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Subseries: Chron File, 1989-1993

OA/ID Number: 13705
Folder ID Number: 13705-011

Folder Title:
National Symphony Orchestra Reception 2/21/90 [OA 6894] [1]

Stack:	Row:	Section:	Shelf:	Position:
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**NATIONAL SYMPHONY ORCHESTRA RECEPTION / STATE FLOOR
WEDNESDAY, FEBRUARY 21 / 5:15 P.M.**

**GOOD EVENING. AMBASSADOR DUBININ [DEW-BEEN-IN];
AMBASSADOR MURATA [MOOR-AH-TA]; AMBASSADOR ERRAZURIZ
[ER-RAH-ZUR-EES]; AND THEIR LADIES, IT IS A PLEASURE TO
SEE ALL OF YOU HERE. WELCOME ALSO TO THE BOARD OF
DIRECTORS, AND MEMBERS OF THE NATIONAL SYMPHONY
ORCHESTRA.**

- 2 -

**TO THE MAESTRO ROSTROPOVICH, WE OFFER YOU OUR
HEARTIEST GREETINGS, WE APPLAUD YOUR SUCCESSFUL TOUR --
AND, MOST OF ALL, WE BID YOU A WARM WELCOME HOME.**

**THE MAESTRO IS KNOWN TO ALL AS "SLAVA," MEANING
"GLORY" IN RUSSIAN. "WHAT GLORIES ON THE EARTH ARE
SURE AND STEADFAST AND UNCHANGED ENDURE?" ASKED
TOLSTOY. ONE THING WE KNOW IS SURE AND STEADFAST: THE
MUSIC -- THE GLORY -- OF SLAVA.**

MAESTRO, WE ARE HONORED TO HAVE YOU HERE TONIGHT SO SOON AFTER YOUR JOURNEY. YOU ARE INDEED A NATIONAL TREASURE, AND AMERICA IS PROUD OF YOU.

THE ORCHESTRA'S LONG-AWAITED TRIP TO THE SOVIET UNION REFLECTS THE DRAMA OF OUR CHANGING WORLD. NONE OF US HERE COULD HAVE IMAGINED THE RECENT EVENTS THERE, OR THE CHANGES IN THE LIVES OF YOU AND YOUR WIFE GALINA, AFTER SO MANY YEARS OF WAITING AND HOPING.

IN FACT, THE MORNING AFTER THE BERLIN WALL CAME DOWN, THE MAESTRO DECIDED HE MUST SEE IT FOR HIMSELF. TAKING ALONG HIS CELLO, HE ARRIVED IN BERLIN AND TOOK A TAXI TO THE WALL. THERE, HE BORROWED A CHAIR FROM SOME NEIGHBORS. AND AS HE BEGAN PLAYING THE JOYOUS STRAINS OF BACH, A YOUNG GERMAN MAN NEARBY LISTENED ... EYES CLOSED -- A TEAR ROLLING DOWN HIS CHEEK. THE VISION OF A NEW WORLD, SPARKLING IN ITS INFANCY, LAY BEFORE HIM -- THE MAESTRO'S NOTES CELEBRATING ITS ARRIVAL.

SLAVA SAID THAT THE BERLIN WALL "WAS NOT ONLY A WALL OF POLITICS, BUT A WALL BETWEEN MY OLD FRIENDS AT HOME AND OUR NEW ONES. NOW THAT WALL IS GONE." MAESTRO, YOU ARE A VIRTUOSO NOT ONLY OF MUSIC, BUT OF THE HEART AND MIND AS WELL.

LAST WEEK, MAESTRO ROSTROPOVICH WAS WELCOMED BACK TO THE SOVIET UNION. HUNDREDS OF SPECTATORS AT THE AIRPORT IN MOSCOW THREW RED CARNATIONS TO THE MAESTRO AND HIS WIFE.

THEN THEY CRISSCROSSED THE CITY, VISITING OLD FRIENDS. AND FINALLY, AT THE BOLSHOI, HE APPEARED BEFORE HIS COUNTRYMEN. OVATION AFTER OVATION SALUTED THE MUSIC AND MASTERY OF THIS GREAT MAN, RETURNING TO A PLACE HE HAD NEVER REALLY LEFT.

HE ASCENDED THE PODIUM AND RAISED HIS BATON FOR THE FIRST TIME THERE IN SIXTEEN YEARS.

PIERCING THE AIR, ROSTROPOVICH LED THE NATIONAL SYMPHONY "LIKE A GENERAL LEADING HIS TROOPS INTO BATTLE," SAID THE CRITICS, PERFORMING THE WORKS OF SHOSTAKOVICH AND PROKOFIEV [PRAH-KOF-EE-YEV] -- MENTORS AND BELOVED FRIENDS OF HIS, WHOSE COMPOSITIONS HE HAS CHAMPIONED HERE IN THE WEST. AND NEXT, THE EXULTANT PERFORMANCE OF A SYMBOLIC CHOICE -- TCHAIKOVSKY'S "PATHETIQUE" -- THE LAST SCORE HE CONDUCTED IN MOSCOW BEFORE HIS EXILE.

WITH THE HOUSE BROUGHT TO ITS FEET, EXUBERANT AND INSPIRED, THE MAESTRO CHOSE FOR A FINALE ONE OF THE MOST TRIUMPHANT AMERICAN SONGS EVER WRITTEN -- "STARS AND STRIPES FOREVER." THE AUDIENCE YELLED "BRAVO," AND "MOLODETS" [MUL-LUH-DYETS], "WELL DONE."

SLAVA, THE VIVID COLOR AND THE VERSATILE COMPOSITIONS THAT YOU CHOOSE FASCINATE LISTENERS THE WORLD OVER. FOR YOU, NO NUANCE IS ROUTINE, NO NOTE IS TAKEN FOR GRANTED.

AND FOR YOU, THERE IS NO GREATER PASSION THAN FOR THE MUSIC OF YOUR HOMELAND, AND ITS COMPOSERS WHOM YOU HAVE NEVER CEASED TO LOVE.

LOOKING BACK ON HIS LIFE, TOLSTOY REMINISCED, "IT WAS THE MORNING OF OUR DAYS," AND INDEED TODAY IS A NEW MORNING IN YOUR LIFE. WE LOOK FORWARD TO OUR DAYS AHEAD WITH YOU. MANY HAPPY RETURNS IN THE YEARS TO COME. MOLODETS, [MUL-LUH-DYETS] SLAVA.

WELCOME BACK, OLD FRIEND. GOD BLESS YOU, AND GOD BLESS THE UNITED STATES OF AMERICA.

AND NOW, LET THE CONCERT BEGIN ... [ROSTROPOVICH TO PLAY CELLO]

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THE WHITE HOUSE

WASHINGTON

February 21, 1990

INFORMATION

MEMORANDUM FOR THE PRESIDENT

THROUGH: CHRISS WINSTON *CW*
FROM: MARY KATE GRANT *MKG*
SUBJECT: PROPOSED BRIEF REMARKS
 FOR NATIONAL SYMPHONY ORCHESTRA RECEPTION

I. SUMMARY

Attached for your review are proposed brief remarks for the reception to be held on the State Floor honoring the National Symphony Orchestra on Wednesday evening, February 22. Mstislav Rostopovich will play a short cello recital after your remarks, and the audience will be composed mostly of orchestra members and boardmembers of the N.S.O.

II. DISCUSSION

The reception is in honor of the orchestra's return from its tour of Japan and the Soviet Union. As you know, the trip coincided with the reinstatement of the Maestro's Soviet citizenship, which was stripped 16 years ago for having harbored Aleksandr Solzhenitsyn in his home. His wife, the soprano Galina Vishnevskaya, also regained her citizenship. At the suggestion of the N.S.C., we have kept the comments upbeat and congratulatory.

Grant/Nappo
February 20, 1990
Draft three
A:NSO

BRIEF REMARKS: NATIONAL SYMPHONY ORCHESTRA RECEPTION
STATE FLOOR
WEDNESDAY, FEBRUARY 21
5:15 p.m.

((Acknowledgements))

To the Maestro Rostopovich, we offer you our heartiest greetings, we applaud your successful tour -- and, most of all, we bid you a warm welcome home.

The Maestro is known to all as "Slava," meaning "Glory" in Russian. "What glories on the earth are sure and steadfast and unchanged endure?" asked Tolstoy. One thing we know is sure and steadfast: the music -- the glory -- of Slava. Maestro, we are honored to have you and your wife Galina here tonight so soon after your journey. You are indeed a national treasure, and America is proud of you.

The orchestra's long-awaited trip to the Soviet Union reflects the drama of our changing world. None of us here could have imagined the recent events there, or the changes in the lives of you and your wife, after so many years of waiting and hoping.

In fact, the morning after the Berlin Wall came down, the Maestro decided he must see it for himself. Taking along his cello, he arrived in Berlin and took a taxi to the Wall. There, he borrowed a chair from some neighbors. And as he began playing the joyous strains of Bach, a young German man nearby listened

... eyes closed -- a tear rolling down his cheek. The vision of a new world, sparkling in its infancy, lay before him -- the Maestro's notes celebrating its arrival.

Slava said that the Berlin Wall "was not only a wall of politics, but a wall between my old friends at home and our new ones. Now that wall is gone." Maestro, you are a virtuoso not only of music, but of the heart and mind as well.

Last week, Maestro Rostopovich was welcomed back to the Soviet Union. Hundreds of spectators at the airport in Moscow threw red carnations to the Maestro and his wife. Then they crisscrossed the city, visiting old friends. And finally, at the Bolshoi, he appeared before his countrymen. Ovation after ovation saluted the music and mastery of this great man returning to a place he had never really left.

He ascended the podium and raised his baton for the first time there in sixteen years. Piercing the air, Rostopovich led the National Symphony "like a general leading his troops into battle," said the critics, performing the works of Shostakovich and Prokofiev -- mentors and beloved friends of his, whose compositions he has championed here in the West. And next, the exultant performance of a symbolic choice of Tchaikovsky's "Pathetique" -- the last score he conducted in Moscow before his exile.

With the house brought to its feet, exuberant and inspired, the Maestro chose for a finale one of the most

triumphant **American** songs ever written -- "**Stars and Stripes Forever.**" The audience yelled "bravo," and "molodets" [mul-luh-DYETS], "**well done.**"

Slava, the vivid color and the versatile compositions that you choose fascinate listeners the world over. For you, no nuance is routine, no note is taken for granted. And for you, there is no greater passion than for the music of your homeland, and its composers whom you have never ceased to love.

Looking back on his life, Tolstoy reminisced, "It was the morning of our days," and indeed today is a new morning in your life. We look forward to our days ahead with you. Many happy returns in the years to come. **Molodets, Slava.**

Welcome back, old friend. God bless you, and God bless the United States of America.

#

Grant/Nappo
February 12, 1990
Draft one
A:NSO

BRIEF REMARKS: NATIONAL SYMPHONY ORCHESTRA RECEPTION
STATE FLOOR
WEDNESDAY, FEBRUARY 21
TIME?

((Acknowledgements))

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The orchestra's long-awaited trip to the Soviet Union and your successful return home are reflective of the changing times in our world. None of us here would have imagined the events that have happened in the life of the Symphony, and in the lives of you and your wife, after so many years of waiting and hoping.

In fact, the morning after the Berlin Wall came down, the Maestro decided he must see it for himself. Taking along his cello, he arrived in Berlin and took a taxi to the Wall, borrowing a chair from some neighbors. And as he began playing

the joyous strains of Bach, a young German man nearby listened with his eyes closed, a tear rolling down his cheek. The young man understood. Slava said that the Berlin Wall "was not only a wall of politics, but a wall between my old friends at home and our new ones. Now that wall is gone." Maestro, you are a virtuoso of not only music, but of the heart and mind as well. WP

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Welcome back, old friend. God bless you, and God bless the United States of America.

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Grant/Nappo
February 15, 1990
Draft two
A:NSO

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STATE FLOOR
WEDNESDAY, FEBRUARY 21
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In fact, the morning after the Berlin Wall came down, the Maestro decided he must see it for himself. Taking along his cello, he arrived in Berlin and took a taxi to the Wall, borrowing a chair from some neighbors. And as he began playing

*Don't just
say this
word.
It's not
events in its
life of the
symphony
just the
recent events.*

the joyous strains of Bach, a young German man nearby listened . . . with his eyes closed, a tear rolling down his cheek. ~~The young man understood.~~ ^{the vision of a new world, sparkling in its infancy, lay before him --} Slava said that the Berlin Wall "was not only a wall of politics, but a wall between my old friends at home and our new ones. Now that wall is gone." Maestro, ^{your music is} you are a virtuoso of not only music, but of the heart and mind as well. ^{the Maestro's notes celebrating}

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JEANIE - This version is staged for 2pm Friday.
MJC

Grant/Nappo
February 15, 1990
Draft two
A:NSO

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Krishna Srinivasax B

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M. Bowra

GE OF SYMBOLISM
GIL TO MILTON

A BOOK OF RUSSIAN VERSE

*Translated into English by various hands
and edited by*

C. M. BOWRA

LONDON
MACMILLAN & CO. LTD

1947

FAIRFAX COUNTY PUBLIC LIBRARY
FAIRFAX, VIRGINIA

PREFACE

THE aim of this book is to give a representative selection of short Russian poems in translations as faithful and as readable as can be found. In most cases, the versions follow not only the sense but the metres of the originals. The selection begins with Pushkin because with him Russian poetry really found itself, and it ends about 1922 because the poetry written after that date belongs to a different world and demands separate treatment. In compiling such a book it is a pleasure to record thanks both to authors and to publishers for permission to make use of poems already published, particularly to the Hon. Maurice Baring and Messrs. Heinemann for pieces from *Russian Lyrics*, to Mrs. Juliet Soskice and the Oxford University Press for extracts from *Who can be Happy and Free in Russia?*, to the Oxford University Press for the Hon. Maurice Baring's translation of Alexey Tolstoy's "Through the slush and the ruts of the highway", and for poems by J. S. Phillimore in *Things New and Old*, to Professor Oliver Elton and the Liverpool University Press, the Pushkin Press and Edward Arnold respectively for selections from *A Sheaf of Papers*, *Eugeny Onegin* and *Verse from Pushkin*, to East and West Ltd. for a version from J. Pollen's *Russian Songs and Lyrics*, and to the *Slavonic Review* and its contributors, Professor R. M. Hewitt, Mrs. Maud F. Jerrold, Sir Bernard Pares, Dr. W. A. Morison, Mr. R. Christie, and Mr. W. Matthews for many valuable pieces. It was not my first intention to add many pieces of my own, but I seemed forced to do so by a desire to make the book really representative. I have no claims to be a Russian scholar, and I have persevered in my task simply because I have been helped and encouraged by generous friends, by Professor V. de S. Pinto who has both sent me poems of his own and made many useful suggestions, by Mr. John Betjeman who has aided me in the intricacies of English composition, and above all by Professor S. Kononov who has lent me books otherwise unobtainable and devoted much of his valuable time to removing my grosser mistakes and helping me from his great knowledge. I hope that the kind services which these friends have rendered will help to give English readers at least some idea of the variety and richness of Russian poetry.

C. M. BOWRA

OXFORD, June 1943

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First Edition, October 1943
Reprinted October 1943, 1947

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PRINTED IN GREAT BRITAIN

ALEXEY TOLSTOY

Troparion

WHAT joy does earthly life possess
That hath no part in earthly sorrow?
What joy that proves not false to-morrow?
Where among men is happiness?
Of all that we through toil obtain
Nothing is lasting, all is vain —
What glories on the earth are sure
And steadfast and unchanged endure?
All is but shadow, dream, and sand,
And like a whirlwind blows away,
And face to face with Death we stand
Unarmed in helpless disarray.
The right-hand of the mighty one
Is nothing, naught the king's command —
Lord, now Thy servant's life is done,
Receive him in Thy blessed land.

Death like a warrior hot with pride
Waylaid, and like a robber felled me,
The grave its jaws hath opened wide,
From all that liveth hath withheld me.
Be saved, my children and my kin,
From the grave hear my warning knell,
Brothers and friends, be saved from sin
So you escape the flames of hell.
Life is but vanity throughout
And, at the scent of death's decay,
Like unto flowers we fade away —
Why do we vainly toss about?
The grave is what was once a throne,
Our palaces a heap of sand —
Lord, now Thy servant's life is done,
Receive him in Thy blessed land.

Who midst the bones in rotting heap
Is warrior, judge, or king, or slave?
Who shall be numbered with the sheep,
Who the rejected evil knave?

ALEXEY TOLSTOY

It was the morning of our days —
O happiness! O crying!
O wood! O life! O sunny rays!
O cool the birch-tree's sighing!

(C. M. BOWRA)

BELIEVE me not, friend, when in grief's unreason
I tell you that I love you now no more.
When the tide ebbs, believe not the sea's treason;
It will come back, in loving, to the shore.

I love you still, with my old passion glowing;
My freedom I shall give to you again.
Already waves with homeward sound are flowing
To coasts they love, back from the distant main.

(C. M. BOWRA)

WHERE boughs above the pool are swinging,
Where the hot summer sunshine burns,
The dragon-flies in airy winging
Lead on the dance's merry turns.

“Come hither, child, come nigh and hear us;
For we shall teach you how to fly!
Come hither, child, come hither, near us,
And leave your mother slumb'ring by.

“Beneath us all the rushes tremble;
All is so warm and happy here.
Our backs the turquoise-stone resemble,
Our glassy wings are crystal-clear.

“The songs we know to sing are many,
And we have loved you long ago.
Look at the bank more soft than any,
Look at the sandy floor below!”

(ANON.)



Mstislav Rostropovich acknowledging applause after Moscow concert.

AGENCE FRANCE-PRESSE

Rostropovich's Heartstrings ^{2/15/90}

In Moscow, the Eloquent Cello of the Maestro

By David Remnick
Washington Post Foreign Service

MOSCOW, Feb. 14—As he waited center stage to play his first notes on the cello in the Soviet Union in 16 years, Mstislav Rostropovich shifted in his chair like a nervous schoolboy. But when the conductor looked his way, he played like a master.

In his cramped dressing room, long after it was all over, Rostropovich would tell his friends from all over the world, "There are no words to tell you how I feel." But with his

instrument, and through the vehicle of Dvorak's Concerto in B Minor for Cello and Orchestra, he was precise, expressive. Not only did he speak, he spoke, it seemed, in his native tongue, a kind of music-in-Russian.

"I have not heard him in so, so long, and now it seems to me Rostropovich has deepened his soul, his Russian soul, even so many miles from his home. With some exiles, they lose their way, but Rostropovich's personality only grew more profound. It's in every note," said

See ROSTROPOVICH, B8, Col. 1

Slava Plays In Moscow

ROSTROPOVICH, From B1

Gerard Kimeklis, a writer from Moscow who sat on the balcony stairs of the city's conservatory to hear "the maestro" and the National Symphony Orchestra.

"At his level, there is no such thing as technique. He transcends technique and the music, my God, it is the purest kind of emotion I could ever imagine."

Some cellists seem in fierce battle with their instrument, as if struggling to wheedle the music out of the steel and the wood. When Rostropovich played tonight, he and the cello were a unified body no less integrated than a diva and her voice, a poet and his language.

Randall Craig Fleischer, the 30-year-old conductor who led the orchestra through the concerto, was overwhelmed. "For 40 minutes I was in another world, and when I came off stage I had no concept of time having passed," he said. "I was that absorbed. I heard there had been a problem with a photographer shifting around, bothering some people, but I never noticed."

"And when it was over, we walked off the stage together, hand in hand—in this country! What a feeling! This is the greatest cellist in the world. And this concerto is his signature piece. It is the premier cello concerto and Slava plays it better than anyone alive, maybe better than anyone has ever played it. You know, he recorded it with a Hungarian conductor decades ago, and that Hungarian learned it first from Dvorak. So Slava has got it one removed from the horse's mouth."

After intermission, Rostropovich conducted Prokofiev's Fifth Symphony and a series of encores: a bluesy Gershwin, a Paganini piece that was a kind of horse race for violins, and one of his favorites, Prokofiev's "The Death of Tybalt" from "Romeo and Juliet."

Tonight's crowd was a less glittering bunch than at the homecoming Tuesday. Yelena Bonner, Andrei Sakharov's widow, as well as a score of diplomats and apparatchiks were in the front rows, but there appeared to be more ordinary people in the hall. Young students, some of them carrying their violin cases, stood in the balconies, and parents squeezed their children into the aisles. The ovations were endless, with piles of flowers at the foot of the stage.

The rehearsals here for Rostropovich's four-concert homecoming tour have been frenetic, with thousands of conservatory students jamming into the hall to hear a legend play and



AGENCE FRANCE-PRESSE

Rostropovich preparing for rehearsal in Moscow.

conduct Shostakovich, Prokofiev, Tchaikovsky. The opening night Tuesday was tense, and the orchestra could feel the sense of occasion almost as acutely as Rostropovich himself.

"I think we all felt a bit calmer tonight," said Daniel Carter, a horn player. "I couldn't help thinking of one memory. It was about 10 years ago and we were on strike and Slava was on the line with us. I turned to him, just to joke, and said, 'Whatever you do, don't take us to Russia!' What a mistake. He looked at me like I had 12 heads. You could see it was like a dream to him."

"And now we are here and it is like a miracle. None of us in the orchestra thought it would happen. Playing 'Stars and Stripes Forever' Tuesday night was a little like the Americans taking Moscow."

"Rostropovich is just a phenomenon. I'm not sure anyone realizes how tiring it is to play a piece like the Dvorak cello concerto. And then to come out and conduct! One thing was clear, and that was that the audience loved him. They ate him up. They say that a prophet is never accepted in his own home. Brahms was never accepted in Hamburg. I guess Slava got to be the exception."

After the concert, as the orchestra waited to take a chartered midnight train to Leningrad, the musicians and staff crowded into a barnlike meeting hall backstage. Champagne corks were bouncing off the fixtures. The musicians were celebrating as if they had just won the Super Bowl and the World Series combined.

The maestro never showed. After his friends left the dressing room, he dressed, packed his cello and walked down the stairs to the street. Outside the snow was falling. The Russian winter had started once more.

Solzhenitsyn's Conditions

MOSCOW, Feb. 12 (Reuters) — Aleksandr Solzhenitsyn has promised to return to the Soviet Union but only when his once-reviled books are freely available, the cellist Mstislav Rostropovich, a close friend of the Nobel-prize winning author, said today.

Mr. Rostropovich, who returned to Moscow on Sunday for the first time since he defected in 1974, sheltered Mr. Solzhenitsyn in his Moscow country home at the height of the official campaign against the author of "The Gulag Archipelago" during the early 1970's.

Mr. Solzhenitsyn, expelled from the Soviet Union in 1974, had given him a message when he visited

him in his United States exile home in Vermont, Mr. Rostropovich told a news conference.

"Tell our people I will come back, but only when every person has a chance to read my books," Mr. Rostropovich quoted Mr. Solzhenitsyn as telling him.

Mr. Rostropovich left the country after he fell out of favor with the authorities for sheltering Mr. Solzhenitsyn, some of whose works are now being published in the Soviet Union.

The cellist, in Moscow to conduct the Washington National Symphony Orchestra, has campaigned for the return of Mr. Solzhenitsyn's citizenship.

2/12/90

Rostropovich's Leningrad Tour de Force

2/19/90

By Michael Dobbs
Washington Post Foreign Service

LENINGRAD, Feb. 18—Leaving Russia this morning after his first visit home in 16 years, Mstislav Rostropovich promised himself two very simple pleasures: a bottle of vodka and 48 hours of uninterrupted sleep.

"I haven't slept for a week," said the artistic director of the National Symphony Orchestra at the end of

an emotionally uplifting, but physically exhausting, tour of the Soviet Union. "When I went to the concert hall yesterday evening, I thought there would be no concert. But somehow, when I got onstage, new strength seemed to come to me."

In Leningrad, as in Moscow earlier in the week, the 62-year-old cellist-conductor was swept along on a wave of nervous energy and popular affection. Forced to leave

the Soviet Union in 1974 because of Kremlin displeasure over his friendship with Alexander Solzhenitsyn, the exposé and chronicler of the gulag, Rostropovich has now received what amounts to a full rehabilitation in his native land in his own lifetime.

The political rehabilitation came in Moscow in the form of a standing ovation from a star-studded audience of the Soviet elite led by

Raisa Gorbachev the moment Rostropovich stepped on the stage of the conservatory. The Communist authorities had earlier signaled that they wanted bygones to be bygones by restoring Soviet citizenship to Rostropovich and his wife, soprano Galina Vishnevskaya.

But the musical high point of the first-ever tour of the Soviet Union by the NSO undoubtedly took place

See ROSTROPOVICH, D11, Col. 1



Soldiers of the 54th Massachusetts Volunteer Infantry in the film "Glory."

The Positive Power of 'Glory'

Black Vets Find Cinematic Heroes at Last

By Donna Britt
Washington Post Staff Writer

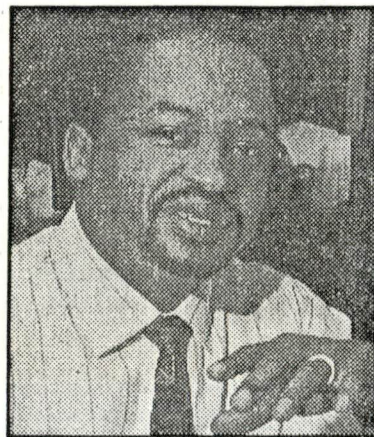
Even before it was nominated for five Academy Awards, moviegoers found lots to like about "Glory"—director Edward Zwick's filmed tribute to the 54th Massachusetts Volunteer Infantry, and the first big, mainstream movie to celebrate black military heroism.

Critics have applauded its unprecedented attention to Civil War-period detail—some of which can be viewed today in the annual George Washington's birthday parade in Old

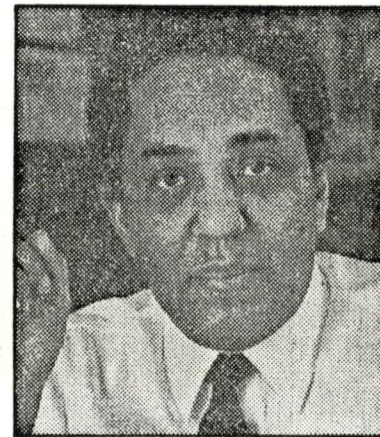
who willingly and knowingly gave their lives for the liberation of black Americans."

If Siler and others find "Glory" so moving, what about black veterans—men who actually risked life and liberty for their country?

Malik Edwards, 44, of Silver Spring, volunteered for the Marine Corps because "there wasn't anything else to do if you were black and 17 and living in Louisiana in 1963." Unable to afford college, he decided that the Marines—



BY ELLSWORTH J. DAVIS—THE WASHINGTON POST
Former Marine Malik Edwards.



BY CRAIG HERNDON—THE WASHINGTON POST
Author Wallace Terry.

Soprano Aprile Millo in t

Opera

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The Washing

By Joseph McL
Washington Post Staff V

Giuseppe Verdi's "A the Washington Opera Saturday night for the its 34-year history, is a passage for an opera cor than such lavish works : tore" and "Tristan und Is the company has alread in interesting but flav tions, and much more t eme" and various work in which it has set intern dards, "Aida" can be t

Guardin

Rostropovich

ROSTROPOVICH, From D1

here in Leningrad. On Friday evening, Rostropovich conducted the Seventh Symphony—the “Leningrad Symphony”—of his longtime friend and mentor, Dmitri Shostakovich. And Saturday, he played Dvorak’s Cello Concerto the way he wished he could have performed it in Moscow had he not been thrown off balance by a pesky photographer in the front row.

“I was not satisfied with my performance in Moscow,” said Rostropovich, unwinding at a reception in his honor at the residence of U.S. Consul General Richard Miles. “I was ready to play well, but the audience prevented me from working properly. Usually, I don’t see the hall. I just see the first two or three seats in the front row. And when I saw someone waving a camera at me it completely spoiled my concentra-

tion. I was very angry. I swore at him afterward.”

Symbolically, Rostropovich chose to end his final concert in Leningrad on Saturday night the same way he ended the first concert in Moscow Tuesday night: with a show-stopping encore of John Philip Sousa’s “Stars and Stripes Forever.” It was a not-so-subtle reminder to his fellow countrymen that while he is certainly happy to have his Soviet citizenship back, he is no longer a Soviet musician.

“It was not a matter of choice. I felt I simply had to play this tune because America gave me a new life,” explained Rostropovich. “I’m not the same person as I was before I went there. I have changed. I think the Russian audiences understood this very well, because I came as the chief director of the NSO. What was most interesting, however, was that they didn’t simply understand it, they also welcomed it.”

There was less stamping and clapping in Leningrad than in Moscow—as Northerners, Leningraders tend to be more diffident and reserved than Muscovites—but the applause was probably more heartfelt. In Moscow, Rostropovich was treated like a rock star-cum-prodigal son. In Leningrad, he was paid the greater tribute of a rapt and attentive audience.

At the end of Shostakovich’s Seventh Symphony, a tribute to the desperate three-year battle waged by Leningraders to prevent their beautiful city from falling to the Nazis during World War II, Rostropovich refused to play any encores. Instead, he held aloft his copy of the score, suggesting that the audience’s applause should go to Shostakovich, whose grave the conductor visited when he arrived in Moscow last Sunday.

“My friendship with Shostakovich began in 1943. We were friends for 31 years. His music for me is very special,” Rostropovich said.

The schedule was so tight in Moscow and Leningrad that Rostropo-

vich had little time to reflect on the stunning changes that have occurred in his homeland since his departure in 1974—and particularly since Mikhail Gorbachev came to power in 1985. Every day was taken up by rehearsals, performances, lunches and receptions, leaving practically no time to renew old friendships or revisit old haunts. The Rostropoviches had time only to pay quick visits to their Moscow apartment and *dacha*.

“I have been so busy that I cannot say whether Russia has changed or not as I haven’t seen enough. But I know there are symptoms of great changes. One is the new minister of culture (Nikolai Gubenko, a well-known actor and theater director). I consider him a most remarkable man,” said Rostropovich.

Gubenko, who was appointed minister of culture in December, played a key role in persuading the Kremlin to restore Soviet citizenship to the Rostropoviches and other exiles such as Yuri Lyubimov, his predecessor as director of Moscow’s Taganka Theater. Gubenko’s appointment was hailed by Soviet

intellectuals as a sign that the Kremlin is ending its attempts to use culture as a political weapon.

Now that he has broken the ice, Rostropovich says he would like to return to the Soviet Union regularly, but he has no intention of settling here again.

“We feel like citizens of the world. After 16 years, it’s impossible for me to think that I will never see Washington and my Western friends again. But we feel that the restoration of our [Soviet] citizenship was a kind of apology [by the Kremlin]. The next time I come here I don’t want to give a single concert. I just want to see my friends, stroll down streets, do all the things it was impossible to do this time.”

Reflecting on the significance of his first visit home in 16 years, he said: “I knew all the time that my spirit would return here when I did, that they would say that Rostropovich was a real patriot and a real musician. That I knew. What I didn’t know was that all this would take place in my lifetime.”

Big-Toned Beethoven

Beethoven composed the six Bagatelles, Op. 126, shortly after penning the final bars of his Ninth Symphony, and hearing pianist Sergei Edelmann play them at the Kennedy Center’s Terrace Theater Saturday afternoon, one was left in no doubt as to authorship or time of composition.

These works are vintage late-period Beethoven—pungent compressions of musical thought so intense as to be inimitable—and Edelmann caught their spirit perfectly, from the Januslike Allegro to the caustic, visionary Presto.

His tone isn’t huge—it’s gigantic. While a number of older pianists might match the interpretive instincts Edelmann evinced in the Chopin selections and the Schumann Fantasy in C, Op. 17, precious few will ever rival this young Russian-born artist’s astonishing power. Strength and sensibility will always be a winning combination, and Edelmann has both in abundance.

—Mark Carrington

Rostropovich's trip to Moscow a bittersweet homecoming

By Octavio Roca
THE WASHINGTON TIMES

MOSCOW — National Symphony Orchestra conductor-cellist Mstislav Rostropovich complained sharply about his 16-year exile from the Soviet Union yesterday, and the Soviet minister of culture acknowledged for the first time that measures taken against Mr. Rostropovich and other artists in the 1970s "were acts of violence."

"People who left under duress should be given back their citizenship," Minister of Culture Nikolai Gubenko said during an emotional news conference for Mr. Rostropovich's first return to the Soviet Union since leaving in 1974. "All I can do now is present these views.

The Supreme Soviet must decide."

"The Soviet Union we left was an island of lies," said Mr. Rostropovich, who was allowed to leave his native country with his wife, singer Galina Vishnevskaya. Their citizenship was restored last month.

"Now my country is cleansing itself of these lies," he said. "Wonderful words of freedom are being spoken. I look forward to the day when these words become a reality. Then we may live again in our country. We pray to God that the changes can happen here without bloodshed, that the people will find their way."

In Moscow to conduct the orchestra of the John F. Kennedy Center for the Performing Arts in its Soviet debut, Mr. Rostropovich also told The Washington Times he is reconsider-

ing his future with NSO and is not likely to remain in his time-consuming position after 1992. "I must, first of all, reduce my activities with the orchestra," he said.

Mr. Rostropovich and Miss Vishnevskaya made no apologies for their past actions. Of his exile, Mr. Rostropovich said, "it was a barbaric act, not worthy of a decent society."

Answering a question about the problem of emigres being allowed to return to their homeland, Miss Vishnevskaya said the problem had nothing to do with emigration, citing the state's forced expulsion of Alexander Solzhenytsyn and other writers and artists.

"These are people who were stabbed in the back by their own

country, they were deprived of their lives. These things should not be possible in a civilized society," said Miss Vishnevskaya, interrupted by applause from the crowded hall. "They are not justifiable in any way."

Miss Vishnevskaya gave a negative answer when asked if she would return to the Bolshoi Opera. "I gave 22 years of my life to the Bolshoi. When they did what they did to me . . ." she said, hesitating, then telling the audience to read her book, "Galina," for details.

Asked about the Solzhenytsyn case, Mr. Rostropovich termed accusations of anti-Semitism leveled against the writer "offensive and unworthy." He said "Solzhenytsyn has no relation to" his own decision to come to the Soviet Union.

"I have been with the National Symphony for 14 years," Mr. Rostropovich said. "I could not reject this invitation tendered to bring this great orchestra to this country. But we return as innocent people, not as traitors. That is why we accepted with satisfaction."

He added that Mr. Solzhenytsyn's conditions for returning are simple.

"He said to me, 'I will absolutely come back to my people when any man is able to read my books.' This much I can tell you with great satisfaction."

The audience for tomorrow's concert, the hottest ticket here in years, is expected to include Queen Sofia of Spain, French Minister of Culture Jack Lang and, it is speculated, Soviet President Mikhail Gorbachev.

Mr. Rostropovich insisted that tickets be put on sale to the general public, causing some local tension with Gosconcert's practice of hoarding tickets for special Communist Party guests.

"When people are happy, when they have enough food, then they will want nothing but music and joy," Mr. Rostropovich said at the news conference. "Now, they still stand in line for food, and there remains a caste of people who do not stand in line. When perestroika passes from discussion to actions, the people will be happy. That is what we wish for."

Mr. Rostropovich spent yesterday morning visiting the graves of his mother and of Andrei Sakharov, whom he called "the greatest man I have met."

Personalities



AGENCE FRANCE-PRESSE

Conductor Mstislav Rostropovich arriving at the airport in Moscow yesterday after a 16-year exile to a welcome from hundreds of spectators throwing red carnations.

Photocopy-Preservation

Triumphant maestro pays respects

By Octavio Roca
THE WASHINGTON TIMES

MOSCOW — Conductor Mstislav Rostropovich, returning yesterday to a triumphant welcome in the land that sent him away in disgrace, went immediately to pay his respects at the grave of the once-disgraced Soviet composer who was his mentor

and beloved friend, Dmitri Shostakovich.

Mr. Rostropovich, absent from his country since 1974 and stripped of his Soviet citizenship in 1978, arrived not to perform with a Soviet orchestra but as director of the Washington-based National Symphony Orchestra. The orchestra will play here and in Leningrad for the

first time this week.

When Mr. Rostropovich raises his baton for the first time in 16 years at the Bolshoi Hall of the Moscow Conservatory tomorrow, it will be to conduct the last score he conducted in Moscow in 1974: Tchaikovsky's "Pathétique" Symphony No. 6.

see MOSCOW, page A10

Photocopy-Preservation

5/12/90



Mstislav Rostropovich

MOSCOW

From page A1

"I am so filled with emotion, I don't know if I will be able to do it," he said in an interview. "When I am in the conservatory, on that stage that I know so well, I may just die..

"Then," he said, "I will die a happy man."

About 800 admirers overflowed the international arrivals area at Sheremetyevo Airport shouting bravos and carrying banners that read "Welcome home, Slava" and "Thank you for Solzhenitsyn." Mr. Rostropovich has been one of Alexander Solzhenitsyn's most devoted friends.

Mr. Rostropovich and his wife, the renowned singer Galina Vishnevskaya, were also met by Irina Shosta-

kovich, widow of the composer who died in 1975. Mr. Rostropovich's first thoughts on returning home were for his dead friend, whom he called "the most tragic composer of our century."

After being led past the crunch of admirers, Mr. Rostropovich — who became famous as a cellist and is considered perhaps the foremost interpreter of Shostakovich's works — entrusted his Stradivarius to Soviet concert promoter Vladimir Panchenko and went directly to Shostakovich's grave.

"So many of my friends are gone now," Mr. Rostropovich said. "My personality was always such that I had older friends, my professors. Shostakovich was the saddest, the most brilliant one I loved best, and I will never see him again. The government always let him and artists

like him reach a zenith only to cut them down."

Mr. Rostropovich and the NSO will play Shostakovich's Eighth Symphony — considered the composer's most blistering attack on communism — during their visit.

Mr. Rostropovich and Miss Vishnevskaya fell out of favor with Soviet officials after their vigorous defense of Mr. Solzhenitsyn and Shostakovich, to whom they gave shelter in their home. They were allowed to leave the Soviet Union in 1974, and were stripped of their citizenship in a decree signed by Leonid Brezhnev in 1978.

The couple has always insisted they were neither defectors nor emigres and refused to consider returning to the Soviet Union until receiving an official apology. That apology came when their citizenship was restored last month.

"This is the first time that such a thing has happened, you know," Mr. Rostropovich said. "The government welcomes back people after they're dead, like [composers Igor] Stravinsky and [Nikolai] Rachmaninoff. Galina and I are alive. We cannot change our lives right now, but maybe when there is time I would like to return."

With homes in both Washington and Paris since his exile, Mr. Rostropovich is considered an integral part of the cultural life of both cities. That status may change if Mr. Rostropovich, once again welcome in his own country, decides to spend more time here.

"They want me to stay, or at least to spend more time," he said. "I have been asked to conduct [the opera] 'Eugene Onegin' at the Bolshoi and to give cello recitals. But they don't

realize that Galina and I cannot change our lives suddenly, after we've spent 16 years in exile. We were enemies of the people, and we never expected to be rehabilitated in our lifetime."

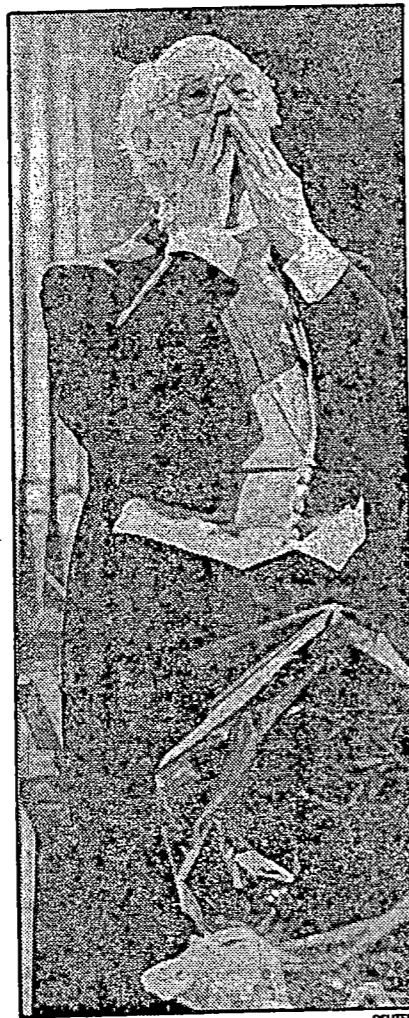
Both musicians were People's Artists and received every artistic honor before being stripped of them in 1978.

After visits to the graves of Andrei Sakharov and to Mr. Rostropovich's mother, today's schedule includes two public appearances. First, Mr. Rostropovich will deliver 1 million disposable syringes to the editors of Ogonyok, as part of the magazine's new campaign against AIDS.

The syringes, delivered here by Armand Hammer, represent a donation by Mr. Rostropovich of his entire conducting fee in the Soviet Union, estimated at \$55,000.

Slava's Starry Night

In Moscow, Rostropovich Wows a High-Powered Crowd



Mstislav Rostropovich reacting to the ovations at yesterday's concert in Moscow.

By Michael Dobbs
Washington Post Foreign Service

MOSCOW, Feb. 13—Mstislav Rostropovich tonight celebrated a triumphant return to his homeland by getting the Soviet elite led by Raisa Gorbachev onto its feet for a joyous, hand-clapping rendition of "Stars and Stripes Forever."

A glittering first-night audience—including senior Communist Party officials, government ministers and leading cultural figures—packed the Moscow Conservatoire to welcome Rostropovich back home 16 years after his exile. It was a symbolic, if belated, tribute not only to a great musician, but also to a man who had the courage to stand up to the Kremlin at a time when virtually all his countrymen preferred to be silent.

Many other Soviet exiles forced out of the country during the dull, conformist era of Leonid Brezhnev have returned home over the past two years. But Rostropovich's homecoming was special, not only because he is the most prominent exile to benefit from President Mikhail Gorbachev's policy of *glasnost*, or openness, but also because of his expansiveness, generosity of spirit and empathy for his tortured country.

For a moment, after Rostropovich led the National Symphony Orchestra in a rousing performance of Shostakovich's Fifth Symphony, it seemed as if the cellist-conductor had never left Russia. There he was, back in his beloved Conservatoire where he taught an entire generation of Soviet cellists, blowing extravagant kisses to the audience and bathing in the warmth of their applause.

The ovations and encores seemed to go on and on, beginning with a sprightly polka by Shostakovich and ending with John Philip Sousa's march, which seemed to be Rostropovich's way of reminding everybody

See ROSTROPOVICH, B3, Col 1

Rostropovich

ROSTROPOVICH, From B1

that he is now an American conductor. The audience members loved it, rising from their seats to clap in unison with the music and swaying from side to side.

"It's wonderful," enthused Interior Minister Vadim Bakatin, a representative of a government that stripped Rostropovich and his wife, soprano Galina Vishnevskaya, of their citizenship in 1978. "I have great respect for Rostropovich. This is a great day."

The Rostropoviches angered the Kremlin by allowing Nobel Prize-winning novelist Alexander Solzhenitsyn to stay in their home at a time when the chronicler of the gulag was being hounded by the authorities. During a press conference yesterday, the 62-year-old NSO music director expressed the hope that Solzhenitsyn would also be able to return to the Soviet Union in the near future.

"Rostropovich's return is very important to us," said poet Yevgeny Yevtushenko, one of many prominent Soviet cultural personalities in tonight's audience. "We all remember how Solzhenitsyn lived with him for four years. That is why Rostropovich was so cruelly punished—simply for being kind, for being Christian. Perhaps the return of Rostropovich symbolizes the return of Christianity to this country, a country of destroyed churches and broken crosses."

Vitali Korotich, editor of the progressive weekly magazine *Ogonyok*, which campaigned for Rostropovich and other Soviet exiles to be allowed to return home, said that tonight's concert symbolized the cleansing of Russia from lies and deceit.

"We have a saying in Russian that a sparrow cannot live in polluted air. Well, gradually the sparrows are returning, first just one or two of them, but now more and more. It means that our Russian air is getting purer," he said.

Other exiled Russian cultural figures to return home in recent months have included theater director Yuri Lyubimov, writers Vassily Aksyonov and Vladimir Voinovich, ballet dancers Rudolf Nureyev and Natalya Makarova, and pianist-conductor Vladimir Ashkenazy. With the exception of Lyubimov, who has resumed his old job as director of Moscow's Taganka Theater, all have gone back to the West.

For this concert, Rostropovich chose a very Russian program that in addition to the Shostakovich symphony also included Tchaikovsky's

Sixth Symphony, the "Pathétique"—performed during Rostropovich's last concert before his exile. "The choice was deliberate. He wanted to show the Soviets that the NSO is also a great Russian orchestra," said Richard Freed, a Washington music critic.

Under Rostropovich's baton, the two pieces also seem to express the battle of the individual against the system, with the individual emerging triumphant. That at least was the interpretation of one senior Gorbachev aide in the audience, unashamedly delighted to see the maestro perform after such a long interval.

His feet slightly astride on the podium, his hands punching the air, Rostropovich galvanized the National Symphony into making music like a general leading his troops into battle. The performance was all the more remarkable given the predominance of Communist Party loyalists in the audience.

To prevent a repetition of the near-disaster that almost occurred when Vladimir Horowitz returned home nearly four years ago, when the balcony of the Conservatoire almost fell down because of the weight of so many spectators, the building was ringed by several cordons of police and interior ministry troops. The 1,800 spectators lucky enough to get seats had to run the gauntlet of crowds of people asking for "spare tickets" followed by four or five ticket control points.

The Conservatoire was packed, with every seat taken and music students and soldiers sitting in the aisles of the balcony. Scuffles broke out at one point as spectators surged forward in the upper foyer trying to buy programs, which appeared to be in short supply.

As Rostropovich strode onto the stage at the start of the concert, which was televised across the Soviet Union, the entire audience rose to give him a standing ovation. Applause and shouts of "Bravo" and "*Molodets*" (well done) erupted after the rousing third movement of the "Pathétique" symphony, much to the disgust of the musical cognoscenti in the audience.

"CBS is recording this, I think they just destroyed it," said a disgruntled NSO staffer. Korotich commented that the audience treated Rostropovich as if he were a "rock star."

Raisa Gorbachev, who shared a box with the queen of Spain, a friend of the Rostropoviches, was invisible to most of the audience. But members of the orchestra said she joined the other spectators in the rhythmic standing ovation for the "Stars and Stripes Forever" after the brass section stood up at the back of the stage in a mock march.

Photocopy Preservation



Mstislav Rostropovich responds to ovations at the first concert he has conducted in the Soviet Union in 16 years.

Rostropovich's return to glory: A historic concert

2/16/90

In an age when exile is more and more an artist's natural state, the return of Mstislav Rostropovich to the homeland that turned him away 16 years ago was an extraordinary event by any standards. His return on his own terms, at a time of such uncertainty and hope for this oppressed land, was art at its purest as well as political action at its most immediate and powerful.

His first concert Tuesday at the Moscow Conservatory's Bolshoi Hall, the most important concert hall in the country, was an evening of many tributes — tributes to Soviet and U.S. cultures, to the spirit of freedom. The greatest living Soviet musician is here not with a Soviet orchestra but with the National Symphony Orchestra of the John F. Kennedy Center for the Performing Arts.

Of all the words that have been said here this week, none was as moving as the spectacle of Mr. Rostropovich and his American musicians bringing the music of Dmitri Shostakovich back to its rightful place.

In the balcony, many were too young to have heard Mr. Rostropovich live, since his appearances before exile were for years limited and few. His name, like that of Shostakovich, became a samizdat code for artistic greatness and freedom.

Many others came to witness the artistry they remembered, what the composer Rodion Shchedrin recently called "the best Soviet music has to offer the world." They also

heard the best American music has to offer, and they were not disappointed. Millions more watched this publicized event on Soviet television.

The performance was an eloquent coincidence of contradictions. Like Shostakovich's life and music, Mr. Rostropovich's interpretation with the NSO was drenched in love for his people, love of the land and hatred of the evil that brought it to its knees.

People here are hungry, there is no milk for the children, there are no goods in the stores, buildings are decayed and shabby, and the black market is open to the point of insolence. People here also love their country in a way that makes an outsider blush with envy. These contradictions at the heart of the Fifth Symphony have been lived by

Mr. Rostropovich: He shares them with his audience.

The National Symphony's performance created music of sorrow and brutality unrelieved by elegance, unredeemed by hope. As superb as Mr. Rostropovich's interpretation with this orchestra has been in the past, none could be as powerful as this direct communication with an audience for whom the meaning of the music is a fact of everyday life.

The feeling at the end of the long concert was ecstatic. Queen Sofia of Spain, who sat with Soviet first lady Raisa Gorbachev during the concert, spoke for everyone when she told me afterward, "My feelings are the same as yours, the same as every person here. It was a

see MUSIC, page E10



Raisa Gorbachev (left) and Queen Sofia of Spain applaud the National Symphony Orchestra at Tuesday's concert at the Moscow Conservatory.

Reuters

Photocopy-Preservation

MUSIC

From page E1

"truly magnificent experience." The Spanish sovereign was among the fans who asked for the maestro's autograph at the post-concert party hosted by U.S. Ambassador Jack Matlock. "To Her Majesty with love," wrote Mr. Rostropovich, "from your slave Slava."

Galina Vishnevskaya, Mr. Rostropovich's wife and a world-class soprano, was also vindicated from exile and disgrace with this trip. She said the concert "was exactly what it should have been." Bolshoi Ballet superstars Vladimir Vasiliev and Ekaterina Maximova, themselves noted dissenters in the dance world, beamed with pride and spoke of "the true greatness of Soviet art that came alive tonight."

A Soviet diplomat, who preferred not to be identified, speculated that "Gorbachev could not come tonight because it would have given the concert too much prominence, especially after Monday's press conference," at which Mr. Rostropovich blasted the Communist Party for its privileges while the Soviet people live in deprivation.

The poet Andrei Voznesenski, editor of *Ogonyok* magazine, said, "What else could this concert be but magnificent? This is what was meant to be, what had to be." Filled with nostalgia for the present, he also encouraged Washingtonians: "Not to worry, Slava won't leave you. He will never come home for good."

The maestro himself seldom stopped crying. "I know Dmitri Shostakovich is alive," said Mr. Rostropovich, "and he is watching over us and he is perhaps finally happy."

Is this too political a view of what was, after all, only a great musical performance? No. In a free society, art can afford to be apolitical. Elsewhere there is no such luxury. Shostakovich's Fifth Symphony, for example, was for years thought to be the composer's defeat in the face of party pressure. It came at a time when Shostakovich was made to confess his musical sins and apologize publicly to Communist Party hacks for their criticism: The score was interpreted as an apology. Since the composer's death in 1975 and the revelations of others who are free to speak, we have grown to understand this symphony differently.

■ There were four encores, with a good half-hour of applause.

In the NSO's performance, the music was not as an act of submission but an affirmation of the genius of Shostakovich and an attack on the senseless suppression of art. Mr. Rostropovich did this brilliantly through purely musical means, his extreme tempos highlighting the volatile nature of the serenity in the opening movement. The cellos sang out from the depth of their being; the hushed violins, the exquisite oboe, the inevitable sadness of the development and the surprising brutality of the piano's entrance — all of these made one hear the score as if for the first time.

Mr. Rostropovich, in an early rehearsal, told the orchestra that this music must feel "like fork in brain." Some of the musicians even dubbed this trip the "fork-in-brain tour" because of its anguished repertory. The description is apt. From the cruel sarcasm of the military march right through the unbearable sorrow of the Largo and the amazing ebullience amid all the violence at the end, this was difficult and ravishing music.

The acoustics of the Bolshoi Hall — reportedly dreadful on stage but rather thrilling for the audience — resounded the bass in our bones as the strings washed over the listeners in an act of kindness. Rhythmic relations were so wildly divergent from anything set at the opening that it would have taken only the slightest mistake to have the entire fabric unravel. Instead, perfection emerged. The frustration and horror of a time no one should have to endure came through the mock heroics of the melodies.

The Fifth Symphony is one of the landmark scores of our century, and this performance by Mstislav Rostropovich and the National Symphony Orchestra will go down in history as one of the great events of our culture.

The concert, the first of four in Moscow and Leningrad, began with Samuel Barber's beautiful Adagio for Strings, followed by an emotional performance of Tchaikovsky's "Pathétique" Sixth Symphony. The "Pathétique" was a sentimental choice: It was the last score Mr. Rostropovich conducted before leaving the Soviet Union in 1974.

His interpretation has always been intensely personal and problematic. In Moscow, it was marked by unusually subtle dynamic shadings and a rough treatment of the strings that made one notice Tchaikovsky as a forerunner of Shostakovich. There was religious fervor in the applause after this reading, with lighted candles brought to the podium among the rush of tulips and carnations.

There were four encores after the Shostakovich Fifth, with a good



Mstislav Rostropovich plays the cello during a rehearsal in Moscow.

half-hour of applause. Short pieces by Shostakovich and Grieg were followed by a remarkable performance of the complete *Duel and Death of Tybalt* from Prokofiev's "Romeo and Juliet." As the audience went wilder and wilder, the orchestra then broke into John Philip Sousa's "Stars and Stripes Forever." I may as well confess right away that the tears that welled up beginning with the Shostakovich became uncontrollable sobs by now; that critical faculties were all but suspended and that if I live to be 100 I will never feel as privileged, proud and happy to live in a free country as I felt hearing this music by this great American orchestra played so far from home.

Today and Saturday the NSO plays in Leningrad, including a performance of Shostakovich's wartime epic *Eighth Symphony*. Sunday our musicians come home.

This will be a time of reckoning for the board of directors, and the Kennedy Center must take the leadership in planning for the inevitable post-Rostropovich era. There may be disclaimers, but it is almost certain from statements made here

that the great musician will not remain in his same capacity with the orchestra. It is not too soon to consider conductors such as James Conlon and Christoph Eschenbach who have the respect of the players and make them sound their best — and to think about the future of the NSO.

If Mr. Rostropovich decides to spend more time in his country now that he is again able to do so, he has every right and deserves to be home, where he is a hero. "So much has changed," he said after only two days in Moscow, "that it is like a dream. We cannot let it become a bad dream." His vigilance is needed here, just as his genius has been missed for far too long.

It is also time to express our gratitude. All Americans, but especially Washingtonians, should be filled with pride at the achievement of the National Symphony Orchestra here this week. The trip could have been only the return of one Soviet hero. Instead, new American heroes were created. And the musicians and their music covered with glory the name of the United States of America.



Rostropovich and his wife, Galina Vishnevskaya, in Moscow yesterday.

Maestro in Moscow

Rostropovich's Bittersweet Return Home

By David Remnick
Washington Post Foreign Service

MOSCOW, Feb. 12—Mstislav Rostropovich knocked on the door of his old apartment today. After 16 years of forced exile, the cellist and conductor had that feeling common to those who return home after a long time gone: The old rooms seemed smaller. "I never imagined I would have returned—here, to our home," said Rostropovich, who is leading the National Symphony Orchestra on a four-concert tour in Moscow and Lenin-grad this week. In a voice that mixed elation and melancholy, he

recalled how exiled intellectuals of earlier eras asked that after their deaths their bones be brought back to the homeland. "You cannot imagine the feeling" of these exiles, he said. "It is an endless emotional strain."

Since their arrival here Sunday night, Rostropovich and his wife, opera singer Galina Vishnevskaya, have crisscrossed the city, visiting friends and remembering friends lost. From the airport, they drove directly to the grave of composer Dmitri Shostakovich, their lifelong friend. Tuesday night Rostropovich will conduct Shostakovich's

See NSO, D6, Col. 4

NGTON POST

Rostropovich in Moscow

NSO, From D1

Symphony No. 5, Op. 47, at the NSO's first concert, which will be broadcast live on Soviet television. This morning Rostropovich and Vishnevskaya laid flowers on the grave of Andrei Sakharov, whom Rostropovich called "the greatest man of the 20th century." They also visited the grave of Rostropovich's mother.

Vishnevskaya, who seems more bitter than her husband about their exile, said she had originally intended to return home to Washington after the NSO's tour of Japan last week. The Soviet government's decision on Jan. 16 to return their citizenship helped change her mind. "Finally, the Soviet government has recognized their barbarian act as unworthy," Vishnevskaya said.

"When we left here, this country was a great island of lies," Rostropovich told reporters. "Now the Soviet Union is cleansing itself of those lies. Our only wish is that all these wonderful promises that are being discussed are put into action. . . . We all pray to God almighty that all will be well and that there will be no more bloodshed here."

Nikolai Gubenko, a well-known actor at the Taganka Theater and now the country's minister of culture, said that Rostropovich's return was "yet another beautiful instance of justice prevailing." He said he hoped that soon Rostropovich's close friend, novelist Alexander Solzhenitsyn, will also get back his citizenship and return to the Soviet Union.

Before leaving for Japan and the Soviet Union, Rostropovich visited Solzhenitsyn at his home in Cavendish, Vt. "We talked day and night," Rostropovich said, "and Solzhenitsyn told me, 'Please tell my people that I will return, but only when every person in the country can get my books, either in the stores or in the library, so they can see what I have done

there and in 16 years abroad. When that happens, I will return to my people.'" Solzhenitsyn's works are now being published in dozens of Soviet journals and magazines.

In the Soviet Union, Rostropovich was famous as a soloist and a conductor. The last piece he conducted in the Soviet Union, Peter Tchaikovsky's Symphony No. 6 ("Pathétique"), will be a centerpiece of Tuesday's program.

For exiles especially, the recent months of transformation throughout Europe have been an emotional release. Suddenly they are struck with possibilities—freedom, the chance to return—that they never thought would come. Last November, Rostropovich recalled, he was staying at his apartment in Paris, where he had installed a satellite dish on the roof, the better to pull in the Soviet evening news program "Vremya." A friend called Rostropovich and said, "Slava. Slava. Switch on your TV."

"I couldn't comprehend what was happening," Rostropovich said. "There was this wall and there were these people climbing it and standing on it. And then I realized what it was, and I began to weep. I told Galina, 'I must go there, I must go to Berlin tomorrow.'"

Rostropovich called a wealthy friend who owns a plane and asked for a ride. The next morning, cello in hand, he arrived in Berlin and took a cab to the wall. Rostropovich had to borrow a chair from people living in the nearest house. "And as I played Bach," he said, "there was a young German man listening with his eyes closed. I could see a tear roll down his cheek. And I said to myself, 'This is the greatest reward for understanding in the world.' For me, the Berlin Wall was not only a wall of politics, but a wall between my old friends at home and our new ones. Now that wall is gone."

Rostropovich, 62, said he has every intention of maintaining his contract with the NSO "until I get too old and I can't keep up with the orchestra anymore." Asked if he had any plans to visit Moscow again, at least for longer visits, he said, "Of course. We will come as soon we can to stay for some more time."

Vishnevskaya, for her part, said she was not ready to sing at the Bolshoi Theater, her artistic home for two decades. "When they kicked us out," she said, "that was the last straw. The Bolshoi's leading soloist even went to the Communist Party Central Committee and told the culture minister that Rostropovich must be fired because he is an enemy of the people."

Rostropovich, speaking in Russian for a change rather than in a foreign tongue, said he would "love to see Mikhail Gorbachev if he has time, but we know how full his schedule is. . . . I think highly of Gorbachev." Rostropovich, insisting he was no politician, nevertheless stood before a microphone at the Soviet foreign ministry press center and revealed some of his political thinking. "When people are happy and their stomachs are full, then maybe they will want nothing but music and art," he said. "But now they must stand in line just to try and feed themselves. Also, we have to do away with a system where the ordinary people stand on line and the officials do not. The officials must feel the pain of the people with their own stomachs."

During the day, in between rehearsals and interviews, Rostropovich met with the Soviet Union's best-known composer, Alfred Schnittke. Rostropovich recalled how when he lived here under Brezhnev and Stalin, he was "always told what to play." Modernists and rebels like Schnittke were rarely allowed into the repertoire. "What an abnormal system that someone could tell Shostakovich or Prokofiev what to write," Rostropovich said. "That's one good thing about Gorbachev. He doesn't pretend to give music lessons."

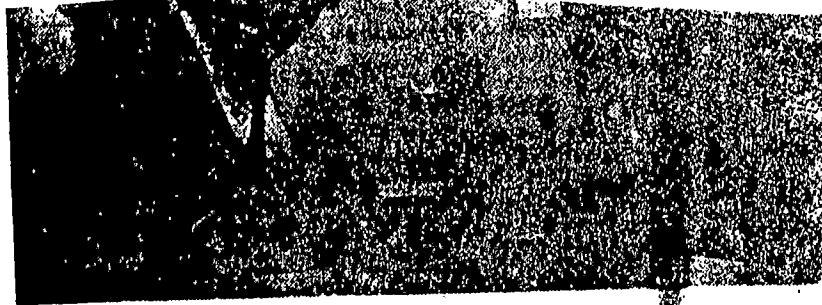
...the golden rules is unnecessarily limited to the proposition that merit is discernible through civil service examination. Douglas would have every applicant be considered as an individual, an impossibility among a people who feed their stomachs billions of pre-cooked mass-produced Big Macs.

Since whites will continue to make their own lives

See COMMENTARY, C4, Col. 4

Weekly Calendar of Events, Page C5

...a man brown and
Ken Yellis, standing,
appear in the National
Portrait Gallery's produc-
tion of "The Trial of
John Brown."



Rostropovich: Departing for the West

By Robert G. Kaiser

MOSCOW—Mstislav Rostropovich, the world-renowned Soviet cellist who once gave Soviet author Alexander I. Solzhenitsyn a place to live and work, has received permission to take his family to the West for two years.

According to friends, Rostropovich will soon leave Moscow for London, where he plans to live. His wife, Galina Vishnevskaya, the famous soprano of the Bolshoi Opera Company, will join

him with their two children at the end of the school year, their friends said.

The departure of Rostropovich and Vishnevskaya is causing a small sensation in Moscow's cultural community. Ordinarily a Soviet artist couldn't dream of living in the West for two years, but Rostropovich is not an ordinary artist.

According to rumors circulating here, his departure was approved at the highest level—the Communist Party's ruling Politburo. Earlier stories circulated here to

the effect that Rostropovich had sought a meeting with Party Chief Leonid I. Brezhnev himself to explain his reasons for wanting to leave.

Whether such a meeting took place is not known, but it is widely presumed here that someone at or near Brezhnev's level had to approve the departure of as famous a couple as the Rostropoviches. Together they represent a significant portion of this country's internationally known musical talent.

According to friends, Ros-

tropovich was moved to ask permission to leave by his ongoing difficulties with cultural officials here. He has performed only once in Moscow during the past year—on the eve of his friend Solzhenitsyn's expulsion from the Soviet Union. Several of Rostropovich's proposed foreign tours have been canceled since 1971, when he issued a public statement defending Solzhenitsyn.

Rostropovich argued, friends said, that he was squandering his talent at a crucial time in his career.

The cellist is 46, and some critics feel he has never played better than in the last few years.

One anecdote reveals something of Rostropovich's artistic frustrations here. It happened two years ago, when Rostropovich played an avant-garde cello concerto written expressly for him by a contemporary Polish composer.

The piece was so far-out by Moscow's conservative standards that both Rostropovich and the conductor

See ROSTROPOVICH, C8, Col. 4

May 31, 1974



Mstislav Rostropovich

...consoling tones. "Usually
...the other stuff."

The "other stuff" had just
...was labeled its
...complete
...later went off again
...made the music
...more than ever as if
...were meant for a broad
...of "Lagbis Out!" Or per-
...an evening with Orson
...flies

A solo viola, for which
...lo or guitar can be substi-
...tuted, represents Orpheus,
...consolable at the loss of
...arid and his death at
...the hands of the Bacchantes,
...Ross's preoccupation with
...no effects, his on-again,
...off-again interest in music
...of chance, and some persist-
...it need to prolong under-
...ourished ideas all combin-
...ed in a strangely barren
...effort.

Though the viola was beau-
...fully played by Jesse Leve-
...ne and electronic tapes
...worked fine all over the
...all, and Levine walked
...rough the orchestra, playing
...ensemble with its various
...members as he passed, it
...tied up to little toward
...the end. Finally, in some
...lyrical writing, Levine
...was leaving the stage,
...drawing his bow on sus-
...tained bells, cymbals, and
...drums as he went—and these
...helped to sound! It seemed
...so symbolic for comfort.

So much sterility in a sin-
...gle night!



Cellist Mstislav Rostropovich performs in a 1956 concert at the Soviet embassy here.

Departing for the West

ROSTROPOVICH, From CI
...who was to conduct the
...piece feared it might be
...banned here. So instead of
...rehearsing it openly they
...conducted two clandestine
...rehearsals just before the
...performance.

News of Rostropovich's
...impending departure raises
...the question of whether he
...will ever return. Friends are
...not certain, though Rostro-
...povich has indicated no de-

sire to stay abroad indefi-
...nitely. He now joins a long
...list of famous figures who
...have left Moscow in recent
...years, though he may be one
...of very few with the legal
...possibility of returning.

In 1970 and 1971, Rostro-
...povich was Solzhenitsyn's
...host at his big dacha in the
...village of Zhukovka outside
...Moscow. The dacha was one
...of a group originally built at
...the order of Joseph Stalin

for Soviet scientists who de-
...veloped the atomic and hy-
...drogen bombs. Dissident
...physicist Andrei D. Sak-
...harov has a similar dacha in
...the same neighborhood.

Solzhenitsyn lived and
...worked in a small cottage
...attached to the big house.
...Rostropovich revealed this
...in his open letter of Novem-
...ber, 1971, defending the au-
...thor and his Nobel prize for
...literature.

The Memphis-born per-
...former won a Paderewski
...Gold Medal for her piano
...playing before she started
...to concentrate seriously on
...her voice. Only a few years
...ago, she took second place
...in the Metropolitan Opera
...auditions and after a stint at
...Julliard she joined the New
...York City Opera in 1971.

At 22, she is petite and
...girlish in appearance, with a
...kind of peaches and cream
...look which might seem out
...of place for Lucia. In fact,
...her performance is not that
...of the usual tragic Grande
...dame. Instead, she shows us
...Lucia as a sensitive immo-
...cent, devastated and deneged
...by her brother's treachery—a
...twist which makes the role
...more believable rather than
...less—it's a bit easier to im-
...agine someone of her tender
...age and naiveite falling for the
...forged letter bit.

She also manages to con-
...vey her mental and emo-
...tional distress with a mini-
...mum of stock gesture,
...though she betrays so much
...anguish so early on that the
...celebrated Mad Scene is a
...mite anticlimactic in his-
...trionic impact.

On the vocal side, Miss
...Welting has enormous facility
...already and the promise of
...much more to come. The
...voice itself, though not
...large, is well projected, and
...it sails through those color-
...atura flights of Lucia with
...enviable clarity and point.

There are a few problems,
...too. The final high note in
...the Mad Scene was true an-
...d nicely sustained, but earlier

A Record Sculpture

AUCTION, From CI

sculpture auctions being
...held this week at Parke
...Bernet. It is estimated they
...will bring a combined total
...of over \$14 million.

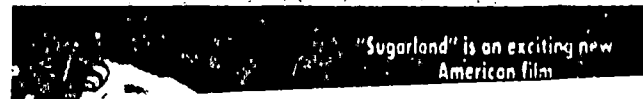
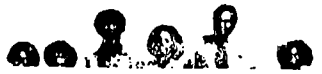
Branca, born in Ro-
...mania, worked in Paris dur-
...ing the early part of this
...century. He died there in
...1957. Branca is, probably
...best known for his series of
...sculptures titled "The Kiss"
...as well as his soaring "Bird
...in Space."

"The Blond Negress,"
...which resembles a small
...oval placed atop a large one,
...was last sold at auction at
...Parke Bernet in 1960 when
...it fetched \$40,000.

Other high bids of the
...evening were \$250,000 for a
...Juan Gris oil and collage
...with mirror glass on canvas,
...titled "La Console de
...Marbre." It was purchased
...by a New York dealer. A
...Paris gallery paid \$180,000
...for Georges Braque's Seated
...Nude with a Basket of
...Apples."

Records for American
...artists were established by
...Rothko—\$110,000 for his
..."Yellow and White"—and
...San Francisco—\$45,000 for
..."Violet, Yellow and White."
...Ben Nicholson's "Blue
...Trevose" sold for \$150,000.

Nancy L. Ross



"Sugarland" is an exciting new
...American film

hansel & gretel
SATURDAY 1pm

Photocopy-Preservation

March 19
1978

Soviet Dissidents See Exiling of Conductor as Grim Omen

By Kevin Klose
Washington Post Foreign Service
V—For this capital's dwindling number of dissidents, an already gloomy outlook of renewed repression is darkened with the unexpected announcement last week that Rostropovich had been ban-

ished. It is over and this is a tragedy for the wife of a man who spent part of his life in Stalinist camps and now lives in Moscow. The Helsinki agreement recently in Belgrade to renew the 1975 accord, including obligations for human rights provisions

is as to others, Rostropovich has been a special symbol. He is the world-famed Naphony director and his wife is Vishnevskaya, the soprano who has lived abroad since 1974. Yet that he could return here after occasional criticisms about artistic freedom here and his long, protective friendship with the author Alexander Solzhenitsyn, who has been comforting to the dissident human rights activists in the city of depression.

The ban was broken Thursday when the Supreme Soviet harshly denounced the cellist and his wife as "degenerates" and stripped them of their citizenship. For dissidents, it was one more in a long line of expected blows to those

who have dedicated themselves to criticizing what they see as Kremlin's failure to obey its own laws.

"Rostropovich was on a musical level with Solzhenitsyn," said the woman, "but he was not the same kind of dissident as Solzhenitsyn. This means that something serious is going on. When Rostropovich was in favor in Washington, the Soviets flirted with him, asking him to national receptions. Dobrynin [Soviet Ambassador Anatoly F. Dobrynin] talked with him." Cultivating Rostropovich improved the Soviet image in the United States, she said.

In typically Russian style, many dissidents and other nondissenting intellectuals in this capital spent many hours last week analyzing the move against Rostropovich for signs of the intentions of the leadership. Yet, only the Kremlin really knows and this is as much a part of the psychological warfare waged against the dissidents as many of the overt acts.

The searches find much that is disturbing in recent days. March has seen these things happen so far: banishment of Pyotr Grigorenko, the old Red Army major general who has had his citizenship stripped from him while in America for medical treatment; the banishment of Rostropovich and Vishnevskaya; an attack on Yuri Lyubimov, the innovative director of the famed Taganka theater; and Kremlin boasting about its success at the Belgrade conference where the



Galina Vishnevskaya makes a point at Paris news conference with Rostropovich.

United States was thwarted in efforts to raise substantive questions about Soviet violations of human rights. In addition, the dissident community

has been jarred by the reports from Washington that a dissident turncoat who has denounced the movement, Senya Lipavsky, worked for the Cen-

tral Intelligence Agency in 1975-76. Lipavsky was the author of a denunciation of Anatoly Scharansky, a dissident who has been arrested and charged with treason in a case that continues to be an international cause celebre.

In the minds of many, the action against Rostropovich is especially alarming because the Kremlin had gone to great lengths to cater to the musician, allowing him unusual freedom to work abroad. For a number of years, the leadership seemed satisfied if he simply came home from time to time to demonstrate his loyalty.

"They wanted to keep him as a Soviet who occasionally worked abroad," said one source. "But he made clear that he wanted conditions of freedom for himself and other illustrious musicians and that presented a choice of either changing the atmosphere in the country or forcing Rostropovich out. Of course, it was a lot easier to cut him off than to change the atmosphere."

At one point during his recent years away, the cellist was quoted as saying he would return here only if full artistic freedom was extended to him and other artists. He had the kind of special privileges that the leadership can extend to elite contributors to Soviet life. Rostropovich enjoyed a handsomely furnished country house and special practice facilities.

"As with other favored members of the intelligentsia, they wanted to create special conditions for him," one source said. He said this is done from

time to time with top officials to give the impression that they can freely come and go. Rostropovich decided not to do that compromise. This tactic with dissidents, was to convince them not to let

The conductor had been banished when the authorities in the Soviet period he was awarded the Lenin Prize literature. Rostropovich Solzhenitsyn. "This was ten," said a source, a 10 years of experience within the Party. He spelled out the ingredients in the declaration.

"They obviously wanted to separate him from his relatives here, his house. As they see it, he has only his music."

In addition, it should be clear that they'd better stay on a straight line, even a 10 years. Rostropovich can run the show who are otherwise exceptions."

In the view of this source, the view of this was a marked denunciation of Solzhenitsyn. Rostropovich's conditions were listed here, the party member Rostropovich's record has been again in that what's over, he's a state of his head.

At and Behind Iron Curtain and Neck on Eve of French

March 16, 1978

Soviets Lift Rostropovich Citizenship

ROSTROPOVICH, From A1

Just five days after the leadership tripped the citizenship of former general Pyotr Grigorenko, 70, the much-decorated hero of World War II who has been a persistent critic of Soviet policies, Grigorenko went to the United States in December for the announced purpose of prostate surgery.

Rostropovich was a staunch defender of Nobel Prize-winning novelist Alexander Solzhenitsyn when the exiled writer was being vilified by the Soviet leadership in 1970. He sheltered Solzhenitsyn in the Rostropovich country house outside Moscow and openly denounced those attacking the writer, who now lives in Vermont.

The visas for the Rostropoviches were due to expire March 25. When the artists left the Soviet Union in 1974, they said they intended to return. But on Feb. 7, while announcing

a European tour for the National Symphony, Rostropovich said that it would be "very very difficult" to predict whether the Soviet authorities would extend his visa again. In 1974, he was granted a two-year extension, but could only get one-year extensions thereafter.

He is now expected to be extended refugee status in the United States.

In 1975, Rostropovich wrote that "for my wife and me, being abroad is not an escape from Russia but the only way to realize our musical dreams by which we express our love for Russia and our great people."

Yesterday's announcement came on the first anniversary of the arrest of dissident Anatoly Scharansky, whose trial on treason charges is thought to be imminent. At a news conference here, fellow dissidents announced that the 30-year-old computer expert has rejected the defense lawyer appointed for him by the authorities. The Soviet press has attempted to link Scharansky to the U.S. Central Intelligence Agency.

News of the action against the Rostropoviches came in a small article in Izvestia, the official government newspaper. The paper declared, under the headline "Ideological Degenerates":

"Having left several years ago on a foreign journey, Rostropovich, and Vishnevskaya are showing no desire to return to the Soviet Union, have carried on unpatriotic activity and have besmirched the Soviet social system and the status of a citizen of the U.S.S.R. They are continually provided

material assistance to subversive anti-Soviet centers and other foreign organizations hostile to the Soviet Union. In 1976-77, for example, they gave several concerts whose income revenue went to help white immigrant organizations.

"Formally remaining Soviet citizens, Rostropovich and Vishnevskaya in essence became ideological degenerates, carrying on activities directed against the Soviet Union and the Soviet people.

"Taking into consideration that Rostropovich and Vishnevskaya are systematically carrying out activities harmful to the prestige of the U.S.S.R. and incompatible with maintaining Soviet citizenship, the Presidium of the Supreme Soviet has resolved on the basis of Article Seven of Soviet law to deprive (them) of citizenship for activities besmirching the status of citizens of the U.S.S.R."

Rostropovich has long been a thorn in the side of the Kremlin, where political orthodoxy ranks well ahead of artistic freedom. In recent years, his heavy-handed insistence on artistic conservatism and ideological alliance has led an extraordinary number of virtuosos from Soviet dance and music

to seek fulfillment in the West. Such artists as Rudolf Nureyev, Mikhail Baryshnikov and Natalia Makarova have defected, bringing with them artistic impact that has profoundly changed Western ballet technique.

Rostropovich, 50, has had a similar impact on Western audiences in his dual roles as a stunning conductor and as a virtuoso of the fabled instrument of the late Pablo Casals. Rostropovich served as guest conductor of the National Symphony and became its musical director in 1977, succeeding Antal Dorati. Dorati had raised the orchestra from a level of competence to one of excellence.

An electrifying performer with interpretive skills at the podium equal to those of the world's finest conductors, Rostropovich set as his goal raising the National from excellence to brilliance.

In his first year, he was mildly criticized for setting forth a program that lacked excitement. Last month, he announced that the new season would include world premieres of compositions by Henri Dutilleux, Alan Hovhaness, Witold Lutoslawski, Andreas Makris and Gunther Schuller.

The Soviet action against the Rostropoviches comes as another well-



Mstislav Rostropovich, right, talks with Soviet Ambassador to the United States Anatoly Dobrynin during a party at The Washington Post last Oct. Rostropovich to lunch but a firm date was never

known Soviet artist-director Yuri Lyubimov of the famed Bolshoi Theatre is under attack by the Soviet press for remarks made last summer



Wallace Terry II, the first Frederick Douglass Professor at Howard.

Cellist Hints Defection

Soviet cellist Mstislav Rostropovitch, who won government permission to play in the West after what he says was a two-year ban on his traveling by the Soviet government, announced in West Germany that he will only return to Russia if he is granted unlimited freedom to perform.

Following a concert in Hamburg, Rostropovitch said he and his wife "will go back when we are given unlimited artistic freedom." Despite denials by Soviet authorities, the world-famed cellist who once gave a home to outcast Soviet author Alexander Solzhenit-

syn, said that officials told him he could not travel while they announced to the West that "Rostropovitch is sick," but Rostropovitch was never sick," he said.

The Kennedy Center recently signed Rostropovitch to play two series for a total of 14 separate programs there next year beginning in February. The cellist is now living in London with his wife and 16-year-old daughter on a two year exit visa.

Terry to Teach

Wallace Terry II, an award-winning Washington journalist noted for his coverage of black soldiers in Vi-

etnam, was named the first Frederick Douglass Professor of Journalism at the Howard University School of Communications.

Terry, a former Harvard Nieman Fellow, covered the urban disturbances of the 1960s for The Washington Post and Time magazine. Following his Time cover story on the black soldier in 1967, he returned to Vietnam for two years as deputy chief of the Saigon Bureau. From this experience, Terry created a documentary recording, "Guess Who's Coming Home: Black Fighting Men Recorded Live in Vietnam." His book on the subject is expected to be published next year.

The Frederick Douglass Chair is a two-year position established by a Gannett Newspapers Inc. grant. Terry will teach Contempo-

our sofa series:
part 1.

Har
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"Music I heard with you was more than music," wrote the poet Conrad Aiken.

The Maestro Rostopovich -- "Slava" to his friends, meaning "Glory."

"The man who lives the creative life in today's world is, in spite of himself, a symbolic figure. Wherever he may be or whatever he may say, he is in his own mind the embodiment of the free man." -- Aaron Copland.

Music parallels the human spirit, and the high points of life come across in your music. We are so proud of you and your wife X, and your patience and courage all these years of exile. We are honored to have you here tonight.

color, agility, gravity, depth, versatile, vivid, powerful, expressive ; no nuance is routine, no note is taken for granted\\

Triumphant return indicative of the changing times
welcome back

symbolism of the choice of music for concert this night US/Soviet

He's a national treasure
mention wife too
close friend of POTUS

passion for his music, especially the music of his homeland he has never ceased to love. a virtuoso of not only music, but of the heart and mind as well.

letter before leaving to POTUS, telling he'll be coming back

Duel in the Sun: Who Is More Macho?

The plot of *Revenge* is as lurid and basic as the title. Attractive ex-pilot (Kevin Costner) falls in love with the beautiful wife (Madeleine Stowe) of his friend, a ruthless, powerful, aging Mexican millionaire (Anthony Quinn). Millionaire discovers the infidelity and takes revenge. Pilot is beaten to pulp and left for dead. Wife has face slashed, is taken to a whorehouse and turned into heroin addict. Pilot recovers and sets out to find her. Much blood spills.

This tale, written by Jim Harrison and Jeffrey Fiskin from Harrison's post-Hemingway novella, is a highly distilled example of Macho Noir Romanticism. It's obviously not for all tastes, but one can imagine the fleet, ferocious pulp movie that Sam Peckinpah might have made of it (or John Huston, who worked on the script before he died). The director, however, is the superslick Tony Scott ("Top Gun," "Beverly Hills Cop II"), whose "vision" of movies—and life—seems to be inspired by mentholated-cigarette ads. Inflated to more than two hours, spiced up with lyrical pseudo-erotic sex scenes, Scott's "Revenge" is long on candlelight and billowing white curtains and short on emotional potency. Costner gives a charismatic star performance but never abandons himself totally to the character. The commanding Quinn is in fine form and Stowe makes the wife very appealing, even though she's a far cry from the literate, aristocratic beauty of the book (Scott sees her more as a Playboy bunny). The movie briefly snaps to in the second half with the appearance of James Gammon, as a tubercular horse salesman, and Sally Kirkland, as a blowzy rock-and-roller. They're gritty and funny enough to make us realize what's been missing in this gauzy nasty macho fantasy: a sense of reality.

DAVID ANSEN

Out for blood: Costner takes a beating

JOHN HAMILTON



STEPHANE KORB

Ovations, carnations and an ebullient American encore: *The maestro takes a bow*

MUSIC

Back to the Motherland

Rostropovich returns triumphantly to Moscow

The scene at the staid Moscow Conservatory last week had all the trappings of a rock concert, minus the rock. Shouting and clapping, fans pressed toward the stage, dropping red carnations on the podium. (Those who couldn't get tickets watched a live telecast of the event.) The maestro blew kisses to the standing-room-only crowd—which included Raisa Gorbacheva—then led the National Symphony Orchestra of Washington, D.C., in a fourth encore, an ebullient number that offset a heavy program of Russian favorites. "That was great," said one wildly applauding young woman in the balcony. "What was it?" Well might she ask: the party piece was John Philip Sousa's "Stars and Stripes Forever," led by maestro Mstislav Rostropovich. After 16 years in exile, the man once branded a "renegade to the motherland" was home again.

For Rostropovich, 62, playing an all-American march in Russia must have been a special, ironic pleasure. In 1974, he and his wife, soprano Galina Vishnevskaya, were forced to leave the Soviet Union; four years later they were stripped of their citizenship for "acts harmful to the prestige of the U.S.S.R.," namely, championing the cause of their good friend Aleksandr Solzhenitsyn. The Supreme Soviet returned the couple's citizenship last month. Rostropovich agreed to visit Moscow and Leningrad with the National Symphony, where he is music director, but not before he and his wife issued a joint statement in support of Solzhenitsyn: "We will be totally content

only after this genius is returned to his people." Though he received a lavish and emotional welcome, the celebrated cellist-conductor remained triumphantly outspoken, nowhere more so than in his first language, music. His programs were filled with predictable crowd pleasers (Tchaikovsky's Sixth Symphony, Barber's "Adagio for Strings"), but were underscored with political irony and personal significance. For the opening concert at the Moscow Conservatory, where he studied and later taught, Rostropovich chose the Fifth Symphony of his old friend and mentor Dmitri Shostakovich. Writing under Stalinist oppression, the late composer called the work's theme "the development of the individual. I saw man with all his sufferings as the central idea . . . [but ending] on a joyous, optimistic note."

Though Rostropovich warmly referred to his homeland as "a good dream," he used a press conference in Moscow to pass on a cool message from Solzhenitsyn: "Please tell our people I will come back, but only when every person has a chance to read my books." That day may come, but Soviet intellectuals worry that for every artist such as Rostropovich, Rudolf Nureyev or Vladimir Ashkenazy who returns for a visit, countless more depart to the West. "To stop the drain," says Konstantin Lubchenko, a member of the Supreme Soviet's committee on legislation, "we have to love our brains better."

KATRINE AMES with
CARROLL BOGERT in Moscow

...er began questioning...
 ...de in getting Reagan to...
 ...chief fund-raiser for the...
 ... (Spitz) Channell, and to...
 7, Col. 1

With Fraud, The Work

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firm is facing at least
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SIDE



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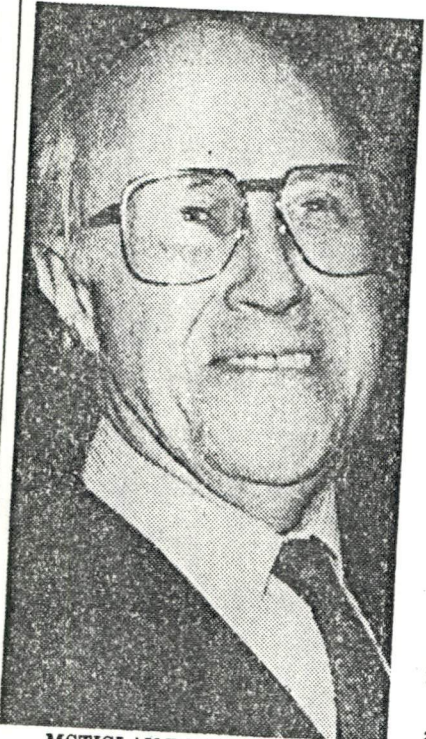
...chance to initiate political reform.
 Takeshita, who last fall said he
 had "absolutely not" received funds
 from Recruit Co., acknowledged
 that he and his aides had taken
 more than \$1 million from the scan-
 dal-tainted conglomerate during the
 three years before he became
 prime minister. He said he could
 not remember doing anything for
 Recruit in return and did not know
 why it had made such large dona-
 tions, most of which Takeshita al-

...was covered live on every major
 television network. "I fully recog-
 nize that in my 30 years' experi-
 ence, the seriousness of this case
 has no precedent."
 Takeshita acknowledged saying
 last fall that he had "absolutely not"
 received Recruit funds. But he said
 what he meant to say was that he
 had "absolutely no memory" of
 whether he had received funds or
 not.

See JAPAN, A19, Col. 4

...of Wright's financial dealings, met
 in closed session throughout yes-
 terday. Still unresolved are more
 serious issues, including whether
 Mallick had a direct interest in leg-
 islation while he was providing ben-
 efits to Wright, and whether bulk
 sales of a book written by Wright
 were designed to evade House rules
 limiting outside income.

Should the committee find that
 Mallick had a direct interest in leg-
 See WRIGHT, A5, Col. 1



MSTISLAV ROSTROPOVICH
 ... has not visited U.S.S.R. since 1974.

Rostropovich to Lead NSO In Soviet Tour Next Year

By Joseph McLellan
 Washington Post Staff Writer

Exiled Soviet conductor Mstislav Rostropovich will take the National Symphony Orchestra on a tour of the Soviet Union for five or six days next February, high orchestra sources confirmed last night. Details of the tour, which will include Moscow and Leningrad, will be announced at a press conference today.

Rostropovich has not visited the Soviet Union—except for a few hours incognito in a Moscow airport—since he and his family went into exile in 1974.

Rostropovich, an internationally acclaimed cellist as well as music director of the NSO, has said privately that he and his wife, soprano Galina

Vishnevskaya, would return to their homeland only if their citizenship were restored and their reputations cleared. But he has often said he wants to take the National Symphony to the Soviet Union "and show them how to play Russian music."

The rehabilitative process for Rostropovich has been going on in the Soviet Union for some time.

In January, a long article in the government newspaper Izvestia urged the restoration of the couple's citizenship, which was stripped from them in March 1978.

In February, Yuri Reshetov, a senior member of the Soviet Foreign Ministry, said that the Soviet Union would review the cases of citizens stripped of their citizenship.

See NSO, A14, Col. 1

Soviets Cut Manned Flights

Cost Seen as Factor in Space Program Move

By Kathy Sawyer
 Washington Post Staff Writer

The Soviet Union has decided to suspend its pioneering manned space program at the end of this month, apparently for economic reasons.

The decision was announced today, the world's only permanently manned outpost in space, will be left unmanned for the first time in more than two years after the current, three-man crew returns to Earth April 27.

Tass made no mention of a space mission scheduled for April 19 that was to have sent two replacement

cosmonauts to Mir. That launch apparently has been canceled.

American space consultant and author James Oberg, an expert on the Soviet space program, said the decision "they've been smacked in the face with... Gorbachev's need for short-term economic improvement," Oberg said, referring to Soviet leader Mikhail Gorbachev.

The decision, which followed days of rumors, came on the heels of the Soviets' loss of two unmanned probes to Mars' moon Phobos, another high-visibility and scientifically ambitious project, which

See SOVIET, A18, Col. 4

No Prison at Ft. Meade

■ An industrial center in Western Maryland emerged as a potential site for a new federal prison yesterday after officials ruled out Fort Meade as a site. Page C1

P.G. Zoning Paralyzed

■ The Prince George's Council delayed all zoning decisions and campaign fund-raising because of a new ethics measure. Page C1

Food

■ An interview with FDA's Dr. Frank Young; cookbooks reveal a changing Jewish cuisine; sea chins—an unlikely food.

Mexico-IMF accord

■ Mexican officials said an accord with the IMF is the fund's first support of its demands for foreign-debt reduction. Page F1

Rostropovich, NSO to Tour U.S.S.R.

NSO, From A1

Also that month, Rostropovich was reinstated in the Soviet musicians' union.

Friends of Rostropovich in the Soviet Union have said that they expect him to visit there this spring, but he has not confirmed that. He was unavailable for comment last night.

"We have been waiting for this one a long time," said one member of the orchestra yesterday. NSO players have been anticipating a Soviet tour but were given no advance information on today's announcement. They will meet for rehearsal this morning at 10.

One player said he had heard reports of an impending trip from a relative in the Soviet Union. "My wife got a letter from her aunt in Russia," said violinist Lev Pekarsky, a Soviet émigré. "She said that a Russian newspaper said the National Symphony would be coming in February 1990."

Rostropovich and Vishnevskaya were exiled after years of harassment by the Soviet musical bureaucracy. In removing their citizenship, the Soviet government accused them of "unpatriotic activity" and "acts harmful to the Soviet Union." These acts included taking novelist Alexander Solzhenitsyn into their dacha after he had been driven out

of the writers' union and deprived of his apartment. He was living in their home when he was awarded the Nobel Prize for Literature in 1970.

While Rostropovich insisted that he was "an artist . . . not a politician," he had made a number of other provocative gestures. In 1968 he publicly criticized the Soviet invasion of Czechoslovakia, and in 1970 he and Vishnevskaya wrote a letter to four Soviet newspapers criticizing government censorship and defending Solzhenitsyn. When they could not get it published in the Soviet press, they took it to Western newspapers, a gesture that was considered virtually treasonous.

From 1970 to 1974 they were made nonpersons, forbidden to perform in the West or in large Soviet cities. Their names began to disappear from the Soviet media, music histories and standard reference works. With the aid of Sen. Edward Kennedy (D-Mass.) they were allowed to leave the Soviet Union in 1974 on a two-year visa. When that expired, they announced they would stay in the West until freedom was restored to the Soviet people and Soviet artists were allowed to perform anywhere. Rostropovich became music director of the National Symphony in 1977.

"Before Gorbachev," he said recently, "people [in the Soviet Union] had the idea that Galina and I were

traitors, that we came here to the West only for money. Now, I think people who believe these lies must change their minds. If they change their minds and if the situation changes, I will go back to the Soviet Union. But I will not go back like a prodigal son, because I have not done anything against my country."

The Soviet government began to make conciliatory gestures toward Rostropovich as long ago as 1987, when his sister Veronika was allowed to come to the West for several months to celebrate his 60th birthday. Last year, he and his orchestra were allowed to give the world premiere of "Stykhiria," a new work by Soviet composer Rodion Shchedrin. Last month, a Soviet television documentary praised Rostropovich and Vishnevskaya as great artists who had the courage to stand up for what they believed.

Rostropovich has also been making conciliatory gestures toward the Soviet Union—notably, in recent months, a series of benefit concerts for Armenian earthquake victims. In January the orchestra gave the world premiere of "Rayok," a recently discovered composition by Dmitri Shostakovich that satirized the Soviet musical bureaucracy. But in introducing this work, Rostropovich made a special effort to emphasize that it did not reflect on the current Soviet government.

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THE WASHINGTON POST

A dozen white arrows pointed in on the Beatles—set designer Bill Bohnert later said he was trying to symbolize that the group was "HERE"—and they stood there with no visible signs of nervousness, as if they had no idea of the size of their audience. Which no one did, of course.

After the surge of screams and a slight "a-one-two-three-four!" the Beatles launched into their first song, with Paul McCartney singing lead (as he did on four of the five songs performed on the show).

"Close your eyes and I'll kiss you, tomorrow I'll miss you . . ."

There was none of the scandal that had occurred just a few years before with Presley, when Sullivan had bowed to demands that he show Elvis from the waist up. The Beatles had no magic hips, were in fact quite sedate in their matching, perfectly pressed, collarless Edwardian jackets, shirts and neckties. Their hair, deemed outrageously long at the time, fell in bangs across their foreheads and stopped at midneck.

Boyish Paul McCartney, 21, sang earnestly at one microphone and stroked his bass. Shy George Harrison, 20, was in the middle on lead guitar. John Lennon, 23, on rhythm guitar, harmonized at another microphone. Stolid Ringo Starr, 23, sat high above them on a platform, pounding out beats on the drums. The first set consisted of "All My Loving," "Till There Was You" and "She Loves You"; after a commercial for Griffin Shoe Polish came the second set of "I Saw Her Standing There" and "I Want to Hold Your Hand."

Press reaction was not particularly kind. The Washington Post described the Beatles as "asexual and homely." The New York Herald Tribune dismissed them as "75 percent publicity, 20 percent haircut and 5 percent lilting lament."

The New York Daily News decided that "visually, they are a nightmare: Tight, dandified Edwardian beatnik suits and great pudding-bowls of hair . . . Musically, it's near disaster—guitar and drums slamming out a merciless beat that does away with secondary rhythms, harmony and melody . . . The lyrics, punctuated by nutty shouts of yeah, yeah, yeah, are a catastrophe, a preposterous farrago of Valentine-card romantic sentiments."

As usual, the press had no impact on popular taste.

What's intriguing is to think about what might have happened. As late as the day before the show, George Harrison had missed the rehearsals because of illness, with road manager Neil Aspin-

all filling in. At one point, a worried Sullivan threatened to don a Beatle wig and sit in for Harrison if he had to. Mercifully, he didn't have to.

Before Sullivan, the Beatles had actually appeared on television—in a brief Jan. 3 clip on "The Jack Paar Show" that focused on fan hysteria. Still, even with the surge of attention and success, they received only \$2,400 for each of the three Sullivan shows (one the next week from Miami and one, three weeks later, that had been taped Feb. 9, though no one seems to remember whether it was before or after the live show). That fee, incidentally, was half the going rate for the show (Elvis had gotten \$50,000) and the Beatles also had to join AFTRA before they could even rehearse. Additionally, they had been granted special "H2" work permits, which allowed only for a two-week visit and the right to perform "so long as unemployed American citizens capable of performing the work cannot be found."

The Beatles did get \$3,500 for each of the three concerts that followed Sullivan, including their American debut at the Washington Coliseum and two shows at Carnegie Hall, shows that Epstein booked partly to offset costs not covered by CBS. Obviously, the crafty manager had weighed these reduced rates against the shows' promotional value, and the promotional values of the Sullivan show could never have been measured, though there were certain tangibles:

In the month after Sullivan, the Beatles sold 2.5 million records in the United States alone.

They had no chart presence five weeks before, but five weeks afterward they owned the singles chart, with all Top Five spots ("Can't Buy Me Love," "Twist and Shout," "She Loves You," "I Want to Hold Your Hand" and "Please Please Me"), as well as numbers 16, 44, 49, 69, 78, 84 and 88.

Who'd a thunk it?

Twenty-five years later, the Beatles' appearance on "The Ed Sullivan Show" seems not only important but a crucial restorative. After 10 weeks, America needed to recover from its collective shock after Dallas:

In "Shout," his fine study of the Beatles, Phillip Norman writes that "America had been struck dumb by a great and terrible event, and now found her voice again through an event which no psychiatrist could have made more therapeutically trivial . . . a moment simultaneously gratifying America's need for a new idol, a new toy, a pain-killing drug and a laugh."

Yeah, yeah, yeah.

Rostropovich Reinstated To Union

Reuter

MOSCOW, Feb. 8—Soviet cellist and conductor Mstislav Rostropovich, stripped of his citizenship in 1978 while in the United States, has been restored to membership of the Soviet Composers' Union, Tass news agency said today.

Rostropovich, 62, left the Soviet Union in 1974, saying the authorities stopped him from practicing his art. He has worked as chief conductor of the National Symphony Orchestra since 1977.

A close associate of the late Soviet composer Dmitri Shostakovich, Rostropovich was last year awarded the U.S. Medal of Freedom, America's highest civilian honor, in recognition of his contribution to world culture.

In an interview last July with the West German daily Die Welt, Rostropovich said he thought it unlikely he would be allowed to return to the Soviet Union, despite Kremlin leader Mikhail Gorbachev's policy of glasnost or openness.

Soviet newspapers have severely criticized the authorities in the pre-Gorbachev era for stifling cultural development and forcing talented artists abroad.

A number of leading émigré cultural figures, vilified and stripped of honors under the late Soviet leader Leonid Brezhnev, have been encouraged to return and perform in the Soviet Union.

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and the silver spoons

Book World: 'A Twist in the
the Tale,' by Jeffrey Archer

*Rostropovich
Says Soviet
Return May
Be Possible*

Izvestia Story Could
Open Door for Cellist

By Joseph McLellan
Washington Post Staff Writer

Mstislav Rostropovich said yesterday that publication of an interview with him in the Soviet government newspaper Izvestia may portend his return to his native land as a rehabilitated Soviet citizen.

"Of course, this article in Izvestia is not like an official invitation," Rostropovich said, but added that he and his wife expect an invitation "soon."

"I think now is coming time for rehabilitation," said the exiled cellist and conductor who was stripped of his Soviet citizenship with his wife, soprano Galina Vishnevskaya, in March 1978. "And if I am rehabilitated, it is also time for people like [novelist Alexander] Solzhenitsyn and [poet Anna] Akhmatova."

Reached in Arizona, where he is on tour with the National Symphony Orchestra as music director, Rostropovich suggested he approves of current trends in the Soviet government and will accept a reconciliation with the Gorbachev regime, but has conditions that must first be met.



Rostropovich

ROSTROPOVICH, From D1

plus a cello recital for the same cause scheduled for next month at the Kennedy Center. It will be his first cello recital in Washington in more than five years.

The article that appeared in Izvestia Monday was excerpted from an interview that he gave to a Reuter correspondent in his Paris apartment, Rostropovich said. "I did not give an interview directly to Izvestia." Besides excerpting the Reuter interview, Izvestia added a suggestion that it was time to restore the citizenship of Rostropovich and Vishnevskaya.

Meanwhile, he said, "I am very happy and Galina is very happy that people are now starting to think and talk about this situation. I have not pushed this to the Soviet government, but my heart is with the people who

are changing things. They are very busy with *perestroika*, and it is nice that they have time to think about this . . .

"Now, I think, maybe our music comes back to our country, our records will return to the shops, maybe our names will reappear in the encyclopedias and other printed material. That kind of process is taking place. Now, it is possible for everyone in the Soviet Union to know what is happening.

"Before Gorbachev, people had the idea that Galina and I were traitors, that we came here to the West only for money. Now, I think people who believe these lies must change their minds. If they change their minds and if the situation changes, I will go back to the Soviet Union. But I will not go back like a prodigal son, because I have not done anything against my country."

Rostropovich quoted from memory a letter he and Vishnevskaya sent to Leonid Brezhnev after they lost their Soviet citizenship in 1978 and were declared "nonpersons."

"We told him we were ready to have a trial

against us in any place in the U.S.S.R. and at any time. In this trial, we told Brezhnev, 'you may make accusations against us, but then give us time to answer those accusations. If you do not accept this, your cheeks must be colored with shame.' Of course, he never accepted it; I don't know what happened to his cheeks. For his last three years, he was already senile and his cheeks never changed color; it was a constant blush."

Rostropovich compared his rehabilitation prospects with those of another exiled Soviet artist who had lived in Paris, film producer Andrei Tarkovsky. "Tarkovsky was rehabilitated after he died in Paris," Rostropovich said. "One hour after his death, a cultural attaché from the Soviet Embassy in Paris announced that the Soviet Union would make a national funeral for him and send a plane for his body. For him, they rehabilitated only the body. Now, maybe they will invite my body with my soul."

For his Feb. 7 recital, along with music of Bach, Beethoven, Shostakovich, Tchaikovsky and Weber, Rostropovich said he will

play his own "Humoresque" for cello, which dates from 1945. "I have also composed two piano concertos, but this is the only piece I have written for cello," he said. "It is incredibly difficult; when I practice it, I get very angry with myself."

He said he is practicing two hours a day for the Washington recital: "I did not bring my own cello, but I borrow a cello each day from an orchestra member."

Rostropovich already gave one cello recital Dec. 15 in London to benefit Armenian earthquake victims. The next day, at the Barbican in London, he and Vishnevskaya participated in a benefit program that also included Soviet musicians. In Paris Jan. 5, he gave a benefit concert with the Ensemble Instrumental de France in which he played three concertos in a single evening.

After his solo benefit recital in Washington, he will join Placido Domingo and other artists, some from the Soviet Union, in a benefit concert being organized by the Metropolitan Opera Feb. 21 in Carnegie Hall.

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cause that's not something we can guarantee anyone." Says Wasserman of Women in Community Service: "No arrangements have been made thus far for that kind of participation, because thus far, no one's even been concerned about that."

Paula Scheetz, a wedding consultant whose firm has volunteered its services, estimates that the planned event would cost roughly \$20,000 in the regular bridal market here. Anderson and Diebold say that about 200 of the guests will be their own friends and family; the rest will be board members and supporters of their two chosen charities.

Bride and groom emphasize that the reception will not be cost-free to them. "I think we're going to be five to 10 thousand dollars out of our own pockets," says Diebold.

But Anderson also acknowledges that "if this weren't taking place, a friend of mine would just be doing this at home, and I'd be making hors d'oeuvres at night, because we want to save all our money for the honeymoon." (The two are planning a trip to Maui.)

"Originally I was going to have a tea-length dress and get married in a field, something like that," she says.

Is the couple at all concerned they might be perceived as opportunists? "As a matter of fact, I've had the whole spectrum" of reactions, Anderson says. "Some people have said that they thought I was greedy and sneaky and a shyster type, basically. And then other people think it's the most wonderful, altruistic thing they could imagine."

"Somebody said that I was the epitome of George Bush's kinder, gentler America."

Diebold says that "Marcia had the big picture before I did, as far as what it would do" to arrange their wedding this way. "She'd worked with organizations, and knew more about 'em. I didn't know it was possible to put together something like this."

Says Anderson, "If you're not part of this whole nonprofit subculture in D.C., it's hard to understand."

Music

The Peerless Cello of Rostropovich

By Joseph McLellan
Washington Post Staff Writer

Time passes, memory blurs and, inevitably, questions arise. It has been more than five years since Mstislav Rostropovich played a cello recital in this city, where he is such a large part of the musical scene. Could he really be as good as memory paints him? Or has the recollection of recitals gone by gradually become idealized?

Last night in the Kennedy Center, the question was answered. Rostropovich gave a recital, arranged rather hastily as a benefit for the Armenian earthquake victims, and nonchalantly, in passing, reestablished his status as one of the greatest instrumentalists alive.

The most notable feature was his control of the instrument and the variety of sounds he was able to extract from it. The cello, at least in Rostropovich's hands, is the most versatile and expressive of the stringed instruments. It can do anything a violin can—as he demonstrated, for example, in his own "Humoresque," Op. 5, which closed the program. It sounded not like "The Flight of the Bumblebee" but like a whole hive of bumblebees.

To its violinlike agility, Rostropovich's cello adds a depth and variety of tone completely beyond the smaller instrument's reach. This was present in every one of the works he played; no nuance was routine or taken for granted; each note seemed carefully calculated, custom-designed to fill its specif-

ic role in the total sound structure.

The use of color almost as a structural element reached a sort of climax in Bach's Suite No. 5 in C minor for unaccompanied cello. Each of the dance movements that are the soul of these suites had a distinctive sound—sometimes varied subtly when a passage was repeated. The effect was something like the change of registrations that an organist or harpsichord player will introduce when moving from one segment to the next. It was characteristic of Rostropovich, but also, inevitably, recalled Bach's keyboard music. Rostropovich has been exploring these suites for several years, aiming at an eventual recording. On the evidence of last night's performance, the recording should be extraordinary.

There were several transcriptions on the program, from Bach, Weber and Tchaikovsky—mostly slow-moving music well calculated to bring out the cello's rich tone—and Rostropovich used them to demonstrate the special charms of simplicity. For contrast, there was the sophistication of Beethoven's variations on Mozart's "Ein Mädchen oder Weibchen" from "The Magic Flute" and the brilliance of the fast movements in Shostakovich's Sonata in D minor.

The Shostakovich is that composer's only major work for cello that was not composed for Rostropovich. He was 7 when it was written in 1934, but last night he made the music totally his own. So did Lambert Orkis, clearly a pianist worthy to be Rostropovich's partner. In the Beethoven and the Shostakovich, the piano parts are fully as prominent and demanding as those for the cello, and Orkis met all the music's requirements superbly. His piano covered Rostropovich's sound for perhaps 15 seconds near the beginning of the Shostakovich. That and a slight lack of focus in the cello's sound right at the start of the evening were the most serious flaws in an evening of extraordinary music-making.



MARCELL—THE WASHINGTON POST
clothes.

me details still to be person, for example, tive reception partici- can take it off their in- use it is a donation of ces. They would be giv- o—I guess on their in- might have to specify er charity."

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The NSO's Surprise Shostakovich

Rostropovich Announces Premiere of Stalin Satire

By Joseph McLellan
Washington Post Staff Writer

The world premiere of a newly recovered work by Dmitri Shostakovich, a bitterly satirical cantata based on the speeches and policies of Joseph Stalin, will be given at this week's National Symphony Orchestra concerts, music director Mstislav Rostropovich announced in a press conference yesterday at the Kennedy Center.

He said the text of the 15-minute work is based on speeches about music actually given by Stalin and other Soviet officials.

The cantata's title, "Rayok," has two meanings in Russian, Rostropovich said: It means "a little Eden or Paradise," possibly referring to the cliché of the Soviet Union as a "worker's paradise," and it also means "the top galleries in a theater, where you need an oxygen mask."

A repeat performance will be given Sun-
See SHOSTAKOVICH, C10, Col. 4

Korotich, Perestroika's



gram telling them I couldn't abide their additions and editing and that I refused to put my name to it. But they published it anyway just as they had edited it," Korotich said.

To further the "evidence" against Korotich, Political Education printed a photostat of a receipt of Korotich's honorarium for the article. "Although he reminds us of the sins of others," said the magazine Journalist, "Korotich would have us forget his own 'creative' biography." The journal Moskva chimed in, calling Korotich "a spoiled child of the era of stagnation"—the euphemism for the Brezhnev years.

After the article in Political Education appeared in early December, Korotich was called in to the Politburo offices of chief ideologist Vadim Medvedev and Gorbachev's closest ally and foreign policy architect, Alexander Yakovlev. Sources said Medvedev and Yakovlev were concerned that Korotich had become too visible, too much of a lightning rod for antireform forces, and even considered dismissing him.

"Sure, they were upset," Korotich said, confirming the Dec. 15 meeting, "but they understood I was right."

Korotich has also gotten into a battle with his predecessor at Ogonyok, Anatoli Sofronov.

In an interview with the magazine Journalist, Sofronov attacked Korotich for his article on Brezhnev and for publishing "sensationalist" materials in Ogonyok. In a rebuttal, Ogonyok said that Sofronov was among those who discredited Boris Pasternak and other repressed novelists during the Stalin and Brezhnev eras.

Korotich, who remarked several months ago in an interview that he was trying to cultivate younger editors at the magazine "so they can step in if anything happens," said today he felt "relatively safe" in his position at Ogonyok.

"I think my job is part of the greater process called *perestroika*," Korotich said. "If I were removed, it would badly hurt the image of reform. Sometimes I think that I'm the last frog jumping around in the swamp."

Shostakovich

SHOSTAKOVICH, From C1

day in New York's Carnegie Hall with the composer's son, conductor Maxim Shostakovich, in the audience.

Rostropovich, who will play the piano in these performances, was a student and close friend of the composer, who died in 1975. The conductor would not disclose how long he has had the score or how he got it. Presumably, it was smuggled out of the Soviet Union and, ironically, it will share the program tomorrow evening, Friday afternoon and Saturday evening with Shostakovich's "Leningrad" Symphony, which was smuggled out of the Soviet Union for other reasons. Composed during the Nazi siege of Leningrad, that music was sent through the German lines to the United States, where the American premiere, conducted by Toscanini, was a landmark of war propaganda as well as music history. "Rayok" was smuggled out because until recently, as Rostropovich pointed out, performance of such a work in the Soviet Union could mean imprisonment, possibly even death.

Rostropovich said he does not know when "Rayok" was composed, but he conjectured that it dates from around 1960. He said he is sure of its authenticity: "I know there are many counterfeits in this world, but I guarantee you—I would put my life on the line—that this is Shostakovich's music."

The work is written for four basses, mixed choir and piano. If necessary, one bass can be used for all four roles, changing his appearance to portray each of the characters. The role of the "chorus of musical activists" is restricted mostly to applauding the speakers and laughing at their jokes—evidently representing the role of average citizens in the Stalin era.

The use of piano accompaniment may reflect Shostakovich's feeling that the work would never be performed and therefore the

considerable work of orchestration was unnecessary. It could be performed in the Soviet Union now, he said, though he knows of no plans for such a performance. "If I thought this would make it difficult for [Shostakovich's] family, I wouldn't do it," he said. Shostakovich still has a daughter, Galina, living in the U.S.S.R. His son Maxim and grandson Dmitri (a pianist) defected in 1981.

The revised NSO program will open with Shostakovich's "Festive Overture." A Haydn symphony, originally scheduled, will be dropped to allow time for "Rayok."

The speeches on which "Rayok" is based were delivered at a 1948 meeting of the Communist Party's central committee that terrorized Soviet composers, including Shostakovich and Prokofiev, with charges of "formalism" and insisted they had to write in the simple style called "socialist realism."

"I knew that Shostakovich had written a piece, a satirical piece, using the original texts of speeches made by Stalin and [Soviet Minister of Culture Andrei] Zhdanov and [Ministry of Culture bureaucrat Dmitri] Shepilov," Rostropovich said. "When we read the texts of these speeches—I remember them very well—it brought us all to total incredulity because of the level of stupidity. Zhdanov was considered a music expert because he could play the piano with one finger. He also had a voice and he sang; he loved singing. Therefore, he was considered a great musical expert."

"I knew that such a piece had been written by Shostakovich. He would sing the melodies for me quite often, using the text. And would smile very slyly. Of course, during that time, it was impossible—or very dangerous—to publish this. Now, the Soviet Union truly has changed; it's a different time, and I am very happy for them."

On the question of whether he would return to the Soviet Union or be rehabilitated from his recent status as a nonperson, Rostropovich replied: "Recognition comes usually after death, and I am very healthy." Meanwhile, he added, "Washington is a very cozy place for me."

MOVIE DIRECTORY

WEDNESDAY, JANUARY 11, 1989

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Mstislav Rostropovich with his sister Veronika.

March 27, 1987

Slava: Milestone of a Maestro

As His 60th-Birthday Celebration Approaches, the NSO Director Sets Tomorrow's Goals

By Joseph McLellan
Washington Post Staff Writer

Take a close look at Mstislav Rostropovich's big, black cello case and you notice something unusual: It has wheels set into its bottom.

"Cello on wheels—I invented it," he says proudly. "It helps me to get through airports. Next, I will add a motor and steering wheel, and then I can be on time even if I have to go from Gate 1 to Gate 225."

Today, on his 60th birthday, Rostropovich shows no signs of slowing down, no concessions to human weakness or intimations of mortality. "I feel very young," he says. "Never in my life have I been working so much. And I find it easier to conduct today than ever before. Much easier." He may have to put wings and a jet engine on that free-wheeling cello to keep up with his hectic schedule—140 concerts per year, divided evenly between con-

qualities Rostropovich has shown to the world. In a recent interview in his spacious, comfortably furnished Washington apartment, he seemed happier than ever.

The reason is his current reunion with his sister Veronika, a retired

violinist with the Moscow Philharmonic Orchestra. She was allowed to leave the Soviet Union for his birthday celebration after President Reagan, urged by the first lady, brought the subject up with Mikhail Gorbachev during the Reykjavik

summit. Before their tearful reunion recently at New York's Kennedy Airport (in a small, private room thoughtfully supplied by Air France), he had last seen her in 1976 in Brussels when the Moscow Philharmonic performed there.

That was two years after he had been forced to leave the Soviet Union with his family, three years before he lost his Soviet citizenship.

He still carries the passport of a stateless person, but he has become truly a citizen of the world. This week, for example, West Germany has awarded him the officer's cross of its Order of Merit, its highest civilian honor, and Queen Elizabeth II has named him a Knight of the British Empire "in recognition of his valuable services to British music." His first significant honor of this kind was the Lenin Prize awarded in 1964 by the Soviet government.

When Rostropovich's citizenship was revoked in March 1979, Ve-

The Last Time I Saw Moscow

Officially, Mstislav Rostropovich has been exiled from the Soviet Union for 13 years, and his Soviet citizenship was revoked in 1979. Unofficially, he made a quick, undetected visit to Moscow—or at least the Moscow airport—a few years ago, when his flight from Tokyo to London made a 1½-hour stopover. Here is the story of that brief visit in his own words:

of Japan Air Lines. We told him if, after 1½ hours in Moscow, I not coming back to aircraft, please not go without me; stay there and ask where I am.

"When we arrived in Moscow, of course, I was a little bit nervous, but I was back in my country; I could see a little bit of my country. When I left the airplane, I saw two Japanese guys from economy class coming toward me. They didn't say one

FORT MILL, S.C., March 27—The Rev. Jerry Falwell called for a cease-fire today in the public battle between rival evangelists Jim Bakker and Jimmy Swaggart, saying he has told both men and their followers to "cease and desist" in order to restore credibility to the embattled televangelical movement.

But Swaggart, while saying he hopes it will all die down, said "There are a lot of things in the future, and probably will take control over."

Swaggart said that in a letter to Springs, Calif., last Friday, he wrote for Jessica Hahn, the church secretary with whom Bakker had had a sexual encounter several years ago, played him part of an hour tape-recorded deposition Hahn describing the encounter.

"When I heard it, if the only way of telling the truth—and I suspect it was at least partly telling the truth—well, it would make y



Bakker and an unidentified woman.

Theater

Towering in

In N.Y., the Actor



let her spend more than two months in the West, and Rostropovich is taking her on the kind of whirlwind tour that is routine for him: New York, Washington, Paris, Italy and Japan. He is so high he could be repairing space satellites in orbit without special equipment," an associate at the National Symphony said.

"This is the best possible present for my 60th birthday," Rostropovich says. "What I have missed most since I left the Soviet Union was the chance to embrace my sister."

For the past month, the proverbial Rostropovich energy has been exerted in a mind-boggling series of 18 pre-birthday concerts in New York—conducting the National Symphony and the New York Philharmonic, playing concertos with the Boston Symphony Orchestra and the Philadelphia Orchestra, and performing the complete cycle of Bach's six suites for unaccompanied cello—the Mount Everest of his chosen instrument—which he hopes to record in another year or two.

"But for tonight's birthday celebration at the Kennedy Center and the French Embassy, Rostropovich plans to take it easy with Veronika, Nancy Reagan and several thousand friends who have paid from \$10 to \$1,000 per ticket for the gala concert.

"For the first time in my life, I drink champagne before a concert," Rostropovich says. He will sit in the Concert Hall's presidential box and let the work be done by his musical colleagues, including Leonard Bernstein, Yehudi Menuhin, Isaac Stern and Jean-Pierre Rampal. But although he will be relaxing, he is also tense. "I am never so nervous as for this concert," he says. "I don't know what to expect. I have many friends who are performing, and I ask them, 'What are you doing?' and they don't tell me."

Tickets for the celebration sold out long ago, so the National Symphony is selling tickets for today's 1:30 p.m. rehearsal. In the first two days, more than 600 of them were sold at \$10 each on word-of-mouth alone, and it begins to look like the rehearsal also may be SRO.

In a sense, Rostropovich is being repaid today for favors he has done in the past. The 60th-birthday concert-parties he threw for Bernstein (at Wolf Trap) and Rampal (at the Kennedy Center) are still vividly remembered by Washington music lovers. For Menuhin, he has presided at 60th- and 70th-birthday celebrations—both in London. "I couldn't say no to Slava's invitation," says Menuhin, who was in Tokyo a few days ago and flew here for the occasion, stopping off in San Francisco to visit his 92-year-old mother.

It is truly a globe-trotting party. When the dust settles from tonight's gala, many of the stars will pack up and fly off to Paris, where another Rostropovich birthday gala is scheduled for next Tuesday.

Which city does Rostropovich consider his home town? At the deepest

level, the answer would probably be Leningrad, where he will not be celebrating his birthday this year. Paris is the place where he lives most often when he is not in Washington or on the road. In Tokyo he feels completely at home—he is, like Rampal, adept in the mysteries of Japanese cuisine. And New York is the city that had the biggest Rostropovich birthday celebration—a month-long festival.

But Washington gets to celebrate with him on the actual day, and Washington is where he has made the strongest personal commitment.

"Some idiots say I took the job with the National Symphony because I wanted an official position in Washington," Rostropovich says. "I did not think one second about that, because I already have enough positions, not only in Washington but in the world. When I accepted this position, I already knew this orchestra very well, because I had conducted it and played with it as a cellist. I already had a human relation with this orchestra. And I knew it was an orchestra that I could improve."

He came to Washington wanting to "do something significant for the United States," he says, and he saw two possibilities: "to improve an American orchestra and to establish a great conservatory. That was one reason I chose Washington—because here we do not have a world-class center of music education. That makes it more difficult for our orchestra. In New York, for example, the Philharmonic always has a youth orchestra in the Juilliard; Philadelphia has the Curtis Institute; Boston has the New England Conservatory. We have some good schools here, but none on that level."

Rostropovich has achieved his first ambition; the orchestra is enormously improved, though he still recalls with anguish the problem he had firing some players who did not meet his standards in the early years. "Now," he says, "everybody works together, but in the first three or four years there were people who did not want to see the orchestra make progress. They were afraid; they thought, 'If this orchestra makes progress, maybe I will have to go out.' They just wanted to be comfortable with their contract. That makes it very difficult."

"Now there are no people in the orchestra who destroy it. Before there were people who destroyed it; I won't mention any names. I had some serious problems in the first few years; there were times when I cried like a child. Why? I tell orchestra my philosophy: You give me salary, and not as guest conductor, as music director. I must use my musical conscience, and sometimes it comes into conflict with my human conscience. I think that all the money I am paid here is not enough to pay for those arguments between my musical conscience and my human conscience. I think that has cost me years of my life; it is a very difficult job, and I don't think I want to try being the music director in any other place." Rostropovich's salary



Rostropovich with free-wheeling cello.

as music director (essentially an executive position) is reportedly \$145,000 per year, with additional payments of approximately \$14,500 per week for his work as a conductor. He reportedly is paid two or three times as much for one cello recital as he receives for a week of conducting the NSO.

He says he feels "proud—very proud" at the improvement of the orchestra under his direction: "Between now and 10 years ago, there is no comparison." But this improvement is "not even halfway" what he wants. "It is the same as with my cello—I hear barely half of what I want to hear. Whenever I make a little step upward, I think I may be coming nearer to what I want—but no, in the same moment, my ideal also goes up."

When he began with the NSO, he said that his model as a music director would be Serge Koussevitzky, who spent 25 years with the Boston Symphony, gave enormous attention and encouragement to living composers and made his orchestra one of the world's greatest. Reminded of this ideal, he says that he still admires Koussevitzky, but he probably will not spend another 15 years with the NSO—"not 25 years—less than 25." But he clearly has a feeling of unfinished business and he seems in no hurry to move on.

"The most important business now is to improve the acoustics of the Concert Hall," according to Rostropovich. "The way this orchestra plays is a miracle. I have sat in the orchestra in a rehearsal and I know that you can't hear your neighbors; it's like playing a solo. That will be my wish for my next birthday—better acoustics for this orchestra. I must squeeze people for this."

His desire to start a world-class conservatory in Washington seems to be bogged down, but he has not given up and he hopes that this, along with the improvement of the NSO, may eventually be his major contribution to American music. But this seems as remote as another one of his ambitions:

"If possible, someday I would like to bring the National Symphony to Moscow and show them how to play Russian music—Tchaikovsky, Prokofiev and Shostakovich. Those are three things I would like to show them how to play."

There may be more practical opportunities to present a special showcase for the NSO's cello section, which he says is now "the greatest in the world—even better than Berlin." Some day, he says, he would like to perform a difficult

murder.

Heck, Wilson ("Police Academy," "Rustler's Lidy") even turns to that last resort of the uni director, a high-speed car chase through the streets of San Francisco in the company of cinemato

Swaggart And Bakker

SWAGGART, From D1

Hahn for her silence and led to Bakker's resignation PTL.

"We do not believe there is any evidence of blackmail by Rev. G. Raymond Carlson, general superintendent of Assemblies of God, said. "To the contrary, the evidence to indicate that effort and money have been expended to cover moral failure." Tennessee talk-show evangelist Ankerberg, a Swaggart ally, said, "It wasn't blackmail hush money." PTL spokesman Neil Eskelin responded, "There's nothing in that."

"It is very damaging when ministers of the gospel keying charges at each other," said Falwell at a news conference here in the Heritage Grand Hotel, the center of Bakker's 2,300-acre Christian resort.

Last week Falwell assumed leadership of PTL stands for "Praise the Lord" and "People That Love Bakker resigned.

Falwell said he saw no conflict in having Richard PTL's new president, who helped arrange a trust for Hahn, spearhead the inquiry into the matter, nor in Bakker's lawyer, Norman Roy Grutman, retained as to the board.

Swaggart predicted that Dortch, who has tendered resignation as an Assemblies of God minister, will be stripped of his ordination papers. "It will probably be out by Monday," he said.

Dortch would not comment today on Swaggart's resignation regarding his imminent dismissal, but PTL's said of Swaggart's remark, "That shocks me."

The Charlotte Observer reported in its Friday edition that Dortch personally negotiated a \$265,000 settlement of Hahn's claim against Bakker with Paul Roper, a C businessman who represented Hahn. Today's edition of the paper had said that PTL attorneys paid or set aside \$265,000 for Hahn, and that the fund is based on a 11 agreement, apparently never signed, that was paid agreement reached after meetings in 1985 involving PTL's attorneys and Hahn's representatives.

The payments include \$115,000 given to Hahn's representatives in February 1985 and a fund of \$150,000 which the 27-year-old woman has received monthly payments of \$800 to \$1,200.

The unsigned agreement also said Hahn is to get of the \$150,000 if she does not sue Bakker or make negotiations public for 20 years. The Observer reported that Bakker has admitted only that she was paid \$1 of which she has received approximately \$20,000, going to attorneys and unnamed others.

Falwell today would not comment on the payment whether the money came from PTL funds, but said a nal audit would be conducted.

Wednesday, John Stewart, a law professor who Christian radio call-in show in El Toro, Calif.—and who Roper, prepared a never-filed lawsuit on Hahn's behalf said the evangelist pressured Hahn into having intimate with him. Swaggart, asked why an encounter of minutes—which is how Bakker has characterized it—would produce a taped narrative two hours long, said laugh. "I've got a beach-front lot in Nebraska I'd like you."

Hahn today told reporters gathered outside her Babylon, N.Y., home that she was "deeply concerned churchgoers everywhere should understand the scandal has no reflection upon the Lord."

Falwell also said the new board of directors of PTL met for the first time this morning, would not permit Bakker's attorney Grutman to give them documents he had plicated Swaggart in what Bakker has characterized as a "bolical plot" to take over the PTL ministry. The instead to appoint board members to conduct an investigation and report back in a month.

Bakker and Grutman have claimed that Swaggart would wrest control of PTL and Heritage USA from Bakker, revealing the story of his infidelity. Swaggart has been initiating an investigation by the Assemblies of God church to which they both belong, but has denied a request to take over the ministry. Wednesday, he said he had Bakker's sexual transgression last September from a Assemblies of God minister, John Wesley Fletcher

The Last Moscow Visit

VISIT, From D1

conducting and [his wife] Galina singing. I told her I would like to buy it, and she

J
A
N

Slava's ^{Jan 13, 1985}
Sabbatical

A Busy Year Off
For Rostropovich

By Joseph McLellan
Washington Post Staff Writer

"For a year," says Mstislav Rostropovich, "I have not been sharing music with my friends in Washington, with my orchestra. I need that now. I am so eager that when I come back, I will jump on the stage."

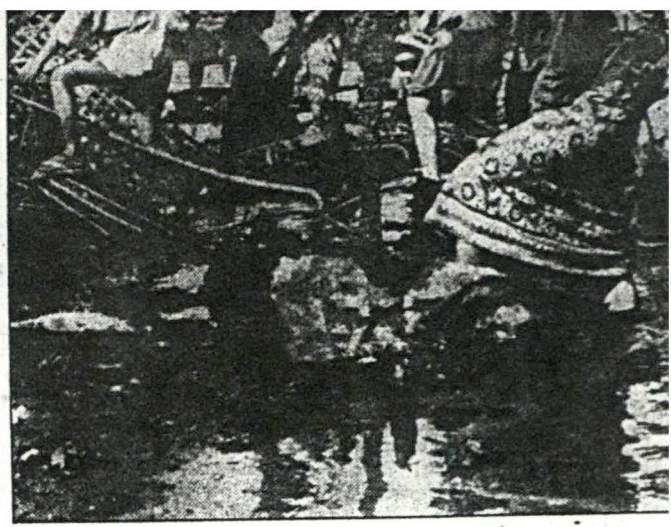
Rostropovich took the whole of 1984 as a sabbatical from the National Symphony Orchestra's subscription concerts. His official return will begin at 4:50 p.m. tomorrow, his scheduled landing time at Dulles Airport (with a substantial welcoming committee and miscellaneous fans on the scene to greet him). He will then begin rehearsals for his first concert (including a world premiere) on Thursday evening. In his absence, this account of how he spent his sabbatical year and what he plans for the future has been pieced together from conversations during his visits to Washington in the past year.

"There is not enough time," he says. "Too much to do." Sabbatical or no, it was hardly an uneventful year, musically or personally.

■ He has played the cello around the world, including two benefit recitals in Washington. He has particularly emphasized the Bach Suites for unaccompanied cello, which he plans to record "not yet; but nearer and nearer; I work very much."

■ He has done some conducting. In Washington, he conducted the Catholic University Orchestra and Chorus in a memorable interpretation of Rachmaninoff's "The Bells." In a Stuttgart concert broadcast to 30 countries, he conducted the first complete performance of Penderecki's "Polish Requiem," sections of which he has already conducted here. At Aldeburgh, England, he directed the second annual Rostropovich Festival, begun as a tribute to his friend Benjamin Britten, who lived in that Eng-

See ROSTROPOVICH, L8, Col. 5



The War, As It Is
Reliving Cambodia's Nightmare in the Film

By Elizabeth Becker
Special to The Washington Post

With Pran managed to sit through the entire showing of the movie "The Killing Fields" at its world premiere in New York. The film is about him: his life as a journalist during the war in his native Cambodia, his survival through the murderous revolution that followed, and above all his fateful friendship with New York Times correspondent Sydney Schanberg.

At a second screening the following night, Pran ducked out of the theater shortly after the movie began. "The Killing Fields" is too true to the agonies he en-

ured and he could not meet him in the lobby proud. "Finally I've a 'With this movie, I've tell the story of Camb

The statement is fully the hero of the way for Schanberg to a Pulitzer Prize) in the war's end, Pran save other western journa sion to leave the coun wits and willpower in off his type of Cambor

But Pran does not lic hero. He does not on the screen, seeing The audience bursts i out alive. What is n wrenching for Pran— out alive. Pran, like co go home. And Camb produced men like P country—Vietnam—i



British Theater:
Home on the Thames

By Richard L. Coe
Special to The Washington Post

LONDON—Londoners and this occasional visitor





WING AT THESE THEATRES

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Rostropovich: "This is not just an orchestra; it is my friends, my family."

Mstislav

ROSTROPOVICH, From L1

lish seaside town and held a summer festival there each year.

Next summer, at Aldeburgh, he will conduct the first performance of Britten's unfinished cantata, "Praise we great men," which was being composed for him at the time of Britten's death in December 1976. Originally, "Praise we great men" had been planned for Rostropovich's first concert as music director of the NSO. The text is based on a poem written by Edith Sitwell in honor of Britten's 50th birthday, and the composer had finished 11 pages in piano score at the time of his death.

■ He became one of the leading characters (along with Dmitri Shostakovich, Nikolai Bulganin, Aleksandr Solzhenitsyn and a host of others) in "Galina"—the autobiography of his wife, soprano Galina Vishnevskaya, and one of 1984's most enthusiastically received books about music.

"Now," he says, "I am better known as a husband than as a musician. People stop me in airports and ask me to sign the book: 'Husband of famous author.' It was written to explain to our new friends what it is like living under that other system—to give a human example of what communism means." Of the sometimes vivid descriptions of himself in the book, he says, "I did not try to change a word." As if he could have.

■ His friend, pet and international traveling companion, a little dog named Pookie, died of a heart attack.

"I received many letters of sympathy for Pookie's death," he says. "Now, I have Mukha, who lived with Pookie for a year and was her friend. Mukha plays the piano like Pookie; I have bought her a small piano and I take her on all my tours." She was given the name Mukha (which means "fly" in Russian) because she is small and black. In spite of her musical instincts, it has been decided that she will require more training before she is allowed to attend NSO rehearsals.

■ In Venice he was awarded the Vita nella Musica prize. "This is not given

very often," he observes. Only five people have received it: Arthur Rubinstein, Carl Böhm, Andrés Segovia, Yehudi Menuhin and I. That puts me in very good company." In London, he was made a fellow of the Royal College of Music.

Meanwhile, in Washington, Rostropovich has hardly been an absentee music director. Besides conducting the NSO on a wildly applauded Latin American tour and in a standing-room-only July 4 concert at the Capitol, he has been quietly slipping into town and listening to his orchestra perform under other conductors.

"Usually, I have no time to listen like a member of the audience," he says, "and this is very important. I listen from all parts of the Concert Hall, and I ask myself what can be done to improve the sound."

He has also been acting like a member of the orchestra. "I have been sitting in at rehearsals," he says, "taking different positions so I learn how each musician hears the other musicians when they play. Some people complain, especially those who sit in front of the brass and percussion; sometimes they get noises like a bomb. When I sit in the first violin section, I don't hear one sound from the violas."

Standing on the podium and waving a baton is only a small part of a music director's job, and it is the only part from which Rostropovich took a sabbatical last year. He has visited Washington regularly to meet with the musicians, and in November he gave a party in his apartment near the Kennedy Center for 15 members of the

See ROSTROPOVICH, L9, Col. 1

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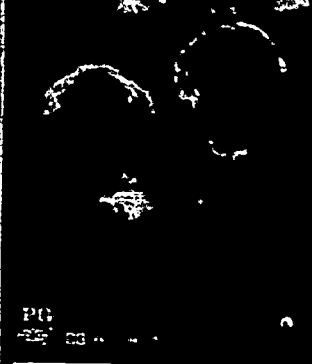
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 —New York Times

"BEAUTIFUL AND MOVING."
 —David Denby, NEW YORK MAGAZINE

Rostropovich

ROSTROPOVICH, From L8

orchestra who have joined it in the past few years. "I must meet with the musicians not simply as a conductor but as a human being," he says. "This is not just an orchestra; it is my friends, my family."

With each passing year (this is his eighth with the NSO), it becomes more and more his orchestra—musician he has personally auditioned and hired have been joining those he inherited from his predecessors, Howard Mitchell and Antal Dorati. During his "absentee" year, eight string players hired by Rostropovich joined the NSO; three violinists, one violist, two cellists and two bassists. The care with which he makes his choices can be heard in the orchestra's constantly improving sound. It has also become his orchestra in the sense that it reflects his approaches to music more easily and spontaneously; communication becomes easier with the musicians and, through them, with the audience.

How does he feel when he hears someone else conducting his orchestra? Mostly, he says, the feeling is pride; sometimes he picks up useful information to be filed away for later use—how the audience hears the music and how other conductors handle the orchestra.

"My job this year, listening, was to establish clear goals for the orchestra's sound, balance and style, to find the right mixture of technical skill and emotional power," he says. "Sometimes, when you put too much emphasis on technique, the emotional strength disappears."

"I hear different kinds of conductors, some very exciting, some with great technical ability. Frühbeck has both; he makes everything so clear. I was proud of our cello section when he conducted the Verdi Requiem; they played with such phenomenal intonation. I did not go back to hear it again. I thought: 'Maybe they will not be so perfect the next time.'"

When he started with the NSO eight years ago, Rostropovich and the orchestra both seemed to need seasoning. As a conductor, he had not built a reputation anywhere near what he has as a cellist. He still hasn't, but the gap is a lot less notable.

He cultivates nuances he seldom used to bother about between the extremes of fortissimo and pianissimo, between very fast and very slow tempos. He has gradually mastered the art of balancing an orchestra's sound, and he has expanded his repertoire, which was once strongest in Russian music and music composed by personal friends such as Penderecki and Britten. His Beethoven, which was sometimes eccentric, has not become definitive, but it is respectable, and he has begun the slow conquest of 18th-century styles (Mozart, Haydn, Bach and Vivaldi), which seem the most difficult for musicians trained in the Russian tradition.

The orchestra has grown steadily along with its conductor. It is certainly not yet in the American Big Five, but on occasional good nights it can equal any one of them, and on the average it probably ranks among the top dozen. Rostropovich's sabbatical was taken as a time for reevaluation in the middle of what looks like a long-range growth process. How long it will continue and where it will end is anybody's guess, but he has built up a momentum in Washington that should keep him here at least through the '80s and perhaps far beyond. If the growth continues at its current rate, the final results could be spectacular.

Audiences can expect Rostropovich's return to launch a series of experiments in the seating of the orchestra. "There are three or four different possibilities," he says, including rearrangement of the orchestra's sections and possibly the use of risers.

His 1985 season will begin with a bang—specifically with the world premiere of "RiverRun" by Stephen Albert, a purely orchestral work inspired by James Joyce's "Finnegans Wake" and commissioned by the Sid-

ney L. Hechinger Foundation.

Albert will share the program with Beethoven: the "Fidelio" Overture and the "Pastoral" Symphony. "I think that's a masterpiece," he says of "RiverRun." "Stephen Albert is a very young composer and extremely talented." His second program will feature a repeat performance of Ezra Laderman's Symphony No. 5 ("Isaiah"), for which he gave the world premiere in 1983. On the same program, he will be joined by Jean-Pierre Rampal in Bach's Second Suite for Orchestra. The following week will include scenes from Mussorgsky's "Boris Godunov," with the Oratorio Society and bass Matti Salminen—a reminder that Russian opera is one of Rostropovich's specialties too seldom heard in Washington.

It will be heard more extensively in the 1986-87 season when he conducts Rimsky-Korsakov's "The Tsar's Bride" for the Washington Opera, with Vishnevskaya as stage director. "This is a new opera for the United States," he says, "a great opera. We will do it in a traditional way. Experiment is all right, but not when you are doing a masterpiece for the first time. I am very happy that Galina will be directing. Who has more experience than she? Nobody in the West."

Other long-range plans include a tour of the Midwest and Canada in March, and possibly a European tour (if money can be raised) in September. The 1985-86 season will be announced at the end of this month, and plans are already well advanced for the following seasons. "In 1987 will be coming together my 60th birthday and my 10th year with the symphony," he says. "I will repeat some of my most successful efforts from the first 10 years, and we hope to have many distinguished guests. We are talking to Bernstein, Ozawa, Leinsdorf, Tennstedt. Then, in 1988, I am planning an international cello congress in Washington."

Besides his Washington home, Rostropovich has apartments in London and Paris and a large estate in upstate New York. Deprived of his Russian citizenship, he has become a citizen of the world, traveling on an international passport.

"But," he says, "in the whole world, if you ask me which is my town, that's here—Washington."

SHOWTIMES

KENNEDY CENTER	
10:00	"Journey to the Center of the Earth," 4:30, 6:30, 8:30, 10:30
7:30	"The Right to the Future," 7:30
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