FOR AMERICAN ECONOMIC AID. YOU HAVE MADE IT CLEAR THAT DEMOCRATIC CZECHOSLOVAKIA WANTS THE OPPORTUNITY TO DO BUSINESS ON AN EQUAL FOOTING. IN THAT REGARD, I AM PLEASED TO ANNOUNCE THAT I [[SIGNED TODAY]] LETTERS NOTIFYING OUR CONGRESS THAT I AM WAIVING THE JACKSON-VANIK AMENDMENT FOR CZECHOSLOVAKIA.

TODAY OUR TRADE REPRESENTATIVES BEGAN NEGOTIATING A TRADE AGREEMENT. PENDING PASSAGE BY YOUR PARLIAMENT OF NEW, LIBERAL EMIGRATION LEGISLATION, THESE MEASURES WILL PERMIT US TO EXTEND MOST FAVORED NATION STATUS TO CZECHOSLOVAKIA WITHOUT THE REQUIREMENT OF AN ANNUAL WAIVER -- GRANTING YOUR COUNTRY THE MOST LIBERAL ACCESS TO THE AMERICAN MARKET POSSIBLE UNDER U.S. LAW.

MR. PRESIDENT, YOU HAVE ALSO EXPLAINED THE ENORMOUS TASKS YOU FACE IN REBUILDING A DEMOCRACY ON THE RUINS OF THE ONE-PARTY STATE YOU INHERITED. YOU HAVE IDENTIFIED SEVERAL AREAS WHERE HELP IS NEEDED. WE ARE READY TO RESPOND.

LET ME JUST MENTION TWO SPECIFICS. FIRST, IN RESPONSE TO YOUR REQUEST, I AM ASKING PEACE CORPS DIRECTOR PAUL COVERDELL TO TAKE THE INITIAL STEPS TO BRING THE PEACE CORPS TO CZECHOSLOVAKIA BY THIS FALL.

SECOND, I AM DELIGHTED THAT WE WILL SOON REOPEN OUR CONSULATE IN BRATISLAVA, AS WELL AS NEW CULTURAL CENTERS THERE AND IN PRAGUE.

MR. PRESIDENT, I ASSURE YOU: THE UNITED STATES WILL BE PART OF YOUR NATION'S DEMOCRATIC REBIRTH. EVERYTHING I'VE SEEN THIS PAST YEAR TELLS ME THAT CZECHOSLOVAKIA CAN MEET THE CHALLENGES AHEAD. AS YOU SAID IN YOUR FIRST ADDRESS AS PRESIDENT ON NEW YEAR'S DAY -- SO MANY TIMES WE'VE HEARD POLITICS DEFINED AS THE ART OF THE POSSIBLE.

PROFESSOR KOZAK SETTLED IN OHIO, AT OBERLIN COLLEGE. SO DID THE PORTRAIT -- UNTIL TODAY.

NOW, WITH FREEDOM RETURNING TO CZECHOSLOVAKIA -- SO TOO SHOULD THIS PORTRAIT OF PRESIDENT MASARYK -- CZECHOLOVAKIA'S FIRST PRESIDENT AND CHAMPION OF FREEDOM. ///

ONCE AGAIN, PRESIDENT HAVEL, IT HAS BEEN MY PRIVILEGE TO WELCOME YOU TO WASHINGTON, AND TO THE WHITE HOUSE. GOD BLESS YOU, GOD BLESS THE UNITED STATES OF AMERICA -- AND MAY GOD BLESS THE PEOPLE OF CZECHOSLOVAKIA.

# # #

McGroarty/Dooley
February 12, 1990
3:00 pm
[HAVEL]

PRESIDENTIAL REMARKS: DEPARTURE STATMENT FOR WORKING VISIT OF PRESIDENT VACLAV HAVEL OF CZECHOSLOVAKIA
THE SOUTH LAWN
FEBRUARY 20, 1990
11:00 AM

Welcome, all of you. It has been my great pleasure to welcome to the White House a man of tremendous moral courage -- one of the heroes of the Revolution of '89. President of Czechoslovakia -- Vaclav Havel. //

Mr. President, your life has been one of miraculous transformations. From the world of drama, to world of the dissident. From the life of the artist to the life of the activist. And of course -- in the space of one short year -- the most miraculous journey of all, from prison // to the Presidency. //

[[Of course, it is possible to measure profound change in more personal terms. For years, as a dissident -- subject to arrest and imprisonment at any time -- you could never go out without your toothbrush in your pocket. Now, as President, you can never go out without a necktie. //]]

Many years ago, you made a choice. You chose to live your life in keeping with your conscience. // Not for others, but for yourself -- but **others drew strength from the life you led.**

Your life was a tribute to the difference **one man** can make. Proof of the power of the **democratic idea.** // On the one side stood the State, with its prisons and secret police. On the other, Vaclav Havel: one man. Always powerful -- with the power that belongs to every individual who dares to speak out. Always free -- with the freedom that comes from "living in truth."

Vaclav Havel never stopped believing in what he called this "unbelievable thought:" **"that <u>any one of us</u> can <u>shake the Earth</u>." // Shake the Earth, Mr. President, and end the Iron Curtain. Shake the Earth -- and bring down the Berlin Wall.**

That was the Revolution of '89. Our task now in the 1990s is to move forward -- from Revolution to Renaissance. Towards a new Europe -- in which each nation and every culture can flourish and breathe free. ///

President Havel, Czechoslovakia has turned to you to lead the way. And what better choice: for a nation that each day writes a new page in its history to elect a playwright as President. //

I am pleased that we have had this opportunity to meet. To speak together about the changes taking place from Prague to Moscow -- and about Czechoslovakia's place at the center of the new Europe now emerging.

We know there is no room for illusions. Difficult work lies ahead. Four decades of fear and repression cannot be thrown off in a day. But we know something more: we know that the people

of Czechoslovakia have waited long enough. They know it's time to move forward, to freedom. //

Time to hold free elections -- to build the institutions of free government, in Czechoslovakia -- and across Eastern Europe. Time to begin reducing the level of arms -- strategic, chemical and conventional -- that threaten Europe and the world. Time to move toward the day when peace, freedom and prosperity unite all of Europe, East and West.

And Mr. President, rest assured: the United States will do its part to work with your nation towards the birth of this new Europe.

Mr. President, everything I've seen this past year tells me that we can meet this challenge. As you said in your first address as President on New Year's Day -- so many times we've heard politics defined as the **art of the possible.** This past year has taught us something new -- something more. It taught us -- as you put it -- that politics **can be** the **art of the impossible.**

Once again, President Havel, it has been my privilege to welcome you to Washington, and to the White House. God bless you, God bless the United States of America -- and may God bless the Republic of Czechoslovakia.

# # #

McGroarty/Dooley
February 13, 1990
5:30 pm
[HAVEL]

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THE SOUTH LAWN
FEBRUARY 20, 1990
11:00 AM

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Mr. President, your life has been one of miraculous transformations. From the world of drama, to world of the dissident. From the life of the artist to the life of the activist. And of course -- in the space of one short year -- the most miraculous journey of all, from prison // to the Presidency. //

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Your life was a tribute to the difference **one man** can make. Proof of the power of the **democratic idea.** // On the one side stood the State, with its prisons and secret police. On the other, Vaclav Havel: one man. **Always powerful** -- with the power that belongs to every individual who dares to speak out. **Always free** -- with the freedom that comes from "living in truth." **First, one man. And now -- millions.** //

Vaclav Havel never stopped believing in what he called this "unbelievable thought:" **"that <u>any one of us</u> can <u>shake the Earth</u>." // Shake the Earth, Mr. President, and part the Iron Curtain. Shake the Earth -- and knock down the Berlin Wall.**

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Once again, President Havel, it has been my privilege to welcome you to Washington, and to the White House. God bless you, God bless the United States of America -- and may God bless the Republic of Czechoslovakia.

# # #

DRAFT as of 2/14/90

THE OFFICIAL WORKING VISIT
TO
WASHINGTON, D.C.
OF
HIS EXCELLENCY
VACLAV HAVEL
PRESIDENT
OF
THE CZECHOSLOVAK SOCIALIST REPUBLIC
AND
MRS. HAVLOVA

FEBRUARY 19 TO 21, 1990

SUMMARY SCHEDULE

MONDAY
FEBRUARY 19

6:35 pm- 6:40 pm	Greeted by Chief of Protocol Reed and Welcoming Committee, Andrews Air Force Base, Washington, D.C.
6:45 pm- 6:55 pm	U.S. Presidential Helicopters to Washington Monument Grounds, Reflecting Pool.
6:55 pm- 7:00 pm	Greeted by Secretary and Mrs. Baker.
7:05 pm	Arrive Blair House.

: pm- : pm	Mrs. Havlova interview with The Washington Post, Blair House.

Private evening.

Overnight: Blair House.

SUMMARY SCHEDULE

TUESDAY
FEBRUARY 20

6:45 am- 7:15 am — Interview with "Today" Show, NBC Studios.

9:00 am- 10:00 am — Meeting with students, Georgetown University.

11:00 am- 11:30 am — Meeting with President Bush, Oval Office, The White House.*

11:30 am- 12:00 pm — Expanded Meeting with President Bush, Cabinet Room, The White House.*

12:00 pm- 1:00 pm — Working Luncheon with President Bush, Old Family Dining Room, The White House.*

12:00 pm- 1:00 pm — Luncheon offered by Mrs. Bush in honor of Mrs. Havlova, Private Residence Dining Room, The White House.

1:05 pm- 1:15 pm — Departure Statements by President Bush and President Havel, Diplomatic Entrance, The White House.*

1:30 pm- 1:40 pm — Courtsey call, Voice of America.

1:45 pm- 2:00 pm — View Czechoslovak Constitution, Library of Congress.

SUMMARY SCHEDULE

TUESDAY
FEBRUARY 20
(Continued)

2:00 pm- 3:00 pm	Mrs. Havlova attends German Marshall Fund Seminar, _____.
3:30 pm- 4:00 pm	Mrs. Havlova tours Childrens Hospital.

2:15 pm- 3:15 pm — Interview with McNeil-Lehrer Group, McNeil-Lehrer Studio.

3:30 pm- 4:10 pm — Wreath-Laying Ceremony and visit grave of President Kennedy, Arlington National Cemetery.

5:00 pm- 5:30 pm — Meeting with Senator Kennedy, Blair House.

6:00 pm- 8:00 pm — Reception offered by Appointed Ambassador Klimova in honor of President Havel and Mrs. Havlova, Czechoslovak Embassy.

8:00 pm- 10:00 pm — Dinner offered by Mrs. Graham in honor of President Havel and Mrs. Havlova, Mrs. Graham's Residence.

* Mrs. Havlova does not attend.

SUMMARY SCHEDULE

WEDNESDAY
FEBRUARY 21

11:00 am- 11:30 am — Address by President Havel before a Joint Meeting of the United States Congress, Great Hall, United States Capitol.

11:30 am- 11:40 am — Meeting with Congressional Leadership, Room H-206, United States Capitol.

12:30 pm- 2:00 pm — Luncheon offered by _____ in honor of President Havel.*

12:30 pm- 2:00 pm — Luncheon offered by Senate Wives Club in honor of Mrs. Havlova.

3:35 pm- 3:45 pm — Farewell Ceremony with Secretary Baker, Ambassador Reed, and Farewell Committee, Washington Monument Grounds, Reflecting Pool.

3:45 pm- 3:55 pm — U.S. Presidential Helicopters to Andrews Air Force Base.

4:00 pm — Depart en route New York, New York, and resume private schedule.

*Mrs. Havlova does not attend.

UNCLASSIFIED

2/20/90 Pres. Havel Visit

DRAFT REMARKS FOR THE PRESIDENT

VISIT OF CZECHOSLOVAK PRESIDENT HAVEL

February 20, 1990

USG

We are doubly privileged today to welcome President Havel to the United States.

Privileged to hear the views of one of the most articulate proponents of democratic reform in Eastern Europe during its most heroic days in a generation.

Privileged that we can rebuild the links between the United States and Czechoslovakia that have for so long been in disrepair.

To hear President Havel on politics, on the moral dimension of civic life in the new Czechoslovakia and in the Europe that is evolving, is to gain a deep appreciation for the vision of those persons in East-Central Europe who for so long have faced adversity. President Havel has told us how important the contribution of every person in society can and must be to the

[illegible] Havel — [illegible] — "European Union"
[illegible] CSCE/Conv.

UNCLASSIFIED

creation and protection of basic civil liberties. He has told us that revolutions such as the "velvet revolution" in Czechoslovakia dare not stop with the creation of new forms of democracy andsocial life, but must educate and inspire among the people a personal commitment, a creation of social bonds and trust between individuals and the state. It is all the more striking that he can do this where for so long the authorities attempted to rule by destroying these social bonds. Or perhaps he can do so precisely because the Communist rulers of Czechoslovakia created the basis for their own downfall by suppressing these very elements of human nature which President Havel so eloquently seeks to release, to rejuvenate, to renew.

The people of the United States stand in awe of the accomplishments of President Havel and the Czechoslovak people. We also appreciate the challenges he and his colleagues still face as they attempt to inspire moral and civil courage in a population worn down by years of trial and difficulty. We are fortunate that our friendship with the

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people of Czechoslovakia stands firm, as it always has since we worked to help create a Czechoslovak state in 1918: we admire the Czechoslovak example and we hope that the friendship we offer will help Czechoslovakia achieve its noble goals and aspirations.

Much has been said here recently about how the fates of our two countries are intertwined: Czech and Slovak immigrants toiled to build the United States over the decades, and have risen to positions of prominence, still proud of their heritage andproud to be Americans. The best of Europe and America combine in the composer Dvorak's musical poem, the New World Symphony. The friendship of President Wilson and President Masaryk contributed to the creation of Czechoslovakia in the wake of the First World War. There is even the little-known economic link that dates back centuries: the Czechoslovak Joachimstaler, later the Taler, became the currency unit that took a new name in the new world: the dollar. I hope that with progress toward Most Favored Nation Status, you will be seeing even more of them.

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But far deeper than these cultural links and symbols is the bedrock of values that our people share. It is, quite simply, an affinity of two peoples who understand peace, tolerance, liberty, and the elements of democratic life that provide hope and happiness. Recently in Prague Cardinal Tomasek told Secretary of State Baker that the Czechoslovak people knew they could always count on the United States. We believe we can also count on Czechoslovakia: to renew its commitment to freedom and justice, to bring Czechoslovakia back into its rightful place in the economy and culture of Europe and the world, to stand with us in friendship as champions of democracy in the new era that is dawning. President Havel, you are the man who has done the most to give us this example. You are the man who has brought Czechoslovakia and the United States back together once again. It has been my privilege to meet you today to set the foundation for the cooperation of our nations. It will always be my privilege to look to you as a guide and inspiration for democratic values and partnership between our peoples. /end draft text/

NATIONAL SECURITY COUNCIL

2/8/90

Philip Hughes

Here is an early draft if you feel Chriss Winston needs something this early, per our talcon.

But Bob Hutchings will be back on Monday and will want to work this over. Up to you whether to send this early version.

AHD

(cc. RH)

TO:

P. DOOLEY

FAX 456-6218

FROM:

C. MUNTER

FAX 647-0555

Havel bio

p. 1 of 4

STÁLÁ MISE ČESKOSLOVENSKÉ SOCIALISTICKÉ REPUBLIKY
U ORGANIZACE SPOJENÝCH NÁRODŮ

PERMANENT MISSION OF THE CZECHOSLOVAK SOCIALIST REPUBLIC
TO THE UNITED NATIONS

1109-1111 Madison Avenue New York, N. Y. 10028

Telephone LEhigh 5-8814

V odpovědi uvedte číslo: 1256/90
In reply please quote No.:

The Permanent Mission of the Czechoslovak Socialist Republic to the United Nations presents its compliments to the Permanent Missions and Permanent Observer Missions to the United Nations in New York and has the honour to send enclosed for information an unofficial curriculum vitae, issued by the ORBIS Press Agency, Czechoslovakia, of Mr. Václav HAVEL, President of the Czechoslovak Socialist Republic.

The Permanent Mission of the Czechoslovak Socialist Republic to the United Nations avails itself of this opportunity to renew to the Permanent Mission and Permanent Observer Missions to the United Nations in New York the assurances of its highest consideration.

New York, January 25, 1990

E.H.

To: All Permanent Missions
and Permanent Observer Missions
to the United Nations
in New York

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Central editorial office
Orbis Press Agency

2030/89/I/mg

The biography of Václav Havel

Václav Havel was born on the 5th of October, 1936 in Prague. He was trained to be a chemical laboratory technician and worked in this profession from the year 1951 to the year 1955, parallely he studied at an evening secondary grammar school. In the year 1955 he began to study at the Faculty of Economy at the Czech Technical College in Prague. He did not complete his studies and in the year 1957 he began his military service. After returning - in the year 1959 - he began to work as a scenery technician in Prague's ABC Theatre. In the year 1961 he began to work in the theatre On the Railings as its dramatic adviser, assistant producer and author. In the year 1967 he finished his studies at the Theatre Faculty of the Academy of Musical Arts, in Prague. A year later he became a member of the Club of Engaged Non-party Members and the chairman of the Club of Independent Writers. His artistic activity as to his political and artistic opinions was forbidden to him after the occupation and the suppression of the ideas of the Prague spring of 1968. He had to leave the theatre, it was made impossible for him to publish his books, and his theatre plays were not staged. After the year 1969 he worked in many workers' professions, apart from others he worked as a worker in a Prague brewery.

In the years 1970-89 he was imprisoned three times and he spent about five years in prison. He is one of the initiators and the first spokesman of Charter 77, set up in the year 1977, a member of the Committee for the Protection of the Unjustly Persecuted, a member of the PEN Club in the ČSSR and in a number of other countries, apart from others in France, Austria, Sweden and Switzerland. In the year 1982 he was awarded the title of Doctor honoris causa of the University in Toulouse - Le Mirail in France. This year he

was awarded the Prize of Olof Palme and the Peace Prize of the West-German book trade.

Václav Havel is known as a fighter for human rights in Czechoslovakia and, also, as a significant writer and dramatician. He is the author of sixteen theatre plays /apart from others: Ztížená možnost soustředění (An Aggravated Possibility of Concentration), Audience (The Audience), Vernisáž (The Opening), Largo desolato, Asanace (The Area Clearance)/, of several books /for example, Protokoly (The Protocoles), Pokus žít v pravdě (An Attempt to Live in Truth), Dopisy Olze (Letters to Olga), Noc bezmocných (A Night of the Powerless), Do různých stran (To the Various Sides)/.

For his citizen's and moral attitudes he has been evaluated many times by European institutions and for many years he has symbolized the citizens' movement against wrong-doing in Czechoslovakia (the Prize of Jan Palach awarded by the International Committee for the Support of Charter 77 in the year 1982, the Prize of Erasmus of Rotterdam in the year 1986, the Prize of Liberty in the year 1989 and many others).

After the events of the 17th of November, 1989, with which the "tender" revolution in Czechoslovakia began, he became the foremost representative of the Civic Forum, which initiated the return of Czechoslovakia to its democratic traditions. On the 29th of December he was elected President of the Czechoslovak Socialist Republic by the deputies of the Federal Assembly.

THE WHITE HOUSE

WASHINGTON

Denise Burgess
Exec Sec
647-8338

MEMORANDUM

TO: GENERAL SCOWCROFT

FROM: JOSEPH W. HAGIN

SUBJECT: **APPROVED PRESIDENTIAL ACTIVITY**

EVENT: Official Working Visit of President Vaclav Havel of Czechoslovakia

DATE: February 20, 1990 ---- Tuesday

TIME: 11:00 am - Meeting - Oval Office/Cabinet Room - 60 Min.
12:00 pm - Luncheon - Old Family Dining Room - 75 Min.

DURATION: 1:15 pm - Departure Statement - South Lawn - 15 Min.

LOCATION:

ATTIRE: Business Suit

REMARKS REQUIRED: Meeting and Luncheon - NSC Provided
Departure - Yes

MEDIA COVERAGE: Meeting - Open Photo/Writing Pool
Luncheon - White House Photographer Only

FIRST LADY PARTICIPATION: Departure - Open

ADDITIONAL INFORMATION: No

CONTACT: _____, _____

TELEPHONE: **OFFICE** _____ **HOME** _____

NOTE: **PROJECT OFFICER, SEE ATTACHED CHECKLIST**

Ed Rogers	Marlin Fitzwater	David Bates
James Cicconi	David Demarest	David Valdez
Fred McClure	Jean Lamb	USSS - PPD
Susan Porter Rose	Sig Rogich	Gary Walters
Patty Presock	John Keller	WHCA Audio/Visual
Chriss Winston	Tim McBride	WHCA Operations
Laurie Firestone	J. Bonnie Newman	C. Boyden Gray
William Kristol	Paul Bateman	John Herrick
Jackie Kennedy		

Peggy—
Can we find any quotes
by Dvorak referring to N.W. Symphony?
Thanks Dvorak-Spillville
Symphony

ANTONIN DVOŘÁK

(b. Nelahozeves, Bohemia, Sept. 8, 1841—d. Prague, May 1, 1904)

BY *Paul Stefan*

ANTONIN DVOŘÁK was born on Sept. 8, 1841 in Nelahozeves (Mühlhausen) in Bohemia, the eldest of eight children of the innkeeper and butcher, Franz Dvořák. His mother was employed at the local castle of Count Lobkowitz. The child early began to help his father in his business and to delight guests of the inn as a violinist. He attended the elementary school of the village and at the age of fourteen was sent to relatives in nearby Zlonice to learn German. While young Antonin Dvořák was acquiring his sketchy German, his Zlonice teacher, Anton Liehmann, was instructing him also in viola, piano, organ and thorough bass. (Dvořák later immortalized this teacher in his opera, *The Jacobin.*) Eventually Anton's parents decided to permit this very talented son to study at the Organ School in Prague (1857). The Organ School trained chiefly specialists in music, teachers and composers, as the Conservatory produced mostly interpretative artists until the two schools were combined in 1890, when Dvořák himself became a professor (later the director) of this combined institution.

In 1859, young Antonin, or Anton, completed his studies at the school, having already shown his creative talent in his first compositions, beginning with a String Quintet in A Minor (still in manuscript). Dvorák then joined the Komzák concert band and later was incorporated with this band into the orchestra of the National Theatre, continuing however to play in inns for a while longer. Many early works dating from this time were destroyed by the composer. A Symphony in C Minor, called *The Bells of Zlonice,* which was not discovered until 1923, escaped this destruction. Some noteworthy songs, including a cycle, *Cypress Trees,* an expression of his personal disappointment in love, also survived, their basic ideas being utilized thematically again and again by Dvořák in later works, though not published among his posthumous papers until 1921. In these formative years, the young Dvořák was crossed in love. Josefa Cermak, the object of his adoration, later married a Count Kaunitz, and Dvořák married her younger sister, Anna, a talented singer.

At first Schubert and Beethoven were Dvořák's models, but the national note soon prevailed. Wagner was his besetting problem, however, and so it remained through all his life. Out of his emulation of Wagner there grew his first opera, *Alfred,* based on a German text (Theodor Körner). Further examples of the Wagner crisis of these years are two string quartets and the comic opera, *King and Collier,* the libretto of which Dvořák was to set to entirely new music in 1874. His first great success was the performance of a cantata, *Hymnus,* for mixed chorus and orchestra (March 9, 1873). A Symphony in E Flat (not published until 1912 among his posthumous papers) won for him an Austrian State Prize, despite its obvious Wagnerian suggestions. On the committee of the awards sat Brahms and Hanslick; later Dvořák himself was to be a member of the committee for a while. In a rigorous sorting out of what had been finished up to that time many works were destroyed by the composer, others received new opus numbers. His publishers subsequently undertook a third numbering, so that sometimes three works of Dvořák have, or have had, the same opus number.

In a symphony and in a second comic opera of the same year (1874), *The Pig-headed Ones,* are the first signs of a turning away from Wagner. In 1875 came the Symphony in F, published as the Third (not until 1888), and designated Opus 76. It was dedicated to Hans von Bülow, who was to become an especial admirer of Dvořák later on. In the same year was composed the tragic opera *Vanda.* Under the impression made by the death of a little daughter, Dvořák wrote the Piano Trio in G Minor and a Stabat Mater, which was not compiled until 1877—the work which was to pave the way to England for him. In defiance of all tragic moods further successes made their appearance in 1876 and soon thereafter: in particular, the Moravian Duets (not folksongs, but in the spirit of the folksong). Brahms, to whom they were submitted for the State Prize, bestowed the honour upon Dvořák once again (as, indeed, he was to do repeatedly) and recommended the work to Simrock, who published it as *Strains from Moravia.* Further works which rapidly established Dvořák's reputation were the three *Slavonic Rhapsodies* for orchestra and the first series of *Slavonic Dances* (both in 1878); and the *Slavonic Dances* arranged for piano, four hands. Dvořák received 300 marks for them from his publisher, Simrock, who speedily cleared a fortune on them.

At a concert of his compositions in Prague Dvořák made his first appearance as a conductor and was received with acclaim. Many performances and orders for new works ensued. Dvořák composed in this period the Violin Concerto for Joachim, the piano pieces, *Silhouettes,* the Gipsy Songs and the Violin Sonata. In 1880 he completed a new Symphony in D, dedicated

to Hans Richter, who soon became a zealous propagandist for Dvořák. Also in this time, work was begun on the opera, *Dimitrij,* the libretto of which can be said to be a continuation of *Boris Godunoff*. The opera contains some splendid music, but, under the influence of Wagner, Dvořák altered it to approximate "music drama" more and more, so that several versions exist.

In spite of his successes a curious Dvořák lapsed into a brief period of defiance and gloom, the chief products of which are the Hussite Overture and the Symphony in D Minor.

Then in 1884 came a call to England, where his Stabat Mater had such success that he had to conduct it in person a second time before 12,000 listeners. He was greeted with fervid enthusiasm at further concerts and his material success was so substantial that he was enabled to buy an estate, Vyscká, in southern Bohemia, where he was to spend half of the year henceforth, near the castle of his brother-in-law, Kaunitz, in close touch with Nature and with the peasants and miners of the region.

Subsequently, Dvořák made other trips to England, (nine in all). For England he composed the choral works, *The Spectre's Bride* (*Svatební košile*) and *St. Ludmila,* and the Symphony in D Minor. His English triumphs multiplied; their public climax was reached in Cambridge on June 16, 1891, when the University conferred the honorary degree of Doctor of Music upon him. The principal works of these years of high spirits and of cosmopolitan successes were: a Mass, the famous Piano Quintet, a pianoforte quartet, the Symphony in G, the Requiem; an especially characteristic opera of the Bohemian castle and village milieu, *The Jacobin* (*Jakobin*). The pianoforte trio, *Dumka,* and the cycle of three orchestral overtures are also of this time. On Sept. 8, 1891 there was widespread notice of Dvořák's 50th birthday, the celebration of which he evaded as far as was possible to him in the face of public acclaim.

In the summer of 1891 he finally accepted a proposition of Jeanette Thurber to go to New York for two years as the director of the National Conservatory, which she had founded (1885). He was granted a leave of absence for this by the Prague Conservatory. The same year brought him also an honorary doctorate from the Czech University in Prague. From September, 1892, to May, 1894, Dvořák was in reality the head of the conservatory in New York. He acquired a strong attachment for American "folksongs," for coloured musicians, for Longfellow, for American cities and American country landscapes. In the summer of 1893 he undertook journeys to Spillville, Chicago, Omaha and St. Paul; on the return trip he was a visitor at Niagara Falls. His work included a complete reorganization of instruction at the Conservatory. He continued composing, completing his most famous symphony, *From the New World,* which was performed by Anton Seidl in Carnegie Hall, New York, on Dec. 15, 1893 with triumphant success. (Dvořák was present.) Also among the products of Dvořák's American sojourn are the Violin Sonatina, Op. 100, written for his children; the Piano Suite in A, the ten *Biblical Legends,* the String Quartet, Op. 96 (called the American quartet) and the String Quintet, Op. 97. A cantata, *The American Flag,* was not performed until after Dvořák's departure, on April 16, 1895.

(The instrumentation of the "New World" Symphony was completed when Dvořák went to Spillville, Ia., a village largely of transplanted Bohemians, where Dvořák played the organ in the church on Sundays. He made many sketches for the symphony. In the first of three books he used for this purpose, he noted "Morning, Dec. 19, 1892." Fuller sketches began Jan. 10, 1893. The slow movement was then entitled "Legenda." The scherzo was completed Jan. 31; the finale, May 25, before his departure for Spillville in June. In 1925 a tablet placed on a large rock was dedicated in memory of Dvořák's sojourn. Besides acting as church organist he composed in Spillville the Quintet in E Flat, Op. 97, which occupied him from June 26 until Aug. 1.)

Dvořák, as is now known, was expected to return to America in 1897, but he rejected the proposals made to him. In 1896 he went to London for the last time. The same year brought his only meeting with Bruckner. The death of his friend, Brahms, in April, 1897, moved him deeply.

As a composer he entered a last phase, in which the Wagner problem once again occupied him greatly—strange to say not in the operas, *The Devil and Kate, Rusalka,* and *Armida,* but in the symphonic poems of the years 1896 to 1899 (*The Watersprite, The Midday Witch, The Golden Spinning Wheel, The Wood Dove* and *Heroic Song*). But to the end he remained the great musician, the teacher of youth, his pupils including Novák, Nedbal and Suk, who became his son-in-law. In his native land he enjoyed the prestige of a patriarch. He was appointed to the Austrian Upper House and was the first musician to be so honoured. In excellent health, he contemplated living to be very old. His death on May 1, 1904 came quite suddenly. The funeral on May 5 took the form of a national ceremony of mourning.

Dvořák was a true musician who seemed to draw directly from the extremely rich treasure of Czech folk music. Everything that he wrote was beautiful in sound and perfect in form. In all spheres of his art he achieved eminence. As a composer of opera, to be sure, he succeeded only in his native land, which gives him place

beside Smetana and joins him with Smetana and Fibich in a classical triad. His lyric power is remarkable, the religious fervour of his sacred works overwhelming, the mystic zeal of the *Armida* at the end of his life astonishing.

Quite extraordinary was his receptiveness towards American music,[1] including the latent music of the landscape and of American life. The large biography in four volumes, which Otakar Sourek dedicated to Dvořák, closes in its German (abridged version) with the words: "Compared with the inventor, Smetana, who was transfigured as it were by sorrow, Dvořák is a discoverer acting on natural impulses, the darling of life and of an appreciative favourite good fortune. For this reason tragic suspense is rather unknown to him. And yet he knows none-the-less sub-consciously what fate is. He develops the greatest coolness and collectedness. He is not naïve—as is often assumed—rather artless, but, above all, an elemental force."

CALENDAR OF DVOŘÁK'S LIFE

1841—Born at Nelahozeves, Bohemia (Sept. 8).
1857—At Organ School in Prague.
1859—Finishes school, writes first compositions, joins the Komzak concert band.
1873—First great success with the cantata, *Hymnus*. Marriage to Anna Cermak.
1874—Dvořák receives the Austrian State Prize for Composition for the first time.
1876—Composition of the Moravian Duets, which are recommended to Simrock by Brahms.
1878—Slavonic Rhapsodies and Slavonic Dances composed. Beginning of the composition of the Stabat Mater.
1883—First performance of the Stabat Mater in England. The composer is invited to conduct a repetition the following year.
1884—First journey to England. Performance of the Stabat Mater under Dvořák in Albert Hall, London. (March 13.)
1885—Acquires estate, Vysoká, in Bohemia.
1891—Dvořák receives honorary doctorate at Cambridge. Becomes professor at the Prague Conservatory and is made honorary doctor of the Czech University of Prague. General celebration of his 50th birthday.
1892—Founding of the Bohemian String Quartet, which performs works of Dvořák widely. Departs for New York on Oct. 15 and is head of the Conservatory there until 1895 (departure, April 16).
1893—Journeys in America (summer). Sojourn in Spillville, Ia. First performance of the symphony, *From the New World* (New York, Dec. 15).
1896—Last journey to England.
1901—Head of the Prague Conservatory and member of the Austrian Upper House. Celebration of his 60th birthday.
1904—Dvořák dies (May 1). National funeral (May 5).

[1] In 1900, Dvořák wrote to Oskar Nedbal, who conducted a performance of the New World Symphony in Berlin, as follows: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies." This, however, by no means settled finally a controversy dating back to the time the symphony was written. The strong resemblances existing between basic themes and certain American songs—among them *Swing Low, Sweet Chariot*—have been pointed out many times.

CATALOGUE OF DVOŘÁK'S WORKS

(Based on the list by O. Sourek for the German biography by Sourek-Stefan)

OPERAS

Opus 14 *King and Collier,* comic opera in 3 acts; second version, 1874, revised again in 1887; first version, published without opus number in a potpourri, composed in 1871.
17 *The Pig-headed Ones* (also *The Blockheads*), comic opera in one act, 1874.
25 *Vanda,* tragic opera in 5 acts; overture published as Op. 25.
37 *The Peasant a Rogue,* comic opera in 2 acts, 1877.
64 *Dimitrij,* opera in 4 acts, composed in 1881–82; revised several times, performed and published in various versions.
84 *The Jacobin,* opera in 3 acts, 1887–88; revised, 1897.
112 *The Devil and Kate,* opera in 3 acts, 1898–99.
114 *Rusalka,* opera in 3 acts, 1900.
115 *Armida,* opera in 4 acts, 1902–03.
Unpublished: *Alfred,* heroic opera in 3 acts, composed, 1870.

FOR ORCHESTRA

Opus 60 Symphony in D (1880).
70 Symphony in D Minor.
76 Symphony in F (1875 and 1887, originally Op. 24).
88 Symphony in G (1889).
95 Symphony in E Minor, *From the New World* (1893).
Symphony in E Flat (1873, originally Op. 10, posthumous).
Symphony in D Minor (1874, originally Op. 13, posthumous, 1912).
Symphony in C Minor, *The Bells of Zlonice,* 1865; originally Op. 31; lost and not recovered until 1923; published in 1961.
Symphony in B Flat (1865, originally Op. 41; unpublished).

SYMPHONIC POEMS

Opus 107 *The Watersprite* (1896).
108 *The Midday Witch* (1896).
109 *The Golden Spinning Wheel* (1896).
110 *The Wood Dove* (1896).
111 *Heroic Song* (1897).

OVERTURES

Opus — Dramatic (Tragic) Overture (1870, to the opera, *Alfred,* published among his posthumous papers in 1912).
62 *My Home* (1882).
67 Hussite Overture (*Husitska*) (1883).
91 *Amid Nature* (1891).
92 *Carnaval* (1891).
93 *Othello* (1891–92) (These three overtures compose the cycle, *Nature, Life,* and *Love.*)
Overture from the music to the play *J. K. Tyl* (1881).
Rhapsody in A Minor, originally Op. 15 (1874).
22 Serenade in E for Strings (1875).
39 Suite in D ("Czech") (1879).
40 Notturno in B for Strings (1870).
44 Serenade in D Minor (1878).
45 Slavonic Rhapsodies in D, G Minor and A Flat (1878).
46 Slavonic Dances, First Series (1878).
54 Festival March (1879).
66 Scherzo Capriccioso (1863).
72 Slavonic Dances, Second Series (1886).
78 Symphonic Variations (1877, originally Op. 40).
98 Suite (1895, originally Op. 15, posthumous 1912).
Polonaise in E Flat (1879). (Music to the play *J. K. Tyl* (1830–31.)

SOLO WORKS WITH ORCHESTRA

Opus 11 Romance, violin and orchestra (1873).
33 Piano Concerto in G Minor (1876).

49 Mazurka, violin and orchestra (1879).
53 Violin Concerto in A Minor (1879–80).
94 Rondo, cello and orchestra (1891).
Forest Calm, cello and orchestra (1891).
104 Cello Concerto in B Minor (1895).

CHAMBER MUSIC

String Quartets—Op. 16 (1874); Op. 34, D Minor (1877); Op. 51, E Flat (1878–79); Op. 61, C (1881); Op. 80, E (1876, originally Op. 27); Op. 96, F (1893); Op. 105, A Flat (1895); Op. 106, G (1895). Without opus number: F Minor (1873) originally Op. 9, arranged by G. Raphael; unpublished; A Major (1862, originally Op. 2); B-Flat Major; D Major (1870, originally Op. 10); A Minor (1873).

String Quintets—Op. 77 (with Double Bass, 1875, originally Op. 18); Op. 97 (2 violins, 2 violas, cello, 1893); A Minor (1861, originally Op. 1).

String Sextet—Op. 48, A Major (1878).

Trios, piano and strings—Op. 21, B Flat Major (1875). Op. 26, G Minor (1876); Op. 65; F Minor (1883); Op. 90, Dumka (1890–91).

Quartet, piano and strings, Op. 23 in D Major (1875).

Quintet, piano and strings, Op. 81 in A Major (1887), unpublished. Quintet in A Major, unpublished (1872).

Bagatelles, Op. 47, for 2 violins, cello, harmonium or piano (1878).

Terzetto for 2 violins and viola, Op. 74 (1887).

Gavotte for 3 violins (1890).

CHORAL MUSIC

Oratorios—Op. 58, Stabat Mater (1876–77); Op. 69, *The Specter's Bride* (1884); Op. 71, *St. Ludmila* (1885–86); Op. 79, Psalm 149 (1879 and 1887); Op. 86, Mass in D (1887, 1892); Op. 89, Requiem (1890); Op. 102, *The American Flag* (1892); Op. 103, Te Deum (1892).

Other Choral Works—Op. 27, 5 Choruses for men's voices based on folksongs (1878); Op. 28, *Hymn of the Czech Peasants* for mixed chorus (1895); Op. 29, Four Songs for mixed chorus (1876); Op. 30, *Hymnus* for mixed chorus and orchestra (1872); Op. 43, Three Slovak Folksongs for men's chorus (1877); Op. 63, *Amid Nature* (5 choruses for mixed voices, composed in 1882); Op. 113, *Festival Song,* for mixed chorus and orchestra (1900); Without opus number: choral songs for men's voices (1877); *Song of the Czech,* for men's chorus (1877).

SONGS

Cycle, *Cypress Trees:* 18 songs, 1865, unpublished (as separate Songs, Op. 2; Love Songs, Op. 83, and *Cypress Trees* for string quartet without opus number); Op. 3, Four Songs (1876); Op. 5; *The Orphan* (1871); Op. 6, 4 Songs based on Serbian folk poetry (1872); Op. 7, 6 Songs of the Königinhof Manuscript (1872); Op. 9, 4 Songs (1871–76); Op. 31, *Evening Songs* (1876); Op. 50, 3 Modern Greek Songs (1878); Op. 55, 7 Gypsy Songs (1880); Op. 73, In Folk Style (1886); Op. 82, 4 Songs (1887–88); Op. 83, 8 Love Songs (see above); Op. 99, 10 Biblical Songs (1894, Nos. 1 and 5 with instrumentations; Without opus number: *Hymns ad laudes S. S. Trinitatis* (1878); 2 Songs (1885); *Slumber Song* (1895); *Fresh from the Hearth* (1901).

VOCAL DUETS

Op. 19, 3 Sacred Duets for alto and baritone (1879); Op. 20, 4 Moravian Duets (1875); Op. 32, *Strains from Moravia* (1876); Op. 38, 4 duets based on Moravian folk poetry (1877). Without opus number: *Soldier's Farewell* (1876); *There on our Roof* (1881).

FOR PIANO

Op. 8, *Silhouettes* (1879); Op. 12, Dumka and Furiant (1884); Op. 28, 2 Minuets (1876); Op. 35, Dumka (1876); Op. 36; Theme and Variations (1876); Op. 41, Scotch Dances (1877); Op. 42, 2 Furiants (1877); Op. 52, 4 Piano Pieces (1880); Op. 53, Polka and Galop (1861–62); Op. 54, 8 Waltzes (1879–80, Nos. 1 and 4 arranged for string quartet); Op. 56, 6 Mazurkas (1880); Op. 85, *Poetic Tone Pictures* (1889); Op. 98, Suite (1894, also for orchestra); Op. 101, *Humoresque* (1894). Without opus number: Waltz (1880); *Eclogues* (1880); 2 Impromptus (1880); *Album Leaves* (1881); Impromptu in D Minor (1882); *Humoresques* (1884?).

PIANO DUETS

Two Pearls (1887); Two Piano Pieces (1894); Op. 46, Slavonic Dances, first series (1878, also for orchestra); Op. 59, *Légende* (1861, also for orchestra); Op. 68, *From the Bohemian Forest* (1883–84); Op. 72, Slavonic Dances, second series (1886, also for orchestra).

FOR VIOLIN

Op. 15, Ballad (1885); Op. 57, Sonata in F Major (1880); Op. 75, *Romantic Places* (1897); Op. 100, Sonatina (1894). Without opus number: Capriccio (1878) arranged by Gunther Raphael.

FOR CELLO

Op. 94, Rondo (also with orchestra, 1891).
Without opus numbers: Concerto in A Major (with piano, 1865; arranged for orchestra by Gunther Raphael); Polonaise in A Minor (1879).

DVORSKY, Michel. *See* HOFMANN, JOSEF.

DWELSHAUVERS, Victor Felix (b. Liége, Feb. 20, 1869—d. there, Feb. 22, 1915), Belgian music critic; author of monographs on *Wagner, Tannhäuser, The Flying Dutchman, Les Précurseurs de la neuvième symphonie de Beethoven,* etc.

DWIGHT, John Sullivan (b. Boston, May 13, 1813—d. there, Sept. 5, 1893), American music critic and music journalist. He was graduated from Harvard University in 1832, and became a Unitarian minister, but abandoned that profession to devote several years to the Brook Farm Community, where he taught music and the classics. In 1848 he returned to Boston and in 1852 he founded *Dwight's Journal of Music* which he edited until 1881.

DWIGHT'S JOURNAL OF MUSIC. An American periodical, promoted by the Harvard Musical Association and founded at Boston in 1852 by John Sullivan Dwight. In the United States it was an early pioneer in the field of critical reviews of music and musical performances, and became a powerful factor in shaping musical opinion. For the first fifteen years of its publication it constitutes the history of music in America at that period. Its contributors included Alexander Wheelock Thayer, Otto Dressel, Hugo Leonhard, W. S. B. Mathews, and others. From 1858 to 1878 it was published by Oliver Ditson & Co.; from 1879 to 1881, by Houghton, Mifflin & Co. Its publication was discontinued in 1881.

DYCK. *See* VAN DYCK, ERNEST MARIE HUBERT.

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January 2, 1990, Tuesday, Late Edition - Final

SECTION: Section A; Page 13, Column 5; Foreign Desk

LENGTH: 1006 words

HEADLINE: Upheaval in the East: Havel's Vision;
Excerpts From Speech By the Czech President

BYLINE: Special to The New York Times

DATELINE: PRAGUE, Jan. 1

BODY:

Following are excerpts from President Vaclav Havel's New Year's Day address, as translated by The New York Times:

The Truth, Unvarnished

For 40 years you have heard on this day from the mouths of my predecessors, in a number of variations, the same thing: how our country is flourishing, how many more millions of tons of steel we have produced, how we are all happy, how we believe in our Government and what beautiful prospects are opening ahead of us. I assume you have not named me to this office so that I, too, should lie to you.

Our country is not flourishing. The great creative and spiritual potential of our nations is not being applied meaningfully. Entire branches of industry are producing things for which there is no demand while we are short of things we need.

The state, which calls itself a state of workers, is humiliating and exploiting them instead. Our outmoded economy wastes energy, which we have in short supply. The country, which could once be proud of the education of its people, is spending so little on education that today, in that respect, we rank 72d in the world. We have spoiled our land, rivers and forests, inherited from our ancestors, and we have, today, the worst environment in the whole of Europe. Adults die here earlier than in the majority of European countries. . . .

Learning to Believe Again

The worst of it is that we live in a spoiled moral environment. We have become morally ill because we are used to saying one thing and thinking another. We have learned not to believe in anything, not to care about each other, to worry only about ourselves. The concepts of love, friendship, mercy, humility or forgiveness have lost their depths and dimension, and for many of us they represent only some sort of psychological curiosity or they appear as long-lost wanderers from faraway times, somewhat ludicrous in the era of computers and space ships. . . .

Cogs No Longer

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The previous regime, armed with a proud and intolerant ideology, reduced people into the means of production, and nature into its tools. So it attacked their very essence, and their mutual relations. . . . Out of talented and responsible people, ingeniously husbanding their land, it made cogs of some sort of great, monstrous, thudding, smelly machine, with an unclear purpose. All it can do is, slowly but irresistibly, wear itself out, with all its cogs.

If I speak about a spoiled moral atmosphere I don't refer only to our masters. . . . I'm speaking about all of us. For all of us have grown used to the totalitarian system and accepted it as an immutable fact, and thereby actually helped keep it going. None of us are only its victims; we are all also responsible for it.

It would be very unwise to think of the sad heritage of the last 40 years only as something foreign, something inherited from a distant relative. On the contrary, we must accept this heritage as something we have inflicted on ourselves. If we accept it in such a way, we shall come to understand it is up to all of us to do something about it.

Let us make no mistake: even the best Government, the best Parliament and the best President cannot do much by themselves. Freedom and democracy, after all, mean joint participation and shared responsibility. If we realize this, then all the horrors that the new Czechoslovak democracy inherited cease to be so horrific. If we realize this, then hope will return to our hearts.

Everywhere in the world, people were surprised how these malleable, humiliated, cynical citizens of Czechoslovakia, who seemingly believed in nothing, found the tremendous strength within a few weeks to cast off the totalitarian system, in an entirely peaceful and dignified manner. We ourselves are surprised at it.

And we ask: Where did young people who had never known another system get their longing for truth, their love of freedom, their political imagination, their civic courage and civic responsibility? How did their parents, precisely the generation thought to have been lost, join them? How is it possible that so many people immediately understood what to do and that none of them needed any advice or instructions? . . .

Recalling Ruined Lives

Naturally we too had to pay for our present-day freedom. Many of our citizens died in prison in the 1950's. Many were executed. Thousands of human lives were destroyed. Hundreds of thousands of talented people were driven abroad. . . . Those who fought against totalitarianism during the war were also persecuted. . . . Nobody who paid in one way or another for our freedom could be forgotten.

Independent courts should justly evaluate the possible guilt of those responsible, so that the full truth about our recent past should be exposed.

But we should also not forget that other nations paid an even harsher price for their present freedom, and paid indirectly for ours as well. All human suffering concerns each human being. . . . Without changes in the Soviet Union, Poland, Hungary and the German Democratic Republic, what happened here could hardly have taken place, and certainly not in such a calm and peaceful way.

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Now it depends only on us whether this hope will be fulfilled, whether our civic, national and political self-respect will be revived. Only a man or nation with self-respect, in the best sense of the word, is capable of listening to the voices of others, while accepting them as equals, of forgiving enemies and of expiating sins. . . .

Prosperity, Humanely

Perhaps you are asking what kind of republic I am dreaming about. I will answer you: a republic that is independent, free, democratic, a republic with economic prosperity and also social justice, a humane republic that serves man and that for that reason also has the hope that man will serve it. . . .

The People Hold Sway

My most important predecessor started his first speech by quoting from Comenius. Permit me to end my own first speech by my own paraphrase. Your Government, my people, has returned to you.

TYPE: Text

NAME: HAVEL, VACLAV

GEOGRAPHIC: CZECHOSLOVAKIA

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13TH STORY of Level 1 printed in FULL format.

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January 3, 1990, Wednesday, Final Edition

SECTION: OPINION EDITORIAL; PAGE A14

LENGTH: 700 words

HEADLINE: The Right Stuff

SERIES: Occasional

BODY:

IT MAY PROVE to be true, as the current folk wisdom in Washington has it, that Vaclav Havel doesn't stand much chance of being a successful president of Czechoslovakia. Mr. Havel is, after all a playwright (an unspoken "only" generally precedes this depiction in worried conversation), and the political and economic wreckage he must address would tax a man much more experienced in statecraft than he. But since the common folk wisdom has already proved so spectacularly wrong in predicting outcomes in Eastern Europe and since Mr. Havel has already proved so spectacularly right in his attempts to change his country's ways, we would advise a little caution on the forecasting front.

That's point one. Point two is that whether Mr. Havel in fact lasts a month, a year or a full term in office and whether he does an effective political job or not, the televised speech he made to his countrymen on New Year's Day will rank as an enormous and priceless contribution to understanding not just the meaning of the revolution in Eastern Europe, but also the obligations that revolution now imposes on the people who brought it about. We reprint a large excerpt from the speech on the opposite page today. No one who had the combined insight and courage to utter those words should be written off as a political innocent. Mr. Havel understands and dares to say what the dark side of modern Europe's history has been about.

The theme that strikes us as most important is summed up in this quote: "When I talk about a decayed moral environment. . . . I mean all of us, because all of us have become accustomed to the totalitarian system, accepted it as an inalterable fact and thereby kept it running. In other words, all of us are responsible, each to a different degree for keeping the totalitarian machine running. None of us is merely a victim of it, because all of us helped to create it together." Mr. Havel describes acceptance of this unwelcome truth as a precondition of assuming responsibility now to recreate the country and the society.

Had the assertion that none of his audience was "merely a victim" come from anyone other than a principal victim of the Czechoslovakian Communist regime -- dissenter Havel was hounded and persecuted for years -- it might not have had the same moral force and authority. Even so, these words will sound cruel to some who remember how the Czechs were, first, manipulated into subjection by their Soviet occupiers then brutally run over, 21 years ago, when they tried to break free. But Mr. Havel needs no instruction in that, and he can hardly be charged with sympathy for the crowd he worked so relentlessly against the odds to pitch out.

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What he is saying recognizes something else: the painful truth that throughout these newly disencumbered countries -- as in countries coming out of tyrannical rule elsewhere around the world -- it was finally not just a few guys with guns against a subdued populace. Rather, there were over time infinite shades and degrees of compliance, acquiescence, responsibility, collusion and resistance adding up to a very complicated whole. The hardest questions facing these countries now are said to be economic. But, in our view, right up there with the economy is the core political question of establishing a realistic historical understanding of what happened.

One notes with a certain uneasiness that in some of these places government and press figures who just months ago were spouting and/or enforcing the party line are now prodigiously denouncing their fallen patrons in a style not so different from before. Opportunists and revisionist record-keepers will flourish. Perhaps not the hardest, but surely the most delicate challenge facing Mr. Havel and his counterparts in Eastern Europe will lie in finding the proper dimension of punishment for the worst offenders and chastisement for the in-betweens and in compelling the great mass of people who suffered so to accept a sufficient measure of responsibility for their past to enable them to take responsibility for creating a decent future together. However his term in office works out, Mr. Havel understands the precondition of national regeneration.

TYPE: EDITORIAL

SUBJECT: CZECHOSLOVAKIA; FOREIGN HEADS OF STATE

NAMED-PERSONS: VACLAV HAVEL

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The Associated Press

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January 2, 1990, Tuesday, BC cycle

SECTION: International News

LENGTH: 621 words

HEADLINE: Excerpts of President Vaclav Havel's New Year Address

DATELINE: PRAGUE, Czechoslovakia

KEYWORD: Havel-Excerpts

BODY:

Here are excerpts from the New Year's Day address delivered by President Vaclav Havel on the eve of his first visit abroad to East and West Germany:

For 40 years you have been hearing from the mouths of my predecessors the same thing in different variations: how our country is flourishing, how many more million tons of steel we have produced, how we are all happy and how we trust our government and what beautiful future is opening in front of us.

I assume you have not proposed me to this office only to have me lie to you as well.

Our country does not flourish. The great creative and spiritual potential of our nation is not used in a meaningful way. Entire industrial branches manufacture things that evoke no interest, while we lack things we need. A state which calls itself a workers' state humiliates and exploits the workers....

We have spoiled our land, rivers and forests ... and we have today the worst environment in Europe. Adults in our country die sooner than in the majority of European countries....

The worst thing is we live in a morally spoiled environment. We have become morally sick, because we have gotten used to saying one thing and thinking another. We have learned to believe in nothing, not to pay attention to one another, mind our own business only. Phenomena such as love, friendship, compassion, humbleness and forgiveness have lost their depth and dimension....

The old regime - armed with its proud and intolerant ideology - degraded man to the level of a work force and nature to the level of an instrument of production ... it turned the gifted and sovereign people running their country in an ingenious way into little screws of a monstrously big, rattling and stinking machine...

We are all - although understandably each one to a different degree - responsible for the operation of the totalitarian machine, none of us is only

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a victim, we are all at the same time its co-creators....

We must accept this heritage as something that we have inflicted upon ourselves....

All around the world people wonder where did the subservient, humiliated, skeptical and seemingly disbelieving citizens of Czechoslovakia find all of a sudden the amazing strength to shake off the yoke of a totalitarian system in a couple of weeks in such a decent and peaceful way....

Without changes in the Soviet Union, Poland, Hungary and German Democratic Republic (East Germany), things that happened here would hardly have happened, and if so they would not have such a beautifully peaceful nature....

The fact that we have had good international conditions (for our revolution), does not mean that soembody was directly helping us over these past weeks....

Our first president said: Jesus, not Caesar ... Today this idea is alive again. I dare say we even have an opportunity to spread it further and bring in a new element to European and world politics. If we want to, our country can permanently radiate love, longing for understanding, power of the spirit and the idea. This radiation can be exactly what we can offer as our specific contribution to world politics.

We are a small country and yet we were the spiritual crossroads of Europe once. Why couldn't we be the same once again? Wouldn't that be another contribution with which we can repay to others the help we are going to need?....

I want to be a president who will speak less and work more. A president ... who will be permanently present among his fellow citizens, listening to them carefully....

I dream of a republic that is independent, free and democratic, a republic with economic prosperity and social justice, briefly, a republic which serves man and therefore has hope that man will serve it right back.

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January 11, 1990, Thursday, Final Edition

NAME: RITA KLIMOVA

SECTION: STYLE; PAGE E1

LENGTH: 1367 words

HEADLINE: Prague's Dissident Diplomat;
Rita Klimova, New Czechoslovakian Ambassador

SERIES: Occasional

BYLINE: Mary Battiata, Washington Post Foreign Service

DATELINE: PRAGUE

BODY:

Rita Klimova was the voice of the Czechoslovak revolution to the English-speaking world.

In the weeks that shook this capital, Klimova, once a Communist and now newly named ambassador to Washington, stood beside then-opposition leader Vaclav Havel at the Magic Lantern Theater, translating his careful words into her own snappy, New York-accented English for the hundreds of foreign journalists gathered there.

With her cropped gray hair and down-to-earth manner, Klimova was a reassuring presence in the ambient anxiety of the uprising's first days. When she wasn't providing translations of some of the most dramatic announcements in European postwar history, she also gave sartorial tips to the playwright, who would soon be president.

Havel wanted to wear an open collar for his first formal televised speech to the nation, in early December. Klimova objected strenuously. A tie was necessary, she insisted, to reassure the millions of ordinary citizens whose notion of Havel came from years of communist propaganda.

"I said, 'You cannot appear on television connected with the future leadership of this country and not wear a tie -- my friends in the countryside would not understand,' " Klimova recalled.

"So then of course he found a horrible tie -- red and white polka dots!" she said smiling. "He had to show he was not buying in to the tie business completely. But the next day, he had a maroon business tie. He really realized it wasn't a game -- that he really was going to be president."

Now Klimova is on her way to Washington to represent the new government to the country she first knew as a 7-year-old in New York, where her parents -- Jews and communists -- lived during the Nazi occupation of Czechoslovakia. (Her first memory of New York is drinking a tall glass of refrigerated, smooth, American milk.)

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Like many citizens here, she is still catching her breath after the rush of events that culminated in Havel's election Dec. 29.

"I haven't even bought any proper Christmas presents for my grandchildren yet," she said on a recent afternoon at Prague's venerable and crowded Cafe Slavia, a historic meeting place for artists, intellectuals, students and dissidents.

"On the one hand, it's going to be wonderful because I like the United States. On the other hand, I will miss my family, and watching how things unfold here."

The offer of the ambassadorship came suddenly, from new Foreign Minister Jiri Dienstbier, a former journalist and dissident who was forced to spend the past 20 years working as a coal stoker and janitor.

Like Dienstbier and others who defied the communist authorities, Klimova never imagined being part of any government, much less running one. Trained as an economist, she was expelled from the Communist Party after the Soviet-led invasion in 1968, along with half a million other party members who refused to renounce the reforms now known as "Prague Spring." (Among those expelled was Klimova's first husband, Zdenek Mlynar, a prominent communist thinker in the '60s and a member of the reform Central Committee of party leader Alexander Dubcek. Mlynar left Czechoslovakia for the West after the invasion. Klimova's second husband, a former diplomat also expelled from the party in '68, died in 1980.)

In the years that followed the invasion, Klimova eked out a precarious living as a translator, a skill that she says kept her from having to work as a waitress or cleaning woman. In the '80s, she began contributing to and editing underground economic journals that advocated free-market economic reform for Czechoslovakia's stagnating economy. She handled the copy of then-bureaucrat, now Finance Minister Vaclav Klaus, who wrote under the pen name of Adam Kovar -- Czech for Adam Smith.

That all changed on Monday, Nov. 20, when she received an urgent telephone call summoning her to Havel's apartment on Englesa Street.

When she got to Havel's building, she noticed cars belonging to the secret police. "I didn't know what was going on. I thought, 'Am I going to be arrested?' " She had been detained by police a week earlier while trying to attend a meeting of the Czechoslovak Helsinki Committee, a human rights group.

Klimova had been out of town the previous weekend, when riot police attacked student demonstrators near Wenceslas Square, sparking what was to be more than two weeks of mass demonstrations that led to the end of Communist Party rule.

Once inside Havel's door, Klimova was propelled by Havel's brother, Ivan, through a crowded hallway to a bank of microphones, where Havel was preparing to begin the first official press conference of his life. She had barely shrugged off her winter coat before she found herself translating an announcement of the formation the night before of a mass democratic movement called Civic Forum.

After the Forum's chaotic first meeting the following day, Klimova remembered, Havel kept saying, " 'Stay here, stay here.' And so I stayed."

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It was a long way from her political roots. The family (her father was a prominent communist journalist) returned to Czechoslovakia when she was 14. Three years later she joined the party herself. "I was a believer. Their program seemed good: They would build up industry, and there would be no more poor people. Everybody would be in houses. It all seemed very logical, and at that time, after the war, the other political parties were all so vague."

The Communists looked attractive to many people at the time, she said. The party won 38 percent of the vote in 1946, in what was to be the last free election for more than 40 years. The Communists staged their coup d'etat two years later.

By the early '60s, the truth about Stalin's crimes in the Soviet Union had begun to emerge, and it also was becoming clear that the Czechoslovak Communists could not deliver on their promise of economic prosperity. But Klimova and others were slow to abandon the party's ideals. Instead, she said, they fastened their hopes on the charismatic young Communist leader Dubcek, and his program of economic and political reforms.

"We believed we could set things right," she said.

Klimova was at a country boarding house 100 miles from Prague with her two children when the 1968 invasion began. "The landlady came and said, 'Get up, the Russians are occupying us.' I couldn't believe it. I said, 'It must be a mistake.' I pulled my raincoat over my pajamas and went out to look." The tanks arrived in the countryside the next day. In Prague, Dienstbier used his position at Czechoslovak state radio to make clandestine broadcasts encouraging citizens to conduct a campaign of passive resistance, including taking down all road signs and refusing to feed Warsaw Pact troops.

In the loyalty tests that followed, Klimova lost her job teaching economics at the University law school in Prague.

In 1977 her father signed the human rights manifesto Charter 77. "All hell broke loose," she recalled. Her translating agency dropped her, and she was forced to find odd jobs on her own. In 1986, eligible for a state pension, she retired and became a "full-time dissident."

Her conversion from communism has been complete.

"I completely agree with Winston Churchill," she said. "There are many things to be said against democracy, but no one has come up with anything better. It's the same thing with the free market. The market is one of the most important fruits of civilization. Tampering with it always leads to negative consequences."

Klimova expects to take up residence in Washington in mid-February, when, as is expected, her portfolio is accepted by the State Department. Until then, she is working at "finding out how things work" in the diplomacy business. Asked how many spies are employed at the Czechoslovak Embassy, she said: "I have no idea. It's one of the things I want to ask before leaving."

On Embassy Row, she expects to work on attracting Western investment to Czechoslovakia and explaining her country's economic problems and potential.

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She won't be doing it with a lavish entertainment budget.

"This is a poor country," she said. "We'll just have to invite people over and cook for them. A lot can be done on ingenuity."

GRAPHIC: PHOTO, RITA KLIMOVA IN HER PRAGUE APARTMENT. AP FOR TWP

TYPE: BIOGRAPHY, FOREIGN NEWS

SUBJECT: AMBASSADORS, ATTACHES, ETC.; CZECHOSLOVAKIA; UNITED STATES

NAMED-PERSONS: RITA KLIMOVA

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4TH STORY of Level 1 printed in FULL format.

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November 29, 1989, Wednesday, Final Edition

SECTION: FIRST SECTION; PAGE A1

LENGTH: 1471 words

HEADLINE: Czechoslovakia to End Communist Monopoly

BYLINE: Blaine Harden, Washington Post Foreign Service

DATELINE: PRAGUE, Nov. 28, 1989

BODY:

Premier Ladislav Adamec said today that he will ask the national legislature on Wednesday to remove clauses from the constitution that guarantee the "leading role" of the Communist Party in Czechoslovakia, thus ending the party's monopoly on political power.

Adamec said also that he would try to form a new broad-based cabinet -- including non-Communists -- by Sunday and that he would propose additional legislation eliminating requirements that public education be based on Marxist-Leninist principles.

The announcement came after 11 days of massive demonstrations for democratic reform here, culminating in a two-hour general strike Monday involving millions of people nationwide. The protests have produced a headstrong mass political movement that already has begun to speak of Communist power in the past tense.

Indeed, within a few hours of Adamec's unprecedented concessions, leaders of the Civic Forum opposition movement announced a new set of personnel, foreign-policy and legal demands that once again went well beyond the party's proposals.

The demands included dismissal of the country's Communist president, Gustav Husak, by Dec. 10 and formulation by the end of the year of laws spelling out procedures for free elections and guaranteeing freedom of the press and association.

The opposition movement also called for abolition by the end of the year of the Communist Party Workers' Militia, an armed military group controlled by the party chief, and removal of party organizations from the workplace.

The 10-day-old Civic Forum movment began as an emergency response to the police beating in Prague of student protesters. Since then, it has tapped into nationwide dissatisfaction with Communist rule and has organized the largest mass demonstrations in the country's history.

The group called for Monday's general strike, describing it as a referendum on the leading role of the party and on the public's desire for free elections.

The Communist Party daily newspaper, which for years has dismissed dissident protests in this country as minor events engineered by the Western media, said today that the strike "extended practically through our entire nation . . .

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representing practically every social layer."

"Today's movement cannot be stopped, and any solution can only be a political one," Lubomir Strougal, a member of the party's policy-making Central Committee and a former premier, conceded tonight on state television.

Last Saturday, party officials said they were confident the party's leading role in society would be legally abrogated. But it was only today that party chief Karel Urbanek told 3,500 party activists in Prague: "The future of the party requires giving up the monopoly of power," according to the official news agency.

The events in Czechoslovakia have followed a pattern that unfolded earlier this month in East Germany, in which massive protests ultimately resulted in pledges by the Communist leadership to remove its guaranteed grip on power.

Underlying Civic Forum's demands is a threat that it will organize more demonstrations and strikes unless they are met. Evidence continues to mount that the Communist Party, after little more than a week of mass peaceful protests, is losing control of political life in Czechoslovakia.

Ten of 13 members of the ruling party Presidium, including hard-line party leader Milos Jakes and all others described as unacceptable by Civic Forum, have been forced to resign. Today, Jakes asked to be relieved of his position as chairman of the Council of State Defense, which controls the armed forces.

A split emerged today within the party, with a new group, calling itself the Democratic Forum of Communists, demanding that the party's legal monopoly on political power be abolished.

The government has stopped censoring films and records that deal critically with the 1968 Warsaw Pact invasion, which silenced the "Prague Spring" of reforms here. It also has stopped licensing priests and ministers, a tactic that for two decades had allowed it to exercise tight control over churches. It has released a number of political prisioners, and it is promising to release all it holds.

Perhaps the most stunning symbol of the Communisits' decline and Civic Forum's ascendancy was today's announcement by the premier's office that the opposition group is to be provided with government office space.

Until tonight, Civic Forum, which has been swamped by 30,000 letters of support and more than a thousand foreign foreign journalists clamoring for information, had worked out of the basement of the Magic Lantern Theater, Europe's oldest pantomime stage group. It was announced that the new government-provided offices will be in the Prague Palace of Culture, the largest assembly hall in Czechoslovakia and the venue for major meetings of the Communist Party.

As has been the case across Eastern Europe this year, backpedaling and concessions by Communists have only whetted appetites for change.

At their press conference tonight, leaders of Civic Forum demanded the immediate resignation of members of the Czechoslovak legislature -- the National Assembly -- as well as those of regional legislatures, which, they said, "have

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betrayed their mandate." The group said it will soon draft proposals for by-elections.

The group demanded that the National Assembly "immediately condemn" the 1968 invasion, which installed the hard-line Communist leadership that has been flushed out of power in the last few days.

Civic Forum also dispatched a message to Moscow, demanding that the Soviet legislature, or Supreme Soviet, renounce the Soviet-led invasion, which put an end to a Czechoslovak political and economic reform movement then considered intolerable by the Kremlin. Similar demands are being made of East Germany and Bulgaria. Poland and Hungary, which were first with reforms in the East Bloc, have already apologized -- a gesture that the Communist leadership here last summer termed "unwarranted interference" in Czechoslovakia's internal affairs.

Civic Forum is an umbrella group that does not claim to be a political party but describes itself as an interim "bridge" between one-party Communist rule and formation of several political parties to compete in elections.

Vaclav Havel, the Czech playwright and dissident who is the opposition's de facto leader, said tonight that Civic Forum is not insisting that one of its members be included in the new cabinet the premier promised to name.

"What this cabinet will be like and what its program will be, we will just have to wait and see," Havel said, answering questions from an international press corps that kept pressing him for specifics.

"You want to know what a democratic Czechoslovakia will be like after we have had only two hours of meetings with the premier," Havel said. "The movement in society we are seeing is in the 11th day. History has begun to develop very quickly in this country. Where we had 20 years of timelessness, now we have tremendous speed. Don't ask more of us than we are offering. . . .

"If we are carrying on something that seems like a revolution, that is a revolution. We do not have time to speak to the press all the time," Havel said.

A major unanswered question about the Premier Adamec's broad concessions was whether he spoke with the consent and authority of the party leadership.

Adamec, as part of the massive shake-up in the party leadership over the weekend, lost his seat on the ruling Presidium and resigned his position as head of the government. He remains in office, according to a government announcement, "pending another political decision."

Asked today whether or not Adamec was making far-reaching reforms with the full support of the party, Civic Forum spokesman Vaclav Maly said: "We don't know."

The pace of change in Czechoslovakia continues to stun both the Communists and the opposition. Havel and Jiri Dienstbier, a Civic Forum member and longtime dissident journalist who was frequently jailed by the Communists, sought to explain the rapid pace.

"In this country for the past 20 years, practically everybody knew this regime could not deal with the problems we have," Dienstbier said. "But people

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were afraid. Violence and coercion were the dominant means of rule. This is why the powers that be -- that were -- did not want even a small concession to snowball."

The repressive system survived until tens of thousands of demonstrators took to the streets in outraged protest at the beating by police of student protesters in Prague's Wenceslas Square on Nov. 17. The crowds were too big to suppress with violence.

"It was not the dissidents," said Havel. "We 'dissidents' are only improvised and random spokesmen for this movement." Elections will select proper spokesmen, he said.

GRAPHIC: PHOTO, SOLDIER LIGHTS CANDLE AT STATUE OF ST. WENCESLAS IN CENTRAL PRAGUE, ONE OF THOUSANDS PLACED THERE SINCE MASS PROTESTS BEGAN. CAROL GUZY; PHOTO, AP; PHOTO

TYPE: FOREIGN NEWS

SUBJECT: CZECHOSLOVAKIA; FOREIGN GOVERNMENTS; POLITICAL PARTIES; DEMONSTRATIONS

ORGANIZATION: CIVIC FORUM

NAMED-PERSONS: LADISLAV ADAMEC; VACLAV HAVEL; GUSTAV HUSAK

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Country	Visitor	Dates
Congo (Leopoldville)...	Prime Minister Lumumba.....	1960, July 27-29.
Do.....	Prime Minister Adoula.....	1962, Feb. 5-6.
Do.....	President Mobutu.....	1970, Aug. 3-14.
Congo (Brazzaville)....	President Youlou.....	1961, June 8-9.
Costa Rica.....	President-elect Calderón Guardia.....	1940, Mar. 25-28.
Do.....	President-elect Picado.....	1944, Apr. 25-27.
Do.....	President-elect Echandi....	1958, Mar. 25-29.
Do.....	President Orlich.....	1964, June 30, July 2.
Do.....	President Trejos Fernandez.	1968, June 4-5.
Do.....	President Figueres.....	1970, Oct. 24.
Do.....	President Oduber Quirós....	1977, Sept. 6-9.
Cuba.....	President-elect Machado....	1925, Apr. 15-17.
Do.....	President Machado.....	1927, Apr. 22-25.
Do.....	President-elect Gómez.....	1936, Apr. 21-23.
Do.....	President Batista.....	1942, Dec. 8-12.
Do.....	President-elect Grau San Martín.....	1944, Aug. 30-Sept. 3.
Do.....	President Prío Socarrás....	1948, Dec. 8-10.
Do.....	Premier Castro.....	1959, Apr. 15-20.
Cyprus.....	President Makarios.....	1962, June 5-7.
Do.....	...do.....	1970, Oct. 24-25.
Czechoslovakia.....	President Beneš.....	1943, May 12-19, 29-30, June 7.

MASARYK, mä'sä-rik, **Jan Garrigue** (1886–1948), Czechoslovak diplomat and statesman. He was born on Sept. 14, 1886, in Prague, the son of Czechoslovakia's first president, Tomáš Masaryk. After graduating from the University of Prague, he went to the United States, where he attended Boston University. In World War I he served in the Austro-Hungarian Army.

After the war he entered the diplomatic service of the new Czechoslovak state. Following assignments in Washington, London, and Prague, he was appointed in 1925 the Czechoslovak minister to Britain. He resigned in 1938 in protest over the Munich Agreement.

During World War II he served as minister for foreign affairs and deputy premier in the government-in-exile headed by Eduard Beneš. He became well known both in Britain and the United States for his public lectures, radio broadcasts, and writings.

In 1945 he represented Czechoslovakia at the United Nations drafting conference in San Francisco, Calif., and became minister for foreign affairs and vice premier in the new government in Prague. He managed to remain in office after the Communist coup that occurred in Prague in February 1948, but on March 10, 1948, he died as a result of a fall from his apartment window. After his death it was never discovered whether he committed suicide or was the victim of a murder.

JOSEPH F. ZACEK
State University of New York at Albany

THE BETTMANN ARCHIVE

Tomáš Masaryk, the founding father and first president of the Czechoslovak republic, proclaimed in 1918.

MASARYK, mä'sä-rik, **Tomáš Garrigue** (1850–1937), Czechoslovak philosopher and statesman, who was the principal founder and first president of Czechoslovakia.

Early Life. Masaryk was born on March 7, 1850, into a poor Roman Catholic family in Hodonín, Moravia, then part of the Austrian Empire. His father was Slovak, his mother Czech. After earning a doctorate in philosophy from the University of Vienna, he continued his studies at the University of Leipzig, where he met Charlotte Garrigue, an American music student. They were married in 1878. He taught at the University of Vienna until his first major publication, *Suicide as a Mass Social Phenomenon of Modern Civilization* (1881), brought a professorship at the Czech University of Prague.

Philosopher in Action. Accepting the offer, Masaryk quickly became one of the most popular teachers at Prague. Not only his Czech students but also many young South Slavs were influenced by his ideas and personality. He steadily added other roles to his academic one: social and political critic, prosecutor of falsehood and injustice in public life, mentor and gadfly to the Czechs themselves. His views and actions were based on a set of clearly articulated principles. He was dedicated to the search for scientific truth; he adopted a pragmatic approach to life based on a willingness to face reality; he rejected all force and extremism in human affairs; and he believed that the proper basis for the conduct of human relations was a moral one.

As an author of numerous books and pamphlets and as a muckraking journalist (especially in periodicals he edited), Masaryk ranged widely and provocatively over the leading social issues of his day. Through his writings and actions he managed to alienate all the vested interests of the Habsburg monarchy; ultimately he alienated the Czech public itself. Deeply religious and inclined toward the ideals and doctrines of the Protestant Bohemian Brethren, he was repelled by what he viewed as the dogmatic, authoritarian nature of the Roman Catholic Church. He was opposed to Austro-Hungarian imperialism in the Balkans. In 1909, during the notorious "Zagreb Treason Trial," he demolished the Austrian government's case against a group of Serbian and Croatian political leaders labeled "agents of Pan-Slavism" by exposing the documentary evidence as a forgery. His own Czechs fared no better. In 1886 he and other experts demonstrated that certain manuscripts, revered by Czech nationalists since they seemed to prove the Czechs had a superior culture in the Middle Ages, were in fact modern forgeries. In 1899–1900, defending a Jew accused of "ritual murder," Masaryk denounced Czech anti-Semitism.

Educator and Defender of the Czechs. Many of Masaryk's writings and most of his political activities were devoted to the education of the Czechs and to their political advancement. He depicted Czech history as essentially a moral crusade, an enduring defense of democracy in church and state from the time of the Hussite Reformation in the 15th century. He tried to orient the Czechs toward the democratic and ethical ideals of the Western tradition and remained wary of Pan-Slavic and Communist appeals emanating from Russia. In his *Philosophical and Sociological Foundations of Marxism* (1898) he was critical of Communist ideology and he scored the unprogressive, "retarded" nature of Russian society in his authoritative study *The Spirit of Russia* (1913).

From 1891 to 1893, as a member of the Young Czech party, and from 1907 to 1914 as the leader of his own small Realist (Progressive) party, Masaryk served as a deputy in the Austrian Reichs-

rat. There he sought to improve the Czechs' political position by working for universal suffrage, the official equality of all languages, and the federalization of the empire, in which the Czechs would enjoy political autonomy.

Founding Father and President. At the outbreak of World War I, Masaryk for the first time began to consider the establishment of a separate Czechoslovak state as a realistic goal. He went abroad in December 1914 as the self-appointed diplomatic negotiator for the Czechs and Slovaks and spent the next four years in western Europe, Russia, and the United States agitating for the dissolution of the Habsburg empire and the creation of the new state. Ultimately he won Allied public opinion to his cause and de facto recognition by the Allied governments for his Czechoslovak National Council.

After the proclamation of the new Czechoslovak republic on Oct. 28, 1918, Masaryk, who was then in the United States, was elected its first president. He was reelected in 1920, 1927, and 1934, resigning in 1935 because of his age. As "philosopher-president" he was instrumental in establishing Czechoslovakia's credentials as a genuine democracy. Masaryk died at Lány, near Prague, on Sept. 14, 1937.

JOSEPH ZACEK
State University of New York at Albany

Further Reading: Beld, Antonie van den, *Humanity: The Political and Social Philosophy of Thomas G. Masaryk* (Mouton, The Hague, 1975); Čapek, Karel, ed., *President Masaryk Tells His Story*, tr. by Dora Round (1935; reprint, Arno 1970); Selver, Paul, *Masaryk: A Biography* (1940; reprint; Greenwood Press 1975); Szporluk, Roman, *The Political Thought of Thomas G. Masaryk* (East European Monographs 1981); Zeman, Zbynek, *The Masaryks* (Barnes & Noble 1976).

MASBATE, mäs-bä'tā, one of the Visayan Islands of the central Philippines, lying west of Samar and south of Luzon. Masbate's area of 1,262 square miles (3,269 sq km) makes it the 11th-largest of the Philippine Islands. Asid Gulf, an arm of the Visayan Sea, deeply indents the southern coast, giving the island a boomerang shape. In 1970, Masbate had a population of about 375,000. The local dialect also is called Masbate.

Masbate has a hilly to mountainous interior that reaches a maximum elevation of nearly 2,000 feet (600 meters). The grassy uplands support large herds of cattle. The narrow coastal plains are densely populated and intensively cultivated. The chief crops are rice, maize (corn), edible roots, and coconuts. Fishing and lumbering are important to the island's economy, and gold and copper are mined.

The city of Masbate, a seaport on the north coast, is the main commercial center of the island. It also serves the smaller islands of Ticao and Burias, to the north. The city has an airport. Mandaon, on the west coast, is the second-largest urban center of Masbate.

MASCAGNI, mäs-kä'nyē, **Pietro** (1863–1945), Italian opera composer, whose best-known work is *Cavalleria Rusticana*. He was born in Leghorn on Dec. 7, 1863, and briefly attended the Milan Conservatory. The premiere of *Cavalleria*, in Rome on May 17, 1890, raised him overnight from obscurity to a leading position among the composers of his generation and started the vogue for *verismo* in opera.

None of Mascagni's other operas equaled the success of *Cavalleria*. The most important of these works include *L'amico Fritz* (1891), an idyll set in Alsace; *Le maschere* (1901), which features traditional comic types; *Isabeau* (1911), a variant of the Lady Godiva story; *Parisina* (1913), on a Renaissance subject; *Il piccolo Marat* (1921), a tale of the French Revolution; and *Nerone* (1935), an implicit comparison of ancient Rome and Mussolini's Italy. All have interesting passages, but none the concentrated impact of *Cavalleria*.

Mascagni had undoubted melodic gifts and a keen ear for instrumental effect. However, his demanding vocal music, particularly for tenors, makes his operas difficult to perform, with the result that they are seldom heard.

The final years of Mascagni's life were clouded by his espousal of fascism. He died in Rome on Aug. 2, 1945.

WILLIAM ASHBROOK
Author of "The Operas of Puccini"

MASEFIELD, mās'fēld, **John** (1878–1967), English poet, who was poet laureate from 1930 until his death. The author of numerous volumes of poetry, Masefield also wrote novels and plays. His writing reflected his interest in English rustic life and the sea, and he is best known for his sea lyrics and early narrative poems.

Masefield was born in Ledbury, Herefordshire, on June 1, 1878, and lived with an uncle after his parents died. At 13 he began training as a seaman aboard a merchant ship and later made a voyage around Cape Horn. He abandoned his maritime career in 1895 and worked at humble jobs in and around New York City until 1897. Returning to England, he wrote for the *Manchester Guardian* and other newspapers. His first volume of poetry, *Salt-Water Ballads*, was published in 1902. Masefield was awarded an honorary degree from Oxford in 1922 and admitted to the Order of Merit in 1935. He died in Abingdon, Berkshire, on May 12, 1967.

Salt-Water Ballads, in which appeared his popular *Sea-Fever* ("I must down to the seas again, . . ."); *Ballads* (1903); and *Ballads and Poems* (1910) contain Masefield's most memorable verse. In *The Everlasting Mercy* (1911), he turned to the long, colloquial, narrative poem. Although some critics considered the language and the scenes of drunkenness in this story of a profligate's conversion to be too coarse for serious literature, the poem was extremely popular and influential. His other narrative poems include *The Widow in the Bye Street* (1912), *Dauber* (1913), and *Reynard the Fox* (1919). The latter has a prologue similar to Chaucer's in *The Canterbury Tales*.

Among Masefield's plays are *The Tragedy of Nan* (1909) and *The Tragedy of Pompey the Great* (1910). His love of storytelling naturally led him to fiction, and the best of his novels is *Sard Harker* (1924), an adventure tale. His literary criticism includes *Shakespeare* (1911), *Ruskin* (1920), and *Chaucer* (1931).

As a poet, Masefield was influenced by Yeats and Synge. He attempted to create a poetic voice that would reach a wide audience, and, with his interest in the emotions, customs, and language of common people, he achieved popularity, if not greatness.

JANIS RICHARDI, *Coauthor of "The American Novel Through Henry James: A Bibliography"*

Further Reading: Sternlicht, Sanford, *John Masefield* (Twayne 1977).

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12TH STORY of Level 1 printed in FULL format.

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September 25, 1989, Monday, Final Edition

SECTION: STYLE; PAGE B7; MUSIC

LENGTH: 474 words

HEADLINE: NSO's Classy Notes for Georgetown

BYLINE: Joseph McLellan, Washington Post Staff Writer

BODY:

Georgetown University closed the yearlong celebration of its bicentennial Saturday night at the Kennedy Center, with a concert by the National Symphony Orchestra and the formal installation of its 47th president, the Rev. Leo J. O'Donovan. The inauguration ceremony, in which O'Donovan was entrusted with the charter, seal and mace that symbolize the university's right to teach, was a continuation of outdoor ceremonies that had been disrupted by the weather, and the new president drew a laugh when he pledged that he would exercise his office "come rain or shine."

During the intermission, conductor Mstislav Rostropovich (who already has an honorary degree from Georgetown) and his wife, soprano Galina Vishnevskaya, were presented with the Georgetown bicentennial medal. Before the concert began Rostropovich conducted the capacity audience in the Georgetown alma mater: "Hail, O Georgetown, Alma Mater/ Swift Potomac's lovely daughter/ Ever watching by the water ..." Otherwise, the evening was a fairly standard NSO concert, except that all the music played had been composed in the United States and the audience was more enthusiastic than usual, giving many standing ovations.

The audience also applauded after the first and second movements of Dvorak's " New World" Symphony, the last and most familiar work on the program. Whether or not it deserved quite that much enthusiasm, the NSO has improved since it played the same work on the opening night of its season. In a sense, its first week of subscription concerts might be considered a rehearsal for the Georgetown concert. From its opening program the orchestra also replayed, with great power and eloquence, the first movement of Randall Thompson's Second Symphony -- music that should be much more familiar than it is.

The most ceremonial work on this ceremonial evening was Aaron Copland's "A Lincoln Portrait," with a narration by S. Fitzgerald Haney, president of the Georgetown student body and a young man with impressive stage presence, a voice that projects effectively and a fine sense of the values inherent in the words he delivers.

The evening opened with the "American Festival" Overture by William Schuman. Formerly president of the Juilliard School and of Lincoln Center, Schuman will be among the recipients of the Kennedy Center Honors later this year, and in terms of dedicated service to the art of music in America it is hard to imagine anyone more deserving of that honor. But on Saturday night his credentials as a composer, not an administrator, were on display, and the result was impressive. His overture is brightly energetic and colorful, as its name suggests, but it also has more reflective moments and it is constructed with superb

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craftsmanship. The orchestra and Rostropovich gave this delightful music a performance worthy of its quality.

TYPE: REVIEW

SUBJECT: CLASSICAL MUSIC

NAMED-PERSONS: LEO J. DONOVAN

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22ND STORY of Level 1 printed in FULL format.

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July 21, 1989, Friday, BC cycle

ADVANCED-DATE: July 18, 1989, Tuesday, BC cycle

SECTION: Entertainment

LENGTH: 683 words

HEADLINE: On The Record UPI Arts & Entertainment -- Music

KEYWORD: Records

BODY:

Saxophonist Branford Marsalis has taken a bold step here, leaving home most of his quartet to turn out a fine trio album with drummer Jeff Watts and Milt Hinton, the reigning patriarch of jazz bass players and the most recorded jazz musician of all time (he's on more than 1,000 albums dating back to 1930).

''Trio Jeepy'' is a double album with just 10 tunes, giving the combo huge amounts of space to explore each song. They include two Marsalis originals, one impromptu jam (''Gutbucket Steepy'' credited to all three participants) and works by Hoagy Carmichael, Billy Strayhorn, Sonny Rollins and Ornette Coleman. Delbert Felix substitutes for Hinton on three tracks.

Suffice it to say this is a strong album, and the duet Marsalis and Hinton offer up on ''Three Little Words'' is worth the price of admission.

The only fault -- and it has nothing to do with the music -- goes to younger brother Delfeayo Marsalis, the project producer, who wrote a groaning set of liner notes loaded with inside jokes and pretension. Ken Franckling (UPI)

(Country) Holly Dunn, ''The Blue Rose Of Texas'' (Warner Bros., WB-25939)

Holly Dunn's debut album with Warner Bros. shows she has lost none of the spark that made her previous works shine. The Texas native's blend of ballads and upbeat traditional country should delight country music fans of all persuasions.

''Are You Ever Gonna Love Me,'' a song similar to her previous chart singles, is already a top 20 hit, the first release from the LP. ''Thunder And Lightnin''' will likely have the same appeal if it is released as a single.

The title cut is a rare step into Texas swing for Dunn, who carries it off with credibility. Dunn provides a real treat with ''Sometime Today,'' a lovely ballad done in traditional form. Other selections include ''There Goes My Heart Again,'' ''Most Of All, Why,'' ''If I'd Never Loved You,'' and ''There's No Heart So Strong.'' Dunn builds on her already formidable album credits with this one. Jim Lewis (UPI)

(Classical) Raphael Wallfisch, cello; Charles Mackerras, London Symphony, '' Dvorak: Cello Concerto (Chandos 8662)

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The composer of the '' New World'' Symphony opened up a new world of concert music when he wrote this cello masterpiece.

The Dvorak cello concerto is a work so heroic it compares to the grandest piano concertos. It's also a very symphonic work, giving the impression of symphonic form while remaining within the regular three-movement concerto format.

This was Dvorak's most influential work. Later composers liked his symphonies, but this work they copied. Among other things he taught his successors is that for a solo cello to be heard over an orchestra, it isn't always necessary to have it play in its uppermost, whiniest register.

Raphael Wallisch is an able soloist, but what really sells this disc is Mackerras and the band. Their early tuttis are blazing announcements and their march in the finale is truly ominous. To enjoy most concertos you have to be in the mood to hear a specific instrument, but you may well choose to play this when you're in the mood to hear a symphony. Howard Dicus (UPI)

(Classical) Lindsay String Quartet, ''Tippett: String Quartet No. 4; Britten: String Quartet No. 3'' (ASV 608)

There is a technique in string playing called ''sul ponticello,'' which means to bow close to the bridge -- the little feckman that pushes up the strings near the hole in the sound box.

Tippett's Fourth String Quartet opens with a whole lot of ''sul ponticello'' and can be used to demonstrate the eerie sound of that technique.

Now that we have dealt with the sole redeeming value of that screechy, tedious work, let's move on to the Benjamin Britten quartet.

Britten was one composer who knew how to be very modern and yet very musical. He didn't just lapse into lyricism now and then for relief: He freely comnbined dissonance and consonance and made them seem to belong together.

His Third String Quartet was the last major work Britten completed. It's amazing how much it has in common with his superlative Sinfonietta, Opus 1.

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27TH STORY of Level 1 printed in FULL format.

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April 9, 1989, Sunday, Late City Final Edition

SECTION: Section 2; Page 25, Column 1; Arts and Leisure Desk

LENGTH: 1028 words

HEADLINE: RECORDINGS;
A New Wave of Interest For a Beguiling Melodist

BYLINE: By BARRYMORE L. SCHERER; Barrymore L. Scherer writes frequently on music and recordings.

BODY:

Although Antonin Dvorak was rescued from the butcher's trade to pursue a career that led to the highest musical circles of Vienna, London and New York, he remained ''just an ordinary Czech musician,'' as he put it, a simple peasant at heart, whose favorite pastime was visiting railway stations and switching yards for a bit of ''loco spotting.''

Like Franz Schubert, Dvorak was not only a beguiling melodist, but also a craftsman whose music never betrayed the labor it cost him: Self-critical to the extreme, he filled notebooks with sketches and revisions, always polishing, always refining, yet his works sound perfectly effortless, spontaneous, and understandably his contemporaries fell over themselves trying to praise him.

To Hans von Bulow, he was ''next to Brahms the most God-gifted composer of the present day,'' while Brahms himself was one of Dvorak's first and staunchest admirers, declaring that ''I should be glad if something occurred to me as a main idea that occurs to Dvorak only in passing.''

In a study of his symphonies, Sir Julius Harrison, the English conductor and composer, wrote that ''there can be no denying that Dvorak was one of the greatest and most inspired of the later 19th-century composers,''yet his bountiful legacy of desert-island contentment has been underrated for some time. Why? Nicholas Slonimsky's observation, that ''his very lack of startling originality, combined with an uninhibited emotionalism, contributed to the lasting success of his music,'' possibly gets to the root of the question.

Dvorak was a Romantic Classicist, and an eclectic. He absorbed ideas and influences wherever he found them, from Brahms, from Wagner, from Czechoslovak folk music and American spirituals. But eclecticism has often been regarded with a jaundiced eye in this age of the rugged individualist. What's more, there's a lushness of melody and instrumental color in his music that makes some listeners suspect him of being too slick.

It is therefore a welcome sign that Dvorak's music is returning to popularity - not just the old standbys like the '' New World'' Symphony and the ''Dumky'' Trio, but his less familiar works. His opera ''Rusalka,'' for example, has almost become a repertory piece, having been produced by regional companies around the United States. His chamber and orchestral music are finding an increasing number of adherents. Even the choral works aren't so rare anymore, at least on disk.

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Much of this may have to do with the wave of Czechoslovak recordings lately being imported, but the trend has spread to non-Czechoslovak labels, of which the current crop, though uneven in merit, is decidedly interesting. Among the best are the stirring, vibrant performances of the Symphony No. 1, subtitled ''The Bells of Zlonice,'' and ''The Hero's Song,'' Op. 111, by Neeme Jarvi and the Scottish National Orchestra (Chandos 8597; all three formats). The symphony is Dvorak's earliest extant work for orchestra, and affords one of the few opportunities to hear the kind of music he was composing in his 20's, most of which he either destroyed or revised later. Ironically, the symphony survived because the manuscript score went astray after Dvorak sent it to a German competition in 1865. It finally turned up again only in 1922.

Rich with Wagnerian sonorities, and motivically developed along Mendelssohnian lines, the music bespeaks Dvorak's extraordinary natural sophistication from the start, as well as that wavering between Classicism and music of the future. True, the final movement makes the ''Eroica'' finale seem brief by comparison - he was out to impress the Leipzig pundits - but the thematic material is striking, especially the beautiful oboe melody of the second movement, and the somber brass fanfares. ''The Hero's Song'' (1897), the fifth of Dvorak's late series of tone poems, and his last orchestral work before devoting himself to opera, makes a fine companion piece - sweeping, rhetorical, and equally lengthy (some might say long-winded).

All five tone poems are available in an admirable two-disk set played by the Czech Philharmonic Orchestra under Bohumil Gregor (Supraphon CO-2196-97; CD only). ''The Wild Dove,'' Op. 110, is especially winning, so engagingly does the composer produce images of childlike naivete and color them with a masterful orchestral hand unrivalled by all, perhaps, but Richard Strauss.

Another early work is the G-minor Piano Concerto, Op. 33, and it is characteristic of the man that he didn't feel equipped to write one until he had five symphonies under his belt. On London 417 802 (CD and cassette only), Andras Schiff delivers a poised and intelligent performance, accompanied by the Vienna Philharmonic under Christoph von Dohnanyi. There's almost a hint of Borodin in the Eastern tang of the first movement's primary theme, while the showers of delicate keyboard passagework in the slow movement are definitely Chopinesque by way of Anton Rubinstein.

In the realm of chamber music are three performances of the celebrated ''Dumky'' piano trio, of which a 1977 performance (now issued on CD) by the Suk trio (Denon 33CO-1410; CD only) is vivacious and intensely felt. A softer approach is taken in the caressing performance by Emanuel Ax-, Young Uck Kim and Yo-Yo Ma (CBS 44527; all three formats). On Smithsonian ND 034 (CD only), the Castle Trio plays the work on period instruments in the Smithsonian Institution collection, including a mellow-toned Steinway used by Paderewski on his 1892-93 American tour. More important, they employ a 19th-century style, with string portamento and freedom of tempo that Dvorak himself was used to, and they are to be congratulated, though I trust that in time the portamento will become more second nature and less self-conscious.

To return to symphonies, special note should be taken of the performance by the Philadelphia Orchestra under Wolfgang Sawallisch of the Ninth (EMI 7491142; CD only). His is a spacious, poetic interpretation, every gesture firm, every phrase shapely. There's sinew here aplenty, but song as well. Even if you already have a dozen ''New Worlds,'' make room for this one.

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GRAPHIC: Photo of Neeme Jarvi leading a stirring, vibrant performance of the Symphony No. 1.; drawing of Antonin Dvorak (Bettmann Archive)

SUBJECT: MUSIC; RECORDINGS (AUDIO)

NAME: SCHERER, BARRYMORE L; DVORAK, ANTONIN (1841-1904)

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35TH STORY of Level 1 printed in FULL format.

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February 19, 1989

SECTION: PAPERBACKS; Pg. 29

LENGTH: 82 words

HEADLINE: DVORAK IN LOVE, by Josef Skvorecky (Hogarth Press £5.95)

BODY:

SKVORECKY'S 1983 novel centres around the visit made by the composer Antonin Dvorak to America, out of which came his celebrated New World symphony. The novel is a series of variations on a theme: Dvorak's encounter with the New World is described by a number of different voices, among them that of the impresario who engages him for a concert tour in New York, her black lover and the beautiful Czechoslovakian girl with whom the composer falls in love. A brilliantly evocative work.

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6TH STORY of Level 2 printed in FULL format.

Copyright (c) 1988 The Times Mirror Company;
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May 16, 1988, Monday, Home Edition

SECTION: Calendar; Part 6; Page 2; Column 1; Entertainment Desk

LENGTH: 177 words

HEADLINE: MORNING REPORT: FIRST OFF . . .

BYLINE: By Arts and entertainment reports from The Times, national and international news services and the nation's press.

BODY:

Orchestras for decades have been playing the wrong version of Anton Dvorak's " New World Symphony, " and at least five of his other symphonies, a conductor who analyzed the composer's original manuscripts said Sunday in London. Denis Vaughan, a free-lance conductor who spent two weeks examining the manuscripts in Czechoslovakia, said he found hundreds of differences between six of Dvorak's original scores and the versions that were published in the last century. They include differences in phrasing, nuance, accent, dynamics and the way various instruments are blended, he told the Associated Press. Vaughan said Dvorak's wit and composing skills were beyond his early editors, who took out his idiosyncrasies and wrote straight versions of what they thought he meant. The variations were taken out and the phrases standardized before the score was published, he said. Vaughan said he hopes to record the six Dvorak symphonies for which the original manuscripts are available. He said it will take him about a year to prepare the scores for an orchestra.

TYPE: Column; Brief

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11TH STORY of Level 2 printed in FULL format.

Copyright (c) 1987 The New York Times Company;
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January 31, 1987, Saturday, Late City Final Edition

SECTION: Section 1; Page 15, Column 1; Cultural Desk

LENGTH: 899 words

HEADLINE: BOOKS OF THE TIMES;
A Complex Simple Man

BYLINE: By WALTER GOODMAN

BODY:

DVORAK IN LOVE. By Josef Skvorecky. Translated from the Czech by Paul Wilson. 322 pages. Alfred A. Knopf. $18.95.

The title of Josef Skvorecky's anecdotal new novel refers not only to Anton Dvorak's love for the beautiful elder sister of the woman he married, but also to his more fruitful love for the folk tunes, spirituals and jazz that captured him on his visit to America in the 1890's. Just as the Czechoslovak composer incorporated such themes into his '' New World'' Symphony, so Mr. Skvorecky, a Czechoslovak author, brings to this ''first attempt at writing a historical and biographical novel'' echoes of American writers of the period from Bret Harte to William Dean Howells, with a nod to the E. L. Doctorow of ''Ragtime.''

As it presents the reminiscences of the women and a few men in its hero's life, with scant regard for chronology, '' Dvorak in Love'' comes to seem less a full-fledged composition than a set of exercises showing what its composer can do with turn-of-the-century American types.

The reminiscences come mainly from Jeannette Thurber, the New York arts patron who paid Dvorak's way to America in 1892, and her emissary, Adele Marqulies; from Josephine, the love of his life, who rejected the musician for a count, and her sister, Anna, who nabbed him on the rebound, and from Otilya, their romantically inclined daughter, who finds herself in love with two of poppa's proteges at the same time.

Mr. Skvorecky being a natural storyteller, his anecdotes often sing. It's like being at a tavern table, under the spell of someone like the Dvorak presented here, beer-guzzler, dumpling-gobbler, cigar-puffer and all-round good fellow. The author gives us, among many treats, a happy tale about a baritone doing ''Don Juan'' in a Canadian production that skimped on its trap door. When the big fellow gets stuck on his descent into the netherworld, there comes a shout from the audience: ''Hurrah, hell is full!'' Whether Dvorak really did introduce a tuba into the '' New World'' Symphony in the way recounted here and whether the sight of Rosemary Vanderbilt skinny dipping in the moonlight on Turkey River inspired the opera ''Rusalka'' may be doubted, but they make first-rate yarns. (A private joke: Mr. Skvorecky, a jazz saxophonist, has one of his American characters ask, with reference to Dvorak: ''What might he have written had he stayed here and lived to see the age of the saxophone?'') Perhaps the author, who left his homeland in 1968 and now lives in Toronto, is not perfectly keyed to the new-world style of expression, circa 1890, or perhaps the translation fails him, but some passages ring false or flat. There is a

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(c) 1987 The New York Times, January 31, 1987

synthetic folksiness here, particularly in the recollections of an immigrant to America from the old country. ''So I said into the phonograph: 'You old goat, what are you gawking at me for?' Well, I thought I'd faint. You know what that phonograph said to me? It said it right back, just like that. In Czech.''

Far easier on the ear are Mr. Skvorecky's descriptions of how America's sounds might have registered on Dvorak and of his music itself. Here is Adele's recollection of the premiere of the '' New World'' Symphony in 1893: ''The major semicircles described by the baton, the full, unerring harmony of the deep strings -God knows why he loved them so deep - the slow adagio descending to the velvet encounter with the clarinet in its lowest register, the resounding bassoons, then the profound mystery, suddenly broken by the lonesome call of the French horns in unison, a prefiguration of the magnificent air in the second movement, the call of beauty above the broad distances of our beautiful continent.''

But there are also passages that might have come from one of those Hollywood movies about a great composer in a fit of inspiration. The black musician Harry T. Burleigh recalls singing to Dvorak ''the song my granddaddy used to sing when they whipped him: 'I'm troubled, I'm troubled.' The Master listened, his head bowed to his chest, but all of a sudden he jumped to his feet, rushed to his writing desk and rummaged about for a pencil.''

Several of the main characters remain unrealized. The worthy Jeanette Thurber and her equally worthy husband are stiff even toward each other. The young Otilya seems to be out of a novel for teen-agers: ''Now, perhaps, at long last he would. . . . She looked into his eyes and held up her lips. He swallowed. And then, she finally got what she had worked so hard to get.'' Adele's lover, the black musician and ladies' man Will Marion Cook and the critic James Huneker promise to be a lot more interesting than they ever become. The solidest character is Dvorak's wife, Anna, who knows what she wants and how to get it. As for the Master himself, there is enough here of his manner or want of manners in handling students, admirers and critics to make us want more. Having sketched a very complicated simple man, Mr. Skvorecky doesn't fill in the shadows.

Explaining his dissatisfaction with the '' New World'' Symphony, the critic Huneker grants that it's melodious but rates it finally as merely ''a medley.'' Mr. Skvorecky plainly believes that Huneker was wrong, but something of the same criticism might be made, perhaps with more justice, of this tuneful but inadequately developed new work by the author of the deeply satisfying ''Engineer of Human Souls.''

GRAPHIC: Photo of Josef Skvorecky (Martha Kaplan)

TYPE: Review

SUBJECT: BOOK REVIEWS

NAME: GOODMAN, WALTER; SKVORECKY, JOSEF

TITLE: DVORAK IN LOVE (BOOK)

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13TH STORY of Level 2 printed in FULL format.

The Associated Press

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January 2, 1987, Friday, BC cycle

LENGTH: 753 words

HEADLINE: Books and Authors: Czech Author Brings Dvorak to Life in New Novel

BYLINE: By JEFF BRADLEY, Associated Press Writer

DATELINE: TORONTO

KEYWORD: Weekend--Skvorecky 416|828-3738

BODY:

In Czech emigre author Josef Skvorecky's new novel, composer Antonin Dvorak befriends blacks, barhops in New York and Chicago and gets thrown out of Penn Station for over-zealous train spotting.

Portraying Dvorak as Bohemia's George Gershwin infatuated by syncopated rhythms and low-life, "Dvorak in Love" also reconstructs what Skvorecky sees as the composer's lifelong, but unfulfilled, passion for his sister-in-law, the Countess Josephine.

The author, who reached the West in 1968 after the Soviet invasion of Czechoslovakia, calls his genial blend of historical fact and fiction "a lighthearted dream" focused on the great composer's three-year visit to America.

In bringing his compatriot to life, Skvorecky paints an 1890s landscape brimming with colorful characters, and he illuminates why Dvorak's "New World Symphony" sounds so American.

"My rule was to respect known facts. But within the limits of possibility, I felt quite free to create," Skvorecky, 62, said in an interview.

The biographical fantasy contrasts with the author's darker, earlier work about life in Nazi-occupied and communist-run Czechoslovakia, novels such as "The Swell Season" and "The Engineer of Human Souls," and with his role as the leading publisher of underground works by contemporary Czech writers.

He and his wife, actress and novelist Zdena Salivarova, left Praque immediately after the 1968 Soviet invasion but before bureaucrats were told to crack down on exit visas.

"It is, after all, the country of the Good Soldier Schweik,"the author laughed, referring to the satirical Czech character.

Appointed professor of English literature at the University of Toronto, Skvorecky and his wife founded the Czech-language company, 68 Publishers, in 1972 and have since printed 163 books, including the plays of Vaclav Havel and novels of Milan Kundera. The company takes its name from the invasion date.

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Skvorecky's "The Tank Corps," banned by Czech authorities in 1969, is their all-time best seller at 9,000 copies.

For five years, paperbacks turned out in Toronto were smuggled into Czechoslovakia in a hidden compartment in a car driven across the German border, Skvorecky said.

"But the government planted an agent who posed as a political emigre and joined many organizations he was an Austrian. He tipped off Czech authorities. They arrested about 50 people and kept 10 of them for a year," he said.

Books are still getting in, sometimes carried by tourists.

" Dvorak in Love," published in Toronto by Lester & Orpen Dennys with a U.S. edition due from Alfred A. Knopf in March, was inspired by the author's wife, who loves Dvorak's music, and by a visit they paid to Spillville, Iowa, an emigre settlement where Dvorak spent his summers and people still speak Czech.

"We were both charmed by it," said Skvorecky, who writes his books longhand in Czech. " Dvorak in Love" was translated by Paul Wilson.

At first envisioned as a film script, the novel employs alternate voices and time frames surrounding Dvorak's decision to accept a three-year tenure as director of the National Conservatory of Music in New York.

The story abounds in anecdotes, true and fictional, about the village butcher's son who retained his simplicity and suffused his works with enduring melody: Americans dub him "Borax" because they can't pronounce his name, he encounters ragtime pianist Scott Joplin in a Chicago dive and visits Madison Square Garden to see Buffalo Bill's wild west show starring Sitting Bull.

Embellishing facts, the author suggests that Dvorak's love for Josephine inspired his greatest romantic work, the Cello Concerto, and that he was maneuvered into marriage by Josephine's practical, sharp-tongued sister, Anna.

Once a tenor sax player and still an avid Coleman Hawkins fan, Skvorecky has written about music before in the highly acclaimed "The Bass Saxophone," which The Village Voice called the finest fiction ever written about jazz.

"I once dreamed of a career as a nightclub saxophonist," said the author. "I fell in love with jazz at 14 when I bought a record called 'I've Got a Guy' by Ella Fitzgerald and the Chick Webb band. I thought I was listening to music of the spheres."Bronchial damage caused by pollution from the cotton mills of his native town of Nachod ended his playing career, he said.

Skvorecky argues that both Dvorak and American music would have benefitted had he stayed longer in the New World, instead of returning to Prague where he died in 1904 at the age of 62.

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BYLINE: By Edward Rothstein

BODY:

ONE of the striking aspects of Dvorak's '' New World'' Symphony (Op. 95) played Wednesday by the Prague Symphony Orchestra in Carnegie Hall was that the music mattered. It was not played as a sonic showpiece or as a collection of melodies. Dvorak, after all, died in the orchestra's native city; the orchestra's music director, Jiri Belohlavek, was bearing the symphony from the Old World to the New.

Despite a few loose-limbed moments, the symphony was played with a personal warmth and graciousness. Instrumental balances were carefully controlled, yet climaxes were expansive; melodies were sweetly sung without sounding sentimental. The work's innocent, folksy freedom was integrated with the European classical tradition; the orchestra did not have to pretend to either.

A contemporary Czechoslovak work, the ''Symphonic Overture'' by Ladislaw Kubik, was far less convincing; the orchestra still played as if the music mattered - only it didn't. The work was an eclectic potpourri of early modernist gestures mixed with easy-listening tonal melodies and a few primitive surges.

The orchestra was least comfortable in the accompaniment to the Brahms Violin Concerto. But the soloist, Eugene Fodor, wasn't offering much help. The thoroughly polished performance seemed to matter as little to him as it did to a listener. Edward Rothstein

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