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National Symphony Orchestra Reception 2/21/90 [OA 6894] [2]

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This sense of thrilling discovery permeates his memoir; he recalls his wonder, upon touring a village market, "that there was so much *thing* in the world!" Though bookish by natural bent and paternal example, he was no wallflower; he entered vigorously into play with children of all ages, got into his full share of mischief and scrapes, received a completely normal ration of bumps, bruises and cuts. Life was endlessly exciting, a panoply of delights to be savored and celebrated: a joyous jumble of sounds, smells, tastes and colors—all of which Soyinka describes with such energy and clarity that they burst from the page.

Everywhere, there was magic: "Workmen came into the house . . . we pressed down a switch and the room was flooded with light." Then there arrived, "displacing the old gramophone," a wooden box, and more magic:

"But the functions continued to be the same. True, there was no need to put on a black disc, no need to crank a handle or change a needle, it only required that the knob be turned for sounds to come on. Unlike the gramophone however, the box could not be made to speak or sing at any time of the day. It began its monologue early in the morning, first playing 'God Save the King.' The box went silent some time in the afternoon, then, around ten or eleven in the evening, sang 'God Save the King' once more and went to sleep."

That anthem's days were numbered; in Aké and other villages there was mounting sentiment "to put an end to the rule of white men in the country." Soyinka describes the growth of this sentiment in his own town with a quiet wonder at the small beginnings from which great movements grow. But "Aké" is not a book about politics and Soyinka mounts no soapboxes. His simple purpose is to tell us what it was like to be a child—which of course is not a "simple" purpose at all, and which he carries off with exceptional grace and feeling.



Mstislav Rostropovich

NOV 24, 1982

Slava's Return

NSO, From D1

at the end singing a soft-voiced, high-pitched song of loneliness with only a handful of fellow cellos for company. But that's show biz; Wolff (who conducted this work with superb control) and the orchestra could give their music director no finer tribute than the way they treated the thematic material brought into the discussion by his cello. It was superbly coordinated, dramatic, colorful music presented with strong impact. A large share of the credit for the effectiveness of this music must go naturally to composer Nordheim, who showed an awesome mastery of orchestral sounds and the organization of musical ideas.

The other world premiere was Nordal's "Choralis," which uses Icelandic folk motifs in a very effective contemporary idiom. Like Nordheim, Nordal is a master of pure sound, its textures and contrasts, the tensions it can generate in its interactions and the sheer beauty of unusual blends—high strings with whispers of percussion, horns cutting through a curtain of strings and woodwinds in astringent harmonies, low winds making a slow, solemn statement. There were a few moments when he could have been taken for an Icelandic Copland, but he quickly established his right to recognition as a totally individual voice.

The most familiar music on the program (though not very familiar) was the Nielsen symphony. It is very much Rostropovich's kind of music—expansive, as the title indicates, and as spontaneously, unabashedly romantic as any orchestral work composed in this century. Except in the solemn, gentle slow movement, it is music of large gestures—heated-up tempos, bold statements in the brass and agitated, emphatic work for a large percussion section, which was kept busy all evening.

In a good performance, it can be tremendously exciting, and last night's performance, even with a few, small rough edges, was a very good one: high-voltage from beginning to end, but not roughshod. Some of the finest moments, in the Nielsen as in the other pieces, were the quiet passages. The woodwinds played with particular finesse again and again, and the strings had a special glory in Nielsen's slow movement. That movement also featured excellent wordless singing, with wonderfully atmospheric effect, by soprano Jung Ae Kim and baritone Ben Holt.

If any work showed the pressure that the orchestra must have felt, assimilating and preparing so much unfamiliar material in a short time, it was the opening piece, the Grieg overture. In this, too, the orchestra's sound was impressive but perhaps a shade less nuanced, less precisely together, and the interpretation seemed to emphasize a series of big moments more than thematic continuities. But these were small problems and they are not uncommon in the first work played on an opening night.

In September and October, when the NSO was starting its season under Rafael Fruhbeck de Burgos and Wolff, its music director was in Paris, his other home town. His wife, soprano Galina Vishnevskaya, was singing her farewell to opera in a production of "Eugene Onegin" conducted by Rostropovich—a performance that was spectacularly well received according to reports from Europe. That event may have been even more spectacular than what happened here last night. It was opera, which tends to excite the emotions more than the world premieres of Scandinavian music, and it happened in Paris, which is a more excitable city. But in terms of sheer musicianship, accepting and meeting special challenges, it is hard to imagine that it could have been more impressive.

Keeping Up With The White House

By Sarah Booth Conroy

The differences between the Jimmy Carter and the Ronald Reagan presidencies show up in full and sparkling color in the seventh edition of "The Living White House," just published.

The cover of the sixth edition shows the south lawn of the White House at sunset, with people at supper around black-and-white-striped tablecloths at a party the Carters gave for stock car racing drivers and their guests.

The Reagan cover on the new edition also shows the south lawn—with fountains sparkling, flowers blooming, and not a blade of grass out of place, almost too perfect to be true.

Thirty new photographs and 29 text changes and additions update the new edition of "The Living White House." Some 879,000 copies have been sold in its 16 years of publication.

Lonnelle Aikman, of the National Geographic senior editorial staff, wrote all seven editions. "The first one was produced in 1966 at the suggestion of Lady Bird Johnson.

"I remember going over to interview Mrs. Johnson on the Truman balcony. She said she had a half-hour to talk to me [about the book] before President Johnson came home for dinner. Well, he didn't come and he didn't come, and we kept on drinking wine and eating popcorn and talking. Finally at 10 p.m., he made it. And I had my long interview," Aikman said. She researched the other editions at White House parties and events.

The National Geographic's Special Publications Division produces the book as a public service. Profits go to the White House Historical Association for purchase and maintenance of antique furnishings.

Nancy Reagan's foreword recalls that she rolled Easter eggs as a child on the south lawn and dined in the house when Reagan was the California governor. "But," she writes, "there's another side to the privileges that we enjoy here. Since the assassination attempt against my husband, we have become more restricted in coming and going and everyday use of the grounds than any other Presidential family in history. Each time my husband comes home to the family quarters, I greet him with special relief. May tragedies such as those that have afflicted earlier families never again come to this house."

Emphasizing this tragic event, the first picture of the Reagans in the

Day

Tom is 35th in the line of presidential turkeys supplied by the National Turkey Federation. David Goldenberg, the organization's vice president, said the nation's turkey farmers are faring well and want nothing, legislatively speaking, from the president at this hour. The average American consumed roughly 10.7 pounds of turkey per person in 1981, and the trend, according to Goldenberg, is up.

Tom flew into National Airport Monday afternoon and spent the night on the roof of the Hotel Washington, a hideout his keepers were loath to disclose before yesterday's ceremonies because they feared Tom's assassination. As NTF executive vice president Lew Walts explained: "There are all kinds of crazy people out there."

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April 15, 1981

The Washington Post STYLE

Wednesday, April 15, 1981 The Arts/Television/Comics B1

U.S. Asylum Sought for Maxim Shostakovich

The Cellist's Poignant 25th Anniversary

By Joseph McLellan

"For me," said Mstislav Rostropovich, "25 years, that's like three weeks. I only realize that's a long time if I see my face in the mirror. But if I see the face of my dear friend Patrick Hayes, it's like only three weeks .... After 25 years, I have a little less hair and Patrick has — I don't know how — more hair."

After a day spent negotiating with the State Department to obtain asylum for conductor Maxim Shostakovich, last night Rostropovich climaxed a recital at Lisner Auditorium by playing a cello sonata composed for him by Dmitri Shostakovich, his friend and teacher and Maxim's father. He and Hayes shared the honors

See ROSTROPOVICH, B3, Col. 1

By Tom Zito

State Department sources said last evening that the United States is in the process of granting political asylum to Soviet conductor Maxim Shostakovich, the son of renowned composer Dmitri Shostakovich who died in 1975.

The 42-year-old conductor requested police protection for himself and his 19-year-old son in West Germany on Saturday, after completing a European tour with the Soviet Radio Symphony Orchestra. The State Department sources said yesterday that the two "may well arrive in the next few days."

The asylum process began yesterday morning when National Symphony Orchestra music director Mstislav Rostropovich phoned Deputy Secretary of State William Clark to suggest that Shostakovich be granted asylum.

Rostropovich Intercedes for Soviet Defector

"I called my friend Mr. Clark not only because Shostakovich is a great artist," Rostropovich said yesterday, "but also because he is my friend. No, more like family. I have known him since he was 4 years old. He is the son of the greatest Russian composer, the greatest music teacher and my greatest friend. I felt I had to do this in memory of his father."

Last evening Clark confirmed his conversation with Rostropovich: "Slava called me," he said, "and said Shostakovich wanted asylum. We've been looking into it."

The State Department sources said that Shostakovich is expected to come to Washington. And, in the manner of surprises that Rostropovich has been known to unveil, this most recent Soviet defector may well appear on stage with the National Symphony.

See SHOSTAKOVICH, B8, Col. 3

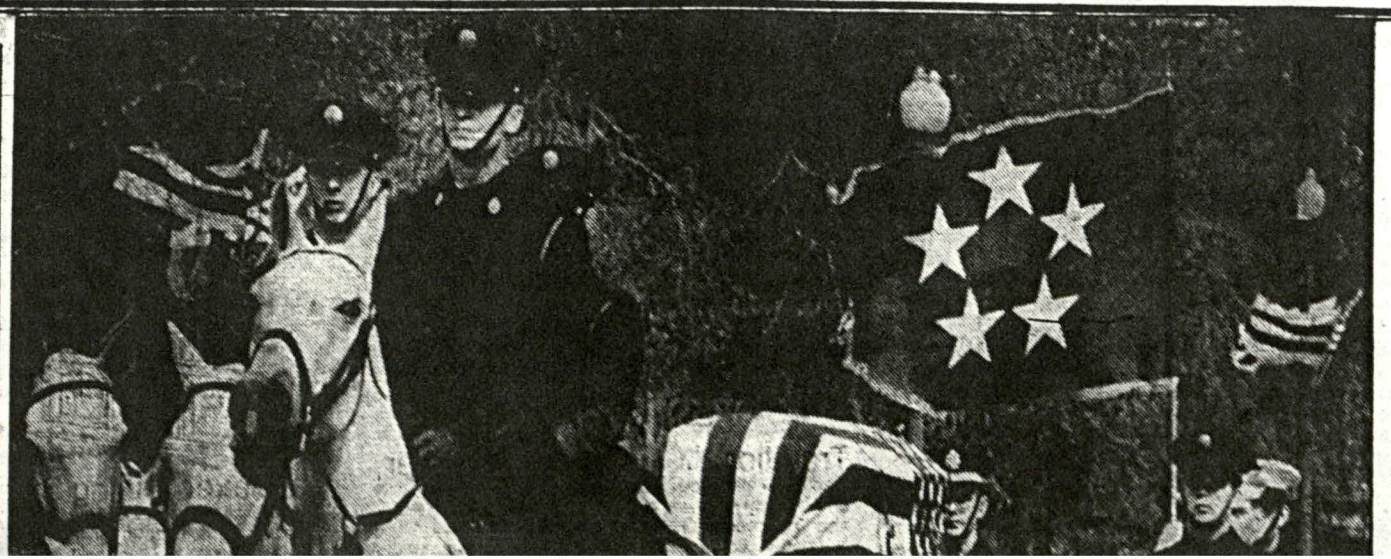
Arts Reshuffle?

Independent Agencies May Replace NEA, NEH

By Carla Hall

White House officials are discussing the possibility of replacing the National Endowment for the Arts and the National Endowment for the Humanities with one or two independent agencies, possibly modeled on the quasi-governmental Corporation for Public Broadcasting.

Nonetheless, arts community ob-



Omar Bradley Buried

The Last 5-Star General's Funeral at Arlington

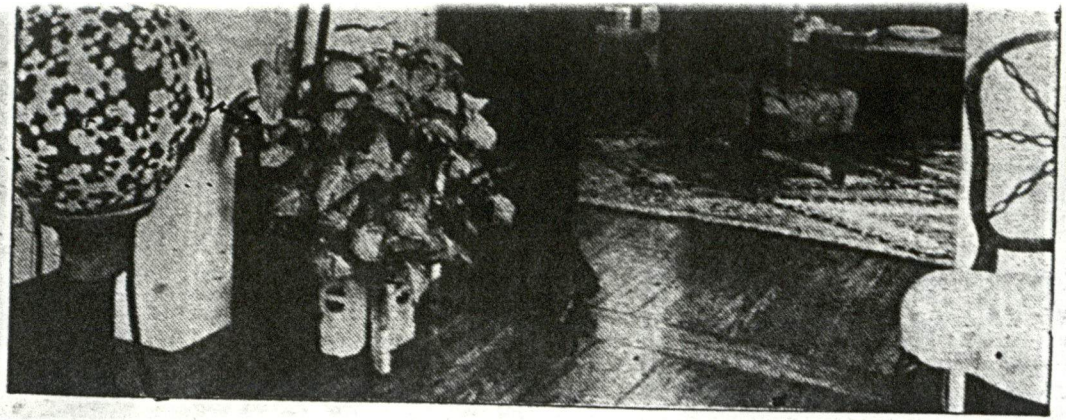
By Dan Dauck

Omar Nelson Bradley, the GI general, who once told Congress that he considered all wars to be immoral, was buried yesterday afternoon at Arlington National Cemetery. He was 88

House, a decorator's Everest, by a first lady who knows her Karastan from her Kelim: She had him help with the flowers and table decorations for Ronald Reagan's 70th birthday party at the White House tonight, and in past weeks, the two have been busy with the more extensive upstairs decorating that has set off some of the liveliest sparks of the new administration.

First Nancy Reagan suggested at a Georgetown dinner party that she, for one, might move out of the White House early to ensure that the next administration would have plenty of time to settle in. This did not sit well with the Carters; many assumed she wanted them out so she could begin refurbishing before Jan. 20.

Then her husband, in one of the first acts of his administration, decreed that Cabinet members were not to redo their own offices. Thatday, Graber was staying at the White House redoing the family quarters.



Graber arrived in Washingto
stayed at the Hay-Adams Hot
choicest inaugural parties, and o
the White House as a guest of
he's also to be a guest at the pres

He is 61 and slightly gray, a
cook and master of the witty
sense of humor," says Mathiso
comes up with some goodies." Na
too. "They have fun together,"
laughs with him."

Not all do. "The difficulty is w
cure," he said in the book "Decor
"You can smell it. But it's an atti
thing they say. When clients are

See GRABER, C6, C

Ted Graber in his
by Russell MacMasters/Arch

Pupil of Power

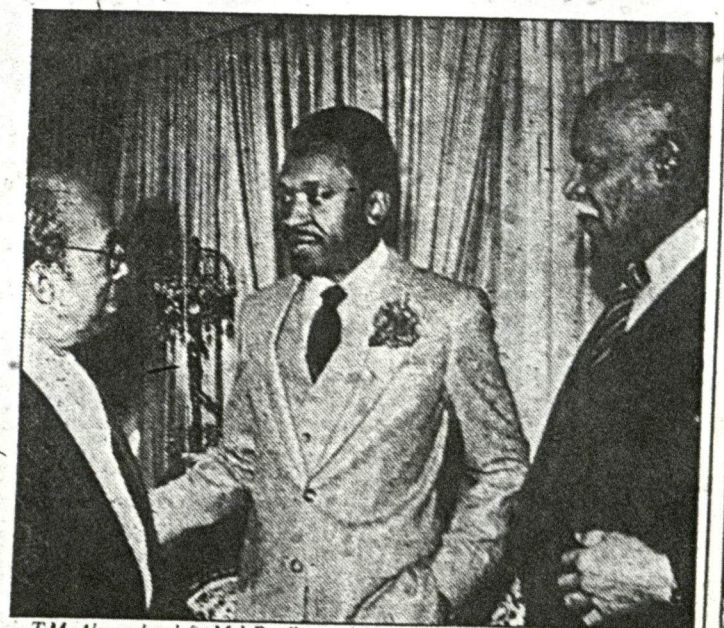
Republican Mel Bradley Meets the Old Line

By Jacqueline Trescott

"This is all new to me," offered Melvin Bradley, a newly appointed White House adviser on domestic policy, to M. Carl Holman, the president of the National Urban Coalition, and an old hand at breaking in presidential advisers. "I have to go to school and I want you to teach me," continued Bradley, a party in his honor quietly coming to life around him.

The schooling of Mel Bradley, 42, the highest ranking black member of Ronald Reagan's policy staff, took a turn away from the recent weeks' lunch and telephone seminars and into the living room of old-line Republican businessman T. M. Alexander. The informal buffet and reception was designed by Alexander and Howard Jenkins, the ranking Republican on

See BRADLEY, C3, Col. 1



T.M. Alexander, left, Mel Bradley and Howard Jenkins; by Harry Naltchayan

Call for the Conductor

The Cafritzes Celebrate 25 Years of Rostropovich

By Carla Hall

One Mstislav Rostropovich, 26-year-old cellist from Russia, arrived in Washington 25 years ago to play Lisner Auditorium. They couldn't even fill the house.

Or as Rostropovich — the now older, wiser, much more famous and a little more English-speaking conductor of the National Symphony Orchestra — put it last night to Patrick Hayes, the man who took a chance on him: *"I make to you near bankruptcy."*

Probably not. But they won't have any problem filling the 25th anniversary concert that Rostropovich will give April 14, playing the same pieces that he played April 14, 1956.

"He's still the world's finest cellist, Casals being dead," said Hayes, head

See CAFRITZ, C4, Col 1



Rostropovich, left, and Patrick Hayes; by Ann Stevens for The Washington Post

Feb 6, 1981

Here Today . . .

19th-Century Portraits of The Forgotten Famous

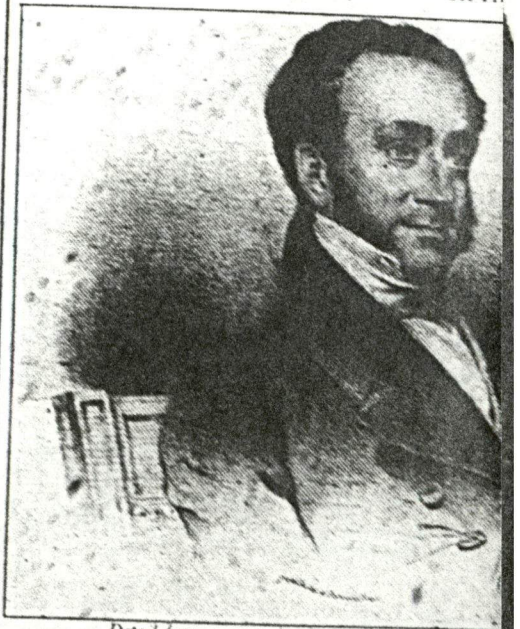
By Henry Allen

You're nobody, right? Old Whatshisname. The kind of guy everybody meets and says: "I recognize the face . . ." The kind of guy, you give a check to you you to put numbers on i

Then you you're watchi Mike or Dina Zsa Gabor or ple are famou they sell mor anybody else Plata, Md.? D kids with the time? They books.

These peopl ing.

See FA



Detail from a portrait of poet Fitz-Greene Hal

By Henry Mitchell

t Spring
n you."



Soviet Revokes Citizenship of Rostropovich and Galina Vishnevskaya

By DAVID K. SHIPLER
Special to The New York Times

MOSCOW, March 15—Mstislav Rostropovich, the Soviet expatriate cellist and conductor, has been deprived of his citizenship for "unpatriotic activity," the Government newspaper Izvestia said today.

Mr. Rostropovich, 50 years old, has divided his time between Western Europe and the United States since he left the Soviet Union in May 1974. Last October he became music director and conductor of the National Symphony Orchestra in Washington.

His Soviet citizenship was canceled in a decree signed by Leonid I. Brezhnev in his capacity of chairman of the Presidium of the Supreme Soviet, or chief of state. The decree also revoked the citizenship of his wife, Galina Vishnevskaya, 51, a former Bolshoi Opera soprano.



The New York Times
Mstislav Rostropovich

Left Ostensibly for Two Years

When they left the Soviet Union four years ago, it was ostensibly for a two-year term of concerts abroad. But their friends doubted that they would return, and some time ago Mr. Rostropovich himself declared his intention to stay abroad until full artistic freedom was achieved in the Soviet Union.

The real import of the Soviet Government's move may lie less in its effect on the musician's life than as an indicator of a hardening mood toward the outside world and domestic criticism.

Soviet-American relations are strained in a number of fields, including human rights, arms negotiations, the Horn of Africa and the Middle East, and some Western diplomats see signs of growing friction on a host of issues. Such tension is usually reflected in official attitudes toward Soviet dissent, which has ideological and moral connections with the West.

Second Revocation in One Week

Five days ago, a similar Soviet decree revoked the citizenship of a prominent dissident, Pyotr G. Grigorenko, a former Soviet general. Mr. Grigorenko, who went to New York to visit a son, Andrei, and to receive medical treatment, had hoped to return to the Soviet Union, and protested the Government's action in a news conference on Monday.

The decree made public today accused the Rostropoviches of having "engaged in unpatriotic activity and defiled Soviet social reality and the title of citizen of the U.S.S.R."

Mr. Rostropovich is a friend of Aleksandr I. Solzhenitsyn, the expatriate writer, and Izvestia accused the musician and his wife of having played benefit concerts for "anti-Soviet centers and other organizations abroad that are enemies of the Soviet Union."

Branding Mr. Rostropovich and Miss Vishnevskaya "ideological renegades," the newspaper said they had "systematically taken actions bringing harm to the prestige of the U.S.S.R."

The cellist's friendship with Mr. Solzhenitsyn—he defended the writer publicly and gave him the use of a country home—led to a three-year ban on concerts abroad, and curtailed appearances in Moscow. Mr. Rostropovich was allowed to leave the Soviet Union two or three times between 1971 and his final departure in 1974, on visits to Austria, France and Britain.

He was an immensely popular performer in the Soviet Union. Just before he left, he conducted a concert at the Moscow Conservatory, receiving a 17-minute ovation at the end.

A few months after his departure, he told a French reporter:

"I will go back when I have a firm assurance that I can give all my art and talent to my people as I see fit. As artists, we must be able to play what we want, where and when we want, with whom we want."

Convicted Pennsylvania Official Wins $10,925-a-Year State Pension

HARRISBURG, Pa., March 15 (UPI)—Former State Senator Henry J. Cianfrani, now serving a Federal prison term for extortion, income tax evasion and mail fraud, won authorization today for a $10,925-a-year state pension.

Mr. Cianfrani, once chairman of the state Senate's Appropriations Committee, is the latest in a number of convicted state officials drawing state pensions.

The State Employes Retirement Board said the Philadelphia Democrat withdrew $36,623 of his own pension contributions, leaving his state pension account with a current value of $149,883.

The board said Mr. Cianfrani qualified for 23 years' state service, including three years' purchased time for military service.

Mr. Cianfrani, who is 54 years old, joined the state payroll in 1959 as an employee of the state Revenue Department Inheritance Tax Division, and was elected to the state House of Representatives in 1963.



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Slava's Birthday Fanfare

March 28, 1987

Nancy Reagan Leads the NSO's Salute to the Maestro

By Victoria Dawson
and Joseph McLellan
Washington Post Staff Writers

Nancy Reagan was the National Symphony Orchestra's final guest conductor last night at the Kennedy Center, and though she followed in the tracks of such musical notables as Leonard Bernstein, Yehudi Menuhin, James Conlon and Maxim Shostakovich, she got the most vivid reaction from the audience.

She managed that by turning her back to the orchestra, once she had it rolling, and conducting the audience, *molto adagio e con sentimento*, in a heartfelt rendition of "Happy Birthday to You."

For once in his life, Mstislav Rostropovich, the beneficiary of these attentions, was (at least momentarily) speechless. But that didn't matter; there were several people on hand to give Rostropovich imitations, including his former associate conductor Hugh Wolff and former Washington Star music critic Theodore Libbey. Until the end of the three-hour concert that marked his 60th birthday, Rostropovich sat silently with his family and Mrs. Reagan in the presidential box of the Kennedy Center Concert Hall, smiling, waving and applauding frequently but speaking not a public word and making not a note of music.

Again, it did not matter; the voice of the cello was heard speaking vigorously and eloquently throughout the evening. Besides the cello section of the

See BIRTHDAY, B7, Col. 1



BY HARRY NALTCHAYAN—THE WASHINGTON POST

Mstislav Rostropovich and Nancy Reagan last night.

TV Previews

The Theater



Ruth Brown in her dressing room in New York; and below, in her 1950s R&B heyday.

The R&B Echoes Of Ruth Brown

From '50s Stardom to a N.Y. Musical

By Richard Harrington
Washington Post Staff Writer

NEW YORK—Ruth Brown's cramped dressing room at the Second Avenue Playhouse is knee-deep in the jumbled detritus of theater: makeup lights, pearl necklaces, glitzy headbands, congratulatory cards and fan letters. Pasted to the wall are much-handled reviews of her new musical, "Staggerlee"; the most glowing passages single Brown out for praise. There's also a pensive portrait of her idol, Billie Holiday, and pictures of her two sons, both Hollywood actors, and one of Brown at the Montreux Jazz Festival with her old friend Dizzy Gillespie.

But it's another poster slapped on the wall—which shows "Miss Rhythm in performance"—that suggests what Ruth Brown is best remembered as: the most successful female rhythm and blues singer of the '50s, when she was one of Atlantic Records' biggest stars.

Even her initials say it: Ruth Brown. R&B.

She was so much younger then. She's older than that now (nine months short of 60, to be precise), but the name still rings emotional bells for people who remember when songs like "Mama, He Treats Your Daughter Mean," "5-10-15 Hours" and "Teardrops From My Eyes" made radio worth listening to.

"Whatever it was about Ruth Brown that was good, it was lastingly good," she says proudly, "because when the name goes up, they automatically go, 'Is that the same Ruth Brown?' In Las Vegas, they even put it on the marquee: 'This Here's the Same Ruth Brown.' "

Not exactly, of course. The svelte silhouette is a thing of the distant past, the sloe eyes have lost that

Gala

BIRTHDAY, From B1

NSO, which Rostropovich has compared favorably to that of the Berlin Philharmonic, the evening's stellar cast of musicians included two of the world's most brilliant young cello soloists: Yo Yo Ma, who is universally recognized, and Frans Helmerson, who should be and will be.

The cello was also the center of attention at one of the postconcert receptions, held in the Kennedy Center Atrium and the adjoining Experimental Music Theater. A reception at the French Embassy was reserved for major contributors and benefactors of the NSO, but the one in the atrium seemed to be open to anyone who knew it was happening—perhaps a quarter of those who attended the concert. Open bars were distributed around the music theater, the floor was cleared for dancing, and a band was playing on the stage beside a life-size cake lying on a large tray and shaped remarkably like a cello.

The icing, explained the cake's creator, pastry chef Dieter Schorner of the Potomac restaurant, was made of espresso coffee diluted with rum and worked into "a paste that I painted on, letting it dry with that remarkable gloss."

Ceremonially presented with a knife to cut the cake, Rostropovich uttered his first public words of the evening: "Goodbye, cello," and gestured with the knife over the cello's spun-sugar strings, as though he were holding a bow. Then he brought the knife down on the cake's sounding board, but he suffered a loss of nerve before he could cut it.

"Never in my life have I touched a cello with a knife," he said. He tried again but failed, and finally, in despair, he handed the knife to a companion, actress Kathleen Turner. She hesitated not at all, but plunged the knife deeply into the instrument's side. It made no sound; it was, after all, pound cake, spun sugar and espresso coffee. But the likeness to a cello—perhaps to one of Rostropovich's own—was so striking that Slava could not stand it; he turned his back and covered his eyes while the cut was being made. After one symbolic slash, Turner stopped, leaving the cake essentially intact with a single scar—not unlike Rostropovich's own Stradivarius, which still bears a scratch from the spurs of Napoleon, who had tried to play it in the early 19th century.

After the symbolic cut, champagne was served, an anonymous voice in the audience shouted the Russian toast "Nazdrovye," and about 800 glasses were tilted. Without doing further damage to the life-size cello, guests were given miniature cello cakes to munch or take home and put under their pillows. As he sipped his champagne, Rostropovich looked at the scarred cello with tears in his eyes.

At the French Embassy (where one guest was overheard remarking, "I always enjoy Slava's birthdays more than my own"), the birthday cake (at least three feet high) was an image in chocolate of Rostropovich sitting in a chair and playing a cello. Ambassador Emanuel de Margerie, perhaps looking forward to the next Rostropovich birthday gala, scheduled for Tuesday night in Paris, said he is "as popular in France as he is here. We feel he is a citizen of many countries, and we are happy to claim him as one of ours."

Besides cakes, roses were a motif of the evening. Turner, who first attracted Rostropovich's attention when she put him on her published list of the five sexiest men, came onstage during the birthday concert for a surprise presentation. Emcee Gregory Peck announced it: the first bouquet of the new "Slava" rose developed by J. Benjamin Williams of Silver Spring. Otherwise, the floral motif at the Kennedy Center was made up mostly of orchids, contributed by the government of Singapore and flown in by Singapore Airlines. "I ordered over 1,000 in red and gold because it is such a big hall," said Ambassador Tommy Koh of Singapore.

Cellist Helmerson, who is even more blond than he is tall, is one of Rostropovich's protégés and a former student. Asked if he is enthusiastic about the birthday celebrant, he threw his head back, laughed and said, "That's such an understatement—and I don't think I'm totally alone in that." Rostropovich, he said, "made me realize that I was driving a car in four gears when there were at least five. He generates that kind of energy."

Another Rostropovich protégé, conductor Wolff, reflected on the many conducting assignments he has had with Rostropovich as soloist and reconstructed the scene when Rostropovich negotiated the deal. Putting on a thick Russian accent, in the special Rostropovich dialect, Wolff grated out: "Eef you vant me as zoloizt, you must accept this guy as conductor." Libbey's Rostropovich imitation had him going to Tikhon Khrennikov, the commissar of music in the Soviet Union, and telling him that Prokofiev needed money to survive: "Eef you not give him now money for food, een a few months you must pay for his funeral." Then he did an imitation of Prokofiev scolding his student Rostropovich for laziness in a composing assignment: "You have no more talent than Brahms."

Last night seemed, for once, an occasion almost beyond Rostropovich's energy. At the end of the evening, asked how he had enjoyed it, he said, "too much—too much for my nerves," in the weakest voice he has ever used in public—perhaps still shaken by seeing a cello knifed. What was the biggest surprise? "Everything—everything was a surprise from beginning to end ... Most important to me was how well the orchestra played."

Also clearly important to Rostropovich was the presence of his sister Veronika, let out of the Soviet Union for two months to celebrate his birthday. In the presidential box, Mrs. Reagan and his wife Galina Vishnevskaya sat on his right, while his sister and her husband sat on his left. She spoke not a word during the evening (she speaks no English) but smiled often and applauded enthusiastically.

Among the performances that got the most applause were Isaac Stern and Eugene Istomin in a Beethoven sonata, Yehudi Menuhin and Anne-Sophie Mutter in a Bach concerto, Krzysztof Penderecki conducting the 150-voice Choral Arts Society in his "Song of the Cherubim," Jean-Pierre Rampal and Stern in a Vivaldi concerto, and soprano Benita Valente singing the "Bachianas Brasileiras No. 5" of Heitor Villa-Lobos. The evening also witnessed the first performance of a loud and dissonant fanfare by Cristobal Halffter: "Slava, Peace Be With You."



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CLASSICAL RECORDINGS

Rostropovich, Embracing 'War and Peace'

By Joseph McLellan
Washington Post Staff Writer

Mstislav Rostropovich still remembers the terrible days in 1953 when he would visit his friend and mentor Sergei Prokofiev, who was dying in a Moscow hospital. "Prokofiev would incessantly speak to me of his opera, and confided to me his ardent desire that I should make 'War and Peace' known the world over," Rostropovich writes in the libretto of a recording surely destined to do exactly that.

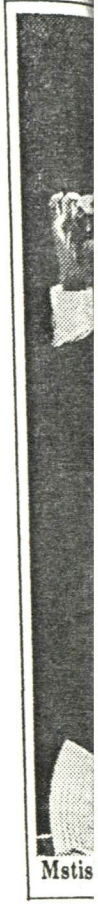
The composer had reasons to worry about the last and greatest of his operas. He had begun it in April 1941, not long before the Nazi invasion of Russia, and had a first draft ready with piano accompaniment in 1942, an orchestral score in 1943. There were two concert performances during World War II and partial performances on rare occasions afterward, while he continued to make revisions and additions through the rest of his life. For a while, performances were blocked because of a "mistaken" historical perspective in the libretto, which was prepared by Prokofiev with the aid of his second wife, Myra Mendelssohn, and director Sergei Eisenstein. One postwar performing version left little more than highlights of the massive score. Prokofiev died without seeing a complete performance of his final version.

Without considering imponderable ideological problems (could Stalin have disliked the opera because it showed a Russian army winning by retreating?), the purely logistic obstacles to a production of "War and Peace" are formidable. The music runs more than four hours and there are 72 solo roles, ranging from the romantic leads (Andrei and Natasha) through such historical figures as Napoleon down to servants, peasants and common soldiers. In only a few minutes onstage, some of the smaller roles offer opportunities for vivid little cameos. There are also a couple of offstage voices (tenor and bass) that contribute to the atmosphere in battle scenes.

For a staged production, there are tremendous challenges in this epic work, which ranges from comedy of manners to grim scenes of combat. Sets for the "Peace" segment would include lavish party scenes, a garden, and a variety of affluent homes. Incidents in the "War" segment include the burning of Moscow, the landing of an unexploded shell at Napoleon's feet, Cossacks galloping into battle, a retreating army destroyed by snow, cold and guerrillas.

On this recording **(Erato ECD 75480, four CDs with libretto)**, sound effects suggest the stage action. The 72 solo roles have been distributed among a mere 45 singers—an international cast chosen with exquisite care. Rostropovich conducts this cast, the French National Orchestra and the choruses of Radio France in music that ranges from formal dances, love duets, farce and situation comedy to stirring battle scenes, soldiers' marching songs, patriotic choruses and a deeply touching death scene. The music embraces all humanity, using with enormous skill an array of styles that range from simple folk melodies to complex and jarring post-romantic idioms.

For most listeners, this record will be the first opportunity to grasp the full stature of this awesome opera. It is hardly flawless; it is too long, wanders in too many directions and has too many episodes that are included not because they are structurally necessary but because they are attrac-



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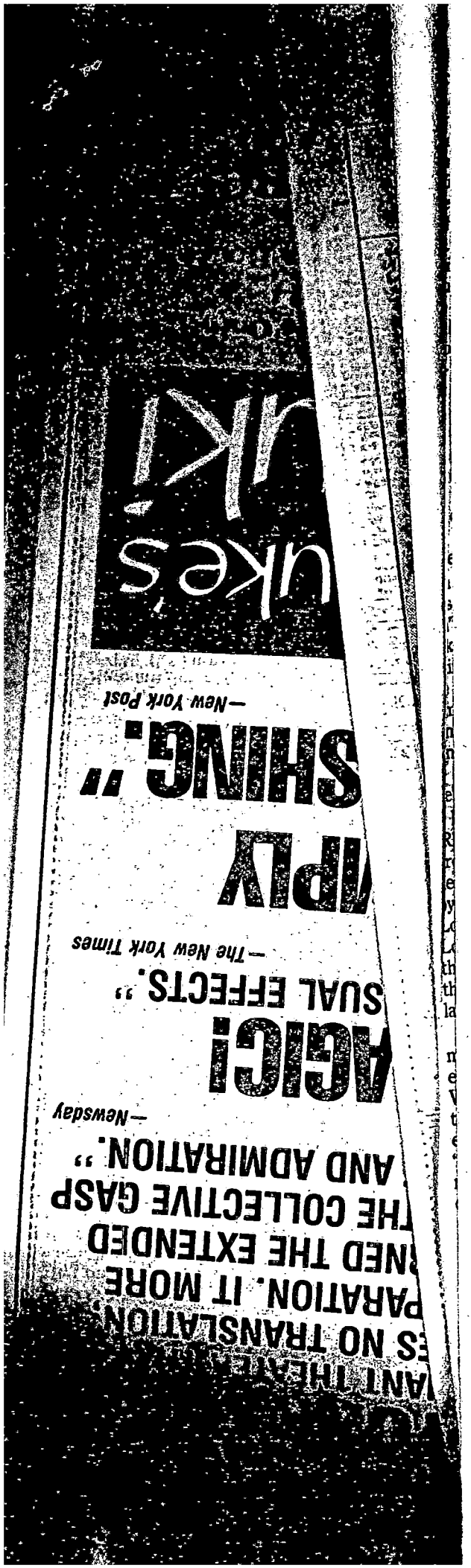
structurally nec- they are attrac-

In a cast of this size and quality, it is impossible to single out all the good

and piano, was composed at an uncertain date, probably in the late 1950s,

See CLASSICAL, G5, Col. 1





Rostropovich

CLASSICAL, From G4

as a protest against governmental meddling in the arts—a theme highly topical in Washington today. It was not composed for publication or performance, either of which might have earned the composer a one-way ticket to Siberia. The text is based primarily on speeches about music made by Soviet bureaucrats during a 1948 crackdown that seriously disrupted the lives of Shostakovich and Prokofiev. The words—of mind-numbing stupidity—are set to appropriately simple-minded music, some of it in the pseudo-folk modes favored under Stalin, some in the cliched harmonic and melodic patterns of "Socialist realism." Besides ridiculing the "ideas" underlying Stalinist meddling in the arts, the text and music ridicule personal quirks of some Soviet apparatchiks: Stalin's obsession with a particular Caucasian folk dance, another bureaucrat's pride in his singing voice, a third's habitual mispronunciation of the name of Rimsky-Korsakov.

"Rayok," in English, is titled "Learner's Manual: The struggle of the school of realism in music with the school of formalism in music." It is important more as a document than as a musical experience, but it can also be very funny, particularly to those who are familiar with the Soviet musical scene during Stalin's lifetime. And by analogy it is relevant to any situation in which creative, intelligent people must work under rules set by stupid power-grabbers, a situation not limited to totalitarian governments.

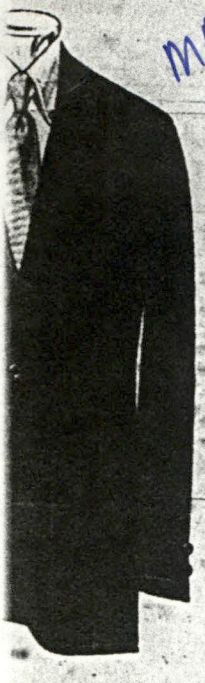
On **Erato ECD 75571**, Rostropovich leads two performances—one in Russian, recorded in Paris last February; the other in English, recorded at the Kennedy Center last January with members of the Choral Arts Society as the chorus. Both are excellent, and the libretto is very useful; it includes the Russian text, as the libretto of "War and Peace" does not. Even with two performances on the same disc, "Rayok" takes up less than 35 minutes. It might have been interesting to fill out the disc with Rodion Shchedrin's "Stykhira," another surprise sprung by Rostropovich in a recent season, but that has already been issued on another disc with Anne-Sophie Mutter playing concertos by Prokofiev and Glazunov. In any case, even with its short running time, this disc has great historic significance and adds new data to our understanding of Shostakovich's complex character. It also offers a rare opportunity to hear Rostropovich play the piano, which he does very well.

What he plays best, of course, is the cello. Dozens of works, including some of the century's greatest compositions for that instrument, have been commissioned by him or dedicated to him, and though they are being taken up by a new generation of brilliant young cellists, he remains their definitive interpreter. **Prokofiev's Symphonie Concertante, Op. 125** and **Shostakovich's Concerto No. 1, Op. 107** receive breathtaking performances on **Erato ECD 75485** with Rostropovich as soloist and Seiji Ozawa conducting the London Symphony Orchestra. But even more impressive—in fact, one of the outstanding records of the 1970s—is his performance of the concertos written for him by Henri Dutilleux and Witold Lutoslawski. Remastered on compact disc (**EMI CDC 49304 2**), it sounds better than ever and I recommend it (particularly the superbly evocative Dutilleux) to anyone who is curious about contemporary music.

Finally, Rostropovich is beginning to build a significant discography with the National Symphony Orchestra, with which he opened a new subscription season a few days ago. His best recording with the NSO so far is that of Shostakovich's 13th Symphony, **"Babi Yar" (Erato ECD 75529)**. This is really a cycle of songs for bass, chorus and orchestra with texts by Yevgeni Yevtushenko, embodying a kind of social protest that would have been immediately suppressed under Stalin. The blend of words and music has a power surpassed in Shostakovich's work only by his 14th symphony—another cycle of songs—and Rostropovich imparts to this music a deeply personal fervor, the inimitable dedication of one who lived through the things that the music protests. His involvement is shared by the NSO, the men of the Choral Arts Society and bass Nicolai Ghiuselev with shattering effect.

Almost equally monumental and considerably more pleasant is Rostropovich's recording of **"Symphony Riverrun"** by Stephen Albert, a highly evocative composition, inspired by James Joyce's "Finnegans Wake," that was commissioned by the NSO and the Hechinger Foundation and won the 1985 Pulitzer Prize for music. This is one of the major American orchestral works of the 1980s and on **Delos D/CD 1016** Rostropovich and the NSO bring out all its descriptive power. The disc is shared with another Washington ensemble, made up largely of NSO players: the 20th Century Consort conducted by Christopher Kendall. With soprano Lucy Shelton, the Consort gives a finely detailed, perfectly poised performance of Albert's "To Wake the Dead," a song cycle with texts from "Finnegans Wake." New music hardly gets any better than what can be heard on this disc.

MARCH 17,1978



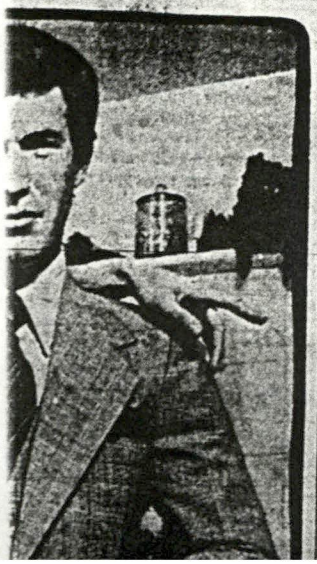
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Marianna Volkov

Two men whose citizenship has been revoked by the Soviet Union met at Carnegie Hall in New York last week: Pyotr G. Grigorenko, left, a former army general, and Mstislav Rostropovich, the cellist and conductor.

Rostropovich, 'Deeply Shocked,' Calls Moscow's Action Inhuman

Special to The New York Times

PARIS, March 16—Mstislav Rostropovich, the cellist and conductor, told a caller today that he was "deeply shocked" by the Supreme Soviet's decision to deprive him and his wife, Galina Vishnevskaya, a former Bolshoi Opera soprano, of their nationality since it meant they could not return to their homeland.

In a statement distributed at his Paris home, Mr. Rostropovich rejected Soviet charges that he and his wife had engaged in the "unpatriotic activity" cited to justify the measure, which he termed inhuman and illegal. The statement went on: "Those charges have no connection whatever with the real reasons behind the decison—revenge for the human solidarity shown those who were persecuted." The Rostropoviches notably sheltered their writer friend Aleksandr I. Solzhenitsyn before his expulsion in 1974.

Plea for Expression of Opinion

The statement said: "We were not, and we are not, engaged in politics, neither in our country nor abroad; instead we have been devoting all our strength to music so that its beauty should bring warmth to the world. Is it possible to reproach us with our artistic activities abroad and, with the stroke of a dictatorial pen, deprive us of our homeland without even affording us the legal right to justify ourselves?"

The Rostropoviches, who left the Soviet Union in May 1974, ostensibly for a two-year stay, also called on all their "music-loving friends and other men of good will to express their opinion" on the Soviet action.

Prominent among those protesting the measure were two leaders of the French Communist Party, which, as part of the independent policy that has come to be known as Eurocommunism, has been increasingly critical of the Soviet Union on issues of human rights.

A Politburo member, Jacques Chambaz, who is in charge of cultural affairs, wrote in the party newspaper, L'Humanité, that he was stunned by the Moscow announcement and that he "failed to understand the pretext" used for stripping the couple of their nationality. "This will not prevent him from being one of the greatest cellists in history," Mr. Chambaz added tartly.

Charles Fiterman, right-hand man of the party chief, Georges Marchais, called the decision "particularly miserable" and said that Mr. Rostropovich was known among many Communists here as "a generous, humane person with whom a discussion is always possible and who deeply loves his country."

U.S. Rebukes Russians

WASHINGTON, March 16 (Reuters)—The Carter Administration criticized the Soviet Union today for stripping Mstislav Rostropovich and his wife, Galina Vishnevskaya, of their citizenship.

A State Department spokesman said the action was in conflict with internationally accepted standards of human rights.

Iran Legislator Calls for Censure Of Regime Over Handling of Riots

TEHERAN, Iran, March 16 (Reuters)—A motion censuring the Iranian Government for its handling of riots in Tabriz last month was introduced in Parliament today.

Twelve persons died and more than 120 were injured Feb. 18 when rioters burned banks, movie houses and business centers in Tabriz, 300 miles northwest of here.

Officials said the riots were instigated by people calling themselves "Islamic Marxists"

The censure motion, presented by a Tabriz legislator, Ahmad Baniahmad, asked why the security forces in Tabriz had not used tear gas against the rioters "instead of shooting and killing people."

The U.N. Today

March 17, 1978
SECURITY COUNCIL
Meets at 10:30 A.M. on Zambian complaint against Rhodesia.

Tickets are available at the public desk, in the main lobby, United Nations headquarters. Tours: 9 A.M. to 4:45 P.M.

THE NEW YORK TIMES
229 West 43d St., N.Y. 10036 (212) 556-1234

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Special to The New York Times

PARIS, March 16—France's extreme-left splinter groups, which received a combined 3.3 percent of the vote in last Sunday's first round of legislative elections, could make the difference in this Sunday's runoff because the contest will be so close.

That 3.3 percent represents more than 95,000 voters. All their candidates were eliminated in the first round because none obtained the required 12.5 percent of the vote to make it into the runoff. Now those extreme leftists will have to decide how to vote this time, whether to go with the mainstream, switch to the left or abstain.

The decision appears crucial, because the traditional left of the Communists and Socialists is only 2 percentage points or so ahead of the center-right, which has spent 20 years in power and which the left wants to unseat.

It is almost impossible to predict what proportion of the extreme leftists will abstain in anger or cast a reluctant vote with the traditional left, because they are at least as disunited as the French are in general. For example, the participating extremist parties—the two small Maoist groups, one pro-Chinese, one pro-Albanian—refused to unite and ran three different slates.

Wide Variety of Concerns

One group was a combination of the Unified Socialist Party, which wants worker self-management in the factories; Breton and Languedoc autonomists, women's liberation associations, proponents of Gandhian nonviolence and dissident ecologists.

A second slate was that of the Workers' Struggle, the strongest among the Trotskyist parties. Another combined a second Trotskyist party known as the Communist League with another worker self-management group and a hard-line Communist workers' association.

The common denominator among these Marxist groups is th
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airborne traffic reporte

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33rd St., 1:30 pm,
6th floor auditorium



Setting his sights on Gimbels...he will present an entertaining, informative lecture/slide show on "Our Town"...an aerial tour of "The Big Apple" from 1,000 feet above the city. It's a unique opportunity to capture dramatic views from high above the sky-scrapers in an incredible show. You'll learn many of the little known but interesting facts about New York...and it's all sponsored by The New York Telephone Compa
It's an event not to be missed...so see you there!

Naturally GIMBE

sloane's has the selection!

THE PRESIDENT

June 16, 1989

Dear Slava:

Your great birthday message arrived and brightened my day. Thanks for remembering my 65th -- it doesn't hurt a bit!! I'm looking forward to the year ahead.

Warmest regards, in which Barbara joins.

Sincerely,

Canceled because of USS Iowa funerals

019957: Asked to play at the White House 4/23/89 (ck w/ Social or Records)

032363 GB to Rostr.: Thanks for last night's performance dated 4/20

041718 Requests Mrs. B. to head a new foundation of American Aid in culture to countries in need of such aid

048984 GB congratulates on occasion of 15th anniversary of departure from Sov.Union dated 5/25/89

068978 Req. for Mrs. B. to be honorary chair for cello recital by Maestro 9/18 at Kennedy Ctr to prevent extinction of elephants. (African Wildlife Foundation)

regret by Telephone 8/21/89

FROM
THE WHITE HOUSE
WASHINGTON D.C.

Maestro Mstislav Rostropovich
National Symphony Orchestra
John F. Kennedy Center
Washington, D.C. 20566

bcc: fan B

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VICE PRESIDENT BUSH

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Invite to be honored guest at induction of Maestro 's induction into Russian-American Hall of Fame on 10/18/85

MR GEORGE?BUSH
LA MAISON BLANCHE
WASHINGTON

Maestro

JUBILATING, HAPPY, BELIEVE IN GOD. GLAD THAT THERE ARE NOT SO MANY FOOLS IN AMERICA. MY BEST WISHES FOR YOU AND BARBARA

YOUR FLAVA ROSTROPOVICH

Mstislav

COL JUBILATING, HAPPY,

c/oNational Symphony Orchestra
J. F. Kennedy Center for the Perf
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VOLUNTEERS IN TECHNICAL ASSISTANCE

February 9, 1989

President George H. W. Bush
The White House
1600 Pennsylvania Avenue, N. W.
Washington, D.C.

Dear Mr. President,

Thank you for serving as the Honorary Patron of the Rostropovich Concert for Armenian Relief. Maestro Rostropovich was never in better form, and the concert was successful as well in raising funds for the victims of the earthquake.

Recently, Volunteers in Technical Assistance (VITA) entered into a partnership with the IBM Corporation and the Office of Foreign Disaster Assistance of the U. S. Agency for International Development to establish and maintain a Disaster Information Center. When a disaster strikes anywhere in the world, VITA volunteers are posted at a telephone bank to take calls from persons offering commodities, money and personal services. This information is entered into a computer to which organizations engaged in disaster relief have almost constant access. In the heat of a disaster they can instantly locate sources of needed resources and obtain them.

The VITA partnership with the Armenian Relief Society goes beyond the concert. The Armenian Relief Society will have long term access to VITA's volunteers and its technical resources in its program to assist in the rebuilding of Armenia.

VITA is proud to be associated with the Armenian Relief Society in this humanitarian effort. Thank you again for your support.

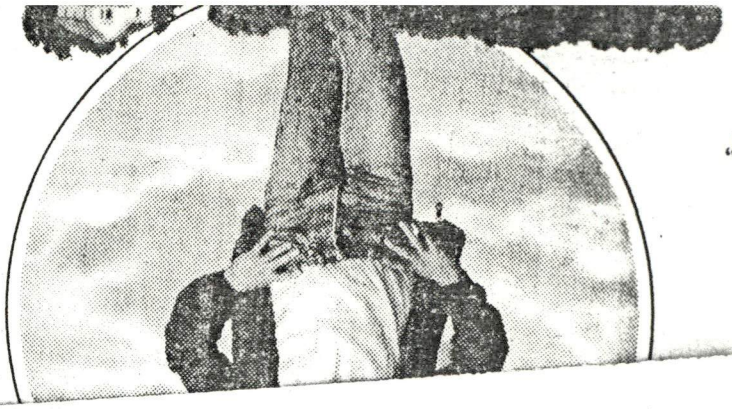
Sincerely,

Henry R. Norman

Henry R. Norman, President

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—Joanna Langfield, ABC RADIO
"Come out of Hollywood in decades."
—Tom Matthews, BOXOFFICE MAGAZINE



THE WASHINGTON POST

April 20, 1989

sein he ite use

DINNER, From C1

rak got to go to a baseball r in the month, and Israeli ister Yitzhak Shamir was the Air & Space Museum ning of the acclaimed movie

events in honor of Mubarak ir, last night's affair was "working dinner" rather than remonial state dinner. But of this seemed the most excit- ge part because of the pres- ueen Noor.

usseins were welcomed to the use by President and Barbara about 7:15. Barbara Bush e of her inaugural Scaasis. But loor who stole the show in a navy chiffon gown with a white p. Her honey-colored hair was into a tall French twist. The r-old willowy queen towered a head over her husband. The s were fixated on her.

refused to say who designed her "When I say, it becomes the fo- the story," she said, with a smile ouldn't budge.

former Lisa Halaby has long been a social and sentimental favorite of Washington, her hometown. Members of her family—her father and her mother, who are divorced, as well as her sister and brother—were included on the guest list last night, as in the past.



BY HARRY NALTCHAYAN—THE WASHINGTON POST

King Hussein, Queen Noor and the Bushes last night.

The 120 and some guests, dressed for a regal occasion, were invited to dinner at the White House at 7 p.m. but began straggling through the side-door East Wing entrance at 7:15 and kept arriving until as late as 7:45. Some never made it to the proper entrance. Sen. Joseph Biden (D-Del.) and his wife Jill seemed a little harried as they arrived at the North Portico (the front door) at 7:40.

The affair took place on Passover, which could have kept Jews from attending. According to Anna Perez, Barbara Bush's press secretary, the date was selected to accommodate Hussein. The only guest to request a special meal, Perez said, was Mstislav Rostropovich, in observance of the Russian Orthodox Lent.

Gov. Tom Kean of New Jersey sat at Barbara Bush's table, along with the king and Rep. Dan Rostenkowski (D-Ill.). "You couldn't help but talk about what's going on in Congress," said Kean. "It's sad—it's not a very pleasant place to work right now."

"You can't be happy about what's happening to Jim Wright," Rostenkowski offered a minute later. "Here, a guy has 35 years of public service and all of a sudden his life is passing before him . . . Tragedies and trials like this do not help government function."

One of Bush's 1988 GOP competitors—Pat Robertson—was also on hand. Was it bittersweet coming to White House like this? he was asked.

"The weet part is that George Bush is president and he has to deal with the budget, the deficit, and now the Palestinian problem," he said. "I can go bak to being a television commentator."

Movie director George Lucas turned up on the arm of Queen Noor's

See DINNER, C13, Col. 1

White House Dinner

April 20, 1989

DINNER, From C12

sister Alexa Halaby. There was some buzzing on the White House lawn that they are currently an item.

Lucas, asked what his connection to Jordan is, replied, "Because we just finished filming a movie there—'Indiana Jones and the Last Crusade.' "

Chicago Bears coach Mike Ditka—in a silvery bow tie and terrific tan—arrived with his wife Diana and spent time talking to reporters about the new International Football League. "It'll be a great opportunity for them to learn about the game," he said, referring to the world of people out there unfamiliar with American-style football. He had traveled in Europe before and played there. He said, "I think they enjoyed what they saw, but I don't think they understood it."

Pearl Bailey, in a black lace dress and her Presidential Medal of Freedom, walked in with a huge smile and described one of her necklaces—a diamond pendant that was given to her by Anwar Sadat. It is inscribed with "Walk with God" in Arabic.

Under twinkling chandeliers in the State Dining Room, the guests ate salmon and duckling from Nancy Reagan's very red china. After dinner everyone was ushered into the East Room for a concert. National Symphony Orchestra music director and cellist Rostropovich performed with pianist Lambert Orkis.

Bush praised the musicians, and in a touching gesture he referred to Rostropovich's future concert tour of the Soviet Union, his homeland, from which he has been exiled for 15 years. "We will all watch with wonder and pride as he goes back there," the president said.

By 11, almost all the guests had trickled out past the grand staircase. But as the band played, one could see the president of the United States sitting midway on the stairs, peeking through the railings with his 3-year-old granddaughter Marshall.

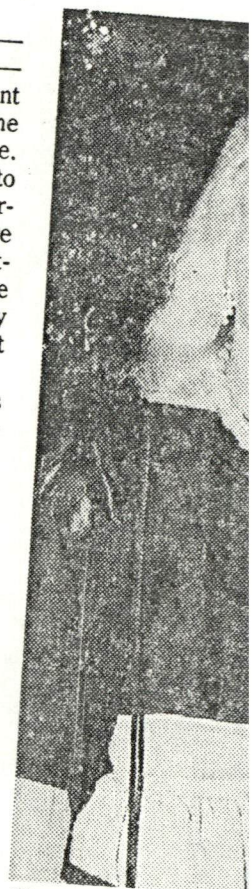
They both waved goodbye.

The guest list for last night's White House dinner for the king of Jordan:

King Hussein bin Talal and Queen Noor al-Hussein of the Hashemite Kingdom of Jordan
Prince Abdullah Hussein
Prime Minister Zeid Rifai and Muna Rifai
Field Marshal Sharif Zaid Shaker and Nawzat Shaker
Adnan Odeh, political adviser to King Hussein
Amer Khamash, private adviser to King Hussein
Marwan Kasim, deputy prime minister and minister of foreign affairs
Abdullah Salah, representative of Jordan to th



Director George L



The queen's father Najee

Donald J. Atwood, deputy secretary of d
Sue Atwood
Pearl Bailey, singer, and Louis Bellson
James A. Baker, secretary of state, and
Sam Bamieh, chairman of American I
and Nida Bamieh
Sen. Joseph R. Biden Jr. (D-Del.) and Jill
Randall Brooks, actress
Marvin P. Bush and Margaret Bush
Sen. Thad Cochran (R-Miss.) and Rose C
Fred Cooper, of Atlanta, and Helen Coope
Ben Crenshaw, golfer, and Julie Crenshaw
Mike Ditka, coach of the Chicago Bears, a
Richard M. Fairbanks III, attorney, and An
Edwin J. Feulner Jr., president, Heritage F
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Philip L. Geyelin, columnist, The Washingto
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Ed R. Haggar, of Dallas, and Patty Haggar
Alexa Halaby, sister of Queen Noor
Christian Halaby, brother of Queen Noor, a
Doris Halaby, mother of Queen Noor
Najeeb E. Halaby, father of Queen Noor, an
Paul Hare, acting assistant secretary of state
and South Asian affairs
Ray L. Hunt, chairman, Hunt Consolidated
Ann Hunt
Tom Kean, governor of New Jersey, and Deb
Anthony M. Kennedy, Supreme Court justice
nedy
Baine P. Kerr, Houston, and Mildred Kerr

President Bush's salute to firefighters 3

Personalities: Kevin Kline to receive Folger Will Award 3

Rostropovich Looks Homeward

The NSO Conductor Nervously Awaits His Soviet Trip

By Joseph McLellan
Washington Post Staff Writer

Cellist/conductor Mstislav Rostropovich said yesterday he is "very happy but very nervous" about next year's trip to the Soviet Union with the National Symphony Orchestra.

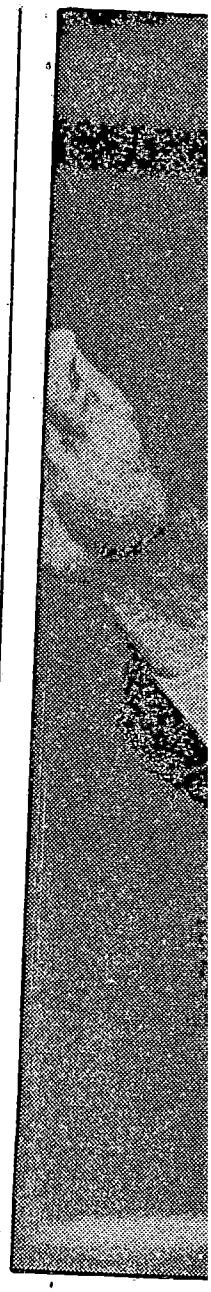
The NSO's 62-year-old music director, exiled from his native land for the last 15 years, said, "I think that not only in the English language but even in the Russian language, there does not exist a word that can possibly explain to you my feelings" about the four-concert tour of Moscow and Leningrad, which will take place in mid-February.

His nervousness, he explained later, is artistic, not political.

"First of all, I have to be sure that I don't disappoint the public that waited for me for 15 years. Of course, those people who remember me are different now; I've become a different person, and I think that probably I've changed a great deal more than they did."

While he is in the Soviet Union, he will visit a lot of cemeteries, Rostropovich said. "I would like to embrace at least the tombstones of the people I loved so dearly who died since I have left. I regret that [composer Aram] Khachaturian's grave is too far away, and I will not be able to visit it, but I must visit the graves

See SYMPHONY, C12, Col. 3



The First Lady, Fit for a Queen

Rostropovich's Trip

SYMPHONY, From C1

of [composer and mentor Dmitri] Shostakovich, [violinist David] Oistrakh, [pianist Emil] Gilels, my mother's grave and the grave of my accompanist, Alexander Dedukhin. Sometimes, I feel it was like a surgical amputation, the way I left—I never had the time to say my farewells the way I wanted to. And since I did not see my friends lying in their coffins, I have not yet accepted the idea that they are really dead."

He said he also wants to visit people in the Soviet Union who remained "loyal to me" and to "take a sentimental look" at the three apartments in Moscow where he lived during his musical career, "all in the same neighborhood, but in very different conditions . . . I do not know who is living there, but I must visit them."

"The first of the three was one little room, occupied by the whole family . . . My place was under the table," he said. The dacha on the outskirts of Moscow, where the Rostropovich family sheltered Nobel prize-winning novelist Alexander Solzhenitsyn, still belongs to the family, Rostropovich said, although it is unoccupied. "It is mildewed, but it is still there," he said.

If Rostropovich, in a personal interview, talked of his visit with some emotion, he made it clear that it would not be a homecoming.

"The National Symphony Orchestra was invited," he said, "and as music director of the National Symphony I will go with it. But, much as I might want an extra two or three days in my native country, I will also return with the National Symphony."

Rostropovich's wife and fellow exile, soprano Galina Vishnevskaya, will go with him on the tour, he said, but they cannot think of returning as private citizens "without an official acknowledgment of the wrongs that have been done to us." He also hopes to take his two daughters, who have settled and married in the West but have kept their Soviet citizenship.

The 1978 decree canceling the couple's Soviet citizenship was signed by the head of state, Leonid Brezhnev, and it must be nullified with a decree signed by the present head of state, Mikhail Gorbachev, Rostropovich said.

Soviet Ambassador Yuri Dubinin, who was also at the press conference, said that the NSO tour is "already a big event in our culture and our relations with the United States . . . I am absolutely sure it will be a very big success artistically and from the human point of view."

Also at the conference was the orchestra's executive director, Stephen Klein, who faces the challenge of raising an estimated $650,000 to finance the tour. "We are looking for corporate sponsors," he said. "That's plural—sponsors."

On the issue of his rehabilitation, Rostropovich said he understands that the Soviet Union has more pressing priorities and he is willing to wait—but he is not willing to waive the rehabilitation. But, he added, "The invitation by itself is a major step."

Meanwhile, the orchestra's tour, at the invitation of Goskontsert, the Soviet government's concert-sponsoring organization, gives him a chance to visit without formally returning. "There is a growing trust between the U.S.S.R. and the United States," he said. "There is no way that I am going to say to anyone that cultural exchange must be minimized or stopped totally . . . So I have always said that if, on a government level, the National Symphony is invited to the Soviet Union, of course I must lead them. And this is what happened . . . This is a visit of the National Symphony; this is not my return home."

The first performance in the Soviet Union is scheduled for Feb. 11, following a tour of Japan from Feb. 1 to 9.

Rostropovich's agreement to make the tour reflects his pride in the National Symphony. "For 12 years, I work with this orchestra," he said, "and I am enormously satisfied to show the results of this work in my country—in the country where I got my musical education and lived my life until I was 47 years old."

Yesterday morning, announcing the tour to the orchestra at a rehearsal, he told NSO members that in Russia "they will see a country that has the greatest music-lovers in the world. For a Soviet music-lover, a trip to a concert is the same as a trip to another universe. A concert provides an island where they can forget their problems—an enormous number of problems. The very presence of difficulties and problems creates in people the dedication to beauty and the search for this island."

Asked by one musician whether he is thinking ultimately of returning to the Soviet Union, Rostropovich told him, as he told the press, that many of his friends have died and he is not sure he would feel at home there.

Besides, he told them, "after the years we have worked together and all the experiences we have shared, now you are my family."

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try to play hardball,
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Believe What You Saw.

THE ADVENTURES OF
BARON

"IRRESISTIBLE, A GEM!"
—Michael Medved, SNEAK PREVIEWS



Interview With Mstislav Rostropovich, Music Director, National Symphony Orchestra

"The Strength of Talent Will Outlive Soviet Stupidity"

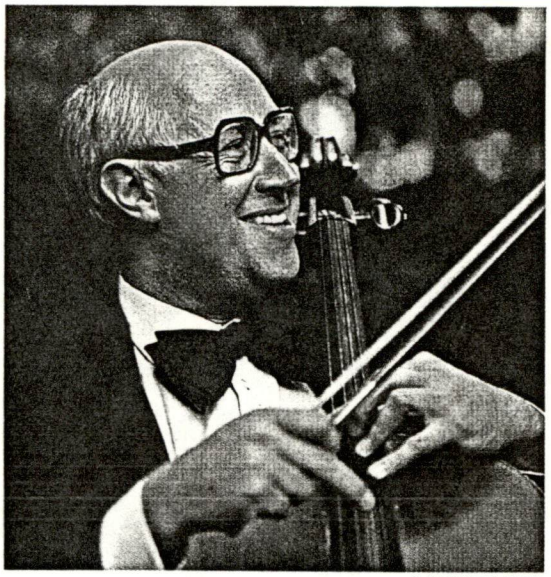
The Kremlin's heavy hand has damaged the arts in Russia, says one of the world's most acclaimed musicians, but the Soviet Union's loss is proving a big gain for the West.

Q. Maestro Rostropovich, what caused the recent surge of emigration of artists from the Soviet Union? What has happened that wasn't happening 20 or 30 years ago?

A It simply wasn't possible to get out 20 or 30 years ago. Now the Soviet government encourages people it disapproves of to get out.

There are two kinds of Russian émigrés in the West: Defectors who purposely chose to leave the Soviet Union and those who were forced out by the Soviet government. The Soviet press puts its own kind of light on all defectors in some derogatory way. When the dancer Alexander Godunov defected, I read this in the Soviet press: That he was tempted to leave by a sea of gold.

The truth, of course, is that these people left because of the political situation in the Soviet Union that did not allow them to grow artistically. The Soviet government has master craftsmen who, although they don't inflict physical torture, can destroy an artist in other ways. Sometimes for an artist it boils down to this choice: Defection or suicide.



C. SIMONPIETRI—SYGMA

Q. Will this wave of artists have the impact of the musical giants such as Igor Stravinsky, Sergei Rachmaninoff and Serge Koussevitzky who came here after the Russian Revolution?

A It's impossible to say yet. There's no question they were very influential here. When I first approached the thought of being the music director of the National Symphony, Koussevitzky was my model. It was easier in those days for an émigré to make his mark here because America was only at the beginning of its musical culture. Now this country has a very big cultural life of its own. Rachmaninoff played a big part. He wasn't just a composer and pianist; he was also a man who brought a whole school of piano playing to this country. The émigrés of that period also introduced a school of string playing to this country that parallels the one in Russia. You can hear it in today's American string players just as you can hear it in today's Russian string players.

Over all, I believe the current group of émigrés is having an impact on the arts in the West. Rudolf Nureyev, for example, in his production of "Romeo and Juliet" with its links to Russia, has provided world culture with a treasure. Writers such as Alexander Solzhenitsyn certainly have influenced the course of history and the arts.

Q. How does the Soviet government impose its discipline?

A They use subtle and not-so-subtle ways. A case in point is Godunov, who, although he was considered the premier dancer of the Bolshoi Ballet, for a long time was not allowed to tour with the company outside the Soviet Union.

In the United States, that sort of thing is really not understood. Americans have to realize that for an artist not to be allowed to tour—depriving him of the opportunity to meet other artists and to see what they are doing—is a sign of human failure. It inhibits his ability to develop his talent further. If you are deprived of that opportunity, as I was, the KGB comes to you and says: "Help us, and we'll help you. Then if you conform, you can tour again."

Q. Will the Kremlin ever change its mind about these artists?

A It has happened, but it takes a while. The Soviet Union should be proud of these examples of education and training there. So many of these émigrés have made big contributions to the culture of other countries, and they don't get mixed up in politics, and they're not building rockets or submarines or doing anything that should be objectionable in Russia.

The strength of the talent of these people will outlive the stupidity and brutality of the Soviets. One example is Chaliapin, the great singer, who left the Soviet Union in the 1920s. He was deprived of his Soviet citizenship, just as my wife Galina Vishnevskaya and I were, and even his name was considered a blasphemy by Soviet officials. Now, long after his death, he is again honored in Russia. They had a night at the Bolshoi when 100 basses were gathered to sing songs from his repertoire. Someday the 30-year singing career of Galina Vishnevskaya at the Bolshoi Opera will also be returned to its rightful place.

Q. Do you expect ever to be allowed to return to Russia?

A Galina and I didn't want to leave the Soviet Union, and we hoped to return. But the Soviet government cut off the possibility of returning by removing our citizenship. In fact, nobody can deprive another of his nationality. Brezhnev was no more able to deprive me of my Russianness than I could deprive Andropov of his. A person's blood does not change. A person's heritage remains.

Q. Do you agree with some scholars that the honest, definitive history of the Soviet Union is being written in the United States and elsewhere in the West by Russian émigrés?

A Absolutely right. Look at the works of Solzhenitsyn, for example—and there are many other writers.

Of course, there are many honest works being written in the Soviet Union, but they are being put "into the desk." They are not allowed to be printed openly there.

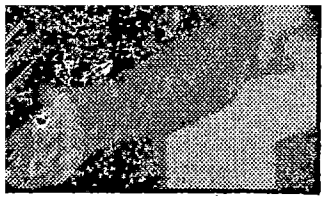
Q. Have you and other émigrés been influenced much by the West, or are you still essentially and single-mindedly Russian?

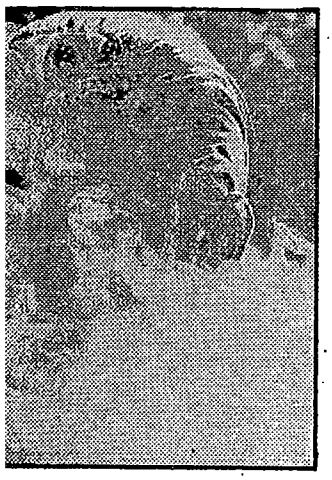
A Of course, we émigrés are constantly changing. It isn't a one-way street. Nobody remains exactly what he was before he arrived here—unless, like Solzhenitsyn, you deliberately shut yourself off because you don't want to have your concepts of the Soviet Union changed by the infusion of ideas picked up here. He has his own good reasons for doing that.

But another kind of talented person who is constantly mixing with others and learning a new language is bound to assimilate to some degree. We are now part of the world's culture—which means, I hope, adding to it as well as learning from it. □

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March 28, 1983





olis-St. Paul community, which had always taken a fiercely proprietary interest in the Guthrie, no longer appeared to look upon the place as theirs.

"There has been a lot of resistance to overcome," concedes a theater spokesman. "We've really had to convince audiences all over again that what is going on here is accessible."

The resistance is one of the legacies of Liviu Ciulei, the brilliant Romanian director who served as the Guthrie's artistic director in 1981-86. Uncompromising in his artistic vision, he was determined to wrestle the classics from the musty, decorative traditions of the 19th century and reinterpret them in the light of a rigorously contemporary esthetic. He believed the Guthrie's productions—whether of Shakespeare, the Greeks, Chekhov or Beaumarchais—should be as revelatory of the contemporary world as the modern paintings on the walls of the Walker Art Museum, with which the theater

See GUTHRIE, G6, Col. 5

8/28/88

Travels With Mstislav

A Musician's Diary of the NSO's Grand Tour

By Lambert Orkis
Special to The Washington Post

Sunday, July 31, Washington. It is 3 p.m. We leave in 30 minutes and I haven't finished packing. In my position as principal keyboardist of the National Symphony, I am, among other things, responsible for all the piano, celesta and harpsichord parts in the orchestra's repertoire. One of the difficulties I face on tour is finding a piano in reasonable pianistic shape. Often the piano for a tour concert arrives just before the performance and leaves immediately afterward. Luckily, for this trip, the NSO is bringing an electric piano that doubles as a celesta. It is a reliable instrument that accepts headphones, which allow me to practice backstage without disturbing anyone.

As I look into and pack my bag at this 11th hour, I worry about what I may have forgotten. Besides bringing clothes for a variety of climates I must bring a rather daunting array of electrical, audio and optical equipment in addition to a stack of books and scores. The electric piano needs a voltage converter as well as a plug adapter, extension cords and surge protectors. The orchestra is playing some difficult repertoire at the beginning of our subscription season in Washington. I must prepare for these concerts during the tour and must pack cassette and CD players, tapes and compact discs together with my maps and phrase books. A camera, macro lens, flash, batteries and film go into my bag. I have been asked by curators at the Smithsonian to evaluate and photograph some historical pianos while the orchestra is in Italy. With some relief I click shut the suitcases, kiss the cats goodbye and with my wife Jan head for Dulles Airport. Shortly after 6 p.m., the NSO is on its way.

Monday, Aug. 1, Hamburg. Now a certain routine for the tour begins to set in. We pile into buses to go from airports to hotels. We check into hotels where rooms may or may not be ready. The lucky ones get to rest quickly. Others must endure for a

See NSO, G8, Col. 5

E FUNNIEST
E THIS YEAR!"
— Roger Ebert, SISKEL & EBERT
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ARLINGTON BLVD./ LEE HWY. MULTIPLEX CINEMA 12
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Arlington, VA
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CINEPLEX ODEON NTI SPRINGFIELD 1 & 2
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NSO Tour

NSO, From G1

while. Local currency, when available, must be obtained, and notices on bulletin boards read. Food must be found, for restaurants are often closed before and after concerts. Missed meals are not uncommon. Often we play the same day we travel and delays can occur. The stage crew, led by Joel King, works furiously and long to get the stage ready for us. The NSO staff labors continuously to overcome the problems that arise. Concerts start at 8:30 in Germany, 9:30 in France and Italy, and 10:30 in Spain. The concerts last more than two hours and we arrive back at the hotel late. Then it is time to pack our luggage for the next day's journey. Bags must often be ready for collection by 7 a.m. Missed sleep is not uncommon.

For all its rigors—long hours, missed sleep, lost reservations, irregular meals—I find touring with the NSO invigorating. In Hamburg we are located next to a beautiful body of water called the Aussenalster. Hamburg is second in importance only to Berlin in West Germany and is a wonderful blend of the new and the old. The spires of 14th-century cathedrals mix harmoniously with more modern buildings. I have found I help conquer jet lag by walking. The cool air makes my spirits soar. I love sampling regional cuisine, and touring allows me to indulge my hobby. The food in Hamburg is both varied and delicious.

Unfortunately, our instruments arrive late. This means that many will not be able to practice before the first rehearsal at Neumünster on Aug. 3. The staff helps me locate a piano at the Steinway studios. Entering their office, I use my functional German and find that the woman in charge is from Washington and a fan of our orchestra. Here is also a music store and I quickly find a score for which I had been searching. One bright, sunny afternoon the orchestra is treated to a boat tour of the harbor area. We enjoy the bracing air and the multifaceted shipping operations.

Wednesday, Aug. 3, Neumünster, West Germany. We go to Neumünster for our first rehearsal and concert. At the arenalike hall, the stage quickly fills with musicians practicing. We are all alert and attentive. After the rehearsal we are served a catered dinner, then dress for the concert. The hall is full and the audience expectant. The orchestra plays Rimsky-Korsakov's "Scheherazade" and Tchaikov-

Greek violinist Leonidas Kavakos, who will perform with us in Athens. He is wonderful. Slava asks for my assistance in rehearsing the Polish National Ballet for its performance with us in Santander, Spain. Marcia Gittinger, the NSO's hard-working librarian, sets out to find the piano score of "Scheherazade" and Drigo's "Le Corsaire." Luckily, at the Musikhalle, I have access to a lovely old Bluthner piano and spend the day practicing, studying scores and listening to recordings. That night, the concert is brilliant with gorgeous solos by the principal players and a tremendous audience response. Dotian Litton and I have the personal pleasure of playing the difficult version for solo harp and celesta at the end of the third movement of Shostakovich's Symphony No. 5 absolutely together.

Friday, Aug. 5, Milan. While our luggage is being loaded into our buses, the bag belonging to Patti O'Kelly, the NSO's director of communications, springs open. In the spirit of cooperation, Steven Aberg, director of operations, Fabio Mechetti, affiliate artist conductor, and my wife team up to put her bag back together. Patti has to interrupt her busy afternoon to purchase a new suitcase.

For me this is a new city I am anxious to explore. We pass the venue for our concert, an outdoor site on the Piagga del Duomo. Next door is a cathedral begun in 1386. We climb its spires and look out over the Renaissance city. Later, we stumble upon St. Ambrosio's Basilica, which was founded in the 4th century and mostly built in the 11th to 12th centuries. Sadly, graffiti defaces parts of this beautiful edifice.

After a hurried but excellent dinner at a local one-star restaurant, we dash off to the rehearsal and concert. The plaza is already filling with people. During the first part of the concert, I decide to do some practicing, since I am not required on stage. My electronic piano is set up. I put on my earphones and am immediately surrounded by Italian backstage personnel who are amazed to see a person practicing piano without any sound. I am in my own private world and get some much-needed work done.

The audience loves the "1812" Overture and demands encores. Some of the players are not enthusiastic about playing outdoors. At one point, a very soft section of music is interrupted by a very loud police siren. La Scala is closed for renovation and Milan has

NSO

NSO, From G8

light, we eat and drink and feel fortunate to be musicians.

Sunday, Aug. 7. A group of us goes to the Agora at the base of the Acropolis to visit the beautiful Stoa of Attalos, a 2nd-century B.C. structure used in antiquity for promenades and retail trade. Under its generous roof we find protection from the noonday sun and enjoy the breezes whipping through the porchlike building. We see a child playing with a stray black kitten. The kitten is having a marvelous time racing up and down the confines of the stoa. Cats are abundant in Athens. Backstage at the theater, I see a litter of kittens and the mother, who is working very hard to support her family. Members of the orchestra contribute to her cause by donating food. I wish her and her family good luck.

Monday, Aug. 8, Athens to Rome. The orchestra is aware that Americans can be the objects of attack by terrorists in this part of the world. A lengthy delay at the Athens airport is not reassuring.

Tuesday, Aug. 9, Rome. Jan and I are off to Florence, watching the Renaissance countryside of Tuscany whiz by from an incredibly smooth train. We are greeted in Florence by two charming Italians who restore antique pianos, then we climb into a tiny car and ascend the hills surrounding Florence. The steep slopes are too much for this microcar, whose engine soon starts smoking. Soon we must stop for it to cool. Three of us hitch a ride to the top of the hill, where, in the tiny town of Doccia, pianist Stefano Fiuzzi maintains a collection of pianos. We play on an exquisite French Pleyel grand piano of 1849. Then I try Stefano's beautifully restored Conrad Graf piano of 1824. We take many pictures of this instrument for comparison with the Conrad Graf piano that is on display at the Smithsonian Institution's Museum of American History and on which I frequently perform. After a perfectly delightful lunch at an open-air café shaded by grape arbors we tour our Italian friends' workshops and spend a fine afternoon discussing the wonderful historic instruments.

Aug. 10-17, France and Spain. Now events happen in rapid succession. We have six concerts in six nights in five different cities. Hotel difficulties occur. Members of the orchestra become ill. A couple need to return home. Through it all, we maintain as an orchestra a remarkable level of consistency. The audience enthusiasm seems to become even greater at each concert. I have seen this orchestra grow in quality over the last few years. Our performances now astonish the European audiences. Each performance is a musical triumph that can be shared by all.



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—Gene Siskel, Siskel & Ebert



Soviet Union Restores Rostropovich Citizenship

Exiled Cellist Calls Gesture 'Admission of a Mistake'

By Joseph McLellan
Washington Post Staff Writer

The Soviet government announced yesterday that it had restored the annulled citizenship of cellist-conductor Mstislav Rostropovich and his wife, soprano Galina Vishnevskaya. The news left the exiled couple diplomatically positive but essentially underwhelmed.

In a formal statement, which was the only reaction they would give the press, they indicated that the Soviet government seemed to be shaping up but, so far, did not quite meet their requirements.

The Russian-born couple, exiled from their native land since 1974, were formally stripped of their citizenship in 1978. They also were stripped of medals and other honors in a separate decree, although they were not informed of this action, and their names were gradually expunged from Soviet music histories and other reference works.

Although they have a residence in France and two in the United States, Rostropovich and Vishnevskaya have never applied for citizenship in either country, living as citizens of the world and traveling on international passes for stateless persons. For the moment, at least, they plan to continue this arrangement.

See ROSTROPOVICH, D3, Col. 1

Rostropovich

ROSTROPOVICH, From D1

"The almost 16 years spent in the West since our exile do not yet allow us to change our lives again," they told the media.

Rostropovich was visiting his dentist when the news reached him, phoned in from the Kennedy Center offices of the National Symphony Orchestra, where he has been the music director since 1977.

"He was really thrilled, very excited," said Washington prosthodontist Gerald Marlin. "He said it was very good news and it came at just the right time, before his orchestra goes to Russia on tour."

Later, in an official statement issued by the National Symphony and signed by Vishnevskaya and Rostropovich, the reaction was more measured. "We consider the return of our citizenship as a straightforward, open admission of a mistake made in the past. We've also had our government honors and decorations, stripped by a separate decree of which we learned only today, returned to us."

The Soviet gesture came as a surprise to Rostropovich. In a conversation last week, he mentioned that his citizenship had not been restored and said he did not expect that it would be. He quoted an official Soviet statement that citizenship would be restored to exiled artists who requested it and snorted indignantly: "I will never make such a request. I am not a prodigal son to come begging for forgiveness."

At that time, Vishnevskaya did not plan to accompany her husband and his orchestra on their Soviet tour. They leave for Japan on Jan. 29, and will reach Moscow in early February. "Galina is very unforgiving, after all they have done to us," Rostropovich said. He added that he would be going not as a Soviet artist returning home but simply as the leader of an orchestra that had been invited to play in Moscow and Leningrad. "Galina might go if she were invited as part of an American musical organization," he said last week, "but she will not go with the orchestra. She is not performing with the orchestra at this time."

There was no immediate information on whether Vishnevskaya might change her mind and accompany the orchestra in light of the new development, but NSO sources said it was now assumed she would go along. Rostropovich and Vishnevskaya simply said that the rehabilitation "gives us opportunities for future human and artistic contact with our people, so artificially and unconscionably severed by the Soviet government in 1978."

Strictly speaking, the Soviet gesture, which was not explained in the announcement by the official news agency Tass, did not fulfill all of Rostropovich's requirements for reconciliation. In previous statements, he has said that the breach will not be completely healed until two conditions are met:

- Mikhail Gorbachev personally signs a decree restoring the citizenship that was taken away by a decree signed by Leonid Brezhnev.
- Citizenship is restored to Nobel Prize-winning novelist Alexander Solzhenitsyn, who was the primary reason Rostropovich and Vishnevskaya lost their citizenship. They gave Solzhenitsyn shelter in their home for several years in the early 1970s, after he had been censured by the government and evicted from the writers' union, and his books withdrawn from circulation, depriving him of his home and livelihood.



ASSOCIATED PRESS

Rostropovich and Vishnevskaya in 1988.

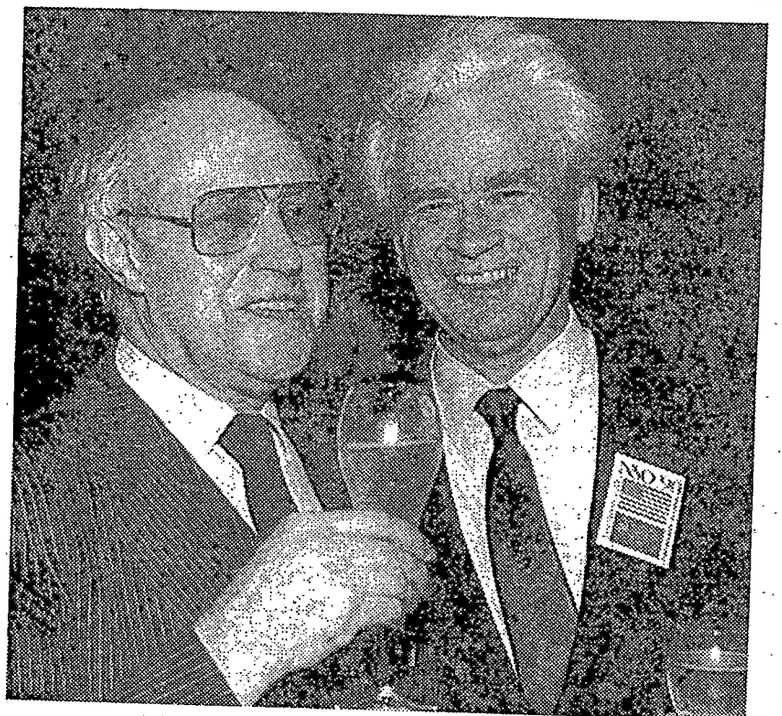
It was not immediately clear whether Gorbachev had signed the decree restoring citizenship, but Rostropovich and Vishnevskaya were not pressing this issue yesterday. Solzhenitsyn, who is now living in Vermont, has not had his citizenship restored. Soviet officials in Moscow said the reason is that he had not applied.

"We remain true to our friendship and admiration for the great Russian writer Aleksandr Solzhenitsyn," Rostropovich and Vishnevskaya said in the statement yesterday. "At that time, our position served as the reason for our exile and we will be totally content only after this genius is returned to his people."

Rostropovich, 62, gained international renown as a cellist in the 1950s and '60s, and his name has become a household word among music-lovers since he went into exile. Vishnevskaya, one of the unique voices of the mid-century, was an even bigger star than Rostropovich in the Soviet Union when they were married in 1955, but her art, closely linked to the Russian language, did not have the same mass impact in the West. She did, however, have a part tailored precisely to her voice in the "War Requiem," one of the masterpieces of the 1960s, composed by Benjamin Britten, who also wrote several cello pieces for Rostropovich.

In the 1970s, the Soviet government began to restrict the couple's right to travel and give concerts, both in the Soviet Union and abroad—a common way of disciplining dissident artists at that time. Finally, under considerable pressure from international public opinion, the Soviet government allowed Rostropovich to leave with his family (including two young daughters whose citizenship was not annulled), then did not allow them to return. Rostropovich and Vishnevskaya have always insisted that—like Solzhenitsyn—they were exiles, not defectors or emigres. Presumably, that status will now be redefined.

The New York Times



The New York Times/Lisa Berg

Mstislav Rostropovich, left, conductor of the National Symphony Orchestra, and Yuri V. Dubinin, the Soviet Ambassador to the United States, at a party this week at Kennedy Center in Washington.

16 Years of Exile Is Ending for Rostropovich

By BARBARA GAMERKIAN
Special to The New York Times

WASHINGTON, Jan. 26 — Mstislav Rostropovich sighed audibly and beamed a smile as he pondered a question about his thoughts upon returning to the Soviet Union for the first time since his exile in 1974.

"I ask you — what would you feel if you go to the planet Mars?" he said. "For me, it is all new there."

A concert and party at the Kennedy Center on Thursday night served as an emotional send-off for Mr. Rostropovich, who is to make a three-week tour of the Soviet Union and Japan with the National Symphony Orchestra. They leave for Japan on Monday. Just 10 days ago, the Soviet Government announced it had restored the citizenship, honors and awards of the cellist-conductor and his wife, the soprano Galina Vishnevskaya, which had been formally stripped from them in 1978.

At the party, affirming the Soviet Union's symbolic opening of arms to the Russian-born couple, who have been traveling on international passes for stateless people, was the Soviet Ambassador to the United States, Yuri V. Dubinin, and his wife, Liana, all smiles.

It was an evening not only of soaring music, but also of Russian-style bear hugs and nonstop toasting in champagne, vodka and saki. The industrialist Armand Hammer, who said he planned to be front row and center in Moscow opening night, was enveloped in Mr. Rostropovich's embrace. Ambassador Dubinin kissed Miss Vishnevskaya, once on each cheek.

"Now we are on the eve of a dream come true," the Ambassador said as he raised his glass. "It is much more than a cultural event. It is an event of enormous psychological and political importance. Dearest Slava: Welcome to the Soviet Union! Welcome home!"

"Sixteen years ago," Mr. Rostropovich replied, "Galina and I lost our country. In these 16 years we have made for us a new family in the West, but nothing changes our blood, and when this wall — the Berlin wall — was destroyed, it united our two families. For me it was a symbol of a new era. We are coming now as one family and it is the greatest joy of our life."

Just once in those 16 years, Mr. Rostropovich said in an interview earlier this week, did his feet touch Soviet soil, when a plane he was traveling on stopped to refuel in Moscow. "I had no wish to come out of the airport," he recalled. "The entire place was hung with huge portraits of Brezhnev, so I got as far away from the door as possible so there would be no chance of being pushed through the entrance."

The Hall of Memories

The concert Thursday night included two works that the orchestra will perform in Moscow and Leningrad: Prokofiev's Symphony No. 5 and Barber's Adagio for Strings. For the opening night, Feb. 13, in Bolshoi Hall of the Moscow Conservatory, Mr. Rostropovich said he would conduct the orchestra in the last work he conducted there, on May 10, 1974, Tchaikovsky's "Pathetique" Symphony.

The following night, and later in Leningrad, Mr. Rostropovich will perform the Dvorak Cello Concerto. On the podium will be Randall Craig Fleischer, affiliate artist conductor with the National Symphony, who said he was "excited, honored and scared" to be joining the orchestra on tour.

Mr. Rostropovich and his wife and daughter Olga will stay at Spaso House, the residence of the United States Ambassador, Jack F. Matlock Jr., who is giving a post-performance party on opening night.

The National Symphony's trip — its first visit to the Soviet Union and its third visit to Japan — is being underwritten by donations of $100,000 each from the Chase Manhattan Corporation, Mr. Hammer and the Armand Hammer Foundation, Pepsico Foundation, the Proctor & Gamble Fund and the United States Information Agency.

Kennedy Center officials are busy scheduling Mr. Rostropovich's itinerary, handling requests from "60 Minutes," the "Today Show" and the international news media, but Slava, as he is known to music lovers, has some plans of his own, like a nostalgic visit to the couple's old apartment.

"And I want to go from the airport to the cemetery," he said, "to make my tears for my dearest friends.

"And I would like, all night, to walk in Moscow. I came to Moscow when I was 5 years old from Baku. To walk all night in Moscow will bring back my youth to me."

Slava's Bittersweet Tour

NSO Departs Today for Soviet Visit

By Joseph McLellan
Washington Post Staff Writer

Going back to the Soviet Union after 16 years in exile "is like being in a coma and then waking up, but the coma has been really wonderful," Mstislav Rostropovich said recently, looking ahead to the National Symphony Orchestra's three-week tour of Japan and his homeland, which begins today.

"The hard part for me is accepting the idea that I will go back while I am still living. I had expected that I would be rehabilitated the moment I closed my eyes in death."

The tour includes an unexpected addition to its list of travelers. Soprano Galina Vishnevskaya, wife of cellist-conductor and NSO music director Rostropovich, decided to join the tour after the Soviet Union restored the couple's citizenship two weeks ago.

They were exiled from their native land in 1974 and stripped of their citizenship in 1978, and Vishnevskaya had planned not to make the trip, though her intimates say she has been suffering for years from intense homesickness.

"I try not to look forward," Rostropovich said. "I don't know what's going to happen. For instance, I know the people there are not very happy right now.

See SYMPHONY, B3, Col. 1

National Symphony Tour

SYMPHONY, From B1

They are practically on starvation rations. I don't know how much time anybody will have for music."

He ran through a list of friends—some of the greatest names in 20th-century Russian music—who have died since he went into exile: "The most important thing is that I will not see my closest friends anymore, and I will be constantly reminded of them. I will stop by the Shostakovich house, but he [composer Dmitri Shostakovich] won't be there. What will I do in the conservatory, where there will be no [pianist Emil] Gilels, no [violinist David] Oistrakh? That's very sad. It's one thing when you live together and you bury them. But I didn't even see them in their coffins; it's as if they evaporated. There was one more man I had wanted to see: [Andrei] Sakharov. Now, he is dead."

Since the news of the NSO's tour was announced last year, Rostropovich said, he and the orchestra have received requests to perform from all over the Soviet Union. "Some of the requests were stupid," he added. "Would I conduct 'Eugen Onegin' at the Bolshoi on May 18? My calendar is full through 1993. Do they think I have been sitting here waiting until they invite me?"

"We have had some wonderful requests," said Nadia Efremov, Rostropovich's translator and special assistant. "Could we stop by in Vilnius with the orchestra on our way to Moscow? Could we stop by in Georgia? It was incredible; from the most varied parts of the Soviet Union, people wrote to say, since you're coming to the Soviet Union anyway, you have to stop by. Or couldn't you fit us into the schedule too? Or they said, 'We are old friends of Slava [Rostropovich's nickname, which means 'Glory' in Russian] and if you mentioned it we are sure he would stop by our city and do a concert with us. People don't understand how carefully these trips are planned and how far ahead. They don't realize how complicated it is to move a symphony orchestra a few miles, let alone across a continent."

If the orchestra obliged all requests for visits and concerts in various Soviet cities, an NSO staff member estimated, the tour would last about a year and a half. Rostropovich added that if he brought with him all the packages he has been asked to bring to the Soviet Union, "it would take two ships—two Queen Elizabeths—to carry the medicines alone. I have been asked for all kinds of other things, a hearing aid, for example. And one total stranger, a member of the orchestra in Jaroslav, asked me to bring two clarinets—not one; two. I have had some very touching letters from old friends, and we have requests for tickets from the entire Soviet Union, but I know there will be no tickets available."

There is also the social whirl. "I have been invited to lunch by the former minister of culture, Zakharov," Rostropovich said. "Just thinking of Zakharov kills my desire to visit the Soviet Union for the next 10 years. The new minister of culture, Nikolai Gubenko, is a truly wonderful person. He was brought up in an orphanage and had a very difficult childhood, then he became an actor in the Lyubimov Theater and has continued to work as an actor while performing the duties of minister of culture. He's such a good man it makes you wonder how long he will last."



ASSOCIATED PRESS
Conductor Mstislav Rostropovich.

While in the Soviet Union, Rostropovich and the NSO will be recorded live by Sony International in two concerts; the recordings will be released by CBS Masterworks. In one, Feb. 13, he will conduct Tchaikovsky's "Pathetique" Symphony (No. 6, Op. 74), the last work he conducted in the Soviet Union before going into exile. In the other, Feb. 14, he will be the soloist in Dvorak's Cello Concerto, with the orchestra's new affiliate artist conductor, Randall Craig Fleischer, conducting. Fleischer will make his subscription series debut with the orchestra in the same work after the NSO returns to Washington, and he will conduct it twice in Japan—Feb. 3 in Nagoya and Feb. 7 in Tokyo—before it is taped live in the Bolshoi ("Great" or "Large") Hall in the Moscow Conservatory.

"I have a very high opinion of Randy and his possibilities," Rostropovich said. "A few days ago, I knew I would be late for a rehearsal because of an operation I had for my teeth, and I asked him to start the

rehearsal of Tchaikovsky's 'Hamlet.' When I arrived, I did not take my place immediately; I sat out in the auditorium and watched him rehearse for a while. He was very good, and it confirmed my intuition when I hired him." Accompanying Rostropovich in the Dvorak concerto for his recording debut, Fleischer will join a list of conductors that includes Sir Adrian Boult, Carlo Maria Giulini, Herbert von Karajan and Seiji Ozawa.

Two American works will be taken on the tour along with the Dvorak concerto and a variety of Russian works: Samuel Barber's Adagio for Strings and Stephen Albert's "Rivering Waters," a reduced version of his "RiverRun," commissioned by the NSO and the Hechinger Foundation, which won the 1985 Pulitzer Prize for music.

Albert, who will join the orchestra in Leningrad Feb. 16 for the Russian premiere of his music, said it will be his first visit to the Soviet Union and the first time his music has been played there, "although my ancestry is three-quarters Russian."

"I feel like it's a spiritual homecoming," he said. "I have a feeling of family whenever I am with Russian people. When I first met Slava, I felt a sense of recognition; his moods, his attitudes felt like part of my family experience. . . . I remember how surprised I felt when I first saw a picture of Kosygin; he looked exactly like my grandfather."

The visit will not involve any literal family reunions, however, Albert said. "All my known relatives in the Soviet Union are dead. All but one of them were killed during World War II."

Russian music to be played in the Soviet Union will include three works by composers who were mentors and close friends of Rostropovich: the Fifth Symphonies of Shostakovich and Prokofiev, and Shostakovich's Eighth Symphony.

The first concert of the tour will be given in Matsudo, Japan, Feb. 1. Other Japanese concerts, before the orchestra flies from Tokyo to Moscow Feb. 11, will include one each in Osaka, Feb. 2; Nagoya, Feb. 3; and Yokkaichi, Feb. 4, and four in Tokyo, Feb. 6, 7, 8 and 9. In the Soviet Union, concerts will be given in Moscow Feb. 13 and 14 and Leningrad Feb. 16 and 17.

Woodrow Wilson International Center for Scholars

Appointment of Two Members to the Board of Trustees. June 23, 1987

The President today announced his intention to appoint the following individuals to be members of the Board of Trustees of the Woodrow Wilson International Center for Scholars in the Smithsonian Institution for terms expiring October 23, 1992:

John S. Reed, of Connecticut. He would succeed Stuart E. Eizenstat. Mr. Reed is currently chairman of the board and chief executive of Citibank/Citicorp in New York, NY. Prior to this he served as vice chairman of Citibank/Citicorp. Mr. Reed graduated from Washington and Jefferson College and the Massachusetts Institute of Technology (B.S. and B.A., 1961) and the Massachusetts Institute of Technology (M.S., 1965). He was born February 7, 1939, in Chicago, IL. Mr. Reed is married, has four children, and resides in Greenwich, CT.

Dwayne O. Andreas, of Florida. He would succeed Kenneth B. Clark. Since 1972 Mr. Andreas has been chairman of the board and chief executive officer of the Archer Daniels Midland Co., in Decatur, IL. From 1970 to 1972, he served as the chief executive officer of the Archer Daniels Midland Co. Mr. Andreas was born March 14, 1918, in Worthington, MN. He is married, has three children, and resides in Miami Beach, FL.

Presidential Medal of Freedom

Remarks at the Presentation Ceremony. June 23, 1987

It's a pleasure to have all of you here today to honor some of our fellow Americans who've made a difference, Americans who represent the very best of our country. In my first inaugural, I said: "Those who say that we're in a time when there are no heroes, just don't know where to look." Well, I've been blessed over the years with having had the opportunity to meet many American heroes and to get to know the truly admirable people who make up our land.

Sometimes, because we spend so much time and energy on trying to solve our country's problems, we lose sight of the fundamental strength of character that abounds in our citizens. I recently visited Europe, and a great deal was said about the Marshall plan, something Winston Churchill called "the most unsordid act in history." Those of us who lived through it understand how simple it would have been for us to have come home after the war and let the rest of the world fend for itself. Our people, after all, had sacrificed life and wealth to save mankind, and we could have easily justified sitting back and enjoying ourselves and our prosperity.

Well, in the days following World War II, Pope Pius XII said: "The American people have a genius for great and unselfish deeds; into the hands of America, God has placed an afflicted mankind." Well, we didn't shirk the great responsibility that was thrust upon us. For four decades, we've carried a heavy load of leadership. It's been four decades of peace in Europe and four decades of economic growth and prosperity for the Western democracies.

The American people were inspired to carry this heavy load, to do what was right rather than what was easy, by individuals like the ones that we honor today. Among Thomas Carlyle's many works is a book about heroes and heroism. In it he pointed out: "The hero can be a poet, a prophet, king, priest, or what you will, according to the kind of world he finds himself born into."

Well, the heroes in America reflect the positive and uplifting values of our people. That's why we call today's awards, Medals of Freedom. The Medal of Freedom award, which we bestow on our Americans today, is this country's top civilian honor. The list of former recipients contains the names of military heroes, like General Omar Bradley, but also the names of distinguished individuals like Dr. Jonas Salk, Jesse Owens, Walt Disney, Helen Keller, and others. Today's recipients are of the same caliber. They exemplify the ideals of America. They have excelled in the arts. They have written works that touched our hearts. They've made us laugh. They've helped make our country more secure and provided for the

Steve Benkow
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less fortunate. They're some of America's best. And today we're proud to award them the Medals of Freedom. And now, it's my pleasure to announce this year's awardees.

Anne Legendre Armstrong:

Since her earliest days in grassroots politics, Anne Armstrong has been an intrepid fighter for the cause of freedom and liberty, and against the intrusions of big government. Her great talents and capacity for work catapulted her onto the national political scene, where she has served her party and nation with distinction, holding high offices in both. Her great skill and unstinting effort in the service of her country have earned her the gratitude of our nation.

Justin Dart:

And it will be received by Mrs. Justin Dart, his wife.

A leading entrepreneur, Justin Dart has made vital contributions to America that will long be remembered. Considered a revolutionary by his trade, he was already head of the largest drug company in the world at the age of 35, and his sure hand would soon transform the business. Justin Dart became a leading force in politics and an adviser to the President, valued not only for his business acumen but his courageous championing of political and economic liberty. Justin Dart's life stands as eloquent testimony to the creative force of freedom.

Danny Kaye:

And it will be received by his daughter, Miss Dena Kaye.

An entertainer, humanitarian, and an individual who lifted the spirit of his fellow countrymen, his enthusiasm for life infected all who saw him. He spread laughter and good will, touching the hearts of people throughout the world, especially young people. He was a true professional, a star of film, stage, television, and radio. His dedication to helping less fortunate children is also remembered. He was a good man, a pro who cared, an example of the best in America's soul. And he will always be remembered round the world by millions of children for his unselfish willingness to serve every time the U.N. called upon him to do so.

Lyman L. Lemnitzer:

A brave and dedicated military officer who served our nation in peace and war, General Lemnitzer's skill as a tactician, planner, and negotiator was instrumental in the Second World War. He fought in Korea, he served as U.S. Commander-In-Chief in Europe, and eventually became the Chairman of the Joint Chiefs of Staff. His life has been one marked by high military skill and unselfish devotion to his country.

John A. McCone:

As Director of Central Intelligence between 1961 and 1965, John A. McCone guided our nation's intelligence community through some of its most difficult hours. He strengthened the Nation's critical capacity for effective intelligence operations, maintained the intelligence community's reputation for unbiased analysis, and played an active role in policy debates. Integrity, patriotism—these qualities have marked his long and distinguished service to our nation.

Frederick D. Patterson:

For five decades, as president and president emeritus of Tuskegee Institute, Dr. Frederick D. Patterson has been one of America's outstanding educators. He is also the founder of the United Negro College Fund and the College Endowment Funding Plan, and through these, he has helped finance excellence throughout America's community of historically black colleges. By his inspiring example of personal excellence and unselfish dedication, he has taught the Nation that, in this land of freedom, no mind should be allowed to go to waste.

Nathan Perlmutter:

And his will be received by his wife, Ruth Perlmutter.

In the "Diary of a Cancer Patient," Nathan Perlmutter wrote: "Funny what I feel I've accomplished. I married the prettiest girl. I made it to Marine infantry officer, wrote a few books, and became director of the Anti-Defamation League." That casual, self-deprecating voice is the voice of a hero. For Mr. Perlmutter has made it his life's work to champion human dignity. He is a hero indeed, a hero of the human spirit.

Mstislav Rostropovich:

He once jokingly asked his mother why she had carried him longer than the usual 9 months. "Slava," she answered, "to give you such beautiful hands." Performing, teaching, and conducting, the beautiful hands of Mstislav Rostropovich have shared with millions his passion for music, especially the music of the homeland he has never ceased to love. He is a virtuoso not only of music but of heart and mind, as well.

William B. Walsh, M.D.:

Dr. William B. Walsh has spent a lifetime giving hope to others. For 14 years, in ports around the world, millions cheered the ship that Dr. Walsh's dreams launched, the S.S. *Hope*. Medical care and training—these were the *Hope*'s cargo, together with a message of good will from all Americans. Today Project HOPE has stepped ashore, and Dr. Walsh is reaching people wherever there is need and, as always, is giving

of himself so that others might find hope. He is a credit to his profession and to his country.

Meredith Willson:

And his will be received by Mrs. Willson.

Our country knows Meredith Willson as the composer-lyricist whose musicals and songs captured the joy and innocence of America. Meredith Willson's career embraced the musical life of his nation. His greatest hits, "The Music Man" and "The Unsinkable Molly Brown," will forever stand as landmarks of the Broadway stage. As one critic said: "His music is as American as apple pie and a Fourth of July oration." He will always be remembered affectionately and with respect for his virtuosity as our music man.

And I will always remember him, because as an old ex-lieutenant of horse cavalry in World War II, he wrote a song for the cavalry.

I know that you're as proud as we are to have all of these people with us. And that concludes our ceremony here, but it doesn't conclude our feeling of thanks for these people and what they've done.

Note: The President spoke at 1:14 p.m. in the East Room at the White House following a luncheon for the recipients and their guests.

National Federation of Independent Business

Remarks at the National Conference of the Federation. June 23, 1987

The President. Thank you very much, and let me say a special word of thanks to a long-time supporter of what we've been doing here in Washington, your president, John Sloan.

It's a great pleasure to be here today. For 44 years the National Federation of Independent Business has spoken out for the most dynamic and creative force in our economy: America's independent businesses. For 6 years you've been a partner in the struggle to pull America back from the economic brink and get it back on the trail to the top.

You remember those days before we came into office. Inflation was the highest since World War II; interest rates were the highest since the Civil War; growth had ground to a stop; and the income of the typical American family was on a decade-long roller coaster ride to the cellar, while taxes shot for the sky. Those were particularly hard times for America's entrepreneurs, as venture capital for starting new businesses virtually evaporated and a flood of regulations began to sweep away the great American spirit of enterprise.

How had the greatest economy in the world been brought to its knees? Well, as one prominent historian of our times has written—he said, "The most detailed analysis of this stagnation and decline suggested the causes were mainly political." They were, he said, "failure to control the money supply, excessive tax burdens, and government intervention and regulation"—in short, big government: its rules and its spending and the taxes and monetary policies it used to finance its spending.

Speaking of regulations, for some businesses, regulations became so excessive that it seemed there were always inspectors around and government paperwork to fill out. It reminds me of a story. At my age everything reminds you of a story. [*Laughter*] This one is about a man who started his own business. He did well, then bought a summer home in the country. And because he was good-natured, all of his relatives and his relatives' relatives took this as an invitation to visit all summer, every summer. One day the man was sitting with a young third niece-in-law, twice removed—[*laughter*]—who'd ignored hint after hint that she'd overstayed her welcome. Finally he sighed and said, "There's no chance, is there, that you'll ever come on another visit here again?" "Why," she said, "Uncle, why shouldn't I come back?" Well, he said, "Well, how can you come back if you never go away?" [*Laughter*]

Well, before we came into office, many entrepreneurs thought Federal regulators and paperwork would never go away. But we've ripped 40,000 pages from the Federal book of regulations. We've eliminated what seems to be about 600 million man-hours a year of filling out government paperwork.

Guggenheim fellow, 1959-60; Decorated chevalier Legion d'Honneur France, 1960; grand cross Order of Crown Belgium, 1969. Fellow Am. Acad. Arts and Scis.; mem. Am. Law Inst., Phi Beta Kappa, Alpha Delta Phi. Democrat. Jewish religion. Clubs: Elizabethan (Yale); Lawn (N.Y.C.), Century Assn. (N.Y.C.); Cosmos (Washington). Home: 208 Saint Ronan St New Haven CT 06511 : Yale Univ Sch Of Law 127 Wall Street New Haven CT 06520 Office: Yale Law Sch New Haven CT 06520 •

ROSTOW, WALT WHITMAN, economist, educator; b. N.Y.C., Oct. 7, 1916; s. Victor Aaron and Lillian (Helman) R.; m. Elspeth Vaughan Davies, June 26, 1947; children: Peter Vaughan, Ann Larner. B.A., Yale U., 1936, Ph.D., 1940; Rhodes scholar, Balliol Coll., 1936-38. Instr. econs. Columbia U., 1940-41; asst. chief German-Austrian econ. div. Dept. State 1945-46; Harmsworth prof. Am. history Oxford (Eng.) U., 1946-47; asst. to exec. sec. Econ. Commn. for Europe, 1947-49; Pitt. prof. Am. history Cambridge (Eng.) U., 1949-50; prof. econ. history MIT, 1950-60; staff mem. Center Internat. Studies, 1951-60; dep. spl. asst. to Pres. for nat. security affairs 1961; counselor, chmn. policy planning council Dept. State, 1961-66; spl. asst. to Pres. 1966-69; U.S. rep., ambassador Inter-Am. com. Alliance for Progress, 1964-66; now Rex G. Baker Jr. prof. polit. economy, depts. econs. and history U. Tex., Austin; mem. Bd. Fgn. Scholarships, 1969-72. Author: The American Diplomatic Revolution, 1947, Essays on the British Economy of the Nineteenth Century, 1948, The Process of Economic Growth, 1953, 2d edit., 1960, (with A.D. Gayer, A.J. Schwartz) The Growth and Fluctuation of the British Economy, 1790-1850, 1953, 2d edit., 1975, (with A. Levin, others) The Dynamics of Soviet Society, 1953, (with others) The Prospects for Communist China, 1954, (with R.W. Hatch) An American Policy in Asia, 1955, (with M.F. Millikan) A Proposal: Key to an Effective Foreign Policy, 1957, The United States in the World Arena, 1960, The Stages of Economic Growth, 1960, 2d edit., 1971, View from the Seventh Floor, 1964, A Design for Asian Development, 1965, (with William E. Griffith) East-West Relations: Is Detente Possible?, 1969, Politics and the Stages of Growth, 1971, The Diffusion of Power, 1972, How It All Began, 1975, The World Economy: History and Prospect, 1978, Getting From Here to There, 1978, Why the Poor Get Richer and the Rich Slow Down, 1980, Pre-Invasion Bombing Strategy: General Eisenhower's Decision of March 25, 1944, 1981, British Trade Fluctuations, 1868-1896: A Chronicle and a Commentary, 1981, The Division of Europe After World War II: 1946, 1981, Europe After Stalin: Eisenhower's Three Decisions of March 11, 1953, 1982, Open Skies: Eisenhower's Proposal of July 21, 1955, 1982, The Barbaric Counter-Revolution: Cause and Cure, 1983, Eisenhower, Kennedy, and Foreign Aid, 1985, The United States and the Regional Organization of Asia and the Pacific: 1965-1985, 1986, Rich Countries and Poor Countries, 1987; editor: The Economics of Take-Off Into Sustained Growth, 1963. Served as maj. OSS, AUS, 1942-45. Decorated Legion of Merit, Hon. Order Brit. Empire (mil.); recipient Presdl. Medal of Freedom with distinction. Mem. Am. Acad. Arts and Scis., Am. Philos Soc., Mass. Hist. Soc. Clubs: Cosmos (Washington); Elizabethan (New Haven). Home: 1 Wildwind Point Austin TX 78746

ROSTROPOVICH, MSTISLAV, musician; b. Baku, USSR, Mar. 27, 1927; s. Leopold and Sofia (Fedotova) R.; m. Galina Vishnevskaya; children: Olga, Elena. Grad., Moscow Conservatory 1948; numerous hon. doctorate degrees. Faculty mem. Moscow Conservatory, 1953, prof., 1960; head cello and double-bass dept., formerly prof. Leningrad Conservatory; condr. Nat. Symphony Orch., Washington, 1977—; hon. prof. Cuban Nat. Conservatory, 1960-78; co. dir. Aldeburg Festival, U.K., 1977—; pres. Evian Internat. Music Festival. Debut as violoncellist, 1935; performer world concert tours, Moscow Philharm. Orch. Decorated Hon. Knight of the Brit. Empire, 1987, Commdr. French Legion of Honor, 1987; recipient Stalin prize, 1951, 53, Lenin prize, 1963, Life in Music prize, 1984, Albert Schweitzer Music award, 1985, Grammy awards, 1970, 77, 80, 84, Presdl. Medal Freedom, 1987; named Musician of Yr., Mus. Am., 1987. Mem. Am. Acad. Arts and Scis., Union Soviet Composers, Brit. Royal Acad. Music (hon.). Address: care Nat Symphony Orch John F Kennedy Ctr Performing Arts Washington DC 20566 •

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VISCHER, HAROLD HARRY, manufacturing company executive; b. Toledo, Oct. 17, 1914; s. Harry Philip and Hazel May (Patterson) V.; m. DeNell Meyers, Feb. 18, 1938; children: Harold Harry, Robert P., Michael L. B.B.A., U. Toledo, 1937. With Ohio Bell Telephone Co., 1937-38; with Firestone Tire & Rubber Co., Toledo, 1948-61; nat. passenger tire sales mgr. Firestone Tire & Rubber Co., 1953-57, dist. mgr., 1957-61; with Bandag Inc., Muscatine, Iowa, 1961-80; exec. v.p., pres. Bandag Inc. (Rubber and Equipment Sales group), 1975-80; also dir.; pres., gen. mgr. Hardline Internat., Inc., Jackson, Mich., 1980-82; chmn. Tred-X Corp., 1982—. Mem. City Council, Muscatine, 1964-76; chmn., mem. Dist. Export Council Iowa, 1964-81; chmn. Muscatine United Way, 1969-70; mem. adv. bd. Engring. Coll. Iowa State U., 1970-81; mem. Muscatine Light & Water Bd., 1979-80. Mem. Nat. Tire & Retreaders Suppliers Group Assn. (chmn. 1979-80, exec. com. 1977-80), Tire Retread Info. Bur. (exec. com. 1974-81), Am. Retreading Assn. (adv. bd. 1970-72, Industry Man of Yr. 1979), Christian Business men's Com., Gideons. Republican. Baptist. Club: Rotary. Home: 13500 Vischer Rd Brooklyn MI 49230 Office: 116 Frost St Jackson MI 49202

VISCLOSKY, PETER JOHN, congressman, lawyer; b. Gary, Ind., Aug. 13, 1949; s. John and Helen (Kauzlaric) V. B.S. in Acctg., Ind. U.-Indpls., 1970; J.D., U. Notre Dame, 1973; LL.M. in Internat. and Comparative Law, Georgetown U., 1983. Bar: Ind., D.C., U.S. Supreme Court. Legal asst. Dist. Atty.'s Office, N.Y.C., 1972; assoc. Benjamin, Greco & Gouveia, Merrillville, Ind., 1973-76, Greco, Gouveia, Miller, Pera & Bishop, Merrillville, Ind., 1982-84; assoc. staff appropriations com. U.S. Ho. of Reps., Washington, 1976-80, assoc. staff budget com., 1980-82; mem. 99th-100th Congresses from 1st dist. Ind., 1985—. Democrat. Roman Catholic. Office: US House of Reps 420 Cannon Bldg Washington DC 20515

VISEK, WILLARD JAMES, animal scientist, nutritionist, physician, educator; b. Sargent, Nebr., Sept. 19, 1922; s. James and Anna S. (Dworak) V.; m. Priscilla Flagg, Dec. 28, 1949; children: Dianna, Madeleine, Clayton Paul. B.Sc. with honors (Carl R. Gray scholar), U. Nebr., 1947, D.Sc. (hon.), 1980; M.S.C. (Smith fellow in agr.), Cornell U., 1949, Ph.D., 1951; M.D. (Peter Yost Fund scholar), U. Chgo., 1957; D.Sc., U. Nebr., 1980. Diplomate Nat. Bd. Med. Examiners, 1960. Grad. asst., lab. animal nutrition Cornell U., 1947-51; AEC postdoctoral fellow Oak Ridge, 1951-52; research assoc. 1952-53; research asst. pharmacology U. Chgo., 1953-57, asst. prof., 1957-61, assoc. prof., 1961-64; rotating med. intern U. Chgo. Clinics, 1957-58, 58-59, 59; prof. nutrition and comparative metabolism, dept. animal sci. Cornell U., Ithaca, N.Y., 1964-75; prof. clin. sci. (nutrition and metabolism) Coll. Medicine and dept. food sci. U. Ill. Coll. Medicine, Urbana-Champaign, 1975—, prof. clin. sci. (nutrition), 1978—; Brittingham vis. prof. U. Wis., Madison, 1982-83; Hogan meml. lectr. U. Mo., 1987; mem. subcom. dog nutrition, com. animal nutrition NRC-Nat. Acad. Sci., 1965-71; adv. council Inst. Lab. Animal Resources, NRC-Nat. Acad. Sci., 1966-69; subcom. animal care facilities Survey Inst. Lab. Animal Resources, 1967-70; cons., lectr. in field; mem. sci. adv. com. diet and nutrition cancer program Nat. Cancer Inst., 1976—; mem. nutrition study sect. NIH, 1980-84; chmn. membership com. Am. Inst. Nutrition-Am. Soc. Clin. Nutrition, 1978-79, 80-83, 85; cons. VA, NSF, indsl. orgns. Contbr. articles to profl. jours.; editorial bd. Jour. Nutrition, 1980-84. Active local Boy Scouts Am. Served with AUS, 1943-46. Nat. Cancer Inst. spl. fellow M.I.T., research fellow Mass. Gen. Hosp., 1970-71; recipient Alumni award Neb. 4-H, 1967, Osborne and Mendel award, 1985. Fellow AAAS, Am. Soc. Animal Sci. (chmn. subcom. antimicrobials, mem. regulatory agency com. 1973-78), mem. Soc. Pharmacology and Exptl. Therapeutics, Am. Inst. Nutrition (council 1980-83, 85-86), Soc. Exptl. Biology and Medicine, Am. Soc. Clin. Nutrition, Am. Therapeutic Soc., Am. Gastroenterol. Assn., Am. Bd. Clin. Nutrition, Innocents Soc., Fedn. Am. Socs. Exptl. Biology (sci. steering group life scis. research office, adv. com. 1986), Nat. Dairy Council (research adv. com. 1987—, vis. prof. nutrition program 1981—), Gamma Alpha (pres. 1948-49), Phi Kappa Phi (pres. 1981-82), Alpha Gamma Rho (pres. 1946-47), Gamma Sigma Delta. Presbyterian (elder). Lodge: Masons. Home: 1405 W William St Champaign IL 61820 Office: 190 Med Sci Bldg U Ill 506 S Mathews St Urbana IL 61801

VISHNEVSKAYA, GALINA PAVLOVNA, soprano, opera director; b. Leningrad, USSR, Oct. 25, 1926; married; children: Olga, Elena. Soprano, Bolshoi Opera, Moscow, to 1974; appeared throughout Europe, U.S., S.Am., including Covent Garden, Paris Opera; also appears in concerts, recitals throughout the world. Decorated officier Legion of Honor (France); recipient People's Artist of USSR prize, Lenin prize. Mem. Sigma Alpha Iota. Russian Orthodox. Office: care Columbia Artists Mgmt Inc 165 W 57th St New York NY 10019

VISHNIAC, ROMAN, photographer, b. Pavlovski, U.S.S.R., Aug. 18, 1897; came to U.S., 1940; m. Edith V.; 2 children. Ph.D., Shanvarsky U., U.S.S.R., 1920; Student in Oriental Art, U. Berlin. Med. sci. photographer Berlin, 1920-39; freelance photographer documenting Jewish life in Germany 1935-39; portrait and med. photographer N.Y.C., 1940—; formerly Chevron prof. creativity Pratt Inst., N.Y.C. One-man exhbns.: Louvre, 1939, Teachers Coll., N.Y.C., 1941, Jewish Mus., N.Y.C., 1971, numerous others; works in permanent collections: Mus. of Modern Art, N.Y.C., Smithsonian Inst., Library of Congress, Washington, Jewish Mus., N.Y.C. Author: A Vanished World, 1983, photographs (under same title) in various one-man exhbns.; Polish Jews: A Pictorial Record, 1942; A Day of Pleasure, 1969; Building Blocks of Life, 1971; Roman Vishniac, 1974. Served in Tsarist, Kerensky and Soviet Armies, 1914-17. *

ington NY 11743 Office: State U NY at Stony Brook Coll Engring Stony Brook NY 11794

VISKANTA, RAYMOND, mechanical engineer; b. Lithuania, July 16, 1931; came to U.S., 1949, naturalized, 1955; s. Vincas and Genovaite (Vinickas) V.; m. Birute B. Barpsys, Oct. 13, 1956; children—Renata, Vitas, Tadas. B.S. in Mech. Engring, U. Ill., 1955; M.S., Purdue U., 1956, Ph.D., 1960. Registered profl. engr., Ill. Asst., then assoc. mech. engr. Argonne (Ill.) Nat. Lab., 1956-62; mem. faculty Purdue U., 1962-86, prof. mech. engring., 1986—, also W.F.M. Goss Disting. Prof. of Engring.; vis. prof. U. Calif., Berkeley, 1968-69, Tokyo Inst. Tech., 1983; guest prof. Tech. U., Munich, Ger., 1976-77; cons. to industry. Contbr. to profl. publs. Recipient Sr. U.S. Scientist award Alexander von Humboldt Found., 1975; Sr. Research award Am. Soc. Engring. Edn. 1984. Fellow ASME (Heat Transfer Meml. award 1976, Max Jakob Meml. award 1986); assoc. fellow AIAA (Thermophysics award 1979); mem. AAUP, AAAS, U.S. Nat. Acad. Engring., Sigma Xi, Pi Tau Sigma, Tau Beta Pi. Home: 123 Pawnee Dr West Lafayette IN 47906 Office: Sch Mech Engring Purdue Univ West Lafayette IN 47907

VISMANS, PIETER L. M., coal company executive; b. Rotterdam, The Netherlands, Feb. 19, 1927; came to U.S., 1952; s. Pieter J. and Antonia J. (Standenmeyer) V.; m. Elizabeth A. Launders, Apr. 16, 1955; children—Pieter J., Thomas P., Nicholas C., Margot M. Grad., St. Francis Coll., Rotterdam, 1945. Traffic mgr. Am. Anth & Bit Coal Co., N.Y.C., 1952-55, v.p., 1955-59; v.p. Pittston Coal Export Corps., N.Y.C., 1959-65, pres., 1965-76; pres. SSM Coal Co., N.Y.C., 1976-84; dir. SSM Coal N. Am., Inc., Franklin Lakes, N.J., 1984-86; sr. v.p. Thyssen Carbometal Co., N.Y.C., 1987—. Mem. Soc. Maritime Arbitrators, Coal Exporters Assn. (pres. 1975-76). Republican. Roman Catholic. Clubs: Sky, Netherland (N.Y.C.). Avocations: deepsea fishing; jogging; tennis. Home: 847 Tequesta Dr Franklin Lakes NJ 07417 Office: Thyssen Carbometal Co 1114 Ave of Americas New York NY 10036

VISOTSKY, HAROLD MERYLE, psychiatrist, educator; b. Chgo., May 25, 1924; s. Joseph and Rose (Steinberg) V.; m. Gladys Mavrich, Dec. 18, 1955; children: Jeffrey, Robin. Student, Herzl Coll., Chgo., 1943-44, Baylor U., 1944-45, Sorbonne, 1945-46; B.S., U. Ill., 1947, M.D. magna cum laude, 1951. Intern Cin. Gen. Hosp., 1951-52; resident U. Ill., Ill. Research and Edn'l. Hosp., also Neuropsychiat. Inst., Chgo., 1952-55; asst. prof. U. Ill. Coll. Medicine, 1957-61, assoc. prof. psychiatry, 1965-69, dir. psychiat. residency tng. and edn., 1955-59; prof., chmn. dept. psychiatry and behavioral scis. Northwestern U. Med. Sch., Chgo., 1969—; dir. Psychiat. Inst., chmn. dept. psychiatry Northwestern Meml. Hosp.; sr. attending physician Evanston (Ill.) Hosp.; Polio respiratory center psychiat. cons. Nat. Found. Infantile Paralysis, U. Ill., 1955-59; dir. mental health Chgo. Bd. Health div. mental health services, 1959-63; dir. Ill. Dept. Mental Health, 1962-69; examiner Am. Bd. Psychiatry and Neurology, 1964—; dir. Center Mental Health and Psychiat. Services, Am. Hosp. Assn., 1979—; mem. 1st U.S. mission on mental health to USSR State Dept. Mission, 1967; chmn. task force V Joint Commn. on Mental Health of Children, 1967-69; mem. adv. com. on community mental health service Nat. Inst. Mental Health, 1965—; mem. profl. adv. com. Jerusalem Mental Health Center; profl. adv. group Am. Health Services, Inc.; adv. com. Joint Commn. Accreditation Hosps., Council Psychiat. Facilities; mem. spl. panel mental illness for bd. dirs. ACLU; rector Lincoln Acad. of Ill. Faculty Social Service; mem. select com. psychiat. care and evaluation HEW; mem. faculty Practising Law Inst.; bd. overseers Spertus Coll. Judaica, Chgo., 1981—. Contbr. articles to psychiat. jours., chpts. psychiat. textbooks. Trustee Erikson Inst. Early Edn., Ill. Hosp. Assn., Mental Health Law Project, Washington. Served with AUS, 1942-46. Decorated D.S.C., Purple Heart, Bronze Star; recipient Edward A. Strecker award Inst. Pa. Hosp., 1969; Med. Alumnus of Year award U. Ill., 1976; Disting. Service award Chgo. chpt. Anti-Defamation League; Disting. Service award B'nai B'rith, 1978. Fellow Am. Orthopsychiat. Assn. (dir. v.p. 1970-71, pres. 1976-77, Leadership in Community Health Programs award 1986), Am. Psychiat. Assn. (chmn. council on mental health services 1967—, v.p. 1973-74, bd. trustees, 1973-83, sec. 1981-83, chmn. council nat. affairs 1975-78, com. on abuse of psychiatry and psychiatrists, chmn. council internat. affairs 1984—, E.B. Bowis award 1981, Adminstrv. Psychiatry award 1985, Simon Bolivar award 1983), AAAS, Am. Coll. Psychiatrists (charter, bd. regents 1976-79, v.p. 1980, pres. 1983-84), Chgo. Inst. Medicine, Am. Coll. Mental Health Adminstrs. (founding fellow); mem. Am. Assn. Chmn. Dept. Psychiatry (pres. elect 1987—, pres. 1987—), Am. Assn. Social Psychiatry (v.p. 1976, pres.-elect 1987), Council Med. Splty. Socs., AMA, Ill. Psychiat. Soc. (pres. 1965-66), Am. Coll. Psychoanalysts, Mental Health Law Project (bd. trustees 1973—)World Assn. Social Psychiatry (councilor), World Psychiatric Assn. (rev. com.), Alpha Omega Alpha. Home: 1128 Ridge Ave Evanston IL 60202 Office: 320 E Huron St Chicago IL 60611

VISSER, JOHN EVERT, historian, university president emeritus; b. Orange City, Iowa, Apr. 24, 1920; s. Arthur J. and Frances (TePaske) V.; m. Virginia Jean Schuyler, May 29, 1946; children: Betty Jean, Mary Frances, Nancy Ann, Martha Ellen. B.A., Hope Coll., 1942; M.A., U. Iowa, 1947, Ph.D., 1957; Dr. Honoris Causa, Universidad Industrial de Santander, Bucaramanga, Colombia, S.Am., 1968. Asst. prof. history Hope Coll., Holland, Mich., 1949-56; asst. registrar Western Mich. U., 1956-57; asst. dean Ball State U., 1957-58, exec. asst. to pres., prof. history, 1962-67; dean Grand Rapids (Mich.) Jr. Coll., 1958- 62; pres. Emporia (Kans.) State U., 1967-84; cons. U. Alaska, 1985-86; interim chancellor U. Alaska, Juneau, 1986-87; interim vice chancellor, U. Wis., Green Bay, 1987-88. Served to capt. inf. AUS, 1942-46. Inducted into Infantry OCS Hall of Fame, 1982. Mem. Nat. Assn. Intercollegiate Athletics (pres., mem. exec. com.), Am. Assn. State Colls. and Univs. (treas. 1971-75), Kans. Assn. Colls. and Univs. (pres. 1972-73), Blue Key, Phi Delta Kappa, Phi Alpha Theta. Presbyn. Club: Rotarian. Home: Route 1 Box 52 Vassar KS 66543

VISWANATHAN, CHAND RAM, electrical engineering educator, consultant; b. Madras, India, Oct. 23, 1929; came to U.S., 1957; s. Cadambangudi V. Ramachandran and S. Pattammal; married, May 22, 1970; children: Usha, Meera, Asha. B.S. with honors, U. Madras, 1948, M.A., 1949; M.S., UCLA, 1959, Ph.D., 1964. Research engr. All India Radio, New Delhi, 1950-57; asst. prof. elec. engring. UCLA, 1962-68, assoc. prof., 1968-74, prof., 1974—, chmn. dept. elec. engring., 1979-85; cons. (in field), 1957—. Recipient Western Electric award, Am. Soc. Engring. Edn., 1974; recipient Disting. Teaching award UCLA Alumni Assn., 1976, Disting. Faculty award Engring. Alumni Assn., 1981. Fellow IEEE (Centennial medal 1983); mem. Am. Phys. Co. Home: 19573 Braewood Dr Tarzana CA 91356 Office: Dept Elec Engring UCLA 405 Hilgard Ave 7732 Boelter Hall Los Angeles CA 90024

VITALIANO, CHARLES J(OSEPH), geologist, educator; b. N.Y.C., Apr. 2, 1910; s. Joseph and Catherine (deBarberi) V.; m. Dorothy A. Brauneck, Oct. 19, 1940; children: Judith E., Peter W. B.S., CCNY, 1936; A.M., Columbia U., 1938, Ph.D. (James Furman Kemp fellow), 1944. Instr. extension div. Columbia U., 1938-40; instr. ceramics dept. Rutgers U., 1940-42; geologist U.S. Geol. Survey, 1942-47; asso. prof. geology Ind. U., Bloomington, 1947-57; prof. Ind. U., 1957-80, prof. emeritus, 1980—; prof. field geology Ind. U. Field Sta. in Mont., summers, 1948-50, 58-74; mem. sci. adv. com. Ind. U., 1979-81; chmn. Ind. U. Credit Union, 1967-68, bd. dirs., 1966-84; prof. field geology U.S. Geol. Survey, Nev. and N.Mex., summers 1950-58; cons. Earth Resources Tech. Satellite project, U. Mont., summer 1973; geol. cons. archaeol. projects, Greece, summers, 1971, 74, 78, 79. Contbr. articles to profl. jours. Fulbright sr. research fellow N.Z., 1954-55; Fulbright lectr. Australia, 1955; NSF grantee, 1957-61, 66-72; recipient Out-

Research officer SKODA Research Inst
Inst. Physics, Czechoslovakian Acad. S
metall. materials sci. and research fellow
1967-75; research officer Central Elec. R
ating Bd., Leatherhead, Eng., 1975-78;
Pa., 1978—. Fellow Inst. Physics (Lo
Metal Soc., Materials Research Soc. Re
defects, interfaces and amorphous structi
isms, plastic deformation. Office: U Pa
and Walnut Sts Philadelphia PA 19104

VITERBI, ANDREW JAMES, busine
Italy, Mar. 9, 1935; came to U.S., 19
Maria (Luria) V.; m. Erna Finci, June
Alexander. S.B., MIT, 1957, S.M., 1
Research group supr. C.I.T. Jet Propulsi
Engring. and Applied Sci., UCLA, 19
1969-73; exec. v.p. Linkabit Corp., 1973
1982-84; chief scientist, sr. v.p. M/A-C
and computer sci. U. Calif., San Diego,
Qualcomm Inc., 1985—; chmn. U.S. C
dept. elec. engring. and computer sci. I
Coherent Communication, 1966, (with
Communication and Coding, 1979; bd.
bd. editors: Information and Control,
1972-75. Recipient award for valuabl
tronics and telemetry group IRE, 19
Electronics Conf., 1963; outstanding pa
1968; Christopher Columbus Internat.
ospace Communication award AIAA,
award U. So. Calif., 1986. Fellow IE
Alexander Graham Bell medal, 1984);
Qualcomm Inc 10555 Sorrento Valley

VITITOE, WILLIAM PAUL, telepho
Ind., Sept. 19, 1938; s. Paul Revere a
Hoover, July 16, 1960; children: Laur
With Ind. Bell Telephone Co., 1961-71,
1977, pres., 1982-83; traffic ops. mgr. A
services transmission implementation A
Mich. Bell Telephone Co., Detroit, 197
Co., 1980-81, pres., 1983—; bd. dir
Comerica Bank-Detroit, Cross & Trecke
Bd. dirs. Detroit Symphony Orch.,
1983—, Detroit Econ. Growth Corp., S
High Tech. Task Force, United Found
Mich. Thanksgiving Parade Found.; tr
Detroit, Inc., Safety Council S.E. Mich.
large Detroit Area council Boy Scouts
Inc.; chmn. Gov.'s Exec. Corps., M
Commn. on Jobs and Econ. Devel., M
Edn. Task Force. Served with USAR
Detroit Econ. Club (chmn. bd. 1985—)
Detroit Inst. Arts, Detroit Artists M
Detroit Athletic, Detroit, Renaissance
Mich Bell Telephone Co 444 Michiga

VITT, DAVID AARON, medical m
Phila., Aug. 3, 1938; s. Nathan and F
20, 1963; children: Nadine Lori, Jeffr
Sales engr. Picker X-Ray Corp., Phila
Chgo., 1965-67, product mgr., 1967-68,
dir. mktg. Valtronic & Living Wills,
Med. Systems Inc., gen. mgr. dental
v.p.; chief exec. officer, pres. Pelton
industry rep. to Am. Nat. Standard
Charlotte. Bd. dirs. Fund for Den
Mecklenburg Community Relations Co
Am. Mgmt. Assn. (bd. dirs. N.J. ch
Trade Assn. (bd. dirs.), Dental Mfrs.
Radiology. Republican. Lodge: Maso
PO Box 241147 200 Clanton Rd Charl

VITT, SAM B., independent media s
Oct. 23, 1926; s. Bruno Caesar and G
Oct. 30, 1955; children: Joanne
Thomas. A.B., Dartmouth Coll., 195
1950-52; broadcast media buyer Bent
Biow Co., N.Y.C., 1954-55; asso. acco
media buyer Doherty, Clifford, Steer
media supr. Doherty, Clifford, Steers
supr., 1960, v.p., asso. media dir., 19
charge media and broadcast program
program dept. Ted Bates & Co., Inc.
media-program dept. Ted Bates & Co
vices, Inc., 1964-65; founder, pres. Vit
81, chmn., chief exec. officer, 1982—;
lectr. in field, 1967—; lectr. advt. m
Assn., 1974, 75, Assn. Nat. Advertis
Workshop, 1975. Media columnist:
Media/Scope, 1968-69; contbg. edito
ment, 1970; contbr. to: Advertising
6th, 7th edits., 1977, Exploring Adver
Bus., Broadcasting, Variety, Anny, T
producer rec. album The Body in the
Decisions, 1967. Dir. N.Y.C. Comm
Nat. UN Day Com., 1973, vice chmn
1976-77; bd. dirs. UN Assn. Am.,
Hearing and Balance Disorders Ltd.
Presdl., Congl. Steering Com., 1982; m
1984; chmn. radio-TV reps. div. Grea
pub. div., 1963; bd. govs. N.Y. Yo
Directory, 1956-57. Served to lt. (j
award sta. WRAP, Norfolk, Va., 196
1963, Gold Key Advt. Leadership awa
Ad Daily, 1967, certificate of merit
Statement Concerning Advt. award;
Advt. Community Gentlemen's Quar.
(broadcast media com. dir. corr. 1958
mags. 1964-65), Internat. Radio a
seminar com. dir. 1961-62), Internat.
1974), Nat. Acad. Arts Sci. (mem. c
Alpha Epsilon. Presbyterian. Clubs:
N.Y. Athletic (N.Y.C.); Roxbury Ru
skiing, golf, swimming, chess. Ho
10538 Office: Vitt Media Internat Inc
10036

VITTADINI, ADRIENNE, fashion
U.S., 1957; d. Alexander and Aranka
Vittadini, 1972; 1 stepchild, Eman
Designer Rosanna-Warneco, N.Y.C.
Knitwear-Gen. Mills, N.Y.C., 1976-

Kathy Fenton — Tuesday 4:30

in front row: as per Joe Reed

→ Ambassador D, E, M and their ladies

2 (3) His Excellency Ambassador + Mrs. DUBININ (Soviet)

(4) His Excellency Ambassador + Mrs. ERRAZURIZ (Chile

3 (2) His Excellency Ambassador + Mrs. MURATA (Japan)

(1) – V.P. & Mrs. Quayle (no answer, but probably will be there

– Baker – NO — NO, as per Anne Hathaway OVP

(1) (2)

In the audience: Board of Directors and Members, National Symphony Orche

Let concert begin

State Department
647-6729 Soviet Union
647-4543 Protocol

~~ER-AH-ZUR-EES~~

→ er-RAH-zur-ees NSC

Ryohei
→ MOOR-~~AH~~ta NSC

Georgetown U.
687-6045

University of Va.
804/924-0311
Russian: 804/924-3033

Kathy Fenton Rostropovitch ROSTROPOVICH

Laurie x.7064

salute to Rost after return to Moscow after exile & represented w/ citizenship

leave Saturday ⇒ cellos (him & 11 or 12) concert 20 minutes

audience - orchestra & board members

Mary Marsh NSO 416-8100 [redacted]

exec director Steven Klein 416-8100

3-week tour ⇒ Japan & Rostropovitch ⇒ exile in 1974

wife: Soprano - opera

White House ➔ Pres Medal of Freedom 1988

↳ Quests 4:45

Bushes ⇒ 5:15

welcoming remarks ⇒ 5 minutes

{Board members of NSO

{sponsors of tour to Soviet Union

V.P., Baker? Galina

rep. of corporate ____

announced

cellists 12 + R.

20 min.

Pepsico

USIA

Procter & Gamble

Chase Manhattan

Occidental Petroleum

State Floor.

Concert in East Room

447-4000 [8671]

molodets mo-lo-dyets

slava - glory

National Symphony Orchestra
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

MSTISLAV ROSTROPOVICH
MUSIC DIRECTOR

STEPHEN KLEIN
EXECUTIVE DIRECTOR

WASHINGTON, D.C. 20566-0002
202 416-8100
FAX 202 416-8205
TELEX 4976373 NATSYM ORCH

Mstislav Rostropovich
Statement
January 25, 1990

My dear compatriots,

For 16 years I had no right to call myself that and address you. For 16 years I was forced by the Soviet government to remain in the West among my new friends, the musicians and artists of the National Symphony. For 16 years I continued to serve music, to serve our music, Russian music, and to serve you, both as a citizen, as a human being, and as a musician.

I'm delighted to have the opportunity to bring to you the orchestra of the American capital, but not just this orchestra, but our orchestra performing Russian music. Musicians are also human beings. They have a heart and possess love. They perform this music with heart and with the love of the American people, which is sent to you through this music.

I lost my Soviet citizenship 16 years ago because I spoke the truth, because I love you, I love my country, and I will never betray the truth. Now, upon arrival, I am so happy to stand on my land, our land, your land. I will continue to speak the truth because I want all of you, all of us to be happy. For happiness we need glasnost. We have to say everything we think, everything we feel, everything we want. Now I am happy to send you my love, not only through words, but also through the music we will perform for you now.

News Release

National Symphony Orchestra
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

WASHINGTON, D.C. 20566-0002
202 416-8440
FAX 202 416-8421

MSTISLAV ROSTROPOVICH
MUSIC DIRECTOR

HOLD FOR RELEASE
Monday, January 29, 1990

MSTISLAV ROSTROPOVICH AND NATIONAL SYMPHONY ORCHESTRA EMBARK ON HISTORIC TOUR OF JAPAN AND USSR

WASHINGTON, D.C., January 29, 1990--Maestro Mstislav Rostropovich and the National Symphony Orchestra embark today on their historic three-week tour of Japan and the Soviet Union.

This is the Orchestra's third tour of Japan and its first to the USSR--an event that marks NSO Music Director Rostropovich's first visit to his homeland since he was forced to depart in 1974. Invited by the Soviet government, the National Symphony Orchestra and Rostropovich will give four concerts in the USSR.

The tour of Japan is made possible by the generosity of Chase Manhattan Corporation. The tour of the USSR is supported by Armand Hammer and the Armand Hammer Foundation, the PepsiCo Foundation, the Procter & Gamble Fund, and the United States Information Agency. Also making this tour possible is the John F. Kennedy Center for the Performing Arts, America's national cultural center, which provides ongoing support to its affiliate, the National Symphony Orchestra.

The NSO will give eight concerts in Japan--single performances in Matsudo, Osaka, Nagoya, Yokkaichi, and four in Tokyo. In the USSR, the Orchestra will give two concerts in Moscow in the Bolshoi Hall of the Moscow Conservatory, where, in 1974, Maestro Rostropovich last conducted in the USSR, and two in Leningrad at the Bolshoi Hall of the Leningrad Philharmonia.

The Orchestra's tour repertoire includes a number of Russian compositions strongly associated with Rostropovich and the NSO: Dmitri Shostakovich's Symphony No. 5 and his Symphony No. 8, and Sergei Prokofiev's Symphony No. 5.

Shostakovich and Prokofiev are the composers with whom Rostropovich shared close personal as well as professional

relationships and whom he has most ardently championed since coming to the West. Of particular significance to Rostropovich will be his performances of Tchaikovsky's Symphony No. 6 (*Pathétique*). The last work Maestro Rostropovich conducted in the USSR before his exile, this work will be on the first program he conducts in Moscow.

The major American work in the tour repertoire is Stephen Albert's *Rivering Waters*, drawn from his Pulitzer Prize-winning Symphony *RiverRun*, a Hechinger Foundation commission for the National Symphony Orchestra.

Maestro Rostropovich will conduct all of the works, with the exception of the Dvořák Cello Concerto in the programs of February 13 and 17. For those, NSO Affiliate Artist Conductor Randall Craig Fleischer will conduct as Rostropovich plays the cello.

A broadcast of the first concert throughout the Soviet Union is being made possible by the Procter & Gamble Company via Gosteleradio, the state television service. Sony Classical will record the Dvořák Cello Concerto and Tchaikovsky's Symphony No. 6 (*Pathétique*) live in the two Moscow concerts, on February 13 and 14.

In addition, documentary rights for the tour have been assigned to CAMI Video, a division of Columbia Artists Management, Inc., the National Symphony Orchestra's tour manager. Previous credits for CAMI Video president Peter Gelb include the "Horowitz in Moscow" documentary and numerous "Live from the Met" telecasts. The documentary will be marketed internationally with subsequent home video cassette sales.

For further information:
Tiki Davies (202) 416-8440
Laura Longley (202) 416-8430
Patricia O'Kelly (202) 416-8440

During tour:
Patricia M.P. Laing
(202) 416-8440

News Release

National Symphony Orchestra
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

WASHINGTON, D.C. 20566-0002
202 416-8440
FAX 202 416-8421

MSTISLAV ROSTROPOVICH
MUSIC DIRECTOR

FOR IMMEDIATE RELEASE:
January 19, 1990

REPERTOIRE FOR NATIONAL SYMPHONY ORCHESTRA'S 1990 TOUR OF JAPAN AND USSR

The National Symphony Orchestra today announced the repertoire for the Orchestra's third tour of Japan and its first visit to the USSR, January 29 - February 17, 1990.

The tour will be led by Music Director Mstislav Rostropovich, of whom The New York Times wrote, "[He] has played a critical role in lifting his orchestra to international prominence." He will be returning to his native land for the first time since he departed in 1974. Rostropovich will also appear as cellist during the course of the tour, in Dvorak's Cello Concerto. The Concerto will be conducted by National Symphony Orchestra Affiliate Artist Conductor Randall Craig Fleischer.

The major American work in the tour repertoire is Stephen Albert's Rivering Waters, drawn from his Pulitzer Prize-winning Symphony RiverRun, a Hechinger Foundation commission for the National Symphony Orchestra. This work--called "a brilliant, evocative symphony" by The Washington Post--will be performed in Tokyo and Leningrad. Also included in the tour repertoire is Barber's Adagio for Strings.

Russian compositions include many of the pieces for which the National Symphony Orchestra and Rostropovich are best known. Shostakovich's Symphony No. 5 is the work for which the National Symphony Orchestra has received the greatest acclaim around the world. Shostakovich's Symphony No. 8 will also be performed on tour. The New York Times has called the sound of the NSO's Shostakovich "rich, variegated and powerful."

Shostakovich and Prokofiev are the composers with whom Rostropovich shared close personal as well as professional relationships and whom he has most ardently championed since coming to the West. Prokofiev's Symphony No. 5 will be performed in four tour cities. Of particular meaning for Rostropovich will be his performances of Tchaikovsky's Symphony No. 6 (Pathetique). This, the last work Maestro Rostropovich conducted in the USSR before his exile, will be on the first program he leads in Moscow.

(more)

Japan: Single performances in Osaka, Matsudo, Nagoya and Yokkaichi are scheduled during the tour's first week. A series of four performances in Tokyo will follow. Three of the four Tokyo concerts will take place in the new Bunkamura Hall, with the final one scheduled for Bunka Kaikan. Two concerts -- one in Tokyo and the concert in Yokkaichi -- will include participation by the Yamaha Foundation's award-winning Junior Original Concert performers. Junior Original Concert participants have appeared with the National Symphony at the John F. Kennedy Center in Washington, D.C., and in the General Assembly Hall of the United Nations in New York City.

USSR: February 11 is the date for the National Symphony Orchestra's journey from Tokyo to Moscow, and the first concert is scheduled for February 13. Two concerts each will be presented in Moscow and Leningrad. In Moscow the National Symphony will appear in the tradition-laden Bolshoi Hall of the Moscow Conservatory, the site of so many festal performances and the nurturing ground for some of the finest artists throughout the USSR's extraordinary musical history. In Leningrad the performances will take place in the Bolshoi Hall of the Leningrad Philharmonia.

Itinerary and Programs

1990 Tour of Japan and the USSR

Mstislav Rostropovich, Conductor/Cellist
Randall Craig Fleischer, Conductor (Dvorak Cello Concerto)

January 29	Travel: Washington, D.C. to Tokyo	
February 1	ALL-TCHAIKOVSKY CONCERT Hamlet Francesca da Rimini Symphony No. 6 (Pathetique)	Matsudo Kawanami Kinen Kodo Seitoku Gakuen College
	1990 Tour of Japan sponsored by Chase	
February 2	BARBER Adagio for Strings TCHAIKOVSKY Serenade for Strings SHOSTAKOVICH Symphony No. 5	Osaka Symphony Hall
February 3	DVORAK Cello Concerto PROKOFIEV Symphony No. 5	Nagoya Nagoya Shimin Kaikan
February 4	Junior Original Concert Soloists SHOSTAKOVICH Symphony No. 8	Yokkaichi Yokkaichi-Shi Bunka Kaikan
February 6	Junior Original Concert	Tokyo Bunkamura, Tokyu Hall

(more)

February 7	DVORAK PROKOFIEV	Cello Concerto Symphony No. 5	Tokyo Bunkamura, Tokyu Hall
February 8	TCHAIKOVSKY ALBERT TCHAIKOVSKY	Hamlet Rivering Waters Symphony No. 6 (Pathetique)	Tokyo Bunkamura, Tokyu Hall
February 9	BARBER TCHAIKOVSKY SHOSTAKOVICH	Adagio for Strings Serenade for Strings Symphony No. 5	Tokyo Bunka Kaikan
February 11	Travel: Tokyo to Moscow		
February 13	BARBER TCHAIKOVSKY SHOSTAKOVICH	Adagio for Strings Symphony No. 6 (Pathetique) Symphony No. 5	Moscow Bolshoi Hall Moscow Conservatory
	USSR concerts sponsored by Armand Hammer and the Armand Hammer Foundation, PepsiCo Foundation and the Procter & Gamble Company. **This is a cultural presentation of the United States of America.** **The John F. Kennedy Center for the Performing Arts, with which the Orchestra is affiliated, is also assisting the tour through its ongoing support of the National Symphony Orchestra.**		
February 14	DVORAK PROKOFIEV	Cello Concerto Symphony No. 5	Moscow Bolshoi Hall Moscow Conservatory
February 15	Travel: Moscow to Leningrad		
February 16	ALBERT SHOSTAKOVICH	Rivering Waters Symphony No. 8	Bolshoi Hall of the Leningrad Philharmonia
February 17	DVORAK PROKOFIEV	Cello Concerto Symphony No. 5	Bolshoi Hall of the Leningrad Philharmonia
February 18	Travel: Leningrad to Washington, D.C.		

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Shostakovich and Prokofiev are the composers with whom Rostropovich shared close personal as well as professional relationships and whom he has most ardently championed since coming to the West. Prokofiev's Symphony No. 5 will be performed in four tour cities. Of particular meaning for Rostropovich will be his performances of Tchaikovsky's Symphony No. 6 (Pathetique). This, the last work Maestro Rostropovich conducted in the USSR before his exile, will be on the first program he leads in Moscow.

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Mstislav Rostropovich

In the autumn of 1989 Music Director Mstislav Rostropovich began his 13th season at the helm of the National Symphony Orchestra. His leadership is among the longest and most impressive of those of current music directors of major American orchestras. This year's highlights include the National Symphony's first tour to the USSR (Maestro Rostropovich's first trip back to the Soviet Union since his departure in 1974) and its third tour to Japan, as well as several recent recording releases and recording sessions.

Other major achievements during his tenure with the National Symphony Orchestra include: extensive touring of the United States and abroad, critically acclaimed recordings, seven years of nationally broadcast concerts (the first in the Orchestra's history) and several televised concerts, all leading to greatly enhanced national and international recognition of the National Symphony Orchestra's artistry. Under Maestro Rostropovich's guidance, the Orchestra has commissioned works by some of the world's most distinguished composers and has begun, with the Sidney L. Hechinger Foundation, a commissioning project designed to create new orchestral works, with special encouragement given to American composers. The first of the Hechinger Commissions, Stephen Albert's Symphony RiverRun, won the 1985 Pulitzer Prize for Music. For his many achievements, but particularly for accomplishments with the National Symphony, Maestro Rostropovich was named Musical America's 1987 Musician of the Year.

His personal career is extraordinary and has been distinguished by an enviable diversity, bringing him recognition as conductor, cellist, and pianist; as one of today's most important catalysts for the creation of contemporary music, and as one of the world's most outspoken defenders of human rights. His 60th birthday was celebrated with gala concerts and festivals in Washington, New York, Boston, Paris, London, and Tokyo, as well as a musical cruise in the Mediterranean. Among the recent accolades that have been showered upon him are Knight Commander of the Most Excellent Order of the British Empire, Officer's Cross of the Order of Merit of West Germany, Commander of France's Legion of Honor, membership in the Academy of Arts of the French Institute, often called "the Forty Immortals," and, from the United States, the Presidential Medal of Freedom.

Maestro Rostropovich's career as conductor began in the Soviet Union in 1961. He was active in this capacity throughout the USSR and Eastern Europe for many years before making his United States conducting debut in 1975. On October 4, 1977, he became music director of the National Symphony Orchestra, which today has taken a place among America's finest orchestras, a fact largely attributed to his leadership. Critics on four continents have praised the "transformation" of the National Symphony during his tenure.

As cellist, Maestro Rostropovich's artistry has been recognized for four decades. Considered by many to be the world's greatest living cellist, he has recorded virtually the entire cello repertoire and has inspired some of this era's finest composers to create works especially for him.

As pianist, Maestro Rostropovich often accompanies his wife, the acclaimed soprano Galina Vishnevskaya, in recital. His extensive discography also includes many performances in that role, and together they have toured the globe.

In all his performing areas, Maestro Rostropovich has been one of today's most positive forces for the creation of contemporary music. The list of those who have written for him is enormous, including Shostakovich, Prokofiev, Britten, and Bernstein. Through his inspiration the existing solo cello repertoire has been vastly increased. As conductor and as cellist, he is viewed as a leading interpreter of the works of Shostakovich and Prokofiev, with whom he shared personal as well as professional relationships. His equally close association with Benjamin Britten is perpetuated through his participation in the Aldeburgh Festival, which Britten founded and of which Maestro Rostropovich is an artistic director.

Maestro Rostropovich's musicianship has earned him numerous awards. His recordings have brought him the world's most coveted recording prizes, including the Grammy Award and the Grand Prix du Disque. He holds more than 30 honorary degrees, and 18 different nations have lavished more than 60 major awards upon him. Prior to leaving the USSR in 1974 on an exit visa, he had received the Stalin Prize, had been named a People's Artist of the USSR, and was a recipient of the Lenin Prize, the nation's highest prize. At the Moscow Conservatory he taught for 26 years, and at the Leningrad Conservatory for seven. At the latter institution he was made Honorary Professor.

Maestro Rostropovich has devoted many performances in support of humanitarian efforts around the world. Among his many recent benefit concerts were five performances in Europe and the United States to aid the Armenian earthquake relief efforts. In recognition of his services to human rights, Maestro Rostropovich received the 1974 Annual Award of the International League of Human Rights and the 1985 Albert Schweitzer Award.

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MSTISLAV ROSTROPOVICH
MUSIC DIRECTOR

Mstislav Rostropovich Awards and Honors

ACADEMY MEMBERSHIPS

Academy of Arts and Sciences of the United States
Academy of St. Cecilia of Rome
Royal Academy of Music of England
Royal Swedish Academy
Bavarian Academy of Fine Arts
Academy of Arts of the French Institute ("The Forty Immortals")

AWARDS

Gold Medal of the Royal Philharmonic Society of Great Britain
Gold Medal of the Academy of St. Cecilia of Rome
Commander of Arts and Letters of France
Ernst von Siemens Foundation Music Prize of Germany
Sennig Prize
Crown of France 1975
Commander of Phoenix Order of Greece
Cavalier of the Order of the Cedars of Lebanon
Golden Stage Award, Mantua, for Best Opera in Italy 1980
Gold medals of the cities of Paris, Marseille, Lille, Dijon, Arles, and the Gentlemen of Fronsac (France), Athens (Greece), Tokyo (Japan), Tel Aviv, Jerusalem (Israel), Vendrell (Catalonia, Spain), Milan, Asolo, and the community of Cortino (Italy)
Gold Medal: Viotti d'oro -- First cellist to receive this prize
Gold Medal: Hommage de la Sacem
Medals of Palazzo Marino Milano, Parma, Medal of Stendhal 1951, Medal of Verdi (Italy); Pyrenees Oriental, Languedoc-Roussillon and Nice (France), Medal of the City of Madrid (Real Coliseo de Carlos III)
Gold keys to the cities of Quebec (Canada), Venice (Italy) and San Diego
Plaque of the city of Paris
Pupil of Year in France
Annual Award of International League of Human Rights, New York 1974
Order of Francisco Miranda, First Class (Venezuela)
Order of Santiago (Portugal)
*Commander, Legion of Honor (France) 1987; Officer, 1981
Commander of the Order of the Dannebrog (Denmark)
Order of Isabel la Catolica (Spain)
Order of Merit, Luxembourg
Prize, "A Life in Music" from the "Homage to Venice" Association
Order of Arts and Letters of Sweden

Grand Officer of the Order of Merit of the Italian Republic
*Commander's Cross of the Order of Merit of the Federal Republic of Germany
*Honorary Knight Commander of the Most Excellent Order of the British Empire (KBE)
Washingtonian of the Year, 1984
State University of New York, Distinguished Citizens' Award, 1984
1985 Performing Arts Award from the Anti-Defamation League of B'nai B'rith
Humanitarian Award from United Jewish Appeal Federation
1985 Albert Schweitzer Music Award
1985 Algur H. Meadows Award for Excellence in the Arts
Musician of the Year, 1987 (Musical America)
*Presidential Medal of Freedom (1987)
Certificate of Commendation from the Organization of American States and the Inter-American Music Council (highest honor given by this organization)
Jewish National Fund 1987 Man of the Year
UCLA Award for Artistic Excellence (First Presentation in Music)
Ambassador Foundation Award
Honorary Citizen of Athens
"Arte en las Artes," 1989, Spain
The John P. McGovern Award 1989 for Excellence in the Arts
Paul Hume Award 1989 (Levine School of Music, Washington, D.C.)
Gold Medal of the Bicentennial of Georgetown University
Medal of Honor for Art and Science, 1989, The Netherlands (first presentation since 1959)
Commander of the Order of St. Charles of Monaco
Archonte Maître de Musique de nôtre sainte et grande Eglise du Christ

*The nation's highest honor for a noncitizen

BOARD OF DIRECTORS

Aldeburgh Festival, Great Britain - Artistic Director
Evian Festival, France - President

DOCTORATES, Honoris Causa

Music, Harvard University
Music, Yale University
Music, Yale School of Music
Music, Princeton University
Music, Brown University
Music, Curtis Institute of Music
Music, Thiel College (Greenville, Pennsylvania)
Music, University of Hartford (Hartford, Connecticut)
Music, St. Andrew's University of Scotland
Music, Catholic University of America
Music, Cambridge University (England)
Music, Trinity College of Dublin University (Ireland)
Music, University of Maryland
Music, Oxford University (England)
Music, American University (Washington, D.C.)

Music, St. Lawrence University (Canton, New York)
Music, Utica College of Syracuse University
Music, Hamilton College (Clinton, New York)
Fine Arts, Sussex University (England)
Fine Arts, Rivier College (Nashua, New Hampshire)
Fine Arts, Duke University (Durham, North Carolina)
Fine Arts, Universite de Laval (Canada)
Arts, Shenandoah College and Conservatory
Humanities, George Washington University (Washington, D.C.)
Humane Letters, Georgetown University (Washington, D.C.)
Humane Letters, Arizona State University
Humane Letters, University of Judaism
Humane Letters, Northern Illinois University
Law, University of Winnipeg (Canada)
Law, University of British Columbia (Canada)
Philosophy, Tel Aviv University (Israel)

OTHER AFFILIATIONS

Honorary Member, House of Beethoven, Bonn, West Germany
Honorary Senator from University of Tubingen, West Germany
Fellow, Royal College of Music (England)
Honorary Professor of Cuban National Conservatory
Honorary President of New York Violoncello Society
Honorary Fellow of the Jerusalem Rubin Academy of Music and Dance

HONORARY CITIZENSHIPS

Medal and Certificate of Honorary Citizenship of the City of Athens
Honorary Citizen of the State of Ohio
Honorary Citizen of Lackawanna County (Pennsylvania)
Honorary Colonel of Kentucky

INTERNATIONAL COMPETITIONS

Youth Festival of Prague, 1947 - First Prize
Youth Festival of Budapest, 1949 - First Prize
International Competition of Cellists, Prague, 1950 - First Prize

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MUSIC DIRECTOR

FOR IMMEDIATE RELEASE:
January 23, 1990

THE MUSIC DIRECTORSHIP OF MSTISLAV ROSTROPOVICH
A Brief Retrospective

The Tours

Europe: 1982, 1985, 1988
North America: 1978, 1981, 1983, 1985, 1987, 1989
The Far East: 1980, 1983
Casals Festival Residency: 1987, 1988, 1989
South America: 1980, 1984
Mexico: 1979

The Recordings

Albert	Symphony RiverRun
Chopin	Piano Concerto No. 2 (Martha Argerich, pianist)
Glazunov	Violin Concerto (Anne-Sophie Mutter, violinist)
Mussorgsky	Boris Godunov (Ruggero Raimondi, Nicolai Gedda, Galina Vishnevskya, et al.) (to be released)
Prokofiev	Violin Concerto No. 2 (Anne-Sophie Mutter, violinist)
Prokofiev	Romeo and Juliet, Suites Nos. 1 and 2
Schedrin	Stykhira
Schumann	Piano Concerto (Martha Argerich, pianist)
Shostakovich	Symphony No. 5
Shostakovich	Symphony No. 7 (Leningrad) (to be released)
Shostakovich	Symphony No. 13 (Babi Yar) (Nicola Ghiuselev, bass; Choral Arts Society of Washington)
Tchaikovsky	Meditation (Isaac Stern, violinist)
Tchaikovsky	Piano Concerto No. 1 (Vladimir Feltsman, pianist) (to be released)
Tchaikovsky	Piano Concerto No. 3 (Vladimir Feltsman, pianist) (to be released)
Tchaikovsky	Violin Concerto (Isaac Stern, violinist)
Tchaikovsky	Symphony No. 5 (to be released)

The Broadcasts

U.S. Television:

A Capitol Fourth (July 4, 1981, 1983, 1984, 1985, 1986, 1987, 1988, 1989)
Bernstein/60: An Appreciation, PBS (1978)
Kennedy Center Tonight, Aaron Copland 80th Birthday Tribute (1980)
Live from Wolf Trap, Shostakovich Birthday Tribute, Symphony No. 5, PBS (1985)
Live from Wolf Trap, Ravel and Gershwin, PBS (1987)
Moods and Music, PBS (1989)
The National Symphony: A Personal Note, Produced and broadcast by WDVM (now W*USA) in Washington (1980)
On Stage at Wolf Trap, Sarah Vaughan and Christian Badea (1978)
Princess Grace Remembered: PBS, Great Performances Series, (1983)
Stravinsky Centennial Concert (1982)
Tour Concert: Broadcast from Taiwan to U.S. on PBS (1983)
Casals Festival Concerts: Broadcast throughout Puerto Rico (1987, 1988, 1989)

Overseas Television:

Tour concert broadcast throughout Greece (1985);
Stravinsky Centennial broadcast internationally (1982);
tour concert broadcast in Taiwan (1983);
tour concert broadcast in Uruguay (1980)

Selected Radio:

Seven years of nationally broadcast concert series;
numerous simulcasts with above programs.

Selected Contributions to American Music

Conductors:

First through the Exxon/Arts Endowment Conductors program and then through the Affiliate Artists Conductors program, the National Symphony Orchestra and Maestro Rostropovich have contributed significantly to the development of American artistic resources. Among the Americans in the program have been Hugh Wolff, now music director of the New Jersey Symphony and principal conductor of the St. Paul Chamber Orchestra, and Andrew Litton, music director of the Bournemouth Symphony Orchestra.

Commissioned Works:

Stephen Albert's RiverRun, a Hechinger Commission, won the 1985 Pulitzer Prize for Music. Additional important commissions and premieres from American composers include works by Leonard Bernstein, Stephen Douglas Burton, Jon Deak, Jacob Druckman, Alan Hovhaness, Ezra Laderman, Andreas Makris, Henry Mancini, Peter Mennin, David Ott, Robert Parris, Leonard Roseman, Gunther Schuller, and Richard Wernick.

The Orchestra

"The orchestra played with an extraordinarily rich, variegated and powerful sound."
The New York Times

"The unanimous intensity of its strings, its eloquent winds, the splendor of its brass and vividness of its timpani and percussion..."
London Daily Telegraph

"The Washington orchestra was simply wonderful."
Die Welt

The Music Director

"[Rostropovich] has played a critical role in lifting his orchestra to international prominence..."
The New York Times

"If music were ever reinstated as an Olympic event, Mstislav Rostropovich [cellist, conductor and pianist] might walk away with all the gold medals."
The New York Times

"It is a splendid age that boasts a Mstislav Rostropovich."
The Washington Times

"Mr. Rostropovich and his wife, the soprano Galina Vishnevskaya, are among the most notable Russian performing artists of the century."
The New York Times

The Verdict

"...musically and emotionally unparalleled."
The Washington Post

PRESS CONTACTS:
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Patricia M.P. Laing (202) 416-8440

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SPONSORS OF NSO TOUR TO JAPAN AND THE USSR ANNOUNCED

WASHINGTON, D.C., January 18, 1990--The Chase Manhattan Corporation, Armand Hammer and the Armand Hammer Foundation, PepsiCo Foundation, the Procter & Gamble Fund, the United States Information Agency, as well as the John F. Kennedy Center for the Performing Arts, will sponsor the National Symphony Orchestra's historic tour of Japan and the Soviet Union, January 29-February 18, the NSO announced today.

The generous funding of these organizations makes possible what is the Orchestra's third tour of Japan and its first to the USSR--an event that marks Music Director Mstislav Rostropovich's first visit to his homeland since he was forced to depart in 1974. Invited by the Soviet government, the National Symphony Orchestra and Rostropovich--conductor, cellist, and defender of human rights--will give four concerts in the USSR.

The Chase Manhattan Corporation, with a gift of $100,000, is underwriting the Orchestra's Japan tour to five cities--Matsudo, Osaka, Nagoya, Yokkaichi, and Tokyo. The support emphasizes this U.S.-based sponsor's commitment to Japan and to the furthering of ties between the two cou
ntries.

Armand Hammer and the Armand Hammer Foundation ($100,000 gift), PepsiCo Foundation ($100,000) and the Procter & Gamble Fund ($100,000) are making possible the two concerts in Moscow and two in Leningrad. In addition, the Procter & Gamble Company is underwriting a broadcast of the first Moscow concert, on February 13, which will be televised throughout the USSR via Gosteleradio, the state television service. All the sponsors view their support as a vital project for the enhancement of understanding and goodwill between the peoples of the United States and the USSR.

The tour is also assisted financially with a grant of $100,000 from the Bureau of Educational and Cultural Affairs of the United States Information Agency under the authority of the Fulbright-Hays Act of 1961, as amended. Additionally,

the John F. Kennedy Center for the Performing Arts, America's national cultural center with which the Orchestra is affiliated, is helping to make the tour possible through its ongoing support of the National

Symphony Orchestra.

For further information:
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Laura Longley (202) 416-8430
Patricia O'Kelly (202) 416-8440

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National Symphony Orchestra History

One of America's finest orchestras, the National Symphony Orchestra has earned praise around the world for its overseas tours as well as for its seasons at home. As the orchestra of the capital of the United States, it also regularly participates in events of national and international importance. The National Symphony regularly performs for presidential inaugurations and leads the nation in its annual Independence Day celebrations with nationally televised, outdoor concerts on the West Lawn of the U.S. Capitol. Through its tours of four continents and performances for visiting heads of state, the National Symphony also fills an important international role. In 1990 this is being emphasized by the National Symphony Orchestra's third visit to Japan, as well as its tour of the USSR, the first visit to the latter country by the orchestra of the capital of the United States.

The National Symphony is affiliated with the John F. Kennedy Center for the Performing Arts, the national cultural center, and presents a regular concert season there annually. Mstislav Rostropovich has been music director since 1977. The Orchestra itself numbers 103 musicians, presenting a 52-week season of some 200 concerts each year. These include classical subscription series, pops concerts, and an extensive educational program: Young People's Concerts, presented to 40,000 students each year; programs and concerts for talented high school musicians; concerts designed to introduce high school students to classical music; study programs to encourage minority musicians; a competition to recognize especially gifted soloists, and several lecture series.

In addition to these activities, the National Symphony presents regular concerts at Wolf Trap Farm Park for the Performing Arts and on the West Lawn of the U.S. Capitol, and it performs concert tours around the country and abroad. Today, critics on four continents agree that the National Symphony has taken a place among America's finest orchestras.

The National Symphony Orchestra was formally incorporated in 1931, with conductor and cellist Hans Kindler as music director, a position he held until 1949. During those years the Orchestra grew to 90 musicians, presenting nearly 100 concerts each season. Howard Mitchell succeeded Maestro Kindler and in his 20 years took the National Symphony on its first international tours, embarked on major recording projects, and expanded its outreach. Antal Dorati, renowned as an orchestra builder, became the National Symphony's third music director in 1970. He is credited with raising the Orchestra's level of excellence and strengthening its repertoire. Also under his direction the National Symphony earned its first major international recording prizes--their first nine recordings together winning six major awards--and also began a tradition of regular commissions of new works.

(more)

The Orchestra's current level of artistic achievement is largely attributed to the leadership of its fourth music director, Mstislav Rostropovich, who was named Musical America's 1987 Musician of the Year for his accomplishments with the National Symphony. Music director since 1977, Maestro Rostropovich has overseen a number of major achievements:

-- extensive touring, including three European tours, two tours of the Far East, two tours of South America, five United States tours, and three years as the guest orchestra of the Casals Festival, as well as the current tour of Japan and the USSR;

-- critically acclaimed recordings, including a major new recording contract with Erato Records;

-- seven years of nationally broadcast concert series, the first such in the Orchestra's history;

-- a commissioning project undertaken with the Sidney L. Hechinger Foundation, with special encouragement given to American composers. The first Hechinger commission, Stephen Albert's Symphony RiverRun, won the Pulitzer Prize for Music;

-- a broadening of the performance possibilities available to individual National Symphony Orchestra musicians, including an annual week of subscription concerts featuring the members in solo roles and two regular series of chamber concerts.

January 1990

The Kennedy Center
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

WASHINGTON, D.C. 20566-0001
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The John F. Kennedy Center for the Performing Arts

The John F. Kennedy Center for the Performing Arts is America's national cultural center and home to the National Symphony Orchestra. It is under the auspices of the Kennedy Center that the National Symphony Orchestra is making this historic international tour.

The Kennedy Center is the nation's foremost presenter of the performing arts, an independent, self-supporting institution that relies on ticket sales and private donations for its programming. Mandated by the United States Congress to present and produce the finest performing arts from this country and abroad, the Kennedy Center serves as a national resource contributing to the cultural enrichment of America and the world. Since 1971, the Center has fostered the creation of new works and productions in all the performing arts and encouraged established and emerging artists.

The National Symphony Orchestra, which has been formally affiliated with the Kennedy Center since 1986, plays its annual 28-week season in the Center's Concert Hall. In its four other theaters, the Kennedy Center presents the full spectrum of the performing arts, including premieres by the world's finest ballet companies, chamber music, new plays, musicals and opera, and commissions of works for young people.

From its very beginning, the Kennedy Center has been the beneficiary of many gifts from friends around the world. To Japan in particular, the Kennedy Center owes a debt of gratitude--for the splendid silk stage curtain in the Opera House, for the Center's Terrace Theater (a Bicentennial gift from the people and government of Japan), and for the outstanding programming that has come from Japan to the Center's stages over the past 18 years. The Kennedy Center has welcomed the Grand Kabuki, the Tokyo String Quartet, Ennosuke's Kabuki, the Tokyo Kid Brothers, the Suzuki Company of Toga, among many other exceptional artists.

Thanks to the foresight and generosity of leading Japanese corporations, future performances of Japanese artists are being ensured through the establishment of an endowment at the Kennedy Center.

News Release

National Symphony Orchestra
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

WASHINGTON, D.C. 20566-0002
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MSTISLAV ROSTROPOVICH
MUSIC DIRECTOR

Randall Craig Fleischer

National Symphony Orchestra Affiliate Artist Conductor Randall Craig Fleischer came to Washington, D.C., in the autumn of 1989 after spending the summer as a conducting fellow at Tanglewood. He was previously the assistant conductor of the American Symphony Orchestra in New York, and recently, he has been a guest conductor of the Saint Paul Chamber Orchestra and the Louisville Orchestra. Fleischer is music director of Saint Bartholomew's Chamber Orchestra, an orchestra which he founded in 1986. While working toward his master of music degree at Indiana University School of Music, he was chorus master of Indiana University Opera Theatre from 1983-1985. He received his bachelor of music education degree from Oberlin Conservatory of Music.

Fleischer has studied conducting with Leonard Bernstein, Seiji Ozawa, Riccardo Muti, Otto-Werner Mueller, Gustav Meier, and others. In addition to his active conducting schedule, Fleischer is also a composer. Randall Craig Fleischer regularly conducts the National Symphony Orchestra and participates in a full range of other musical and administrative activities throughout the year as a participant in the Affiliate Artists Conductors Program. This nationwide program created and administered by Affiliate Artists since 1973 is designed to provide exceptionally talented American-trained conductors with the experience needed to become the music directors of tomorrow. The program is supported by the National Endowment for the Arts. Additional funding is provided by the Mary Flagler Cary Charitable Trust, the Eleanor Naylor Dana Charitable Trust, the Helen F. Whitaker Fund, and participating orchestras. Fleischer made his debut with the National Symphony Orchestra in December of 1989 and also led four concerts in January 1990. He will make his classical subscription series debut upon the Orchestra's return to Washington following the National Symphony's tour of Japan and the USSR.

January 1990

News Release

National Symphony Orchestra
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

WASHINGTON, D.C. 20566-0002
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MSTISLAV ROSTROPOVICH
MUSIC DIRECTOR

STEPHEN ALBERT, Composer
Pulitzer Prize for Music, 1985

Program Biography

Composer Stephen Albert has been the recipient of many prestigious awards, grants, and commissions. They include the 1985 Pulitzer Prize and an honorable mention from the Pulitzer Committee in 1987. He has received many grants including those from the Guggenheim, Ford, and Fromm foundations, the National Endowmwent for the Arts, and the Prix de Rome.

Composer-in-residence with the Seattle Symphony Orchestra from 1985 until 1988, his works have been performed by such leading ensembles as the Chicago and Philadelphia orchestras with Carlo Maria Giulini, the National Symphony Orchestra with Mstislav Rostropovich, the Australian Broadcasting Corporation Symphony of Sydney, the Jerusalem Symphony, the Pittsburgh Symphony, the Seattle Symphony, the New York Chamber Symphony, and the Los Angeles Orchestra, all with Gerard Schwartz. In addition, Albert's work has been performed by the Baltimore Symphony, St. Louis Symphony Orchestra, and the BBC of London.

In addition to this tour with the National Symphony Orchestra, the 1989-90 season brings the premiere of *Distant Hills Coming Nigh*, a work commissioned by the Chamber Music Society for Lincoln Center, on April 27 at Alice Tully Hall, conducted by Christopher Kendall, with soprano Dawn Upshaw, tenor David Gordon, and an ensemble of 11 chamber musicians. A composition for cello and orchestra for Yo-Yo Ma, commissioned by the Baltimore Symphony Orchestra, will be premiered May 31 with David Zinman, conductor.

The 1990-91 season brings a commission from the Philadelphia Orchestra for clarinetist David Shifrin, with Riccardo Muti conducting, and the New York Philharmonic has commissioned a work for orchestra for the 1991-92 season. In the 1988-89 season, a number of performances of Stephen Albert's works were heard, including his symphony *RiverRun*, performed by the Philadelphia Orchestra, as well as *TreeStone*, performed and later recorded for Delos by the New York Chamber Symphony with Gerard Schwartz, conductor.

Recordings released this season include *In Concordiam* with Gerard Schwarz and the Seattle Symphony, as well as *RiverRun* with the National Symphony, Mstislav Rostropovich, conductor, and *To Wake the Dead*, all on the Delos label. New World Records has released the recording of the full orchestral version of *Into Eclipse* with tenor Gary Lakes as soloist and Gerard Schwartz conducting the Juilliard Symphony Orchestra.

Stephen Albert is presently a member of the faculty of the Juilliard School.

Grant/Nappo
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LUNCHEON TOAST: PRIME MINISTER OF IRELAND
WORKING VISIT
PLACE/TIME?

Fifteen centuries ago, St. Brendan sailed out from the Irish coast, into the West to discover new lands. Hundreds of years later, his dream of new horizons and new beginnings lived on, here in United States. The American Revolutionary writer, Thomas Paine, wrote that "the opportunity is ours; we have it in our power to start the world over again."

In many ways, the world is starting over again. We watch as events we thought unthinkable unfold before our eyes. The Berlin Wall has crumbled, Solidarity has been elected to office, Nelson Mandela has been freed after 27 years. In a whirlwind of rapid change, one thing has stayed constant. The Irish and the Americans have shared the same aspirations for years: freedom and liberty in a world at peace. Through our strong bilateral relations, our vigilance through U.N. peacekeeping forces, and through you upcoming chairmanship of the European Community, we have the chance to strengthen our strong democratic ties. And now "the opportunity is ours": **together, we will bring others closer to the dream of democracy.**

While the flash of violence and terror -- especially in Northern Ireland -- often makes the headlines, the quiet tradition of peaceful democracy in the Republic of Ireland is a

proud and long one, as is its honorable role among the community of nations. Many countries proudly boast of Irish communities, with sons and daughters of Cork and Galway and Wexford on every continent of the world.

Mention Ireland to an American and we think of the hills and glens in the Ring of Kerry, the black bogs and green marble of Connemara, and the young faces of the red-headed children in the streets of Dublin. We think of the land that bore William Butler Yeats and James Joyce, Charles Stewart Parnell and Michael Davitt.

Mention an Irish name to an American -- Coleen or Bridget or Patrick or Sean -- and we think of the ones we know, with the sparkle in the eye, the way with a story or a song, and devotion to the family and faith ... that the Irish possess like no others. Your children are making Ireland young again, creating hope and opportunity for the future, rebuilding a strong economy and a peaceful existence. **Long live the sons and daughters of Ireland, those at home and those who live here in America.**

And now, I'd like to raise my glass and offer an ancient Irish toast to the Taoiseach [pronunciation]: Let those who love us, love us. And those who don't love us, let God turn their hearts. And if He won't turn their hearts, **let Him turn their ankles so we'll know them by the way they walk.**

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