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MEDALS OF FREEDOM
NOVEMBER 24, 1992
PAGE THREE

ISAAC STERN

As one of the world's foremost violinists, Isaac Stern has brought beautiful music around the globe. His warm and vibrant interpretations have brought him international acclaim since his debut 56 years ago, and he has won our nation's highest recognition for artistic merit, the National Medal of Arts. Isaac Stern has enriched the human spirit by broadening the scope of music -- he has supported artists from all corners of the world, helped found the National Endowment for the Arts, and rescued Carnegie Hall, the concert arena that made him famous. For his support of the arts, his lifetime of achievement, and for the expanded opportunities he has created for others, the United States recognizes master violinist Isaac Stern.

Date: 11-20-92**FACSIMILE COVER PAGE****TO**

Name: Carol Aarhus
Location: White House Speechwriters off
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FROM

Name: Peter Jay
Location: Music Division / Performing Arts
Telephone Number: () 707-8657 FAX Equipment Number: () 707-0621

IF THERE ARE PROBLEMS IN TRANSMISSION:

Please Call: Telephone Number: ()

Messages (if any): Carol - call me if you need or want more. Note: Ella got Presidential Medal of the Arts from Pres. Reagan in 1984(?)

1 of ~~27~~ pages

12

The New Grove Dictionary of
¹¹
American Music

Volume Four
R-Z

Edited by

H. Wiley Hitchcock

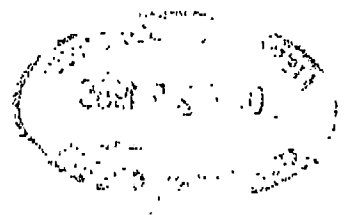
and

Stanley Sadie

Editorial Coordinator

Susan Feder

M



Stern, Isaac

way's leadership the firm opened a factory and company village in Astoria, New York, in the 1870s, a sales room in 1875, Steinway Hall in London in 1876, and a factory in Hamburg in 1880. He was active in community, civic, and charitable affairs, and in organizations dedicated to preserving German traditions in the USA; he held some 70 business and community positions. He was president of the Rapid Transit Commission and of two railroad companies, president of the Metropolitan Opera, president of the Piano Manufacturers Association of New York and Vicinity, president (for 14 years) and director of the New York Liederkranz, an officer of two banks, and a friend and advisor of President Grover Cleveland. Through his business activities he amassed considerable wealth; Dolge wrote that he was "counted among the foremost millionaires of this country."

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CYNTHIA ADAMS HOOVER

Steinweg, Heinrich Engelhard (1797-1871). German instrument maker, founder of the STEINWAY firm of piano makers in New York (1853).

Stenton, Paul. Pseudonym of SEPTIMUS WINNER.

Stephens, Roe (b Coburg, NWT, c1844; d Detroit, MI, 18 Jan 1897). Music dealer and publisher. He spent some time in piano factories in Boston learning the mechanical and professional sides of the music business. He then moved to Detroit, where he worked as a piano tuner and repairer. Around 1868 he became associated with J. Henry Whittemore, a highly successful music dealer and publisher, whose business then became known as J. Henry Whittemore, Swan & Stephens. Three years later it became Whittemore & Stephens, and by 1875 Stephens was sole owner. Although he was made bankrupt within the first two years of his ownership, Stephen's business recovered rapidly, and by 1880 he was considered the largest publisher of sheet music in Michigan. The firm published a number of dance tunes by well-known composers of the day as well as some of Stephen's own compositions, and between 1874 and 1885 also issued *The Amphion*, a popular monthly music magazine. While continuing to operate his music emporium, which carried "Pianos, Organs and General Merchandise," Stephens became involved in another business venture in 1885 when he joined William Scott in operating a brass foundry, Stephens, Scott & Co. Two years later that firm became Roe Stephens Manufacturing Co., with a new set of associates. For about nine years Stephen directed both his music establishment and the manufacturing company, but apparently the latter proved more profitable, for sometime in 1893 he ceased operation of the music store.

MARY D. TEAL

Steppenwolf. Rock group. Its original members were John Kay (Joachim F. Krauledat) (b Tilsit, Germany, 12 April 1944), singer and guitarist; Michael Monarch (b Los Angeles, CA, 5 July 1950), guitarist; Goldy McJohn (b 2 May 1945), organist;

Rushton Moreve (b Los Angeles, c1948; d Los Angeles, 1 July 1981), bass guitarist; and Jerry Edmonton (b Canada, 24 Oct 1946), drummer. Kay left East Germany with his family in 1958 and settled in Toronto; there he formed a blues band, Sparrow, that recorded an album for Columbia and eventually settled in Los Angeles, where it adopted the name Steppenwolf in 1967. Until the end of the decade the group regularly made hit recordings while maintaining a tough, "underground" image; its version of Hoyt Axton's song *The Pusher* was banned by several radio stations for its overt references to drugs. After the group disbanded in 1972 Kay recorded two albums of gentler songs as a soloist; in 1974 he re-formed Steppenwolf, which had a final hit with *Straight Shootin' Woman* later that year. It again broke up in 1976, and after another attempt at working as a soloist Kay renamed his backup group Steppenwolf; although this included none of the original members of Steppenwolf its repertoire consisted of their material.

Steppenwolf's growling, boastful vocal style and noisy guitar playing helped to establish the tone and attack of hard rock. The songs *Born to be wild* (1968), *Magic Carpet Ride* (1968), and *Rock me* (1969) best exemplify the group's style.

RECORDINGS

(selective list; recorded for Dunhill unless otherwise stated)
Steppenwolf (50029, 1968), incl. *Born to be wild*, *The Pusher*, *The Second* (50037, 1968), incl. *Magic Carpet Ride*, *Rock me* (4182, 1969); *Monster* (50066, 1970); *Slow Flux* (Epic 33093, 1974), incl. *Straight Shootin' Woman*

JON PARELES

Sterling, Antoinette (b Sterlingville, NY, 23 Jan 1850; d London, England, 9 Jan 1904). Contralto. She studied first in New York (1867); the next year she went to England, then to Cologne and Baden for further study, but also had lessons with Manuel García in London. In 1871 she returned to the USA and was soloist in Henry Ward Beecher's church in Brooklyn. A concert at Irving Hall, Boston, on 13 May 1873 proved to be her farewell to the USA (except for a tour with the Theodore Thomas Orchestra in 1875); soon afterwards she moved permanently to London. A number of well-known songs were composed especially for her, among them Arthur Sullivan's *The Last Chord* (first sung by her at a Boosey Ballad concert in London on 31 January 1877). Her son, Malcolm Mackinlay, compiled a biography, *Antoinette Sterling and Other Celebrities* (1907).

H. WILEY HITCHCOCK

Stern, Isaac (b Kremenets, Ukraine, 21 July 1920). Violinist. When he was a year old he was taken to San Francisco, where he received his entire musical education. He studied at the San Francisco Conservatory (1928-31) and continued briefly with Louis Persinger; his principal teacher from 1932 to 1937 was Naum Blinder. On 18 February 1936 he made his orchestral debut playing Saint-Saëns' Violin Concerto no. 3 with the San Francisco SO; he played the Tchaikovsky Violin Concerto with Klempner and the Los Angeles PO the same year. Stern made his New York debut on 11 October 1937 but returned to San Francisco for further study. After his second New York recital on 18 February 1939 he was hailed as a young artist of exceptional talent, but real success came with his first Carnegie Hall recital (8 January 1943), which propelled him to the front rank of American violinists. In 1943-4 he played for Allied troops in Greenland, Iceland, and the South Pacific.

Stern made his European debut in 1948 at the Lucerne Festival

Steuermann, Clara

under Munch and after that toured Europe regularly. He first played at the Casals Festival, Prades, in 1950 and at the Edinburgh Festival in 1953; he toured the USSR in 1956. He has also played in Australia, Japan, South America, and in Israel, where he is a dominant force in the country's musical life. He visits there several times each year to give concerts as well as master classes at the Jerusalem Music Center, an institution conceived of by Stern and opened in 1975. Many Israeli musicians were aided in the establishment of their international careers by his support.

In 1961, with Eugene Istomin and Leonard Rose, Stern formed a trio which received wide acclaim. For the Beethoven bicentenary the trio gave cycles of eight Beethoven programs in London, Paris, New York, and other centers. Stern made his first recordings in 1945, and his discography comprises some 200 works of astounding variety: the great concertos from Bach to Bartók, the complete trios of Beethoven and Brahms as well as a chamber music series with Casals, and sonatas with his piano partner Alexander Zakin. In honor of his 40 years of recording with the company, Columbia Records named him artist laureate in 1984. Stern's repertory also includes the premières of concertos by Schuman (in 1950), Rochberg (1975), and Penderecki (1978), as well as Bernstein's *Serenade* (1954). He has also recorded soundtracks for films such as *Humoresque* (1946), *Tonight We Sing*, in which he impersonated Ysaÿe (1953), and *Fiddler on the Roof* (1971). As a soloist and with the trio, Stern has performed on many occasions at the White House, and in 1984 received a Kennedy Center Honor.

Stern is recognized as one of the world's foremost violinists. His distinctive style reflects his vibrant personality, total involvement in music, and intense communication with his listeners. His interpretations are vital and exuberant, his tone warm and expressive. His feeling for style is impeccable; invariably he finds the right inflection to bring the music alive. His technique is subordinate to his musical concept; his principle is "to use the violin to make music, never to use music just to play the violin." Stern's favorite violins are two by Guarneri "del Gesù," the so-called "Vicomte de Panette" of 1737 and the one formerly played by Ysaÿe, made in 1740.



Isaac Stern, 1979

In 1960, when Carnegie Hall was slated to be razed, Stern organized a group to save it, and became president of the Carnegie Hall Corporation, responsible for the hall's cultural programs. In 1964 he helped to establish the NEA, and was appointed a member of the National Council by President Johnson. He is chairman of the board of the America-Israel Cultural Foundation.

Stern's 60th birthday was celebrated with performances in Paris (where he played 18 concertos in one month) and concert series in Washington, New York, Los Angeles, San Francisco, Boston, and Israel. A historic recording preserved the New York PO performance under Mehta with Stern, Perlman, and Zukerman as soloists. In 1981 Stern was invited to visit China, where he performed, lectured, and listened to talented young players. A film of the trip, entitled *From Mao to Mozart: Isaac Stern in China*, received an Academy Award for the best full-length documentary.

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6. Schwarz: *Great Masters of the Violin* (New York, 1983)

BORIS SCHWARZ

Steuermann [née Silvers], Clara (b Los Angeles, CA, 10 Feb 1922; d Norwalk, CA, 9 Jan 1982). Music librarian. She attended Los Angeles City College, UCLA (BA 1943, MA 1944), where she studied with and was teaching assistant to Schoenberg, and Black Mountain College (1944). She married Edward Steuermann, another of Schoenberg's students, in 1949. She was an editor for Carl Fischer, the Music Publishers Holding Corporation, and several other firms before earning her library degree at Columbia University in 1964; she then worked at Kingsborough Community College of the City of New York, the Juilliard School (1956-66), and the Cleveland Institute (1966-75). She was archivist of the Arnold Schoenberg Institute, housed at the University of Southern California, from 1975 until her death, and president of the Music Library Association from 1975 to 1977.

PAULA MORGAN

Steuermann, Edward [Eduard] (b Sambor, Poland, 18 June 1892; d New York, 11 Nov 1964). Pianist and composer. His education as a pianist was with Vilém Kurz (Lwów) and Ferruccio Busoni (Berlin). He was to have studied composition with Engelbert Humperdinck, but was so shocked when asked whether he wanted to compose in the Brahmsian or the Wagnerian manner that he never went back. Busoni, therefore, sent him to Schoenberg. In 1912 he took part in the first performance of *Pierrot lunaire* and, with the exception of the Songs op. 48, played at the première of every subsequent Schoenberg work with a piano part. He was also the first to play Berg's Sonata and Chamber Concerto as well as most of Webern's chamber music with piano. He was the pianist for the Society for Private Musical Performances, founded in 1918 by Schoenberg, and introduced works by Scriabin and much new French music to Vienna. During his Viennese years (he immigrated to the USA in 1938) he was often the pianist for Karl Kraus's readings and recitations. In 1952 the ISCM gave him its highest award, the Schoenberg Medal.

Great Masters

FROM

CORELLI AND VIVALDI

TO STERN,

ZUKERMAN AND PERLMAN



Date: 11-20-92

FACSIMILE COVER PAGE

of the
Violin

BORIS SCHWARZ

Foreword by Yehudi Menuhin.

SIMON AND SCHUSTER • NEW YORK 1983

538 • GREAT MASTERS OF THE VIOLIN

Isaac Stern

In October of 1937, I went to New York's Town Hall to hear the debut recital of a new violinist from the West Coast. By the time he had finished his first piece, Tartini's *Devil's Trill Sonata*, I knew that I was hearing a major new violinist. His name was Isaac Stern; he was seventeen years old at the time, short, chubby, and open-faced. Today, he ranks among the greatest violinists of the world, a place he has held for some twenty-five years.

Isaac Stern was born in 1920 in a small town in the Ukraine and moved to San Francisco with his parents when he was one year old. He received his entire education in California, starting with violin lessons at the age of eight at the San Francisco Conservatory. For a brief time he studied with Persinger, who enjoyed much fame because of his student Yehudi Menuhin, but this was a transitory phase for Stern: his principal teacher was Naum Blinder, with whom he worked from 1932 to 1937. "He taught me how to teach myself—which is the sign of a good teacher," says Stern with gratitude.¹

Blinder, born in 1889 in Russia, was a student of Brodsky at the Moscow Conservatory. Active as a performer and teacher in Odessa and Moscow, he settled in San Francisco in the late 1920s and was named concertmaster of the San Francisco Symphony, like Persinger and Piastro before him. By studying with Blinder, Stern absorbed the tradition of the Moscow and Odessa schools, a background rather similar to that of David Oistrakh. In fact, there is an audible relationship between Stern and Oistrakh, most convincing on their joint recording of music for two violins by Bach and Vivaldi. This Russian strain in Stern's violinistic "pedigree" must be contrasted to the Franco-German background of Menuhin through Persinger, Enesco, and Busch. Unlike Menuhin, Stern did not go abroad to study and received his entire training in America.

Without matching Menuhin's spectacular precociousness, Stern was considered ready at the age of fifteen to make his debut with the San Francisco Symphony: he and Blinder played Bach's Double Concerto. The following year he appeared with the Los Angeles Symphony under Klemperer playing the Tchaikovsky concerto. The New York debut of October 11, 1937, followed. Though the notices were favorable, Stern decided to return home for further studies. His second musical attack on New York, on February 18, 1939, was a tremendous success. In the intervening two years he had achieved remarkable artistic

THE AMERICAN SCHOOL: THE MIDDLE GENERATION • 539
growth and was acclaimed in — — —

540 • GREAT MASTERS OF THE VIOLIN

In the spirit of concerned citizenship, Stern was the mastermind behind the 1960 Save Carnegie Hall campaign; the venerable hall was indeed saved through his active involvement. Carnegie Hall, with its unique acoustics and its tradition of great music and musicians since 1881, continues to be a focal point of music in New York City. One shudders to think how close to demolition it was, had it not been for the efforts of Stern, now president of the Carnegie Hall Foundation, and his associates.

In 1964, Stern helped establish the National Endowment for the Arts and was appointed as advisory member by President Lyndon Johnson. In fact, Stern has performed at the White House for every president since John F. Kennedy.

Stern's distinctive playing style reflects his vibrant personality—a total involvement in music and intense communication with his audience. He uses his virtuoso command of the instrument only in the service of music, never for technical display. His motto is, "To use the violin to make music, never to use music just to play the violin." He never plays "down" to his audience, nor does he have to: those who come to listen to Stern expect the best music interpreted in the best style.

Stern was one of the first to move away from the standard violin recital program by building programs of quality around chamber music. He invites colleagues to join him, and the concerts "Isaac Stern and Friends" are filled with musical treasures from violin duets to octets, with and without piano. Whether he plays solo or chamber music, everything he touches is filled with vitality and exuberance, balancing technical bravura and lyric introspection. He projects warmth without sentimentality; he has virtually eliminated the portamento from his expressive vocabulary. Listening to Stern, one feels that he plays only music he deeply believes in. This applies to his choice of modern music, too: he does not pay lip service to the latest fashion, but selects modern works which make the listener understand his identification with the composer, his artistic involvement with the new piece, and his feeling of responsibility for its quality. This was particularly evident when he recently championed two new concertos, by George Rochberg (premiered 1976) and Krzysztof Penderecki (premiere 1977). There seemed to be a give-and-take between performer and composer: while Stern adjusted his violin style to the demands of the modern idiom, the composer (perhaps subconsciously) let their inspiration be influenced by Stern.

THE AMERICAN SCHOOL: THE MIDDLE GENERATION • 541

violin personality. When Stern plays, be it old or new music, he has to be emotionally involved, because nothing purely cerebral appeals to him. His repertoire includes a surprising number of twentieth-century works—by Sibelius, Stravinsky, Prokofiev, Hindemith, Shostakovich, Berg, Bloch, Bartók, Copland, Leonard Bernstein (the *Serenade* was written for him). His recorded repertoire is immense: there is hardly a piece in the violin literature that he has not put on a disc.

In 1960 Stern founded a trio with the pianist Eugene Istomin and the cellist Leonard Rose. Their performances of the great trio literature are virile and exuberant. During the Beethoven Bicentennial 1970 they gave cycles of eight Beethoven programs in various musical centers, including Paris, London, and New York, which were recorded and televised.

Stern does not teach individual students, yet he is a guide and fatherly friend to all young violinists who come from Israel to study in New York, as well as those who work in Israel. He has espoused and aided the careers of numerous young artists, many of them now internationally famous. His judgment, considered perceptive and incorruptible, carries enormous weight and is accepted everywhere with confidence. He has also organized string orchestras for the performance of Baroque and pre-Classical music, and his emphatic style of playing lends itself particularly well to the role of leader-conductor.

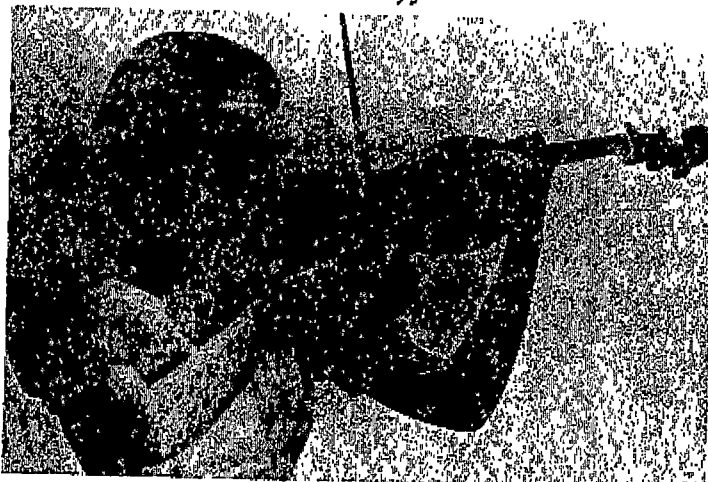
In celebration of Isaac Stern's sixtieth birthday in 1980, there was an outpouring of affection and admiration from Paris, London, and Jerusalem to New York and San Francisco. It lasted for months, and the artist responded by thanking with music—concert after concert, series after series—performing alone, with friends, and with orchestras. It was a torrent of music, and he had never played better; he gave generously of himself, with unquenchable enthusiasm, certainly inspired by the occasion and the love that flowed toward him from audiences all over. There was in particular one concert at Avery Fisher Hall (September 24, 1980) where he never left the stage: music for two violins, for three violins, for violin and viola, topped by the Brahms concerto. His playing was unsurpassable, his communicativeness irresistible. Those who joined him on that historic occasion—Perlman, Zukerman, Zubin Mehta, the New York Philharmonic—were caught up in that surge of music making, fortunately televised and recorded for posterity.

In 1981, a delightful documentary film, *From Mao to Mozart* (subtitled *Isaac Stern in China*), was released—a report on Stern's 1979



JCM ARTISTS, LTD.

A characteristic photo of Isaac Stern at rehearsal, one of the world's greatest violin personalities. Guila Bustabo, like Menuhin and Ricci a student of Persinger, was a successful young performer in the 1930s.



MUSICAL AMERICA

THE AMERICAN SCHOOL: THE MIDDLE GENERATION • 543

trip to China. With him we discovered quite a few talented Chinese violinists and cellists performing surprisingly well; we also admired Stern's ability to function and to communicate as an artist and a human being on various levels and under different circumstances. The hour-long film was an enchanting experience and deserved the Academy Award later bestowed on it.

Another celebration—more restrained but no less significant—was Stern's Carnegie Hall recital on January 12, 1983, observing the fortieth anniversary of his debut at the same hall. It was a proud evening of dedicated mastery, where technique was taken for granted and only music spoke.

More Persinger Students

After the phenomenal success of Menuhin and Ricci, Persinger was recognized as the "trainer extraordinary of youthful talent," in the words of one critic.¹ Established in New York at the Juilliard School, he inherited the mantle of Leopold Auer, and every gifted child violinist was brought to him. He knew not only how to train the young violinists but also how to launch their careers: being an accomplished pianist, Persinger played the accompanist's role at important debut recitals and guided his fledgling artist into the world. His presence on the stage must have been greatly reassuring to the young violinist facing the ordeal of a New York debut.

During the 1930s and '40s, Persinger presented quite a few gifted young artists, but the "Menuhin miracle" did not repeat itself. (Something similar happened to Auer with his "inimitable" students Elman and Heifetz.) But it would be unfair to belittle the string of talented violinists trained by Persinger: he taught them all that is teachable and sent them out into the world.

Guila Bustabo enjoyed an early meteoric career that fizzled for no apparent reason. She came to Persinger when she was eleven or twelve, already with a reputation as a prodigy. Persinger listened to her and said, "Very good," but then shook his head sadly and muttered, "but too old." Though this story was told as a joke, it has a kernel of truth: it is more difficult to reshape a talent than to guide it from the very beginning. Guila, born in Wisconsin in 1917 of an Italian father and a Bohemian mother, started to play the violin at four as a student of Leon Smetani in Chicago and began her career at age nine. Her New York

MEDALS OF FREEDOM
NOVEMBER 24, 1992
PAGE THREE

ISAAC STERN

As one of the world's foremost violinists, Isaac Stern has brought beautiful music around the globe. His warm and vibrant interpretations have brought him international acclaim since his debut 56 years ago, and he has won our nation's highest recognition for artistic merit, the National Medal of Arts. Isaac Stern has enriched the human spirit by broadening the scope of music -- he has supported artists from all corners of the world, helped found the National Endowment for the Arts, and rescued Carnegie Hall, the concert arena that made him famous. For his support of the arts, his lifetime of achievement, and for the expanded opportunities he has created for others, the United States recognizes master violinist Isaac Stern.

THE WHITE HOUSE

WASHINGTON

July 30, 1990

Dear Al:

Barbara passed along your kind note regarding Isaac Stern. I just want you and your colleagues to know that I share your regard for Mr. Stern, and last week sent him a note congratulating him on his 70th birthday. He's a wonderfully gifted man who has been kind enough to perform at the White House within the past year. We also had a chance to visit in the Oval Office to become better acquainted.

I appreciate your suggestion that Isaac Stern be considered for the Medal of Freedom. As you know, presentations of the Medal are scheduled at yearly intervals, and we have not yet decided on the next occasion. Mr. Stern is clearly of the stature to warrant such consideration, though. I should add that I recently decided on awardees for the National Medal of Arts, the highest honor the Nation bestows for artistic merit, and was pleased to select Isaac Stern for that medal. I'll look forward to seeing him at a White House ceremony and luncheon in September.

My thanks to you, Terry Sanford, and your colleagues for bringing this to my attention.

Sincerely,



The Honorable Alan K. Simpson
United States Senate
Washington, D.C. 20510

cc w/ incoming
to C Horvath
F McClure
→

ALAN K. SIMPSON
WYOMING

United States Senate
Assistant Republican Leader
WASHINGTON, D.C. 20510

July 19, 1990

Mrs. Barbara Bush
The First Lady
The White House
Washington, D.C. 20500

Dear Barbara:

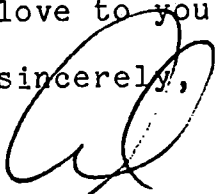
I don't usually bother you with "these things," but Terry Sanford from North Carolina was circulating this very appropriate letter and said he thought that with his name on it -- it wouldn't "get to first base" in getting to you.

I told him that he was all wrong and that you were an unbiased, thoughtful, generous, kind, dear, delicious, spirited, energetic, caring, loving, magnificent piece of work! When I told him that he said, "Why don't you hand it to her?" I told him I would -- and now I have.

You know Isaac Stern and the beauty, creativity and genius he has brought to the world with his artistic magic. Enough! Anyway, here is the letter -- now lobby that guy you are sleeping with!

Ann joins in sending our love to you both.

Most sincerely,


Alan K. Simpson
United States Senator

AKS:rh

Enclosure

United States Senate

WASHINGTON, D.C. 20510

July 17, 1990

Mrs. Barbara Bush
The White House
Washington, D.C. 20500

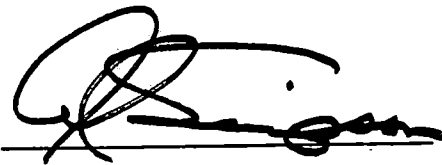
Dear Mrs. Bush:

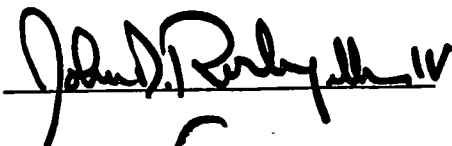
The President has received a communication from Ms. Marta Istomin, the Artistic Director of the Kennedy Center, recommending to the President that the Presidential Medal of Freedom be awarded to Isaac Stern on the occasion of his seventieth birthday, July 21, 1990. While that date might be too close, the award could be related to that milestone.

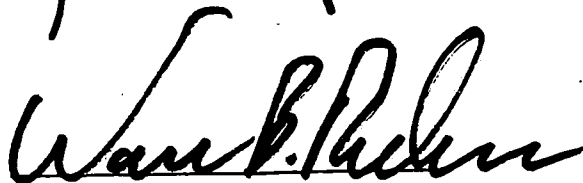
We concur that Mr. Stern's long and distinguished career in the arts merits this special recognition. We are writing to join in the recommendation, and to enlist your support in the recognition of this remarkable musician and citizen.

As always, we appreciate your consideration of this request.

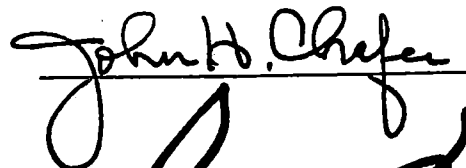
Sincerely,

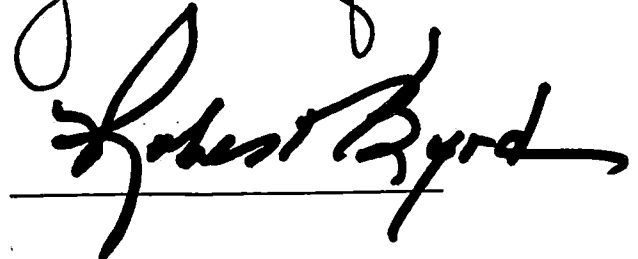


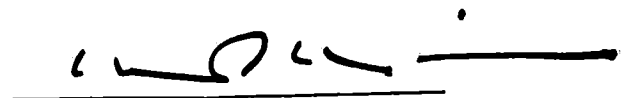














Dear Al:

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seeing him at a White House ^{ceremony and} luncheon
~~honoring~~ in September.

My thanks to you, ^{Terry Sanford,} and your colleagues for
bringing this ~~to~~ to my attention.

Sincerely,

bcc - BPB
Charlie Horvath



Stern, Isaac

July 21, 1920—Violinist. Address: c/o ICM Artists Ltd., 40 W. 57th St., New York, N.Y. 10019

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1949.

"We do not know how many hours Isaac lives in a day. We only know that it must be more than twenty-four," the conductor Zubin Mehta has said of his friend Isaac Stern, as quoted in *Time* (July 7, 1980). Stern, who emigrated from the Soviet Union as an infant but studied exclusively in the United States, is considered to be the first American violin virtuoso. His taste and facility are said to be unsurpassed, and his energy is legendary. He has played as many as 200 concerts in a year, made some 100 recordings, and performed in virtually every major country in the world, although he has refused to play in Germany.

Stern's record as a talent scout reads like a *Who's Who* of music. Among his discoveries are Pinchas Zukerman, Itzhak Perlman, Miriam Fried, Shlomo Mintz, Sergiu Luca, Joseph Swensen, and Cho Liang Lin—a coterie of protégés dubbed the "kosher nostra." One music manager, quoted in the *New York Times Magazine* (October 14, 1979), called him "the biggest powerbroker in the music business." In addition, Stern is largely responsible for launching the drive to save Carnegie Hall from the wrecker's ball. He has founded cultural councils in the United States and Israel, and he has campaigned for civil rights. "I've never been able to live in a cocoon," Stern has said, as quoted in *Time*. "I have a long buttinsky nose." The pianist Eugene Istomin believes that Stern's broad spectrum of activity results from "his total need to communicate with other people."

Isaac Stern was born in the town of Kreminiec (or Kremenets), in the Soviet Ukraine, on July 21, 1920 to music-loving parents. His father, Solomon Stern, was a contractor by trade but an artist at heart. His mother, Clara Stern, studied voice with Aleksandr Glazunov at the Imperial Conservatory in St. Petersburg. When Isaac was ten months old, his parents, fleeing the adversities resulting from the Revolution, took him with them to the United States, settling in San Francisco.

When Isaac Stern was six, he began to take piano lessons because his parents considered music essential to a general education, even though he did not demonstrate a special affinity for it. "I didn't go to a concert at the age of two, and I never begged for a tiny violin," he told Joseph Wechsberg, as quoted in the *New Yorker* (June 5, 1965). It was not until he was eight that he began to show an interest in the violin, prompted by the fact that a boy who lived across the street played the instrument. Even after he was provided with a violin, Isaac did not immediately reveal his gift. But when he was ten, after receiving instruction from a succession of mediocre teachers, his talent came to the surface. "Something suddenly seemed to happen under my fingers," he told Wechsberg.

While Stern was studying the violin at the San Francisco Conservatory of Music, his budding talent came to the attention of a wealthy woman who agreed to finance his musical training. Perhaps most significant, Naoum Blinder, a violinist of the Russian school, who was then the concertmaster of the San Francisco Symphony, took him under his wing. Except for a brief interlude with Yehudi Menuhin's teacher, Louis Persinger, Stern studied with Blinder until he was eighteen. His progress was slow but sure. Blinder's unorthodox teaching methods neglected such "necessities" as scales, exercises, and études and focused on cultivating Stern's independence, musical instinct, and natural technique. Blinder enabled Stern to be his own teacher. "He allowed me to learn: he didn't impose," Stern told Edward Greenfield in an interview for the *Guardian* (February 16, 1987). "If something was going in the wrong direction, he'd stop me. Otherwise he'd let things develop. . . . He taught me to teach myself, which is the greatest thing that a teacher can do."

Stern's musical education took place in the audience as well as behind the music stand. He listened to Rachmaninoff playing Beethoven's piano sonatas and to the Budapest Quartet performing the complete cycle of Beethoven quartets. He heard Wagner's "Ring Cycle" performed by Kirsten Flagstad, Lauritz Melchior, and Lotte Lehmann, at the San Francisco Opera, and he attended recitals by Artur Schnabel, Fritz Kreisler, and Bronislaw Huberman.

Sources differ as to when Stern actually made his professional debut. According to some authorities, he made his first appearance, as a guest artist with the San Francisco Symphony Orchestra under Pierre Monteux, at the age of eleven. But the *New Grove Dictionary of Music and Musicians* (1980)

indicates that he made his recital debut in 1935 and first appeared with the San Francisco Symphony under Monteux in 1936 and that in the same year he also played with the Los Angeles Philharmonic under Otto Klemperer. Edward Greenfield wrote in the *Guardian*, "By the time he was fourteen, Stern was being brought in to play quartets and quintets once a week with the front-desk players of the San Francisco Symphony." And Joseph Wechsberg noted in the *New Yorker* that Stern made his local debut at fifteen, performing the Bach D-Minor Concerto for two violins with Blinder and the San Francisco Symphony under Monteux.

When, on October 11, 1937, the seventeen-year-old Stern made his New York City debut at Town Hall, he received thoughtful approval rather than raves. A critic for the *New York Herald Tribune* predicted, "An unusually promising young musician whose talent seems to be following a normal and judicious course of development, he should become an artist of exceptional consequence." Irving Kolodin remarked of Stern in the *New York Sun* (October 12, 1937): "He does already possess one indispensable trait of a fine violinist. That is a solid and well-rounded tone." Stern was disappointed with the reactions of the critics. "They admired my tone and carped at my intonation," he recalled, as quoted in *People* (January 31, 1977). "The consensus was that I should go far. I did. I packed up my violin, convinced I didn't know my elbow from A flat, and went back to California."

Stern's manager, the legendary impresario Sol Hurok, whom he considered a father figure, could wangle only a handful of dates a year for him but retained his faith in the young violinist. Remembering the hardships of those early days, Stern told S. E. Rubin, as reported in the *New York Times Magazine* (October 14, 1979): "I played seven concerts the first year, fourteen the next. I traveled in upper berths in trains. I practiced day and night. What did I know from Carnegie Hall, from arts councils, from big interviews? I worked my head off. . . . I had a tough, hardening apprenticeship. It taught me the value of values."

His arduous apprenticeship paid off. Stern's Carnegie Hall debut, on January 8, 1943, was the turning point in his career, for no less an authority than Virgil Thomson, writing in the *New York Herald Tribune* (January 12, 1943), proclaimed him "one of the world's master fiddle players." After his wartime performances for Allied troops in Greenland, Iceland, and the South Pacific, Stern was deluged by tour and recording offers. He made his screen debut in the 1946 film *Humoresque*, in which his hands were shown as those of John Garfield, who portrayed an ambitious young violinist involved with a wealthy patroness, played by Joan Crawford. By 1947 Stern was playing ninety concerts a year. He made his European debut in 1948, at the Lucerne (Switzerland) Festival, under Charles Munch, and went on to perform in nine European countries that summer alone. His 1949 concert tour comprised 120 concerts in seven months throughout the United States, Europe, and

South America. By the time Stern reached his mid-thirties, he was recognized as one of the great violinists of his generation, along with Jascha Heifetz, Nathan Milstein, and Yehudi Menuhin. In 1950, at Pablo Casals's Prades Festival, the renowned cellist pronounced Stern a worthy descendant of Eugène Ysaÿe, the Belgian violinist who, along with Paganini, is one of Stern's heroes. Fittingly, in 1953 Stern played the role of Ysaÿe in the film *Tonight We Sing*, a biography of Sol Hurok.

By the 1970s Stern was said to be the world's highest-paid violinist, earning as much as \$10,000 a performance and playing as many as 200 concerts a year. He earned the admiration of his peers, including Yehudi Menuhin, who was moved to say of him: "His playing has warmth, musicality, good taste, discipline, and spontaneity. There is no self-consciousness. It's all of one piece." Such unqualified approval is notable in the light of Stern's eclecticism, for his repertoire spans a wide range of musical history, including premiere performances of contemporary works by Leonard Bernstein, Peter Maxwell Davies, Paul Hindemith, Krzysztof Penderecki, George Rochberg, William Schuman, and Henri Dutilleul.

In an article for the *New York Times* (April 8, 1979), Peter G. Davis called attention to Stern's "catholicity of taste that has drawn him to violin music of all periods" and "his stylistic flexibility." He noted that Stern "invariably seems to perceive all music from the inside with an instinctual sense of what is right in terms of tone, gesture and expression—a treasurable gift." Although not a flawless technician, Stern is flexible and in full command of his instrument. He has been known to devise new fingerings of a difficult passage spontaneously during a performance.

In a review for the *New York Times* (January 25, 1964), Harold C. Schonberg described "a typical Stern evening," in which the violinist played a program of Brahms, Bach, Prokofiev, Ernest Chausson, and Joseph Wieniawski. Accompanied by Alexander Zakin, his piano accompanist since 1940, Stern played with "surety and precision . . . , cleanly turned phrasing, strong rhythm and impeccable technique." Another landmark was Stern's 1968 silver anniversary concert at Carnegie Hall, commemorating his first appearance there twenty-five years earlier. For that concert, he and Zakin revived the violin arrangement of Brahms's op. 120, no. 2, for clarinet and piano and also presented Bach's Sonata in E, along with Bartók's Second Sonata, two Mozart movements, and Ravel's *Tzigane*. In the words of Donal Henahan of the *New York Times* (December 2, 1968), "As impressive as anything else in the recital . . . was the ease with which he changed styles in the program's later works. . . . For the Bartók, which is uncongenial to the violin in many ways, Mr. Stern put aside any search for tonal sheen and made music Bartók's way. A moment later, the same violin was singing the sweetest and gentlest Mozart, putting each grace note and turn in place, as the gallant style demanded."

In describing his objective of attaining top musical quality to Flora Lewis, who interviewed him in Paris for the *New York Times* (July 1, 1980), Stern said: "It's when what comes out is as near as possible to an ideal realization of the way music is written, not just the notes, which are dead, but also the music between the notes, without any interference in the ear of a bad sound, a mistake or an ugly sound, one that doesn't belong. It's like a beautiful woman, perfectly dressed in elegant clothes with colors that go well together, moving with special grace through a garden on a lovely day. It's when everything is right."

Commenting on Stern's down-to-earth stage presence, Louise Sweeney wrote in the *Christian Science Monitor* (September 30, 1980): "Perhaps because Stern just lets the music shine through him, there is little of the star bravura or mystique about his appearances on stage. He walks briskly, matter-of-factly on and off stage, his violin held out slightly in front of him like a staff in his left hand, his right hand grasping the bow. When he performs, he plants his feet wide apart, stands sturdy as an oak tree, and goes about the business of making sublime music without any theatrics."

Stern enriched his already extensive performance repertoire by forming a trio with the pianist Eugene Istomin and the cellist Leonard Rose. Inaugurated at the Israel Festival in 1961, the trio remained in existence until 1983 but performed only occasionally, because of the full solo schedules of its members. "We do it for our own satisfaction and that feeling of freshness," Stern explained to Jane Perlez of the *New York Post* (December 12, 1974). "One of the special qualities we enjoy is the sense of spontaneous pleasure. . . . On stage we listen to each other and play to each other. . . . It is a very intimate language—like a glance between close friends who know each other very well." Although star soloists are reputed to have immense egos, incompatible with the cooperation required for chamber performing, Stern denied that he had such problems. "I've no need of being the great 'I am' constantly," he told Alan M. Kriegsman of the *Washington Post* (November 17, 1973). "Each kind of music has its own dynamics, its own form, its own joys. Being able to perform as a soloist, and knowing the power one has as a soloist, makes the chamber music experience that much larger." The trio concentrated on eighteenth- and nineteenth-century works and achieved particular acclaim for the Beethoven programs it performed around the world in 1970 and 1971 in honor of the 200th anniversary of the composer's birth.

In the 1970s and 1980s, Stern became increasingly involved in television, particularly in such series as *Tonight at Carnegie Hall* and *Live from Lincoln Center*. In addition to his frequent appearances as a guest artist, he has generated ideas for programming. "He's a TV natural," the producer Ruth Leon has said. "He understands television, he's fascinated by its possibilities, and he's the sort of person who can come up with an idea and then keep wheedling people until that idea comes to fruition."

The motion picture *From Mao to Mozart: Isaac Stern in China* chronicles the violinist's 1979 tour of the People's Republic of China, during which he gave master classes to young Chinese musicians. The film won the Academy Award for the best full-length documentary of 1981 and special mention at the Cannes Film Festival. Stern's screen presence was described in the *Nation* (April 25, 1981) as being "as inspiring as a flourish of trumpets." The reviewer went on to say that "the mere sight of a human being causes him to glow with pleasure, as though he were encountering this marvel of nature for the first time."

Ever eager for opportunities to deploy the power of music, Stern devoted May and June of 1980, the year in which he turned sixty, to serving as "doctor" to two ailing French orchestras, the *Orchestre National de France* and the *Nouvel Orchestre Philharmonique*. The cure involved an intensive regimen of rehearsals and eighteen concerts comprising twenty-five works, and it helped to persuade the temperamental members of the two orchestras to cooperate. His energy never fading, Stern went on to Washington, D.C., to perform in five concerts under five different conductors, and he was also booked for concert dates in San Francisco and Los Angeles. By December 1980 he had played sixty concerts in four countries.

Stern has also used his violin as an effective cultural and political tool. In 1956, before any official cultural exchanges had been established, he performed in the Soviet Union. Just as Sol Hurok had encouraged Stern during his lean years, Stern became a mentor to many young musicians, and in doing so he served as a talent scout for Hurok. Among Stern's protégés is the violinist Pinchas Zukerman, who was discovered as a child prodigy in Israel. Others include the violinists Itzhak Perlman, Miriam Fried, Shlomo Mintz, Sergiu Luca, Joseph Swensen, and Cho Liang Lin, the cellist Yo-Yo Ma, and the pianist Yefim Bronfman.

Determined to safeguard Carnegie Hall from threatened demolition in 1960, Stern organized the Citizens' Committee to Save Carnegie Hall. When he succeeded and became president of the Carnegie Hall corporation, detractors accused him of having a conflict of interest. There were complaints that Stern ran the hall like a "mom-and-pop" store and that he filled its schedule with concerts by himself and his protégés, including events like "Isaac Stern and His Friends," a chamber music series designed to invoke the informality of a living-room gathering. Defenders maintain that Stern, who was still president as of 1989, has played no part in programming decisions. Stewart Warkow, the corporation's executive director, has said, as quoted in *New York* (March 12, 1979) magazine: "Isaac has never sat me down and said use so-and-so. He's too honest for that." In later years Stern reduced his personal involvement, although he spearheaded a multimillion-dollar project in the late 1980s to renovate the hall and protect it from the vibrations of the subways below.

Stern's political activism has prompted him to campaign for a number of Democratic candidates, including Lyndon B. Johnson and Hubert Humphrey. He also put his causes on presidential agendas. Having introduced the idea of an arts council during John F. Kennedy's presidency, Stern founded and oversaw the creation of the National Council on the Arts, which was the precursor of the National Endowment for the Arts, during the Johnson administration. His support of the arts extended to testifying before Congress in February 1970 to urge the legislature to increase its allocation of federal funds to the arts, warning that the United States was in danger of becoming "an industrial complex without a soul."

Israel has been the object of Stern's consuming passion, so much so that he is, in effect, a one-man diplomatic service to the Jewish state. In addition to performing there frequently, he has been the chairman, since 1964, of the America-Israel Cultural Foundation, which raises funds for Israel's cultural organizations and subsidizes Israeli musicians. In 1973 he founded the Jerusalem Music Center, where musicians from many nations give master classes.

Stern's unyielding commitment to his beliefs has occasionally threatened to disrupt his schedule of musical engagements. In March 1965 he attempted to cancel an appearance with the National Symphony in Washington in order to go to Selma, Alabama to support civil rights demonstrators there, but he was dissuaded by the National Symphony conductor, Howard Mitchell. In 1967 he boycotted the Athens music festival in a protest against the repressive Greek military junta, and he became the first American artist to sever relations with the USSR in outrage over its restrictions on Soviet artists. In 1974, when the United Nations Educational Scientific and Cultural Organization suspended cultural aid to Israel, Stern organized a musicians' boycott of UNESCO events. On other occasions politics served as a context for Stern's music. After the Six-Day War in 1967, Stern performed the Mendelssohn Concerto with the Israel Philharmonic, conducted by Leonard Bernstein, on Mount Scopus. That concert formed the basis of the film *A Journey to Israel*.

Stern has received wide recognition for his prodigious talent and contribution to cultural life. In 1974 he was made a commandeur of the French Ordre de la Couronne and in 1979 he became an officier of the Ordre de Légion d'Honneur. In December 1984 President Ronald Reagan presented him with the Kennedy Center Honors Award. CBS Masterworks named him its first Artist Laureate in 1985, and in 1986 the editors of the *Musical America International Directory of the Performing Arts* selected him as Musician of the Year. In 1987 he received the Wolf Prize, one of the most prestigious and lucrative prizes in the arts and sciences, awarded by the Wolf Foundation, which had been established by the Israeli parliament in 1975 on the initiative of Dr. Ricardo Subirana Lobo Wolf and his wife, Francisca. The award, which he shared

with the Polish composer Krzysztof Penderecki, was presented in recognition of Stern's "everlasting humanistic contribution as an artist and educator, which transcends the boundaries of musical performance." Other honors that Stern has received include an Emmy Award for the CBS telecast of the post-renovation opening of Carnegie Hall and the Gold Baton Award from the American Symphony Orchestra League.

Wearing horn-rimmed bifocals over hazel eyes, the rotund, five-foot-six violinist is said to resemble a "cuddly teddy bear." His first marriage, in 1948, to the ballerina Nora Kaye, ended in divorce. He lives with his second wife, Vera Lindenblit Stern, whom he met in Israel on August 1, 1951 and married on August 17, after only four meetings over a period of sixteen days. The Sterns have three children: Shira, Michael, and David. They divide their time between a duplex apartment on Central Park West in New York City and a forty-acre estate in western Connecticut. Stern's favorite activities are playing tennis, during which he wears a glove to protect his strong, dimpled hands from blisters and takes care to follow through on his swing to avoid tennis elbow, and watching spectator sports. He has been known to practice his violin playing while watching football on television with the sound turned off. His habits are erratic. He works best under pressure, practicing anywhere from half an hour to fourteen hours a day, preferring to do so at night and in the small hours of the morning. His two most prized instruments are Alard Guarneri "del Gesù" violins.

Isaac Stern explained his artistic creed during his interview with S. E. Rubin for the *New York Times Magazine* (October 14, 1979). "I would do better if I lived more healthily, exercised more, ate less," he said. "I'm a hog. I love food and drink. I love tastes and textures. I think I could be called a sensualist. But that is the power source of my playing. When I'm caressing music, it is very sensual. I love feelings and I love gratifying the senses. I would find it difficult to be abstemious."

References: *Christian Sci Mon B* p2+ S 30 '80 por; *Newsweek* 96:93+ N 17 '80 pors; *New Yorker* 41:49+ Je 5 '65 por; *N Y Times Mag* p40+ O 14 '79 pors; *People* 7:47+ Ja 31 '77 pors, 14:32 S 29 '80 por; *Stereo Review* 50:45+ F '85 pors; *Time* 116:64+ Jl 7 '80 pors; *Washington Post C* p1+ N 17 '73 por, M p1+ O 5 '80 por; *International Who's Who, 1989-90*; *New Grove Dictionary of Music and Musicians (1980)*; *Who's Who, 1989*; *Who's Who in America, 1988-89*

THE WHITE HOUSE
WASHINGTON

7/27/90

TO: CHARLE HORVATH

FROM: JAMES W. CICONI
Assistant to the President and
Deputy to the Chief of Staff

FYI.
This was handled by phone.

LEONARD GARMENT
2101 L STREET. N. W.
WASHINGTON. D. C. 20037

July 9, 1990 ¹⁹⁹⁰ JUL 11 AM 9:20

Dear Mr. Cicconi,

By now, Chase Undermeyer and Bill Kristol should have warned you that I would be calling to harass you (in a friendly way) in behalf of the proposal to award the Medal of Freedom to Isaac Stern. Marta Istomin asked me to help out, but I wish the idea had been mine. In fact, I could have sworn the deed had already been done, so natural is the relationship between the Medal and Isaac Stern as an embodiment of national and international service.

I understand that Mr. Stern is likely to be the recipient of a Presidential Medal of the Arts, and I'm aware that these enterprises are difficult to rearrange late in the game. I see no conflict, however, between the award of the arts medal now and the Medal of Freedom in the fall, at a White House ceremony or an evening graced by the performing genius of Isaac Stern and his friends. It would be stupendously appropriate, and for many reasons.

Now that you have notice in writing of my benign intent, I hope you will let me speak to you at a little more length about the reasons why this should be done and why, I believe, the President and Mrs. Bush would find the recommendation an eminently worthy one.

Sincerely,

Leonard Garment

Mr. James W. Cicconi
Deputy to the Chief of Staff
The White House
Room G/WW
Washington, D.C. 20500

The John F. Kennedy Center for the Performing Arts

MARTA ISTOMIN
ARTISTIC DIRECTOR

WASHINGTON, D.C. 20566-0001
202 416-8030
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February 5, 1990

The President
White House
Washington, D.C.

Dear Mr. President:

With great respect I submit for your consideration the name of Isaac Stern for the honor of the Presidential Medal of Freedom. It would be difficult to imagine a more worthy candidate for this great citation.

Isaac Stern's achievement as one of the most illustrious musicians of the century carrying his great violin playing to all corners of the world for over 50 years as an "Ambassador" for some of the highest human ideals would alone qualify him for the honor.

But it is also to many other humanitarian activities that Isaac Stern's extraordinary gifts have been dedicated. The world well knows his achievement in saving Carnegie Hall and his work as its President for the past twenty-five years. His great contributions both artistically and educationally to the State of Israel have exemplified and symbolized the finest kind of American influence.

Another instance of this kind of influence was documented recently in the film "From Mao to Mozart." This film showed his triumphant visit to China and his teaching of Chinese children after President Nixon's historic initiative in reestablishing relations.

These are only a few examples of the varied and ever-renewed commitments to human betterment that personify Isaac Stern, who celebrates his 70th birthday this year on July 21. If ever there was an American whose life's accomplishments attested to the finest in our national and universal ideals it is he. I am quite confident that thousands of Americans in the arts and humanities would agree.

Enclosure att'd by C. HOLTZ

The President
February 5, 1990
Page 2

Dear Mr. President, I am grateful for your attention to my suggestion and remain ever with warm best regards to you and Mrs. Bush.

Sincerely,

Marta Istomin

Marta Istomin

Enclosures

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ISAAC STERN

Biography

"A natural force not to be explained," wrote Time Magazine recently of Isaac Stern. These words probably come closest to revealing the truth about the Stern phenomenon. We can say that Stern has been hailed as one of the foremost violinists of this century and that the image he evokes is much larger than that of an instrumental virtuoso. We can say that he is one of the most influential cultural forces here and abroad, dedicating his mind and artistry to the good of music and the benefit of mankind. We can say that he spearheaded the drive to save Carnegie Hall from demolition and to restore it, a commitment that earned him the gratitude of countless music lovers, and that he now serves as its President. We can say that throughout his fifty years as a performer, he has been selfless in looking beyond his career and helping others to develop important careers of their own, among them some of the leading violinists, cellists and pianists in the world today. We can say that he was an originating member of the National Endowment for the Arts and that through the years he has been a fervent advocate of government recognition of the importance of the arts. We can say that his concerts are invariably sold out, that his many recordings on the CBS Masterworks label are best-sellers and have won him numerous Grammy Awards. We can say that the film From Mao to Mozart: Isaac Stern in China won the Academy Award for the best full-length documentary of 1981 and received a Special Mention at the Cannes Film Festival.

We can say all this and much more, and still not come up with the total picture. Even with his ebullient personality and wit, so evident as he teaches master classes to the young Chinese students in From Mao to Mozart, Isaac Stern remains that unexplainable natural force.

ISAAC STERN

Page 2

Much has been written about his art and about the man himself; and from these writings, one is able to absorb certain facets of his character and feel the ambience in which his music-making flourishes.

In the Time Magazine article mentioned above, he was portrayed thus: "In his own variation of Parkinson's Law, he expands to fill any space available, even one as large as the City of Paris. There, for the past two months, an entire army of Isaac Sterns has been at large in the streets, salons and concert halls. Which was the real one? -- The celebrity glimpsed in a blue Mercedes limousine, racing to such appointments as a recital before the President of France? Or was it the doppelganger who never seemed to leave the rehearsal hall, reflectively pushing his horn-rims up over his white hair and grilling the young violinists who passed before him: 'With whom did you study? Why did you choose that piece? Can you explain why you are holding the instrument that way? Up! Up! Higher!' Or the virtuoso who appeared on stage in eight orchestral concerts, playing fifteen concertos, in addition to various chamber music events? - All were, of course, irresistibly, ubiquitously, impossibly Isaac Stern."

Making each minute of the day count is one of the secrets of Stern's personality. "We do not know how many hours Isaac lives in a day," Zubin Mehta says. "We only know it must be more than twenty-four."

Newsweek, in a feature article, also commented on Stern's ability to be in two different places at almost the same time: "For the thousands of fiddle fans who revere Stern, nothing less than his feverish schedule will do. He is one of the most renowned and recorded violinists in the world, with a deeply expressive sound and perhaps the most powerful arm in the business. At the same time, his music is marvelously alive and reflects rigorous analysis. He seems to mold each passage into an inevitable whole - perhaps the most difficult musical feat of all."

ISAAC STERN

Page 3

A recent article in The New York Times sums it up: "Isaac Stern has been a commanding presence in the musical world for more than four decades. He has always seemed more than a mere virtuoso violinist; rather, he has been the quintessential humanitarian, ready to devote himself to causes that extend far beyond the confines of musical life. . . . Yet it is as a violinist that posterity will judge Mr. Stern. . . . Mr. Stern has always been primarily a musician, never interested in technical display for its own sake. He once stated that he wishes to use the violin to make music, never to use music just to play the violin.' Thus he has always attempted to communicate the musical core behind even the most ephemeral virtuosic passagework."

Isaac Stern began his career in San Francisco where his principal teacher was Naoum Blinder, concertmaster of the San Francisco Symphony. After his recital debut, Stern made his own debut with that orchestra, playing the Brahms Concerto in 1936.

His New York debut came in 1943, and his New York Philharmonic debut, under Artur Rodzinski, in 1944. Since that year, he has performed with this orchestra over eighty times, more than any other violinist in its history.

Besides his highly acclaimed interpretations of the standard repertoire, both in concert and on his many recordings, Stern is an avowed champion of contemporary music. As such he has given premieres of violin works by Bernstein, Hindemith, Penderecki, Rochberg, Schuman, Dutilleux and Peter Maxwell Davies.

His career has also included the making of more than 100 records, cassettes and CD's, in addition to both feature films and television appearances here and abroad. Following the Six Day War in 1967, he performed the Mendelssohn Concerto atop Mt. Scopus with the Israel Philharmonic Orchestra conducted by Leonard Bernstein. This memorial concert was made into a film entitled A Journey to Jerusalem. Other films in which he has appeared are Tonight We Sing, the film biography of the impresario Sol Hurok, in which he appeared as Eugene Ysaye; and "ghosting" for John Garfield in Humoresque. He also played the in the sound track for the movie Fiddler on the Roof.

ISAAC STERN

Page 4

Isaac Stern holds many honorary posts. He is Chairman of the Board of the America-Israel Cultural Foundation and Chairman and Founder of the Jerusalem Music Center, in addition to continuing as President of Carnegie Hall. He has received numerous awards from heads of state, the music and business communities and from humanitarian institutions. Mr. Stern was the first recipient of the Albert Schweitzer Music Award for "a life dedicated to music and devoted to humanity."

In December 1984, he was the recipient of the Kennedy Center Honors award, presented by President Reagan at The White House. In 1985, CBS Masterworks honored Mr. Stern as their first "Artist Laureate" and signed him to what is, in effect, a lifetime contract. He was also named the 1986 Musical America "Musician of the Year."

Mr. Stern's continuing commitment to Carnegie Hall was marked by the nationally televised CBS broadcast of the Grand Reopening of the Hall, which received a 1987 Emmy Award. At the Kennedy Center in Washington, D.C., he played in the official salute to Mstislav Rostropovich, marking the Russian conductor's sixtieth birthday. In 1987, the American Symphony Orchestra League honored Isaac Stern with its highest award, the Gold Baton. That same year, he was among a select few to be given the 1987 Grammy Lifetime Achievement Award and was honored with The Wolf Prize in Israel.

Mr. Stern is a Commander of the French Ordre de la Couronne (1974) and an Officier of the Legion d'Honneur (1979). He holds the Commander's Cross of the Danish government's Order of the Dannebrog (1985) and is a Fellow of Jerusalem (1986).

Isaac Stern holds honorary degrees from many institutions, including the University of Hartford, Bucknell University, Yale University, Dalhousie University, Johns Hopkins University and the University of Maryland.

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Chicago Tribune, Sunday, January 15, 1989

Man with a mission

Isaac Stern's on a lifelong crusade for the arts

By Howard Reich
Entertainment writer

He has won an Academy Award, saved Carnegie Hall from the wreckers' ball, helped create the National Endowment for the Arts and received America's highest artistic honor, the Kennedy Center award.

So it was a bit surprising when the violinist who owns more medals than the average banana-republic general got on the phone and quipped, "Hello, this is the Scarlet Pimpernel of the violin, otherwise known as Isaac Stern."

Scarlet Pimpernel indeed. Though Stern was alluding to how difficult he had been to reach over the last couple of weeks, he always has planted himself on the front lines of the arts, sparking headlines as he pursues noble causes.

At the moment, he is embroiled in yet another noisy controversy. As president of the Carnegie Hall Foundation, Stern orchestrated the recent remodeling of the venerable building, which has triggered a volatile response. Some critics have charged that Carnegie Hall's fabled acoustics—long admired for their clarity and naturalness—have been ruined.

"Don't you think we know the problems better than anybody could tell us?" says Stern, 68, who will perform a rare solo recital at 8 p.m. Saturday in the Paramount Arts Centre in Aurora. "We slaved like crazy, with the greatest care and not a small amount of ulcerating. We were trying to protect and preserve and return the hall to its maximum beauty, and we have done that."

"Sure, we have to wait for everything to settle in its place and make the adjustments that are necessary," adds Stern, whose beloved Carnegie recently was rigged with a variety of baffles and deflectors as acousticians try to hone the troubled acoustics.

"But acoustics is not a science—it is an art of happenstance."

"Yet I insist that the hall is still terrific. The sheer power that comes off of that stage is extraordinary."

Certainly few living musicians know Carnegie better or have played on its stage more frequently than Stern. Nor have many musicians sacrificed quite so much to keep the place alive.

More than two decades ago, Carnegie had been eyed by a group of investors who planned to raze it and redevelop the property. They evidently did not know how fierce an adversary was poised against them.

Stern promptly set aside a large portion of his solo career and began organizing the opposition. He inspired a network of philanthropists and artists to raise the then-grand sum of \$5 million to save Carnegie; he twisted enough arms to pass legislation allowing the City of New York to purchase the historic building. Thanks to his efforts, Carnegie lives.

"I wasn't just afraid Carnegie Hall was going to be torn down, I was sure of it," says Stern, in explaining why he championed the cause.

"But I, like everyone in my generation and generations before me, had gotten my inspiration and my impetus from Carnegie Hall. I couldn't bear to lose the place."

"Now that Carnegie has its future back, I feel a simple joyousness. It's quite something to stand on that stage and realize that this place—where a large part of America's musical traditions were created—will be around for another 100 years."

Regardless of how Carnegie Hall's latest battle plays itself out, not even its harshest critics would question Stern's devotion to the hall or his lifelong crusade for the arts. In fact, a case might be made that playing the violin really

has been Stern's second passion; nurturing culture in America has been the first.

It was Stern, after all, whom then-President Kennedy called upon to help establish the National Endowment for the Arts, which, even in lean times, has fueled American arts organizations with millions of dollars. It was Stern who founded the Jerusalem Music Center in Israel (in the '70s); and it was he who helped launch the careers of several young artists we might never have heard otherwise, cellist Yo-Yo Ma the most notable among them.

So how does Stern feel about the state of culture in the U.S. today?

"Relatively speaking, we're not doing too badly," says Stern, who nevertheless launches into an impassioned chronicle of our cultural woes.

One of the terrible difficulties in the arts today, however, is this whole business of that horrendous word 'deficit.' People don't seem to realize that there really is no such thing as a 'deficit' in the arts. Deficit only applies when you're talking about a profit machine—but the arts are not a profit machine.

"The arts are supposed to enrich our lives, but it's very hard to get people who aren't arts professionals to understand that—to realize that you can't guarantee success in the arts. On the contrary, you have to give artists the right to fail, not the demand to succeed."

Stern knows, for he has built a career from the ground up, step by incremental step. Born in the USSR, he was brought to the U.S. as an infant, then methodically taught music by his mother, a singer. Though he made his professional debut at 11 with the hometown orchestra (the San Francisco Symphony) and a smashing



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Chicago Tribune, Sunday, January 15, 1989 Section 13 Page 23 Arts

New York debut at 17, he spent long, arduous years on the road thereafter trying to emerge as something more than just another prodigy.

He pursued a path far less glamorous than do many of today's young stars, who seem to spend nearly as much time on the talk-show circuit as the concert stage.

"The problem is that so many of these young players go in with so much hype, and they're given way too much attention," he says.

"I come from a time when you worked your way up slowly and steadily, and you didn't expect to have dental care for your great-grandchildren written into every contract. You practiced, and you

slept in the upper berth of the train, and if you had any kind of quality and learned how to really listen to yourself, you had a chance at a career.

"But some of these newer performers—they're little more than a media function. They may appeal to a mass public, but not a discerning one. And only the ones who build a discerning following—the same public that admired Rudolf Serkin, Jascha Heifetz, Joseph Szigeti, Arturo Toscanini—only these will last."

So Stern, whose imploring violin tone and deeply communicative manner has placed him among the aforementioned elite, busily pursues his causes, occasionally squeezing in a concert or a recording date when he can. Whether

he's raising money for Carnegie Hall or teaching youngsters in China how to play the fiddle (documented in the film "From Mao to Mozart," an Academy Award winner in 1981), he is sustained by the great artists he has known, worked with and revered.

"There are certain moments I will remember as long as I live," says Stern.

"I'll never forget the extraordinary sound of [violinist] Fritz Kreisler, the integrity and purity of Szigeti, the utter, unbelievable quality of Heifetz's playing—it was a truly patrician way with music.

"These are things that stay in the back of your head for as long as you live. They follow me through the years. They inspire me to carry on."

MONDAY, JANUARY 30, 1989

THE WASHINGTON POST

Isaac Stern's Careful Passion

Reprinted from Saturday's late editions

Anyone expecting a lot of familiar dash and flash from violinist Isaac Stern Friday night must have been disappointed. Instead, the full Kennedy Center Concert Hall audience heard passionately rendered 20th-century masterpieces (along with some Bach and Beethoven) that contained few showy gestures and no obvious daring.

The third and last Violin Sonata (1926) by Romanian composer and violinist Georges Enesco was remarkable for its depth of expression and penetrating vision. The first movement's main Gypsy-like theme was animated and beautifully exotic. The andante's delicate opening and the finale's broad, sweeping phrases were conveyed masterfully by Stern and pianist Robert McDonald, who offered particularly fluid accompaniment here.

The other contemporary selection, Bartók's Rhapsody No. 1, was given a vigorous interpretation, with a hearty and bold tone. Rustic and rhapsodic, the music demands from the soloist eager vitality, which Stern delivered genuinely and effortlessly.

Beethoven's C Minor Sonata, Op. 30, No. 2, received a romantic reading, with forceful, sharp phrasing and a robust tone. The second-movement adagio was exquisite for its warmth and understated proportions. The opening Bach Sonata No. 3 in E (BWV 1016) showed Stern's willingness to indulge in simple, straightforward music-making.

—Kate Rivers

THE DENVER POST

Tuesday, April 12, 1988

Bartok sonata highlights Isaac Stern performance

By Anne Kilstoffe

Special to The Denver Post

What is left to say about Isaac Stern, one of the greatest violinists of our time?

Stern is a legend, having performed in concert for more than 50 years. In the autumn of his career, basking in the warm sunshine of his accomplishments, the violinist appeared Monday night at Boettcher Concert Hall in a provocative display of mastery and control.



Isaac Stern

As the diminutive musician walked on stage, one could see that he was at ease, conserving his energy for his playing. There was no flamboyance in his delivery, but the musician-ship for which he is known was none the less for it.

Bela Bartok's Sonata No. 1 for Violin and Piano, Sz. 75, was the highlight of the evening. The first movement, Allegro appassionato, begins fiercely, and Stern juxtaposed the opposing elements of this movement beautifully: the anger versus the calm, gorgeous sonorities and soulful melodies.

The second movement, Adagio, is a quiet, mournful statement whose drama lies in its understatement. Stern was tremendously effective in the double stop sections, especially with Boettcher's acoustical presence. The Allegro, the third movement, was a frantic effort that finished in a frenzy.

Dvorak opens

Dvorak's Sonatina in G Major, Opus 100, opened the program. This piece sounds more American both in harmonic treatment and thematic usage and, in fact, was

REVIEW

written in the United States. Here Stern showed fluid strokes — sometimes mellow, sometimes biting.

In the second movement, especially where the piano has the modal harmonic theme, Stern displayed his awareness and skill as an accompanist. The violinist's tones in the fourth movement were sweet and singing.

Commands stage

Brahms' Violin Sonata No. 1 in G Major, Opus 78, "Rain Song" showed off Boettcher's intimacy as Stern fully commanded the stage. The piece was soothing with careful, clean arpeggios and solid scalar passages in the first movement, Vivace ma non troppo.

Stern put his heart into the soulful line of the Adagio, especially on the instrument's lower strings. The melodies seemed free-floating, like a breeze.

The third movement was more carefree but no less dramatic or passionate. There was a warmth to this movement that was very appealing. Unlike the rest of the program, the intonation was not always true on this piece; subtleties that didn't detract but were nevertheless there.

Pianist Robert McDonald certainly shouldn't escape mention. He provided a stability and strength to Stern's performance and is an excellent pianist in his own right. McDonald was adept and sensitive in his portrayal and handled the program with delicacy and flair. He was nothing less than superb in the Bartok.

Also on the program was Schubert's Rondeau Brilliant in B Minor, D. 895, but due to deadline restrictions I was unable to stay to hear it.



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THE NEW YORK TIMES, WEDNESDAY, MAY 6, 1987

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Recital: Stern, with McDonald, at Carnegie Hall

By DONAL HENAHAN

IT isn't every violinist who can perform in a concert hall that bears a commemorative plaque extolling his service to his nation's music, but Isaac Stern is able to enjoy that pleasure at Carnegie Hall, where he played a recital last evening. The violinist, who made his New York debut more than half a century ago, looks perfectly at home on the stage of Carnegie, which he helped save when its existence was threatened and whose remodeling he more recently oversaw. More importantly, he sounded at ease in a program that was mostly home territory to him: Beethoven, Schubert, Webern and Brahms.

The "passionate dedication" of which the plaque outside the hall

speaks has always been a strong point of Mr. Stern's playing, a fact that never fails to endear him to audiences. Nothing is more dispiriting or more pointless, after all, than lukewarm music, which this musician has sedulously avoided all during his career. Even cold is better. On this night, for an audience that overflowed onto the stage, Mr. Stern and his superlative pianist, Robert McDonald, began with Beethoven's first sonata (Op. 12, No. 1) and immediately let one know that they were equal colleagues in the enterprise. Mr. McDonald, a strong partner, thrust the piano part into prominence when required but also knew when to step back and let the violin have its say. One was reminded that Beethoven's score identifies these duo pieces as sonatas for piano and violin, not the other way around. Mr. Stern, excellent chamber musician that he is,

knew how to fit his instrument into the aural picture. He did not feel the need to press for total attention. Famous violinists sometimes do just that, ostentatiously forcing what is essentially accompanying material to the fore rather than letting the music dictate each player's role from moment to moment.

The high point of the recital, however, came in a gripping performance of Schubert's extraordinarily taxing Fantasy in C. The complicated problems of structural cohesion and balance between the instruments could be all but forgotten as the two musicians spun Schubert's web of poetic ideas. Both the Romantic mystery and the surface brilliance of the score, which might have seemed at odds with each another, were equally well realized and fashioned into inseparable parts of a whole. Mr. Stern, in better technical form than he was

on occasion a decade ago, sounded like a violinist who has been practicing. Intonation flaws were few and unimportant, and the bow work was youthfully agile.

In his time, Mr. Stern has done more than his share for 20th-century music. This time he and his pianist varied their mostly 19th-century program by offering Webern's Four Pieces (Op. 7), whose epigrammatic thoughts barely consumed five minutes. The performance was not as austere and pointillistic as some, but made its brief, so to speak, for Webern's expressive case. Finally, the Brahms Sonata in D minor, a work that could serve as Mr. Stern's signature tune. He still plays it with as much sweeping lyricism and sentiment as any violinist alive. Here, again, the idiomatic pianism of Mr. McDonald proved a great asset.

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★ THE TORONTO STAR, THURSDAY, MAY 15, 1986 / F5

By Ronald Hambleton
Special to The Star

It's a toss up who got the greater reception at last night's Toronto Symphony concert in Roy Thomson Hall (following the du Maurier Evening Overtures with the ensemble's 10 cellists and Mary Lou Fallis in *Bachianas brasileiras* No 5 and a Beethoven cello trio).

Was it young Alexina Louie, the up-and-coming composer of the specially commissioned *The Eternal Earth*, which was being given its first performance; or the grand old violinist Isaac Stern, who has been picked as Musician of the Year on the cover of the 1986 edition of *Musical America*?

Louie, whose fanfare and overture *The Ringing Earth* was premiered at Expo 86, has expanded her universe into the three highly-charged movements of a work designed to "express tender concern for a disappearing environment."

There may be concern in its warmly sensuous sounds, but tender is hardly the word for this powerhouse of orchestral effects, with its complex cross rhythms and its stream-of-consciousness texture, as it sweeps from the clamorous awakening of the Earth Spirit to sounds forced from some extra-galactic pressure chamber.

Ask what it means, and Louie is ready with any modern composer's literary (and sometimes what, inflated) interpretation. But ask what its effect was on that thoroughly awakened audience, and its thunderous reception is all the proof you need.

Isaac Stern brought quite a different atmosphere into play, first in Beethoven's *Romance No. 2 Opus 50* and then in the *Violin Concerto in A Major K219*, the last of the five that Mozart wrote in his 20th year. Stern's tonal range remains one of the magical wonders of the music world. He can tantalize the ear as he toys with the lowest limits of audibility, animate a cadenza with fiery vigor, and unify both with his classic purity of sound and his amazing control of form.

In the *Romance* he told a sublimely serene story, while in the *Concerto* he gave full play to its many shifting moods. And in return, Isaac Stern received a tremendous outpouring of affection from a deeply moved audience.

The evening was filled out in every sense of the word with the amiable and full-hearted music of Schumann's *Symphony No. 3 in E Flat Major* as the satisfying second half of a remarkable program. It will be repeated to night.

REVIEW

Orchestra did 2 shows in 1

By ROBERT FINN

MUSIC CRITIC

For all practical purposes, the Cleveland Orchestra is giving two separate concerts for its subscription bill this weekend in Severance Hall.

The first, an all-contemporary program, comes before intermission and features pieces by Hans Werner Henze and Kent State University faculty member Frank Willey. The second concert, which follows the intermission, is for the Severance old-guard conservatives: Superstar violinist Isaac Stern playing the Beethoven concerto.

The two halves do not really make a sensible whole, despite the best efforts of music director Christoph von Dohnanyi, his players: Stern and cellist Heinrich Schiff, who is the soloist in Hans Werner Henze's "Ode to the West Wind" on the modern half of the program. The whole thing is to be repeated tomorrow night.

It really amounts to enough soloists and enough food for musical thought for two distinct evenings.

The luckiest musician around Cleveland these days is Kent State's Frank Willey, whose "Abstracts," a work in two brief movements, this week becomes the first work by a local composer to be conducted here by Dohnanyi. Not only that, but the piece is to be taken to Carnegie Hall next week on the orchestra's East Coast tour.

No wonder Willey (who recently also won the Cleveland Arts Prize in music from the Women's City Club) was beaming when he went onstage for a bow after the performance of his piece last night.

"Abstracts" shows, to some extent, the influence of Willey's composition teacher, Donald Erb. It is constructed in large part of little fragmentary motives, little spatters of orchestral sound, imaginatively orchestrated (and with, of course, lots of spicy percussion effects). Atmosphere is everything.

One thinks, at the start, of sound effects from a space movie. The idiom is concentrated and dissonant, with the play of orchestral color a major concern as solo instruments or small, oddly assorted groups of instruments have their brief moments in the foreground.

In its second section the piece takes on more formal definition, with a long, ominous crescendo and decrescendo followed by a sudden burst of energy at the very end. Despite Willey's insistence that his music is "abstract" (hence his title) and has no program, it has a feeling of tragedy about it, at least to my ears.

Despite its sometimes spiky and dissonant surface, the piece has formal coherence and distinct emotional impact. It is well worth the time of Dohnanyi, his players and his audience.

It was not a good idea, however, to put Willey's piece ~~side~~ by side with the Henze work. The tactic diluted the impact of both pieces by minimizing stylistic contrast.

Henze's work is a sort of cello concerto in five short sections, based loosely on Percy Shelley's classic poem of the same title. I say "a sort of cello concerto" because the relationship of the soloist to the orchestra changes from section to section. Occasionally, the soloist is an equal or poet himself, ~~dealing~~ dealing over the orchestra; sometimes, he is in dialogue with it; sometimes, he seems to be fighting against it; at other times, he may be playing, but the orchestra simply overwhelms him.

The piece is mainly meditative in mood. It has many ~~fantastic~~ moments of beauty, but to my ears it did not begin to hang together as a whole until the last 10 minutes or so, where Henze lets his poetic fancy take over in a long closing meditation that rises to genuine elegiac passion and then subsides into silence.

What all this may have to do with Shelley's great poem is anybody's guess. Henze is very good at delivering vivid pictorial explanations of his music, which can be dutifully quoted in program books but which simply do not help a listener to get a handle on his music. The best tactic perhaps is to listen to the music for its own sake and worry about literary matters only afterwards.

Last night, Schiff played the piece with a big, resounding cello tone and a fine control of dynamic subtleties. Dohnanyi and the players appeared to have the music well in hand, and the piece made a fine impression on the usually reserved Thursday night audience. Most of those in attendance last night had obviously come to hear Stern and Beethoven. They greeted the justly renowned violinist with a cordial ovation the minute he stepped onstage.

What they heard thereafter, however, was not the usual sort of Beethoven violin concerto. It had a moving, introspective character, as though Stern had decided to go beyond show virtuosity and probe the music for its depths instead.

His very first entrance — that famous exposed upward-rising phrase — was a sort of tipoff. Stern's entrance was not rather than commanding; it even sounded a little tentative, as though the soloist had not yet quite settled into his groove.

What followed showed beyond doubt that the Stern technical equipment is still in good shape. His playing had sweep and breadth even without the imperious commanding tone that one usually associates with this famous piece. The slow movement was rhapsodic, the last movement genial rather than energetic.

Last night, the performance elicited cheers and bravos. It was not your typical heroic Beethoven played by your typical preening virtuoso violinist, but it was superbly done by all concerned in its own different way.

Living Today

Wednesday, March 12, 1986

The Miami Herald Section D

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Lively Arts

Montreal debut a collector's piece

By JAMES ROOS
Herald Music Critic

The Miami Beach Theater of the Performing Arts had been sold out for days, which must prove that the public can be clairvoyant as well as capricious. For the Montreal Symphony's South Florida debut, with its gifted conductor, Charles Dutoit, at the helm, and Isaac Stern as soloist, more than lived up to expectations. It was a collector's piece of a concert.

The Montrealers produce the subtle splendors of sound only a handful of our greatest orchestras can summon. In fact, they play with a dark richness, high polish and tensile strength of tone reminiscent of the Orchestre de Paris, which bowed here several seasons ago. At least on first hearing, the Canadians seem definitely to have one of the better orchestras in North America.

This was immediately evident in the showpieces Dutoit chose for this introductory program Monday night. The tonal avalanche of Strauss' *Don Juan* poured out in a flood of color and opulent sound, with no dead spots, no sags, and with a kaleidoscopic brilliance and a sense of breathing space that kept the music shining, alive and theatrically eloquent.

Iberia, which came on the concert's second half, was as striking in its subtler fashion, the fashion of a composer French to his fingertips being intuitive about Spain. The two end

Music Review



Isaac Stern: A born soloist.

pieces, in *The Streets and Byways* and *The Morning of a Fete Day*, had the shimmering imagery of an Impressionist masterwork, but also the mordant accents that moved the locale unmistakably across the Pyrenees.

And *The Perfumes of the Night*, which often leaves the bottle stoppered, or seems to have left the stopper off too long, had the authentic fragrance — drowsy, dusky and drenched, yet

in its own beguiling contradiction, alert, glinting and fresh. The Ravel *Daphnis et Chloe* also had a formidable audience success, and justifiably, for it was dazzling.

In the center of all this orchestral virtuosity came Isaac Stern to play the Bruch First Concerto, and he, too, was no let-down. He is a born soloist, which is something altogether apart from and in addition to knowing your job as a performer. It assumes an inborn authority, an instinctive response to challenge, a kindling joy in the free outpouring of personal expression.

The instant Stern started to play he lit up the soloist's glow of multiple candlepower. He played big, vital Bruch of considerable thrust and power, but also of an extraordinary lyricism that explored the slow movement with a dreamy poetry unique in my experience. There were a few ragged edges, frayed ends, imperfections of pitch in the first and last movements — scarcely as bald as they look in print.

But most importantly, where Stern once slashed the Bruch to the quicksilver core of brilliance from the outside, which is exciting, he now lets it grow from within, which is a revelation. Dutoit made their collaboration pure pleasure, maneuvering the orchestra to meet the soloist on his own high ground and match his music-making in the same velvet-clad tone.

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entertainment

DETROIT FREE PRESS/THURSDAY, MARCH 8, 1988

Isaac Stern puts his best into concert

Isaac Stern is one of the greatest violinists of our time.

THE BEST is exactly what Stern produced. In two concertos — Mozart's Third and Beethoven's only — Stern played better than I have ever heard him play. In both concertos he walked boldly inside the music, mixed it up with his talent and emerged victorious.

Stern is one of those artists who impresses his personality strongly on the music. In other words, he doesn't just play the music, he plays *with* it,

Isaac Stern is one of those artists who impresses his personality strongly on the music.



expanding and contracting tempos, lingering over lyrical passages, scaling his dynamics up and down to suit the magic of the moment.

Those who equate Mozart's style with prissy restraint probably blanched at the way Stern injected hot emotion into the slow movement, or the way he toyed with the comedic elements in the finale. He proved that Mozart had soul as well as elegance, fire as well as refinement, pathos as well as propriety. Elmar Oliveira, who will play the same concerto with the Detroit Symphony under David Atherton next month, has his work cut out for him.

STERN'S Beethoven brimmed over with beauty. He scaled some of the melodic lines down to whispers and at other places let his sound turn gutsy. The see-saw rondo theme of the finale became jovial under his inspired hands, and in the final measures he kicked that theme up into the air with all the eagerness of a placekicker making an extra point.

As a matter of fact, Stern gave us all kinds of extra points throughout the evening. Herbig, whose straightforward, detached manner differs radically from Stern's more personalized approach, provided cautiously supportive accompaniments that did not have a personality of their own.

The program opened with Mozart's Adagio and Fugue, K. 548, which Herbig and the orchestra played last October, both at Ford Auditorium and in Washington, D.C. Apparently they are going to play it until they get it right. Tuesday's turgid, heavy-handed reading proved they haven't done that yet.

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St. Paul Pioneer Press and Dispatch

Tuesday, March 4, 1986

Isaac Stern earned standing ovation

By Rodney Shewan

A visit by Isaac Stern is always a special event. Sunday night's Minnesota Orchestra benefit concert under the baton of Sir Neville Marriner, with Stern as soloist in Brahms' Violin Concerto, was doubly special.

A fine evening's music making, it was also an opportunity for the orchestra and the Twin Cities music community to honor a great artist long recognized as a friend of education, the arts and humane causes around the world.

In a brief ceremony following the performance, St. Paul Mayor George Latimer proclaimed Sunday Isaac Stern Day in the Twin Cities. George Dixon, chairman of the Minnesota Orchestral Association, announced the creation of a \$1,000 prize in Stern's name to be awarded in the Young Artists' Competition run annually by WAMSO, the orchestra's women's association.

On such occasions, the concert itself can seem like a formality. Not so here. Whether invigorated by Stern's presence or by their own recent Far Eastern tour, orchestra and conductor were in fine form, displaying great precision and spirit.

The first half opened with a powerful, well-schooled account of Schumann's "Overture, Scherzo and Finale," followed by Richard Strauss' tone poem, "Don Juan."

In this virtuoso musical portrait of the idealistic, sentimental womanizer, Marriner drew eloquent, committed playing from all sections, not least the impeccable brass. At the climax, he commanded one of the most arresting silences to be heard in Orchestra Hall for many a day.

Following intermission, Stern's performance of the Brahms concerto called upon the full range of

REVIEW



Isaac Stern
Honored by Twin Cities

emotional effect, alternating drama with pathos, sweetness with fire. Playing now to the conductor, now to the first violins, and sometimes, it seemed, to the front rows of the audience, he established an impressive musical rapport that made the music's tender moments especially satisfying.

In the central adagio the lyrical violin line was ushered in by faultless playing from the winds. Outstanding here was co-principal oboist Marilyn Zupnik, whose solo work in the Brahms and in "Don Juan" fully deserved the special recognition it won from Stern.

If there was any sour note, it came from the audience in the form of a barrage of coughs following the violin cadenza in the first movement of the concerto. No doubt standing ovations, like that given to Stern, are gratifying, but there are other forms of tribute due to a great artist. One of them is attentive silence.

Shewan is a Twin Cities free-lance writer.

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THE ARTS

The Daily Telegraph, Friday, May 10, 1985

MUSIC / St Louis Symphony, Slatkin

WITH TWO SPEECHES, two national anthems and a message from President Reagan, the American Festival finally got under way at the Festival Hall on Wednesday night with a startlingly routine programme dominated by Mendelssohn and Dvorak.

True, the curtain-raiser was Leonard Bernstein's spry ballet score "Facsimile," but with the orchestra, the conductor and the soloist all hailing from the New World, one might have hoped that this inaugural event would have introduced an American symphony or concerto, instead of presenting two works that can be heard here practically any day.

Not, of course, that it is

every day of the week you can hear Isaac Stern play the Mendelssohn Violin Concerto, nor the St Louis Symphony Orchestra play Dvorak's Eighth Symphony, and it was on the performers themselves that attention was inevitably focussed. Mr Stern played the Mendelssohn with his familiarly sweet tone, intonation and breadth of phrasing became more firmly controlled as the performance progressed. The range of dynamics and the shaping of nuances more subtly applied as the second movement unfolded in a seamless line of melody.

In the Dvorak the conductor Leonard Slatkin made his expressive points firmly and demonstratively: he coaxed

fieri playing in the quicker music, but, opting as he did for extremes of tempo, he also imbued the opening of the finale and the whole of his third movement with an unidiomatically lethargic tread.

As players, though, the orchestra impressed through a neatly balanced sound, and urgent response, with finely modulated woodwind, full-toned and well-projected strings and a brass section which had an apt brightness to timbre. In the Bernstein particularly they caught the music's blend of languorous lyricism and cutting rhythmicity ideally.

Geoffrey Norris

Monday, January 17, 1966

THE WASHINGTON POST

Performing Arts

Isaac Stern

The Concert Hall of the Kennedy Center may lack the appropriate intimacy for a performance of chamber music, but Isaac Stern defied the odds in his solo recital there Saturday evening. Stern—humanitarian, arts activist and, above all, extraordinary violinist—joined forces with pianist Andrew Wolf in presenting a program notable for finesse, secure execution and an enlightened approach to familiar repertoire.

Stern's security in sonatas by Beethoven, Prokofiev and Franck is hardly surprising given his nearly legendary stature as one of the great artists of the century. What was noteworthy was the fresh insight he provided into such well-known works.

His conception of Beethoven's early Sonata Op. 12, No. 1, was an altogether romantic one, with carefully shaped phrases and dynamic shading balancing an occasionally excessive emphasis on details. In Franck's Sonata in A at the end of the program, however, there was no excess. In fact, it was precisely Stern's attention to detail as well as his sincere feeling for the work that made his Franck performance truly exceptional.

The rest of the program was devoted to Prokofiev's Sonata in F Minor, Op. 80, certainly one of the composer's best works in any genre. Stern's longstanding affinity for Prokofiev made his sharply etched and thoughtfully conceived interpretation of the sonata the undisputed high point of the evening. As Stern's congenial partner, Wolf was splendid in this difficult but rewarding work. Together the two gave a clear focus and logical shape to the piece's disparate moods and extremes of sonority and texture. The sheer poetic beauty that Stern brought to the last movement's closing measures was by itself ample testimony to the expressive maturity of this consummate artist.

—Roy Guenther

1986 EDITION

FIFTY-FIVE DOLLARS

INTERNATIONAL DIRECTORY OF THE PERFORMING ARTS



Isaac Stern, Musician of the Year

PHOTOGRAPH BY ARNOLD NEWMAN

December 4, 1985

ISAAC STERN NAMED MUSICAL AMERICA'S 1986
MUSICIAN OF THE YEAR

New York — Isaac Stern was named 1986 Musician of the Year by the editors of the Musical America International Directory of the Performing Arts, according to Robert G. Burton, President of ABC Publishing, a Division of American Broadcasting Companies, Inc.

Mr. Stern, the virtuoso violinist who began his illustrious career over 50 years ago, becomes the 27th winner of the award which is given annually to an outstanding member of the international performing arts community. Recent recipients include Philip Glass, James Levine, Itzhak Perlman and Zubin Mehta.

The prestigious award has been presented to leading international figures of the performing arts by the editors of the Musical America Directory since 1960. The Musical America Directory is the foremost compilation of international information on the performing arts and is published annually by High Fidelity Magazine — one of the ABC Leisure Magazines. ABC Leisure Magazines is an operating company of ABC Publishing.

In making the announcement, Mr. Burton expressed his particular pleasure in presenting the award to Mr. Stern on behalf of ABC, Inc.

"We are fortunate today to have the opportunity to honor not only one of the great violinists of our time, but one of the true geniuses of the performing arts world," Burton said.

Mr. Stern was born in Kreminiec, Russia on July 21, 1920 and began his career in San Francisco with his recital debut in 1934. Two years later, he made his San Francisco Symphony debut, playing the Brahms Concerto.

In 1937, Mr. Stern made his New York debut, and in 1943, made his debut performance at Carnegie Hall, an institution that would become an important part of his life in the years to come.

Mr. Stern's career has also spanned the motion pictures and television industries. He performed the Mendelssohn Concerto atop Mount Scopus, following the Six Day War in 1967, with the Israel Philharmonic Orchestra conducted by Leonard Bernstein. The concert was later turned into a film entitled "A Journey to Israel."

In 1979, Mr. Stern visited China, at the invitation of the Chinese government, and toured the country, sharing his music with the Chinese people. The experience was captured by an American film crew and later edited into the Oscar-winning film, "From Mao to Mozart: Isaac Stern in China." His countless recordings over the years have won numerous Grammy Awards and his concerts continuously play to sellout audiences.

(MORE)



ABC Publishing

The selection of Mr. Stern is especially fitting at this time since he is not only celebrating his 65th birthday this year, but also his 50th year as a performer and 25th year as President of Carnegie Hall. Mr. Stern, of course, played a major role in saving Carnegie Hall from demolition over 25 years ago.

World-famous photographer Arnold Newman was commissioned to photograph Mr. Stern, who will appear on the cover of the 1986 Musical America International Directory of the Performing Arts due out this week. Mr. Newman has captured numerous celebrities and public figures in memorable photographic interpretations, including classical studies of Igor Stravinsky (1946), Pablo Picasso (1954), Marilyn Monroe (1962) and David Ben-Gurion (1967), among others.

Following is a complete listing of recipients of Musical America's Musician of the Year Award:

1960	Leonard Bernstein	1974	Sarah Caldwell
1961	Leontyne Price	1975	Eugene Ormandy
1962	Igor Stravinsky	1976	Arthur Rubinstein
1963	Erich Leinsdorf	1977	Placido Domingo
1964	Benjamin Britten	1978	Alicia de Larrocha
1965	Vladimir Horowitz	1979	Rudolf Serkin
1966	Yehudi Menuhin	1980	Zubin Mehta
1967	Leopold Stokowski	1981	Itzhak Perlman
1968/9	Birgit Nilsson	1982	Jessye Norman
1970	Beverly Sills	1983	Nathan Milstein
1971	Michael Tilson Thomas	1984	James Levine
1972	Pierre Boulez	1985	Philip Glass
1973	George Balanchine	1986	Isaac Stern

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FEBRUARY 1985

Stereo Review®

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**ISAAC STERN:
FIDDLER TO THE WORLD**

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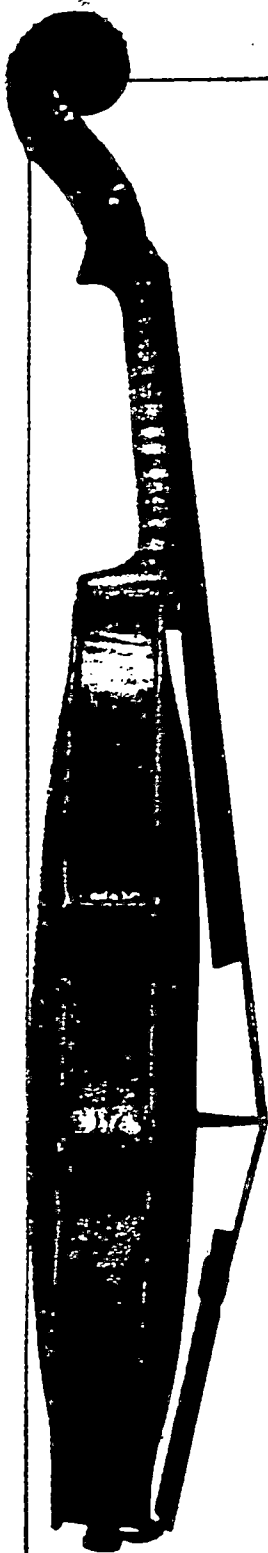
ISAAC STERN

*This year's recipient
of the Mabel Mercer
Award is truly a
fiddler to the world*

by Herbert Kupferberg

THE conductor George Szell once told Isaac Stern that he could be a truly great violinist if only he stopped doing so many other things. Isaac Stern has kept right on doing them and has become a truly great violinist at the same time. Now, as a result of his many roles in the life of his community and his world, in addition to his remarkable musical accomplishments, he has been named this year's recipient of *STEREO REVIEW's* Mabel Mercer Award for outstanding contributions to the quality of American musical life.

The *perpetuum mobile* quality of Stern's musical life is reflected in a dizzying variety of activities—as solo violinist, chamber musician, savior of Carnegie Hall, cultural ambassador to the Soviet Union, China, and other countries, tireless worker on behalf of Israel, educator, and father figure to a generation of young violinists. ►



The photo of Isaac Stern on the preceding page is used courtesy of CBS Masterworks.

Short, chubby, accessible, and loquacious, he is a supremely human figure in a milieu where aloofness and glamour are too often the rule. One might, indeed, call him the quintessence of the American virtuoso, deeply rooted in the great performing traditions of the past, yet thoroughly at home in the media and electronics age. If there ever was a musician involved with and committed to the world in which he lives, it is Isaac Stern.

"I have never been able to live in a cocoon," he has declared. "More than anything else, an artist wants to feel needed. To have received as much as I have from music and not to have given something back would be criminal."

Stern's career as a concert performer stretches back some fifty years, starting with his debut at age fifteen in San Francisco, where he grew up. In 1980 his sixtieth birthday became the occasion for a series of worldwide observances, including a sequence of anniversary recitals in the United States, a huge party in Tel Aviv at which the Israel Philharmonic played a set of variations on *Happy Birthday* composed by Noam Sheriff, and an unusual two-month residency in Paris during which he became a kind of playing adviser to the musicians of two French orchestras.

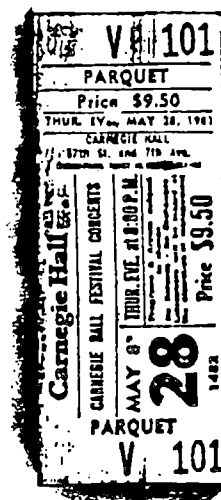
Yet, for all the special events involved, a Stern celebratory year seems little busier or more hectic than his ordinary year. Statistics are hard to come by, but it seems likely that Stern travels more miles, gives more concerts, and makes more records than any other living violinist. He has about a hundred LP's to his credit, almost all for CBS, which has proclaimed him its first Artist Laureate and signed him to what is, in effect, a lifetime contract. The company will also henceforth adorn all his releases with a special "laureate" gold sticker. Probably the violinist who is his closest competitor in total number of records—and in public affection—is his protégé and friend Itzhak Perlman.

Although Stern is a paragon of American cultural values in his combination of musicianship, humanitarianism, and commercial success, he wasn't born in the United States. But he came close, arriving in San Francisco at the age of ten months in the arms of his parents, who had chosen to emigrate

from Russia in the wake of the Bolshevik Revolution.

He was born July 21, 1920, in Kreminiec in the Ukraine, an area that produces an uncommon number of violin virtuosos. Stern, indeed, once defined the U.S.-U.S.S.R. cultural exchange program, at least so far as it concerns violinists, in these terms: "They send us their Jews from Odessa, and we send them our Jews from Odessa"—Odessa, of course, being the Ukraine's port on the Black Sea.

Isaac's parents, Clara and Solomon Stern, settled in San Francisco and started him on piano lessons at age six. But when Isaac was eight, the boy across the street took up the violin, and he asked to do the same. "So my friend became an insurance agent, and I became a fiddler," is the way he describes what happened. At ten, he was registered in the San Francisco Conservatory and in his teens began making appearances with the San Francisco and



Among the many distinguished conductors Stern has played and recorded with is the late George Szell. Their album of Mozart violin concertos, dating from the Sixties, is still available on CBS.

ISAAC STERN



Two hundred concerts a year were routine for Isaac Stern in the years following the Second World War. He plays less now but is always on hand to lend his support to a worthy cause.

Los Angeles Symphony Orchestras.

Stern and his fellow San Franciscan Yehudi Menuhin, four years older, are undoubtedly the two foremost violinists ever produced by the United States. But Stern never was a child prodigy in the Menuhin sense, nor for that matter did he, like Menuhin, study in Europe and settle abroad. His principal teacher was Naoum Blinder, concertmaster of the San Francisco Symphony, and his progress as pupil was steady rather than spectacular.

As Stern remembers it, his New York debut at Town Hall on October 12, 1937, drew respect rather than raves from the critics. He also recalls that the event cost \$1,500 to put on and that he held three rehearsals with the accompanist hired for the occasion. "I should have had a tested program that I'd played on the road and embedded in my fingertips," he observed in later years. "The reviews were of the 'yes-but' variety. The consensus, however, was that I should go far. I did. I packed up my violin and went back to California."

Actually, the review in the New York *Herald Tribune* described the seventeen-year-old Stern as "an unusually promising young musician whose talent seems to be following a normal and judicious course of development. . . . He should become an artist of exceptional consequence." By 1939 the New York

Times was reporting that Stern had "established his title to mature artistry," and five years later Virgil Thomson pronounced him "one of the world's master fiddle players."

Like many another up-and-coming young American performer, Stern made much of his progress under the promotional wing of Sol Hurok. By the time the post-World War II era arrived he was playing a hundred concerts a year and traveling to Europe, South America, and the Pacific (which he had already toured three times as part of a USO war-time troupe). He also went briefly to Hollywood, where he was a musical ghost—he fiddled for John Garfield, who acted the role of a violinist in the film *Humoresque*. In another film, called *Tonight We Sing* and loosely based on the life of Hurok, Stern himself played the role of the Belgian virtuoso Eugène Ysaÿe, an experience which he says convinced him he was no actor. Years later Stern, unseen, performed the violin music for the screen version of *Fiddler on the Roof*.

But Hollywood glamour has never been part of the Stern mystique or, as he might say himself, *schtick*. With his rotund figure, fluff of gray-white hair, and horn-rimmed spectacles, the figure he presents on stage is homey looking rather than charismatic. So far as looks are concerned, he might be the neighbor

next door playing the fiddle rather than one of the concert world's most famous virtuosos. There is a famous Stern story about the time he was playing a recital for which stage seats had been sold. Turning to the people behind him as he was about to begin, he said, "Pardon my back." Then, as he faced the main part of the audience, he added, "Pardon my front."

But for Stern, it's only a small step from informality to artistry. Itzhak Perlman, whose career Stern has done much to foster, describes him as a violinist who never gets lost in mannerisms and who plays "like a musician instead of like a virtuoso." Daniel Barenboim, the pianist-conductor who is another of Stern's young admirers and associates, says that he "makes the bow seem five miles long." Stern himself compares proper violin playing to the "natural rise and fall of the human voice," with a continuous flow in which every line or phrase is linked to the one before it. "You sing in your head and play what you hear," he says.

However he achieves it, there is a brilliant alertness and aliveness to Stern's playing that give it a distinctive quality: he's a person-to-person player rather than a soloist-to-audience performer. He is also a musician eager to tackle almost anything that he thinks is musically worthwhile and basically violinistic.

He has recorded everything from Bach and Beethoven to Bartók and Barber. Among the living composers whose works he has premiered are Leonard Bernstein, Krzysztof Penderecki, George Rochberg, and William Schuman. He has also made recordings with pianist Eugene Istomin and the late cellist Leonard Rose, his partners in one of the country's most distinguished trios.



A by-product of Stern's first trip to China in 1979 was the film From Mao to Mozart, in which he is shown coaching Chinese students in violin techniques.

But to live exclusively as a concert artist, giving recitals and making records, has never been part of either the Stern personality or the Stern philosophy. He has always been a mover and shaker in areas that many musicians would consider peripheral, and even inimical, to their own careers.

Perhaps the most tangible of Stern's extracurricular successes was his campaign to save Carnegie Hall in 1960. Landmark-wrecking is a favorite New York City pastime, with victims ranging from the old Pennsylvania Station to the old Metropolitan Opera House at 39th Street, and there is no doubt that Carnegie Hall would also be only a memory today were it not for Stern and assorted friends.

The hall, dating back to 1891, was scheduled to be demolished and replaced by a red ceramic-faced office building in the wake of the New York Philharmonic's move to Lincoln Center. Stern's opposition was an act of courage as well as commitment, for some powerful interests were promoting the destruction. Lincoln Center was not eager for competition on 57th Street, and the

Rockefeller family, deeply involved in the new cultural complex, also displayed no interest in preserving the old hall. For a fiddler, no matter how eminent, to spearhead the preservation campaign was no casual matter. Today, thanks to Stern and those who worked with him, Carnegie Hall continues to flourish with some of the most varied and innovative programming in town, as well as superior acoustics and accessibility.

Stern, who was installed as president of the hall, for years played an active role in running the operation. (There were some who said it was *too* active.) Lately he has curtailed his personal involvement in its administration, with a professional management team taking over. But no concerts at Carnegie Hall are more popular than those he gives himself.

Stern's involvement with causes goes far beyond the municipal level; it exists on a scale that can only be called planetary. Like his late mentor, Sol Hurok, Stern sincerely believes that music can be a bridge between nations, cultures, and peoples. He was the first major instrumentalist to visit the Soviet Union during the Cold War, going there in 1956, two years before the formal Cultural Exchange Program was initiated. He established warm personal relations with the late David Oistrakh (an Odessa native) and other Soviet violinists. In fact, more than one musical visitor from Russia has made Stern's capacious Manhattan apartment his home and headquarters while in the U.S.

Stern, who speaks five languages—English, French, Russian, Hebrew, and Yiddish—has played in virtually every major country except Germany, which he steadfastly refuses to enter. In 1979 he undertook his first visit to China at the invitation of the Chinese government, not so much to give concerts (though he did that, too) as to advise on the integration of its musical life with that of the West. A U.S. film crew went with him, the result being a ninety-minute movie called *From Mao to Mozart*. Actor he may not be, but Stern never seems so natural as when he is demonstrating or playing the fiddle, and this movie, which showed him sharing the art of the violin with Chinese boys and girls, proved to be an endearing lit-

tle masterpiece. It won an Academy Award as the best full-length documentary of 1981.

The foreign nation that above all engages Isaac Stern's sympathies and support is the land of Israel. He heads the America-Israel Cultural Foundation and directs the Jerusalem Music Center, a training institute. It is thanks to Stern's support and encouragement that an entire generation of young Israeli violinists have been able to make international careers for themselves, many centered in the United States. He has cleared the way for, among others, Itzhak Perlman, Pinchas Zukerman, Shlomo Mintz, Miriam Fried, and Sergiu Luca. In 1967, following the Six-Day War, Stern joyously performed the Mendelssohn Concerto with the Israel Philharmonic Orchestra atop Mount Scopus—perhaps the most spectacular of the seemingly innumerable concerts he has given in Israel.

Not all of Stern's protégés have been Israelis, nor are they all violinists. Pianist Yefim Bronfman and cellist Yo-Yo Ma are among those members of the younger generation in whom he has taken an interest. Wherever he goes, he has an uncanny knack of discovering and encouraging new talent.

Of all of the finds he made in Israel, the greatest has assuredly been his wife, Vera. Stern had been married to and divorced from ballerina Nora Kaye when, at a Jerusalem concert in 1951, he was introduced by his longtime accompanist, Alexander Zakin, to Vera Lindendblit, an admirer of his playing. Vera, born in Berlin of Lithuanian parents, had spent the war years first in Paris, then in Stockholm, and after the war she had come to New York. In 1951 she emigrated to Israel, and there, on August 1, she met Isaac. Exactly sixteen days later they were married in Ramat Gan, and today they are the parents of a daughter and two sons, all in their twenties.

Vera Stern is, like Isaac, vigorous, articulate, and personable. She handles many of her husband's business matters and has been deeply involved with his activities on behalf of Israel and in the Carnegie Hall campaign. The Sterns have two residences, a duplex apartment on Central Park West and a country house set among the wooded hills of west-

ern Connecticut, two hours from Manhattan.

The Sterns' New York home is a hotbed of musical, family, social, and business activities, many of which are carried out on the telephone. If the fiddle is the most important instrument in Isaac Stern's life, the telephone runs it a close second. His Manhattan home has a dozen phones scattered around, and on the road he generally likes to have three in a hotel suite. Connecticut is a different story, however. There he limits himself to one telephone.

His principal athletic activity is tennis, at which he is said by opponents to play a vigorous game. A few summers ago at a luncheon party he gave for a friend's birthday in his country home, he was nowhere to be found in midafternoon until a guest discovered him alone in front of the television set watching a championship tennis match.

Stern's favored violin is the Guarneri (he owns two), whose robust tone he prefers to the somewhat more elegant Stradivari. In transit he invariably carries his own fiddle. Once when a helpful hotel manager reached for his case, Stern clutched it to his chest and said with a laugh, "When I give you my violin, that'll be the day you give me your hotel!"

Will Isaac Stern, now nearing sixty-five, slow down? Can Isaac Stern slow down? Don't count on it—at least not too much. CBS will shortly issue his first recording, with Eugene Istomin, of the complete Beethoven violin-piano sonatas. There are other recordings in the works, and plenty of concerts too.

T rue, Stern no longer performs nearly two hundred concerts a year as he once did, and he takes from time to time what he calls a "sabbaticlette"—a small sabbatical—during which he performs only at well-spaced intervals. He's already said that he envisions no large-scale celebration of his sixty-fifth birthday such as accompanied his sixtieth. As for his seventieth—that he isn't even talking about.

So it's entirely possible that some discernible reduction of pace may

Herbert Kupferberg is a senior editor of Parade magazine. His Basically Bach: A 300th Birthday Celebration, will be published in March by McGraw-Hill.

occur. But it seems even more obvious that Isaac Stern has no intention of hanging up either his fiddle or his phone. As long as God gives him strength, if there is a good cause to espouse, or a good student to encourage, or—most important of all—some good music to play, he will be there. □

ISAAC STERN

RECORDINGS BY ISAAC STERN

T HE new 1985 Artist Issue of the Schwann catalog has fifty-two entries under the name Isaac Stern, and all but one of them are on CBS labels. That one exception is a two-record Deutsche Grammophon album documenting the week-long Huberman Festival held in Tel Aviv in December 1982 to honor Bronislaw Huberman, the founder of what became the Israel Philharmonic. Stern was the senior violin soloist among the six invited to perform at the festival.

The remaining currently available Isaac Stern records listed in Schwann are the fruits of a forty-year contrac-

tual relationship with CBS Masterworks that has yielded more than a hundred recordings. In recognition, CBS has named Stern its first Artist Laureate and created a new logo that will appear on all his future releases. Some of what to expect from Stern in the months ahead is noted in "Record Makers" (page 59). For a selective list of Stern recordings on dealers' shelves right now, see below. And note the extraordinary number of distinguished colleagues he's recorded with. (All numbers are CBS Masterworks numbers or, in the case of some of the Compact Discs, CBS Sony numbers.) Christie Barter

□ **BACH: Violin Concertos Nos. 1-2.** With Alexander Schneider, English Chamber Orchestra. MY 38487, © MYT 38487.

□ **BACH, VIVALDI: Concertos for Two Violins.** With Pinchas Zukerman, St. Paul Chamber Orchestra. © IM 37278, © IMT 37278, © IMT 37278.

□ **BARBER, HINDEMITH: Violin Concertos.** With Leonard Bernstein, New York Philharmonic. MS 6713.

□ **BARTÓK: Violin Concerto; Two Rhapsodies.** With Leonard Bernstein, New York Philharmonic. MP 38886, © MPT 38886.

□ **BEETHOVEN: Violin Concerto in D Major.** With Daniel Barenboim, New York Philharmonic. M 33587, © MT 33587, © 35 DC-55.

□ **BEETHOVEN, BRAHMS, MENDELSSOHN, SCHUBERT: Piano Trios.** With Eugene Istomin, Leonard Rose. D35 799.

□ **BRAHMS: Violin Concerto in D Major.** With Zubin Mehta, New York Philharmonic. M 35146, © MT 35146, © 35 DC-108.

□ **COPLAND: Violin Sonata.** With Aaron Copland. M 32737.

□ **DVORAK: Violin Concerto in A**

Minor; Romance. With Eugene Ormandy, Philadelphia Orchestra. MS 6876.

□ **HAYDN: "London" Trios Nos. 1-4; Divertimentos, Op. 100, Nos. 2 and 6.** With Jean-Pierre Rampal, Mstislav Rostropovich. © IM 37786, © IMT 37786, © MK 37786.

□ **MENDELSSOHN: Violin Concerto in E Minor. BEETHOVEN: Two Romances.** With Seiji Ozawa, Boston Symphony. © IM 37204, © IMT 37204, © MK 37204.

□ **MOZART: Violin Concertos Nos. 3-5.** With George Szell, Cleveland Orchestra. M2 36936.

□ **PROKOFIEV: Violin Concertos Nos. 1-2.** With Zubin Mehta, New York Philharmonic. © IM 37802, © IMT 37802.

□ **SIBELIUS: Violin Concerto in D Minor.** With Eugene Ormandy, Philadelphia Orchestra. M 30068.

□ **STRAVINSKY: Violin Concerto; Symphony in Three Movements.** With Igor Stravinsky, Columbia Symphony. MS 6331.

□ **TCHAIKOVSKY: Violin Concerto in D Major.** With Mstislav Rostropovich, National Symphony. XM 35126, © XMT 35126, © 35 DC-49.

New York Mayor Edward I. Koch (left) and Frank Sinatra, last year's Mabel Mercer Award recipient, flank Stern at a recent Carnegie Hall benefit.



Ella Fitzgerald

Discovered as a teenager at the Apollo Theatre in Harlem, Ella Fitzgerald and her swing style of vocal jazz transcend the times. As a cultural ambassador, her improvised scat captivates audiences, as her impressive vocal range stretches freedom's light across oceans and political boundaries. Honored by the Kennedy Center for her lifetime achievements, inducted into the Jazz Hall of Fame, and awarded a Medal of Arts, it is fitting that the United States honors this "First Lady of Song".

151ST STORY of Level 1 printed in FULL format.

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February 12, 1990, Monday, Late Edition - Final

NAME: Ella Fitzgerald

CATEGORY: Popular Entertainers

SECTION: Section C; Page 13, Column 1; Cultural Desk

LENGTH: 968 words

HEADLINE: A Tribute to Fitzgerald With Heart and Soul

BYLINE: By JOHN S. WILSON

BODY:

The acclaim that has been accumulating around Ella Fitzgerald for more than half a century will reach a peak of sorts this evening when her colleagues from all areas of the music world pay tribute to her at Avery Fisher Hall in a benefit concert for the American Heart Association.

With Lena Horne and Itzhak Perlman as hosts, the concert, called "'Hearts for Ella,'" will include the singers Joe Williams, Jessye Norman, Bobby McFerrin, Linda Ronstadt, Cab Calloway and Manhattan Transfer, the pianists George Shearing and Andre Previn, the trumpeter Dizzy Gillespie and the dancers Savion Glover, Honi Coles and the Copasetics. In addition, Benny Carter will lead a 17-piece orchestra with a jazz star in every chair.

Miss Fitzgerald will be there, too, but in the audience, not on stage. Shy and uncertain throughout her career, the singer can just relax in her seat on this night and let the waves of love flow over her.

Ella Fitzgerald has been held in this high esteem for a long time. Thirty years ago, the jazz writer Leonard Feather conducted an informal poll of 100 jazz artists to determine the greatest female jazz singers in history. Miss Fitzgerald got 66 of the votes, followed by Billie Holiday with 23.

From Lows to Highs

Miss Fitzgerald's listeners have relished her pure, translucent tones on ballads and a range that takes her smoothly from somber lows to flutelike highs. Her precise pitch and rhythm have enabled her to develop wildly structured scatting with a virtuosity that has proved a dangerous lure to those who try to emulate her. Over all, she projects a wholesome quality that still carries reflections of the little girl she was when she began singing professionally.

Today, at age 71, Miss Fitzgerald can look back at a career that began when she performed in the famous Amateur Night show at the Apollo Theater on 125th Street. She was a scrawny 15-year-old with what she has described as "'the skinniest legs you've ever seen,'" and she wanted to dance. When she got on stage, she was so nervous her legs would not move. She stood frozen as the audience broke into laughter.

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The young Ella knew she had to do something, so she decided to sing. But she knew only three songs, learned from her mother's recordings of Connee Boswell. She sang two of them - "The Object of My Affection" and "Judy" - and wound up with the \$25 first prize.

Miss Fitzgerald's first professional job, a result of her success at the Apollo Theater, was singing with Chick Webb's hard-swinging band, and when he died, in 1939, she led the Webb orchestra. Her first hit record with Webb was "A-Tisket, A-Tasket," a song based on the nursery rhyme that Van Alexander, one of Webb's arrangers, had composed after repeated urgings from her.

From Novelty to Be-Bop

When the band was abandoned in the early 1940's, she began singing on her own, which she has done ever since. Initially Miss Fitzgerald used the kind of material she had sung with the Webb orchestra, although much of what was fed to her by her record company was second rate. When be-bop developed in the late 1940's, she embraced it warmly.

"Bop musicians have more to say than any other musicians playing today," she said. But she soon saw that her embrace of be-bop had been too warm.

"I had gotten to the point where I was only singing be-bop," she said. "I thought that be-bop was it! That all I had to do was go someplace and bop. But it finally got to the point where I had no place to sing. I realized that there was more to music than bop."

It was then, in the early 50's, that Norman Granz, the impresario of the Jazz at the Philharmonic series, stepped in to place Miss Fitzgerald's natural talents in a context that enabled her to arrive at the level of international stardom on which she has flourished for the last 35 years. As her manager, Mr. Granz started her on a series of "Song Book" albums - each a two-disk set devoted to the work of a major songwriter, including Cole Porter, the Gershwins, Duke Ellington, Jerome Kern and Irving Berlin.

The Meaning of Lyrics

But her ventures into the song books pointed up a flaw that had not been noticeable when she was singing routine pop songs. Her vocal range and virtuosity and her rhythmic drive had always been the primary focus of her performances. Lyrics often seemed to her a necessary evil, another form of scat syllables to be bent and twisted for rhythmic or harmonic effect without regard to their meaning. When she approached the urbane and witty lyrics of Cole Porter, Lorenz Hart and Ira Gershwin, she sometimes gave the impression she did not understand them.

But she has managed, in her own ingenuous way, to bring the lyrics into proper focus, making the show tunes as typical of Ella Fitzgerald as her classic scat treatment of "How High the Moon" or her lilting "A-Tisket, A-Tasket."

The fact that Miss Fitzgerald is not scheduled to sing at her tribute is no indication that she is considering retirement. At the end of this month she is to go to London for several engagements, including two nights at the Royal Albert Hall. In April she is to appear in San Francisco, New Haven and at

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Radio City Music Hall in New York. She is booked through summer and into the fall.

Proceeds of the concert at Avery Fisher Hall will be used by the American Heart Association to establish the Ella Fitzgerald Research Fellowship Fund, which will provide support for postgraduate research by recent recipients of master's and doctoral degrees.

Long before her name was put on the fellowship fund, Miss Fitzgerald had medical ambitions.

'I wanted to be a doctor when I was 11,' she told The New York Times 23 years ago, 'and I kept right on wanting to be a doctor until I won that amateur show at the Apollo.'

GRAPHIC: Photo: Ella Fitzgerald, who will be honored at Avery Fisher Hall tonight. (Steve J. Sherman)

TYPE: Review

London Int. Orchestra 1943, now guest conductor; numerous engagements in Europe, Israel, South Africa and the Americas; numerous recordings. Address: Flat 4, 65 Redington Road, London, N.W.3, England.

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ence 1984-; Chevalier, Ordre nat. du Mérite; Prize of Assn. Française de Sciences Economiques; Prize of Acad. des Sciences Morales et Politiques. *Publications*: Inflation, équilibre et chômage 1973, Le fondement macroéconomique de la théorie Keynesienne 1974, Modern Macroeconomic Theory 1983, The Slump in Europe (with E. Phelps) 1988; contrib. to collected publs. *Leisure interests*: travel, cinema, guitar, scuba-diving. Address: Observatoire Français des Conjonctures Economiques, 69 quai d'Orsay, 75007 Paris, France. Telephone: 45 55 95 12.

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FITZGERALD, Ella; American singer; b. 25 April 1918, Newport News, Va.; m. Ray Brown (divorced 1953); one s.; sang with Chick Webb Band 1934-39; toured with Jazz at the Philharmonic troupe in U.S., Japan, and Europe 1948; appeared in film Pete Kelly's Blues 1955; numerous night club and television and concert appearances 1956-; toured with An Evening of Jazz troupe in Sweden, Norway, Denmark, France, Belgium, Germany, Italy, Switzerland 1957; Dr. h.c. (Yale) 1986; eight Grammy Awards; many awards from musicians' polls and Downbeat and Metronome magazines. Commr. Ordre des Arts et des Lettres 1990; recordings for Decca 1936-55, Verve 1956-, now Pablo Records. *Records include*: Mack the Knife 1949, Ella Fitzgerald 1965, Things Ain't What They Used To Be 1965, Tribute to Porter 1965, Whisper Not 1966, Côte d'Azur (with Duke Ellington) 1967, Best 1967, Watch What Happens 1972, Take Love Easy 1975, Ella in London 1975, Montreux Ella, All that Jazz 1990. Address: c/o Norman Granz, 451 North Canon Drive, Beverly Hills, CA 90210, U.S.A.

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Public Papers of the Presidents

National Medal of Arts

Remarks at a Luncheon for Recipients.

23 Weekly Comp. Pres. Doc. 701

June 18, 1987

LENGTH: 1484 words

The President. Well, thank you, all of you, for being with us today on this third annual conferring of the National Medal of Art. Thanks also to the National Council on the Arts, for its work and for providing us with a fine list of nominees, and to our Committee on the Arts and Humanities and its Chairman, Andrew Heiskell, for their help in furthering our cultural life. Finally, let me thank the Congress -- in particular, Senator Edward Kennedy, who is graciously hosting the reception this evening -- for joining with us in supporting the arts and in celebrating the achievement of our best artists and their supporters.

We honor today seven artists and four patrons of the arts. We do this in the bicentennial year of our Constitution. The Constitution is the framework of our liberty and the guarantor of our rights. Its drafting two centuries ago was one of the few truly revolutionary acts in the annals of human government. And the great constitutional philosopher Herbert J. Storing has written that unlike any governing system before it the Constitution was "widely, fully, and vigorously debated in the country at large; and adopted by open and representative procedure." Here in America, that is, the people gave powers to the government, not the other way around.

Yes, here in America government existed from the very first moment to preserve and protect and defend the unalienable rights of man. The Constitution was not just a statement of policy or procedure. It showed the depth of the Founders on learning and grasp of culture, without which they couldn't have produced the Constitution. It should come as no surprise, then, that the Founders viewed the arts as essential elements of the new American nation. George Washington declared in 1781 that both "arts and sciences are essential to the prosperity of the state and to the ornament and happiness of human life." And Thomas Jefferson was himself an artist as well as a politician. And John Adams spoke of his duty to study "politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce and agriculture, in order to give their children a right to study painting, poetry, music, and architecture."

Well, today it is John Adams' grandchildren's great-great-grandchildren who have that right. And let us resolve that our schools will teach our children the same respect and appreciation for the arts and humanities that the Founders had.

Why do we, as a free people, honor the arts? Well, the answer is both simple and profound. The arts and the humanities teach us who we are and what we can be. They lie at the very core of the culture of which we're a part, and they provide the foundation from which we may reach out to other cultures so that

the great heritage that is ours may be enriched by, as well as itself enrich, other enduring traditions. We honor the arts not because we want monuments to our own civilization but because we are a free people. The arts are among our nation's finest creations and the reflection of freedom's light.

The National Medal of Arts is to recognize those among us who make this possible. So now, Nancy, who does such a fine job as honorary chairman of our Committee on the Arts and Humanities, will announce the honorees.

Mrs. Reagan. Romare Bearden was born in Charlotte, North Carolina, but grew up in Harlem, where he was influenced by the music and culture of jazz. University-trained in mathematics, in the end, he decided to become an artist. The New York Times wrote of his 1986 "Retrospective," that "Bearden's tapestries are about memory and forgetting, wisdom and laughter, silence and song." Romare Bearden is an exceptional artist, reflecting the American surroundings of his own life.

Mr. Bearden. [Applause]

Ella Fitzgerald was born in Newport News, Virginia, and received her early music education in the public schools of Yonkers, New York. As a teenager, she won an amateur contest at Harlem's Apollo Theater, and within a year, she had an engagement with the Chick Webb Band. She's toured widely in this country and abroad, teaming with such greats as Louis Armstrong, Count Basie, and Duke Ellington. Ella Fitzgerald is indeed our First Lady of Song.

Howard Nemerov was born in New York City and graduated from Harvard University. He's authored over two dozen books and taught at several universities. His work covers the entire spectrum of American culture and rituals, including poems about trees, water, people, and science. He's also a scholar of Dante, Shakespeare, Wordsworth, and Blake. A Pulitzer Prize winner, Howard Nemerov is truly a great writer and scholar.

Alwin Nikolais was born in Southington, Connecticut, and received his first commission to choreograph in 1940. He served as director of the Henry Street Playhouse for 22 years, and there he developed his form of abstract theatre. His career has now spanned four decades. Considered by many a revolutionary figure in the art of dance, Alwin Nikolais is an extraordinary part of that extraordinary American art form.

Isamu Noguchi was born in Los Angeles, but received his early education in Japan. He later apprenticed as a Guggenheim fellow with Brancusi, and he collaborated with Martha Graham, designing the sets for "Frontier." His unique sculpture bridges east and west. Committed to the art of our time, and yet an inspired reinventor of much that's ancient, Isamu Noguchi is a great artist and a great symbolic link between America and Japan.

William Schuman was born in New York City. He had his own jazz band and wrote popular songs in high school. And then he turned to symphonic music at 19, after hearing a concert of the New York Philharmonic. Mr. Schuman became president of the Juilliard School, establishing the Juilliard String Quartet and reforming the teaching of music theory. As a composer of 10 symphonies, 5 concertos, and many other works, and as a Pulitzer Prize winner, William Schuman's contribution to the music of America is enormous and lasting.

Robert Penn Warren was born in Guthrie, Kentucky. As a junior at Vanderbilt, he joined John Crowe Ransom, Allen Tate, and Donald Davidson, who edited the magazine "The Fugitive." Mr. Warren has published 17 books of poetry and 10 novels. A recipient of 3 Pulitzer Prizes, 2 in poetry and 1 in fiction, Mr. Warren is our first poet laureate. His contributions to American letters are nothing short of extraordinary. Mr. Warren was unable to come today but has asked his friend, Mr. John Broderick, Assistant Librarian of the Library of Congress, to accept for him.

J. William Fisher was born in Marshalltown, Iowa, and was a composer in his early days. But he's best known as one who's spent a lifetime helping American opera, has been responsible for over 60 new opera productions throughout the country. He's also funded a theatre complex at Iowa State University, a professorial chair of music at the University of Iowa, and a fine arts and theatre center in his home town of Marshalltown. Bill Fisher, your generosity is in the American tradition, and the art of opera is the better for it.

Dr. Armand Hammer was born in New York City and trained as a physician. He began his business career in the Soviet Union while waiting for his medical internship. After his return in the 1930's, he organized the Hammer Galleries. As a philanthropist -- I seem to be having trouble with my words -- [laughter] -- Dr. Hammer has enriched the collections of many museums, and his humanitarian endeavors have had worldwide impact. Dr. Hammer couldn't be with us today, but he's asked Mr. William McSweeney, president of Occidental International Corporation, to accept for him.

Frances and Sydney Lewis have devoted a lifetime to supporting the arts. Frances was born in New York City, and Sydney in Richmond, Virginia, where they both now live. They've spent 25 years collecting contemporary paintings, sculpture, design, and decorative arts; and they've supported artists from all over the country. Their generosity and a portion of their collection provide the basis for the new wing of the Virginia Museum of Fine Arts in Richmond. Frances and Sydney Lewis, you continue the American tradition as great and sensitive volunteers for the arts.

The President. Well, now, Nancy, thank you, and thank all of you. Our honorees today have truly been leaders in writing the history of American freedom. So, all that's left for us to say now to all of you, in addition to congratulations to all of them, and a thank you to them for what they have contributed, and to all of you for being here also.

Once again, thank you, and God bless you all.

Note: The President spoke at 1:34 p.m. in the East Room at the White House.

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1 of 19 pages



The Great American Popular Singers

Henry Pleasants

SIMON AND SCHUSTER · NEW YORK

ML400
.P647

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Published by Simon and Schuster
Rockefeller Center, 630 Fifth Avenue
New York, New York 10020

SBN 671-21681-3
Library of Congress Catalog Card Number: 73-16878
Designed by Edith Fowler
Manufactured in the United States of America
1 2 3 4 5 6 7 8 9 10

CIP 1 APR 10 74

9

Ella Fitzgerald

Gerald Moore, the English accompanist, tells about the time Dietrich Fischer-Dieskau, following a matinee recital Moore and the German Lieder singer had given together in Washington, D.C., rushed to the National Airport and took the first plane to New York in order to hear Duke Ellington and Ella Fitzgerald at Carnegie Hall.

"Ella and the Duke together!" Fischer-Dieskau exclaimed to Moore, "One just doesn't know when there might be a chance to hear that again!"

The story is illustrative of the unique position that both Ella Fitzgerald and Duke Ellington occupy in the musical history of our century. More than any other artists working in the Afro-American idiom, they have caught the attention and excited the admiration of that other world of European classical, or serious, music.

Ella's achievement, in purely musical terms, is the more remarkable of the two, if only because she has never ventured into the no-man's-land of semiclassical or third-stream music separating the two idioms. Duke Ellington is a familiar figure on the stage at symphony concerts, as both pianist and composer, in his jazz-flavored symphonic suites. Ella has ranged widely between the ill-defined areas known as "jazz" and "popular," but not into classical, although she has sung



ELLA FITZGERALD | 171

the songs of the great American songwriters—Arlen, Gershwin, Porter, Rodgers, for example—with symphony orchestras. Many classical singers, however, like Fischer-Dieskau, are among her most appreciative admirers.

Unchallenged preeminence in her own field has had something to do with it, along with consistent performance throughout a career that has already extended over nearly forty years. Although she has never been, in her private life, a maker of headlines, her honors have been so many that word of them has filtered through to many who never saw a copy of *Billboard* or *Down Beat* and never will.

To enumerate those honors would be tedious. Suffice it to say, citing the entry under her name in Leonard Feather's *New Encyclopedia of Jazz*, that, between 1953 and 1960 alone, she was placed first in *Metronome*, *Down Beat* and *Playboy* polls in either the "jazz singer" or "popular singer" categories, or both, no fewer than twenty-four times. She had been a poll winner long before that—she won the *Esquire* Gold Award in 1946—and she is heading the polls in both categories to this day.

With Frank Sinatra and Peggy Lee, she shares the distinction of having achieved a nearly universal popularity and esteem without sacrificing those aspects of her vocal and musical art that so endear her to fellow professionals and to the most fastidious of critics and lay listeners. Not even Frank and Peggy are admired so unanimously. The refinements of their art often fall on unappreciative or hostile ears. But with Ella, the exclamation "She's the greatest!" runs like a refrain through everything one reads or hears about her. One is as likely to hear it from an opera singer as from Bing Crosby ("Man, woman and child, Ella Fitzgerald is the greatest!").

Of what does her greatness consist? What does she have that other excellent singers do not have? The virtues are both obvious and conspicuous, and there is general agreement about them. She has a lovely voice, one of the warmest and most radiant in its natural range that I have heard in a lifetime of listening to singers in every category. She has an impeccable and ultimately sophisticated rhythmic sense, and flawless intonation. Her harmonic sensibility is extraordinary. She is endlessly inventive. Her melodic deviations and embellishments are as varied as they are invariably appropriate. And she is versatile, moving easily from up-tempo scatting on such songs

◀ Ella with Frank Sinatra

ABC PHOTO: BATH & WIENER



172 | THE GREAT AMERICAN POPULAR SINGERS

as "Flying Home," "How High the Moon?" and "Lady Be Good" to the simplest ballad gently intoned over a cushion of strings.

One could attribute any one, or even several, of these talents and attainments to other singers. Ella has them all. She has them in greater degree. She knows better than any other singer how to use them. What distinguishes her most decisively from her singing contemporaries, however, is less tangible. It has to do with style and taste. Listening to her—and I have heard her in person more often than any other singer under discussion in these pages—I sometimes find myself thinking that it is not so much what she does, or even the way she does it, as what she does not do. What she does not do, putting it as simply as possible, is anything wrong. There is simply nothing in her performance to which one would want to take exception. What she sings has that suggestion of inevitability that is always a hallmark of great art. Everything seems to be just right. One would not want it any other way. Nor can one, for the moment, imagine it any other way.

For all the recognition and adulation that has come her way, however, Ella Fitzgerald remains, I think, an imperfectly understood singer, especially as concerns her vocalism. The general assumption seems to be that it is perfect. That she has sung in public for so many years—and still, when on tour, may do two sixty-minute sets six or seven nights a week—with so little evidence of vocal wear and tear would seem to support that assumption. Her vocalism is, in fact, as I hear it, less than perfect. "Ingenious" and "resourceful" would be more appropriate adjectives.

She has, as many great singers in every category have had, limitations of both endowment and technique. But, also like other great singers, she has devised ways of her own to disguise them, to get around them, or even to turn them into apparent assets. Ella's vocal problems have been concentrated in that area of the range already identified in the case of earlier singers as the "passage." She has never solved them. She has survived them and surmounted them.

She commands, in public performance and on record, an extraordinary range of two octaves and a sixth, from the low D or D flat to the high B flat and possibly higher. This is a greater range, especially at the bottom, than is required or expected of most opera singers. But there is a catch to it. Opera singers, as they approach the

ELLA FITZGERALD | 173

"passage," depress the larynx and open the throat—somewhat as in yawning—and, focusing the tone in the head, soar on upward. The best of them master the knack of preserving, as they enter the upper register, the natural color and timbre of the normal middle register, bringing to the upper notes a far greater weight of voice than Ella Fitzgerald does. Even the floated *pianissimo* head tones of, say, a Montserrat Caballé should not be confused with the tones that Ella produces at the upper extremes of her range.

Ella does not depress the larynx, or "cover," as she reaches the "passage." She either eases off, conceding in weight of breath and muscular control what a recalcitrant vocal apparatus will not accommodate, or she brazens through it, accepting the all too evident muscular strain. From this she is released as she emerges upward into a free-floating falsetto. She does not, in other words, so much pass from one register into another as from one voice into another. As Roberta Flack has noted perceptively: "Ella doesn't shift gears. She goes from lower to higher register, the same all the way through."

The strain audible when Ella is singing in the "passage" contributes to a sense of extraordinary altitude when she continues upward. In this she reminds me of some opera tenors who appear to be in trouble—and often are—in their "passage" (at about F, F sharp and G) and achieve the greater impression of physical conquest when they go on up to an easy, sovereign B flat. The listener experiences anxiety, tension, suspense, relief and amazement. It is not good singing by the canons of *bel canto*, which reckon any evidence of strain deplorable. But it is exciting, and in the performance of a dramatic or athletic aria, effective.

Both this sense of strain in that critical area of Ella's voice, and the striking contrast of the free sound above the "passage" may help to explain why so many accounts of her singing refer to notes "incredibly high." Sometimes they are. The high A flat, A and B flat, even in falsetto, must be regarded as exceptional in a singer who also descends to the low D. But more often than not they sound higher than they are. Time and again, while checking out Ella's range on records, I have heard what I took to be a high G or A flat, only to go to the piano and find that it was no higher than an E or an F. What is so deceptive about her voice above the "passage" is that the sound is high, with a thin, girlish quality conspicuously different from the

174 | THE GREAT AMERICAN POPULAR SINGERS

rich, viola-like splendor of her middle range. It is not so much the contrast with the pitches that have gone before as the contrast with the sound that has gone before.

In purely vocal-technical terms, then, what distinguishes Ella from her operatic sisters is her use of falsetto; what distinguishes her from most of her popular-singer sisters is her mastery of it. One may hear examples of its undisciplined use in public performance and on records today in the singing of many women, especially in the folk-music field. With most of them the tone tends to become thin, tenuous, quavery and erratic in intonation as they venture beyond their natural range. They have not mastered falsetto. Ella has. So has Sarah Vaughan. So has Ella and Sarah's admirable virtuoso English counterpart, Cleo Laine.

The "girlish" sound of the female falsetto may offer a clue to its cultivation by Ella Fitzgerald, and to some fundamental characteristics of her vocal art. It is, for her, a compatible sound, happily attuned to her nature and to the circumstances of her career. She entered professional life while still a girl. Her first hit record, "A-Tisket A-Tasket," was the song of a little girl who had lost her yellow basket. The girl of the song must have been a congenial object of identification for a young singer, born in Newport News, Virginia, who spent her childhood first in an orphanage, later with an aunt in Yonkers, New York, who drifted as a young dancer into Harlem clubs, and who fell into a singing career in an amateur contest at the Harlem Opera House when she was too scared to dance.

"It was a dare from some girl friends," she recalls today. "They bet me I wouldn't go on. I got up there and got cold feet. I was going to dance. The man said since I was up there I had better do something. So I tried to sing like Connee Boswell—'The Object of My Affection.'"

According to all the jazz lexicons, Ella was born on April 25, 1918, and entered that Harlem Opera House competition, which she won, in 1934, when she would have been sixteen. She became vocalist with the Chick Webb band the following year, was adopted by the Webb family and, following Chick's death in 1939, carried on as leader of the band until 1942. She would then have been all of twenty-four, with ten years of professional experience behind her.

According to Norman Granz, who has been her manager throughout the greater part of her career, she was younger than that.

ELLA FITZGERALD | 175

Granz says that she was born in 1920 and had to represent herself as older, when she first turned up in Harlem, to evade the child-labor laws. She was adopted by the Webbs because a parental consent was a legal prerequisite for employment.

It should hardly be surprising, then, that her voice, when she began with the Chick Webb band, and as it can be heard now on her early records, was that of a little girl. She was only fourteen. She was a precocious little girl, to be sure, and probably matured early, as other black entertainers did—Ethel Waters and Billie Holiday, for example—who grew up in the tough clubs and dance halls of Harlem while other girls were still in secondary school. What mattered with Ella, however, and affected her subsequent career, was that the little girl could also sound like a young woman—and was irresistible.

The sound worked, and so did the little girl. Ella has never entirely discarded either the girl or the sound. She was, and has remained, a shy, retiring, rather insecure person. To this day when, as a woman of matronly appearance and generous proportions, she addresses an audience, it is always in a tone of voice, and with a manner of speech, suggesting the delighted surprise, and the humility, too, of a child performer whose efforts have been applauded beyond her reasonable expectations.

Nor has Ella ever forsaken her roots in jazz. George T. Simon, in *The Big Bands*, remembers watching her at the Savoy Ballroom in Harlem when she was with Chick Webb:

When she wasn't singing, she would usually stand at the side of the band, and, as the various sections blew their ensemble phrases, she'd be up there singing along with all of them, often gesturing with her hands as though she were leading the band.

The fruits of such early enthusiasm and practice may be heard today in Ella's appearances with the bands of Count Basie and Duke Ellington, when one or more instrumental soloists step forward to join her in a round of "taking fours," with Ella's voice assuming the character and color of a variety of instruments as she plunges exuberantly into chorus after chorus of syllabic improvisation (scatting).

Ella owes at least some of her virtuosity in this type of display, or at least the opportunity to develop and exploit it, to Norman Granz and her many years' association with his Jazz at the Philharmonic tours. Benny Green, the English jazz critic, thus describes the impor-

176 | THE GREAT AMERICAN POPULAR SINGERS

tance of this association to the shaping of Ella Fitzgerald's art and career:

When Ella first began appearing as a vocal guest on what were, after all, the primarily instrumental jazz recitals of Norman Granz, it might have seemed at the time like imaginative commercial programming and nothing more. In fact, as time was to prove, it turned out to be the most memorable manager-artist partnership of the post-war years, one which quite dramatically changed the shape and direction of Ella's career. Granz used Ella, not as a vocal cherry stuck on top of an iced cake of jazz, but as an artist integrated thoroughly into the jam session context of the performance. When given a jazz background, Ella was able to exhibit much more freely her gifts as an instrumental-type improviser.

Elsewhere, reviewing an appearance by Ella with the Basie band in London in 1971, Green has described as vividly and succinctly as possible the phenomenon of Ella working in an instrumental jazz context:

The effect on Ella is to galvanize her into activity so violent that the more subtle nuances of the song readings are swept away in a riot of vocal improvisation which, because it casts lyrics to the winds, is the diametric opposite of her other, lullaby, self. And while it is true that for a singer to mistake herself for a trumpet is a disastrous course of action, it has to be admitted that Ella's way with a chord sequence, her ability to coin her own melodic phrases, her sense of time, the speed with which her ear perceives harmonic changes, turn her Basie concerts into tightrope exhibitions of the most dazzling kind.

It was her activity with Jazz at the Philharmonic that exposed and exploited the singular duality of Ella Fitzgerald's musical personality. Between 1942, when her career as a band leader came to an end, and 1946, when she joined Granz, she had marked time, so to speak, as an admired but hardly sensational singer of popular songs. With Jazz at the Philharmonic, she was back with jazz.

The timing was right. Bop had arrived, and Ella was with it, incorporating into her vocal improvisations the adventurous harmonic deviations and melodic flights of Dizzy Gillespie and Charlie

ELLA FITZGERALD | 177

Parker. Indeed, according to Barry Ulanov, in his *A History of Jazz in America*, the very term "bop," or "bebop," can be traced to Ella's interpolation of a syllabic invention, "rebop," at the close of her recording of "Tain't What You Do, It's the Way That You Do It" in 1939.

She has cultivated and treasured this duality ever since, and wisely so. Singers who have adhered more or less exclusively to an instrumental style of singing, using the voice, as jazz terminology has it, "like a horn," have won the admiration and homage of jazz musicians and jazz critics, but they have failed to win the enduring and financially rewarding affections of a wider public. Others have stuck to ballads and won the public but failed to achieve the artistic prestige associated with recognition as a jazz singer. Ella, more than any other singer, has had it both ways.

Norman Granz, again, has had a lot to do with it. When Ella's recording contract with Decca expired in 1955, she signed with Granz's Verve label and inaugurated, in that same year, a series of Song Book albums, each devoted to a single songwriter, that took her over a span of twelve years through an enormous repertoire of fine songs, some of them unfamiliar, by Harold Arlen, Irving Berlin, Duke Ellington, George Gershwin, Johnny Mercer, Cole Porter and Richard Rodgers.

These were the first albums to give star billing to individual songwriters, and they served the double purpose of acknowledging and demonstrating the genius of American composers while providing Ella with popular material worthy of her vocal art. "I never knew how good our songs were," Ira Gershwin once said to George T. Simon, "until I heard Ella Fitzgerald sing them."

As a jazz singer Ella has been pretty much in a class by herself, and that in a period rejoicing in many excellent ones, notably Billie Holiday, Peggy Lee, Carmen McRae, Anita O'Day, Jo Stafford, Kay Starr and Sarah Vaughan, not to overlook, in England, Cleo Laine. I am using the term "jazz singer" here in the sense that jazz musicians use it, referring to a singer who works—or can work—in a jazz musician's instrumental style, improvising as a jazz musician improvises. Ella was, of course, building on the techniques first perfected, if not originated, by Louis Armstrong, tailoring and extending his devices according to the new conventions of bop.

There is a good deal of Armstrong in Ella's ballads, too, al-

178 | THE GREAT AMERICAN POPULAR SINGERS

though none of his idiosyncrasies and eccentricities. What she shared with Louis in a popular ballad was a certain detachment—in her case a kind of classic serenity, or, as Benny Green puts it, a “lullaby” quality—that has rendered her, in the opinion of some of us, less moving than admirable and delightful. In terms of tone quality, variety and richness of vocal color, enunciation, phrasing, rhythm, melodic invention and embellishment, her singing has always been immaculate and impeccable, unequalled, let alone surpassed, by any other singer. But in exposing the heart of a lyric she must take second place, in my assessment, at least, to Frank Sinatra, Billie Holiday, Peggy Lee and Ethel Waters.

This may well be because she has never been one for exposing her own heart in public. She shares with an audience her pleasures, not her troubles. She has not been an autobiographical singer, as Billie and Frank were, nor a character-projecting actress, as Ethel Waters and Peggy Lee have been, which may be why her phrasing, despite exemplary enunciation, has always tended to be more instrumental than oral, less given to the *rubato* devices of singers more closely attuned to the lyrical characteristics of speech.

What she has offered her listeners has been her love of melody, her joy in singing, her delight in public performance and her accomplishments, the latter born of talent and ripened by experience, hard work and relentless self-discipline. Like Louis, she has always seemed to be having a ball. For the listener, when she has finished, the ball is over. It has been a joyous, exhilarating, memorable, but hardly an emotional, experience.

Also, like Louis, she has addressed herself primarily to a white rather than a black public, not because she has in any sense denied her own people, but rather because, in a country where blacks make up only between 10 and 20 percent of the population, white musical tastes and predilections are dominant. They must be accommodated by any black artist aspiring to national and international recognition and acceptance. In more recent years, younger whites have tended to favor a blacker music. A B. B. King has been able to achieve national celebrity where a Bessie Smith, fifty years earlier, could not. When Ella was a girl, what the white majority liked was white music enriched by the more elemental and more inventive musicality of black singers and black instrumentalists.

Ella's singing, aside from the characteristic rhythmic physical



Anita O'Day
Kay Starr

VERVE RECORDS

CAPITOL RECORDS



180 | THE GREAT AMERICAN POPULAR SINGERS

participation, the finger-popping and hip-swinging, and the obviously congenial scatting, has never been specifically or conspicuously black. It represents rather the happy blend of black and white which had been working its way into the conventions of American popular singing since the turn of the century, and which can be traced in the careers of Al Jolson, Sophie Tucker, Ethel Waters, Mildred Bailey and Bing Crosby.

When Ella was a girl, black singers—those in organized show business, at any rate—were modeling themselves on the white singing stars of the time, and many white singers were modeling themselves on the charmingly imperfect imitation. It is significant that Ella's first model was Connee Boswell. A comparison of the records they both made in the late 1930s shows again how perceptive an ear Ella had from the first. But it is just as significant that Connee Boswell belonged to a generation of jazz-oriented white singers—others were Mildred Bailey and Lee Wiley—who had been listening to Bessie Smith and, above all, to Ethel Waters.

Again like Louis Armstrong, Ella Fitzgerald has achieved that rarest of distinctions: the love and admiration of singers, instrumentalists, critics and the great lay public. But while she may be for the jazzman a musicians' musician, and for the lay public the First Lady of Song, she has always been more than anything else a singers' singer. Jon Hendricks, of Lambert, Hendricks and Ross fame, has put it well, responding to an Ella Fitzgerald record on a *Jazz Journal* blindfold test:

Well, of course, she's my favorite—she's tops! I just love her. She's Mama! I try and sing my ballads like she does. I was working in a hotel in Chicago, and Johnny Mathis came in to hear me. I had just finished singing a new ballad I was doing at the time, and he came up to me and said, "Jon, you sure love your old Fitzgerald, don't you?"

"Yes," I replied, "and don't you, too?"

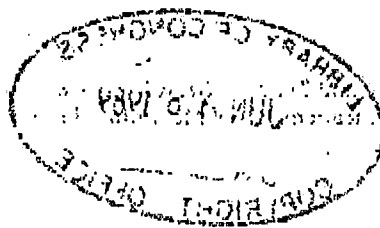
"We all do!" he said.

And that's it. Everyone who sings just loves little old Fitzgerald!

The New Grove Dictionary of **Jazz**

Volume One
A-K

Edited by
Barry Kernfeld



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MACMILLAN PRESS LIMITED, LONDON
GROVE'S DICTIONARIES OF MUSIC INC., NEW YORK

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The New Grove Dictionary of Jazz
edited by Barry Kernfeld, in two volumes, 1988

First published 1988 by the Macmillan Press Limited, London.
In the United States of America and Canada, the Macmillan Press has appointed
Grove's Dictionaries of Music Inc., New York, NY, as sole distributor.

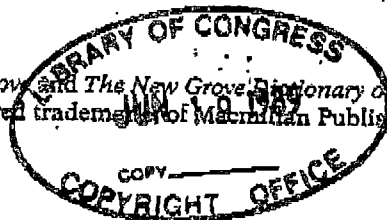
Parts of this dictionary were first published in
The New Grove Dictionary of Music and Musicians®
edited by Stanley Sadie, in twenty volumes, 1980
© Macmillan Publishers Limited 1980

The New Grove Dictionary of Musical Instruments
edited by Stanley Sadie, in three volumes, 1984
© Macmillan Press Limited 1984

and

The New Grove Dictionary of American Music
edited by Stanley Sadie and H. Wiley Hitchcock, in four volumes, 1986
© Macmillan Press Limited 1986

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British Library Cataloguing in Publication Data

The New Grove dictionary of jazz.

1. Jazz music—Dictionaries

I. Kernfeld, Barry

785.42'03'21 ML102.J3

ISBN 0-333-39846-7

Library of Congress Cataloging-in-Publication Data

The New Grove dictionary of jazz.

Includes discographies and bibliographies.

1. Jazz music—Dictionaries. 2. Jazz music—
Bio-bibliography. I. Kernfeld, Barry. II. Sadie,
Stanley.

ML102.J3N48 1988 785.42'03 87-25452

ISBN 0-935859-39-X (set)

Typeset by Edwards Brothers Inc., Ann Arbor, MI, USA
Music examples processed by Halstan & Co. Ltd, Amersham, England

Printed and bound in Hong Kong

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of CBS and ABC; during this period he made recordings with numerous leaders, including Don Elliott (1952), Billy Bauer (*Let's Have a Session*, 1953, Ad Lib 5501), Mel Powell and Tony Aless (both 1955), Howard McGhee and Konitz (both 1956), Hank Jones (1958), and Toots Thielemans (1962). From 1966 he worked as a freelance musician in Los Angeles and Palm Springs, California. (*FeatherE*)

Fitzgerald, Ella (b Newport News, VA, 25 April 1918). Singer. She was orphaned in early childhood and moved to New York to attend an orphanage school in Yonkers. In 1934 she was discovered in an amateur contest sponsored by the Apollo Theatre, New York. This led to an engagement with Chick Webb's band, and she soon became a celebrity of the swing era with performances such as *A-tisket, A-tasket* (1938) and *Undecided* (1939). When Webb died in 1939 Fitzgerald took over the direction of the band, which she led for three years. She then embarked on a solo career, issuing commercial and jazz recordings, and in 1946 began an association with Norman Granz's Jazz at the Philharmonic which eventually brought her a large international following. She also sang in a jazz group led by her husband, Ray Brown (1948-52). Early in 1956 Fitzgerald severed her longstanding connection with Decca to join Granz's newly founded Verve label. Among their first projects was a series of "songbooks" dedicated to major American songwriters. The series made use of superior jazz-inflected arrangements by Nel-

son Riddle and others and succeeded in attracting an extremely large nonjazz audience, establishing Fitzgerald among the supreme interpreters of the popular-song repertory. Thereafter her career was managed by Granz, and she became one of the best-known international jazz performers; she issued many recordings for Granz's labels and made frequent appearances at jazz festivals with Duke Ellington, Count Basie, Oscar Peterson, Tommy Flanagan, and Joe Pass. Among her many honors was a Grammy Award in 1980. Her collection of scores and photographs is now in the library of Boston University; see LIBRARIES AND ARCHIVES, §2.

For decades Fitzgerald has been considered the quintessential female jazz singer, and has drawn copious praise from admirers as diverse as Charlie Parker and the singer Dietrich Fischer-Dieskau. Her voice is small and somewhat girlish in timbre, but these disadvantages are offset by an extremely wide range (from *d* to *c*^{'''}) which she commands with a remarkable agility and an unfailing sense of swing. This enables her to give performances that rival those of the best jazz instrumentalists in their virtuosity, particularly in her improvised scat solos, for which she is justly famous (for an example see SCAT SINGING). Unlike trained singers she shows strain about the break in her voice (*d'* and beyond) which, however, she uses to expressive purpose in the building of climaxes. Fitzgerald also has a gift for mimicry that allows her to imitate other well-known singers (from Louis Armstrong to Aretha Franklin) as well as jazz instruments. As an interpreter of popular songs she is limited by a certain innate cheerfulness from handling drama and pathos convincingly, but is unrivaled in her rendition of light material and for her ease in slipping in and out of the jazz idiom. She influenced countless American popular singers of the post-swing period and also international performers such as the singer Miriam Makeba.

For further illustration see WEBB, CHICK.

SELECTED RECORDINGS

Duos with J. Pass: *Take Love Easy* (1973, Pablo 2310702); *Speak Love* (1983, Pablo 2310888)
As leader: *Flying Home* (1945, Decca 23956); *How High the Moon* (1947, Decca 24387); *Ella & Ray* (1948, Jazz Live 8035); *The Tender Trap* (1955, Decca 29746); *Ella Fitzgerald at the Opera House* (1957, Verve 8264); *Ella Swings Brightly with Nelson* (1961, Verve 64054); *These are the Blues* (1963, Verve 64062); *Ella at Juan-les-Pins* (1964, Barclay 3716); *Ella in Hamburg '65* (1965, Verve 64069); *Fine and Mellow* (1974, Pablo 2310829); *Ella in London* (1974, Pablo 2310711); *Lady Time* (1978, Pablo 2310825)
Songbooks: *Ella Fitzgerald Sings the Cole Porter Song Book* (1956, Verve 4001); *Ella Fitzgerald Sings the Rodgers and Hart Song Book* (1956, Verve 4002); *Ella Fitzgerald Sings the Duke Ellington Song Book* (1956-7, Verve 4008-9); *Ella Fitzgerald Sings the George and Ira Gershwin Song Book* (1959, Verve 4024-8); *Ella Fitzgerald Sings the Harold Arlen Song Book* (1960-61, Verve 4046)
As sideman: C. Webb: *Sing me a swing song* (1936, Decca 830); B. Goodman: *Did you mean it?* (1936, Vlc. 25469); T. Wilson: *My Melancholy Baby* (1936, Bruns. 7729); C. Webb: *A-tisket, A-tasket* (1938, Decca 1840); *Undecided* (1939, Decca 2323)

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J. BRADFORD ROBINSON

Five Pennies. Recording group led in the late 1920s by RED NICHOLS.

Five Spot (Café). Nightclub in New York; see NIGHTCLUBS AND OTHER VENUES.



Ella Fitzgerald, 1958



high-fidelity sound. With a reverence for music and an inventor's imagination, he pioneered the concepts and the products that allowed hi-fi's to become commonplace in every home. He entered the field in a rather roundabout fashion, having majored in English and biology as a New York University student. His first job in the early 1930s was at the publishing house of Dodd, Mead and Company, where, he recalls, "I held two jobs in order to earn a salary [\$18 a week] equal to half a job." Music had been prominent in his home as a child, and in his publishing days, he became more and more determined to im-

prove the sound then available from traditional home audio equipment. He scouted Radio Row (a downtown district in Manhattan that sold outsize electronic and audio equipment) and began creating his own home-grown system. Eventually he captured on the interest people took in his inventions and opened his first company, Philharmonic Radio, in 1937. In 1945, Fisher resigned as president to start Fisher Radio. His innovations weren't just technical; Fisher also insisted that audio components should sport ample control features but still present an attractive look for home appeal. Eventually the "pioneer" in home entertainment became "the Establishment." For the wealthy Mr. Fisher, music is the sweet-sounding mainstay of his life. He's an "enthusiastic amateur," and his retirement from business and full involvement in Lincoln Center and the Marlboro Music Festival allow him to enjoy chamber music sessions in his home, besides regularly attending concerts at Avery Fisher Hall where getting a last minute seat is never a problem. He is the founder of the Avery Fisher Prize, which is awarded every year to an outstanding American instrumentalist and carries with it a \$5,000 cash stipend and engagements with the Great Performers Series in Avery Fisher Hall, the New York Philharmonic, the Chamber Music Society of Lincoln Center, and the Mostly Mozart Festival.

Carrie Fisher



"You are not allowed to grow up with parents who are famous and then get into one of the biggest movies of all time and run around with famous people—it's resented after a while. And I would always try to emphasize something really wrong with me, so that people wouldn't be put off." More confident now, the daughter of Debbie Reynolds and Eddie Fisher—a self-declared Hollywood brat with "high-velocity-verbiage"—gained her own fame as Princess Leia in the phenomenally successful *Star Wars* ('77) and its equally popular sequels: *The Empire Strikes Back* ('80) and *Return of the Jedi* ('84) "Who's more famous than

Debbie and Eddie? C-3PO and Darth Vader, and Jesus Christ and God. There's a whole lot of freight that goes with being movie stars' kids—on the cover of *Life* when you're two minutes old. I remember the press diving through trees to get pictures of me, my brother and my mother. Poor Debbie; that bastard Eddie; and Liz. We've been the public domain all our lives. I was trained in celebrity, so I did the only thing I knew. I went into the family business. . . . My brother and I went in different directions on the Debbie and Eddie issue. He's gotten involved with Jesus, and I do active work on myself, trying to make myself better and better. It's funny."

Born in Los Angeles on 21 October 1956, Carrie Fisher began her professional career at 13 performing in her mother's Las Vegas nightclub act. She dropped out of Beverly Hills H.S. at 15 to join the chorus of *Irene*, Debbie's 1972 Broadway outing. Her film debut as a nymphet in *Shampoo* ('75) was followed by studies at London's Central School of Speech and Drama. Her other films include *The Blues Brothers* ('80), *Under the Rainbow* ('81) and *Garbo Talks* ('84). On TV she appeared in "Come Back, Little Sheba" ('77) and "Thumbelina" for Shelley Duvall's cable "Faerie Tale Theatre" ('83). She returned briefly to Broadway in 1983 in *Agnes of God*.

"There was a sort of fear of mine when I started acting that I would come off like Tammy the eternal virgin, and in fact, the opposite has happened. Because I started out with Warren Beatty, asking him 'Want to fuck?' and in *Jedi* I'm in space shooting people and saying, 'Got you, you asshole.' . . . There are a lot of people who don't like [Leia]; they think I'm some kind of space bitch." After playing such a strong character, "part of me goes, 'When does the cooking and sewing and gossiping and, you know, putting on make-up start to happen?'" She lived in a one-room Los Angeles log-cabin until her August 1983 marriage to singer-writer Paul Simon after a five-year on-again-off-again relationship. "Let's just say we had a stormy romance, and the storm's finally over." (Not quite; the couple split in 1984.) Shortly after her marriage, she scoffed, "*The National Enquirer* says I'm . . . pregnant. . . . They also say I've quit show business, so I guess that's my plan for now. . . . Yeah, I believe everything I read." The witty actress muses, "Everybody wants to be a celebrity. But you know what happens to old celebrities. They die or go to Vegas. Star-life duration is getting shorter and shorter. It could be me at the Tropicana Lounge any minute."

Securing her star status, Carrie branched out and conquered the literary field with the release of her first novel, *Postcards From the Edge* (1985). She won the PEN Award for her book and the story is being optioned for the movies by Mike Nichols. Also keeping active in films, she's starred in a variety of pictures throughout the 1980's: *Hannah and Her Sisters* (1985), *Hollywood Vice Squad* (1986), *Appointment With Death* (1987), *Amazon Women on the Moon* (1987), *Bloodshot Lightning* (1988), *The Burbs* (1989), *Harry, This Is Sally* (1989) and *Loverboy* (1989).

Ella Fitzgerald



At the age of 15, it was the "short straw" Ella Fitzgerald drew that launched her singing career "One day two girlfriends and I made a bet—a dare. We drew straws to see which of us would go on the amateur hour at the Apollo Theatre." Fitzgerald went on stage to dance, but got "cold feet" so she sang instead.

Fitzgerald later won an audition to sing with Arthur Tracy, the early king of radio known as The Street Singer. The death of her mother, however, caused that deal to collapse since she wasn't of age and she had no one to accept legal responsibility. It was back to amateur hours until finally, after many efforts,

she got her big opportunity to sing with the late Chick Webb, who later adopted her, and together in 1938 they composed her first big record hit, "A-Tisket, A-Tasket." "It wasn't easy," she concedes, "but it has given me a better sense of value. . . . I've had some hard knocks and a couple of missed meals, but I don't think I'd want to change a thing."

Born 25 April 1918 in Newport News, Va., Fitzgerald has entertained the world with her ballads, swing, Dixieland, Calypso, pop, jazz, scat and whatever else she chooses to sing. A critic once said she "could sing the Van Nuys telephone directory with a broken jaw and make it sound good." Among her many Grammy Awards was a special Bing Crosby Award in 1967, honoring her "superb musicianship and consistent musical integrity." In 1979, with President Jimmy Carter leading the applause, Fitzgerald was awarded Kennedy Center Honors for Lifetime Achievement in the Arts. In 1985 she was inducted into the Jazz Hall of Fame.

Geraldine Fitzgerald

She's been called "an enchantingly free spirit who roams . . . fast and far on her facile intellect and voluble Irish charm." Indeed for over forty-five years she has roamed from theatre to screen and back again capturing both audiences with her artistry. In the last decades not only has she had the opportunity to secure her place as one of the most luminous stars of the American stage, but has become a concert singer of "street songs," a

ulty of New College, Oxford (1888–1912; 1925–40), H.A.L. Fisher, a member of the Liberal party, served as minister of education (1916–22) and sponsored the act (1918) that set up a national public education system and provided for compulsory education to age 14. An advocate of historical liberalism, he wrote many works, including *The Republican Tradition in Europe* (1911), *The Commonwealth* (1924), and *The History of Europe* (3 vols., 1935). □ See biography by David Ogg (1947).

FISHER, IRVING (1867–1947), U.S. political economist. A student of mathematics at Yale University (Ph.D. 1891), Fisher applied mathematical methods to solve fundamental economic problems. His main contribution was his investigation of the relationship between the supply of money and prices. To ensure stability he advocated the adoption of a "compensated" or "commodity dollar" of constant purchasing power; its worth would be fixed by its given value as determined by an index number of commodity prices of a given amount of goods. He taught economics at Yale (1895–1935), was active in many reform organizations, and wrote several books including *The Purchasing Power of Money* (1911), *The Making of Index Numbers* (1922), and *The Theory of Interest* (1930).

FISHER, JOHN ARBUTHNOT FISHER, 1st BARON (1841–1920), British admiral. As a midshipman Fisher served in the Crimean War and in China and later played a major role in the modernization of the navy during the 1890s. He worked for British naval supremacy as first sea lord (1904–10), introducing efficiency, organization, and the big-gun "dreadnought" battleships. Recalled to the Admiralty at the start of World War I (1914), he resigned over his opposition to the 1915 Dardanelles expedition, moving to the Board of Invention (1915–18). □ See his *Memoirs and Records* (2 vols., 1919–20), his correspondence, *Fear God and Dread Nought* (3 vols., 1952–59), and Richard Hough, *Admiral of the Fleet* (1970).

FISHER, SIR RONALD AYLMER (1890–1962), British statistician and geneticist. Fisher, who studied math and physics at Cambridge (1909–15), gravitated to statistics and biology when he was appointed head of the statistics department at the Rothamstead Experimental Station (1919). There he revolutionized the field of statistics by introducing the concept of randomization and the technique of analysis of variance. His pioneering work is described in his books *Statistical Methods for Research Workers* (1925) and *Design of Experiments* (1934). Applying his new methods to the field of genetics, he arrived at a neo-Darwinian reconciliation of Darwin's evolutionary theories and Mendel's genetic theories which he described in *The Genetical Theory of Natural Selection* (1930). Fisher taught eugenics at the University of London (1933–43) and genetics at Cambridge (1943–47). □ See biography by Joan Fisher Box (1978).

ISKE, MINNIE MADDERN (Marie Augusta Davey; 1865–1932), U.S. actress. A professional performer from the age of three, Fiske was one of the most popular and talented actresses of her time. She was a pioneer in theatrical realism and was best known for her portrayals of Sen and Shakespeare heroines. With her husband,

playwright and manager Harrison Grey Fiske, she ran New York's Manhattan Theater (1901–07) and starred there in such productions as *Hedda Gabler*, *Rosmersholm*, and *Becky Sharp*. She encouraged young actors and playwrights and toured extensively until shortly before her death. □ See Archie Binns, *Mrs. Fiske and the American Theater* (1955).

FITCH, VAL LOGSDON (1923–), U.S. physicist. After working on the Manhattan Project (1945), which created the first atomic bomb, Fitch received a Ph.D. in physics from Columbia University (1954). While a member of the faculty of Princeton University (from 1954), Fitch conducted experiments with James W. Cronin (1964) that demonstrated, contrary to the accepted laws of physics, that asymmetry governs the behavior of subatomic particles during the decay of neutral K mesons. Their findings were later incorporated into cosmological theory to explain that similar asymmetries could have taken place at the birth of the universe and thus have permitted matter to survive. Previously it was thought that matter and antimatter, formed in a symmetrical "big bang" at the birth of the universe, would have annihilated each other almost immediately. For their research, Fitch and Cronin shared the 1980 Nobel Prize for Physics.

FITZGERALD, ELLA (1918–), U.S. singer. Fitzgerald was discovered at a Harlem amateur night at age 16 and made her first record, "Love and Kisses," the following year. In the late 1930s she worked with bandleader William "Chick" Webb, winning fame and taking over his band at his death. Known for her technical virtuosity—a remarkably clear tone and flexible range—she endowed even trite music with style, as in her 1938 novelty hit, "A-tisket, A-tasket." Managed in the 1950s by jazz impresario Norman Granz, she gained new stature in the musical world with popular recordings of the smoothly sophisticated songs of Cole Porter, George Gershwin, and others. One of the most respected vocalists of her day, she performed at the Copacabana, the Hollywood Bowl, and Carnegie Hall.

FITZGERALD, F. SCOTT (Francis Scott Key Fitzgerald; 1896–1940), U.S. novelist and short-story writer. Fitzgerald left Princeton to enlist during World War I. In the first year of the decade so closely identified with his work he published the best-selling *This Side of Paradise* (1920), based on his Princeton experience. *The Great Gatsby* (1925), his masterpiece, concerned a bootlegger obsessed with making his fortune. Some of Fitzgerald's most brilliant writing went into short-story collections, notably *Tales of the Jazz Age* (1922) and *All the Sad Young Men* (1926). He captured poignant, lyrical moments of the 1920s, but these proved as elusive in his own life as in his fiction: after *Tender Is the Night* (1934), which reflected increasing strain on his psyche and marriage, Fitzgerald suffered the acute depression of a self-proclaimed has-been, titling his next book *Taps at Reveille* (1935). He was at work on the Hollywood novel *The Last Tycoon* (1941) when he died at age 44. Fitzgerald was married to the writer Zelda Sayre (1900–47), the inspiration for his heroines. She suffered mental breakdowns in 1930 and 1932 and spent the rest of her life in and out of

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*Professor of Music Emeritus,
Queens College of the City University of New York*

WITH

KRISTINE FORNEY

Professor of Music, California State University, Long Beach



W. W. NORTON & COMPANY

New York • London



King Oliver's Jazz Band in 1923. The young Louis Armstrong may be seen kneeling in front playing a slide trumpet. (William Ransom Hogan Jazz Archive, Tulane University)

clarinet was often featured in a countermelody above the main tune; the trombone improvised below the trumpet and signaled the chord changes; and the rhythm section—consisting of string bass or tuba, guitar or banjo, and drums—provided rhythmic and harmonic support. Among the “greats” of New Orleans jazz were Joseph “King” Oliver on cornet, Sidney Bechet on soprano saxophone, Ferdinand “Jelly Roll” Morton on piano, and Louis “Satchmo” Armstrong on trumpet.

In the early 1920s, many New Orleans musicians went up the Mississippi River to Chicago, where “King” Oliver had a New Orleans style ensemble. Louis “Satchmo” Armstrong (c. 1898–1971), a native of New Orleans, joined this band in 1922, at a time when King Oliver’s Creole Jazz Band had ten players. The young Armstrong, playing cornet, made his first recordings in 1923 with this ensemble, and went on to revolutionize jazz.

Armstrong was unquestionably the most important single force in the development of early jazz styles. He was a great improviser who expanded the capacities of his instrument in range and tone colors through the use of various mutes. His was a unique melodic-rhythmic style of performance for which his admirers coined the term “swing,” which became a standard description of jazz. His 1926 recording of *Heebie Jeebies* introduced *scat singing*, a jazz style that sets nonsense syllables (vocables) to an improvised vocal line. Ella Fitzgerald later brought this technique to a truly virtuosic level.

Armstrong’s style of jazz introduced a number of new features: stop-time choruses (solos accompanied by spaced staccato chords); double-time cho-

Swing

Scat singing

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THE
MUSIC OF
BLACK
AMERICANS:
A HISTORY

SECOND EDITION

Eileen Southern

Professor Emerita, Harvard University

W·W·NORTON & COMPANY
NEW YORK·LONDON

You know, they always say an instrumentalist tries for perfection by imitating the human voice. But by the same token, the singer can use what he learns technically about an instrument in developing his style. . . . You can sing . . . just as if you were playing an instrument . . . taking a vocal solo like you would an instrumental solo.¹⁴

Both Eckstine and Vaughan were able to improvise melodic lines based on the chord progressions of standard songs in the same way as bop instrumentalists.

Another singer of the period was Babs Gonzalez (1919–80, né Lee Brown), who is credited with having invented much of bop's vocabulary—for example, the word “exhubidence” to refer to the joy of life—and who had a singing group called Three Bips and a Bop. The roster of bop singers also included Oscar Brown, Jr., Betty Carter, and Carmen McRae.

It was in the 1940s that Edgar (“Eddie”) Jefferson (1918–79) invented the “jazz vocalese”; he wrote lyrics to the melodies of improvised solos, of which the best known were sets of lyrics for James Moody's saxophone solo on *I'm in the Mood for Love* and Charlie Parker's *Now Is the Time*. Among those who later popularized the concept were King Pleasure (1922–81, né Clarence Beeks) and John (“Jon”) Hendricks (b. 1921), who by 1960 was called the “poet of the jazz solo.”

During the next two decades, black singers began moving freely between jazz, gospel, pop, and rhythm 'n' blues. Among those who sang jazz at one time or another were Ernestine Anderson, Lena Horne, Cleo Laine, Abbey Lincoln, Lou Rawls, Nina Simone, Dakota Staton, and Dinah Washington. Among the younger singers were Dee Dee Bridgewater, Roberta Flack, Al Jarreau, Gil Scott-Heron, and Leon Thomas.

Ella Fitzgerald, who began singing in the swing era, as we have seen, moved through the years with supreme success. In the bop era she improvised scat vocals on the standard songs; in later years her singing moved in the mainstream jazz tradition, but subtly absorbed and reflected the new sounds.

Public interest in jazz increased greatly during the mid-century years, not only in the United States but all over the world. White promoter Norman Granz successfully instituted his “Jazz at the Philharmonic” concerts, which were first held at the Los Angeles Philharmonic Auditorium in 1944. Granz sent JATP units on tour throughout the world and sponsored the touring of other groups as well. The recordings that resulted from these performances had a distinctive and innovative feature: they were made in the concert hall rather than in studios.

Another innovation arising from the increasing popularity of jazz was the jazz festival. The first one took place in July 1954 in Newport, Rhode Island, sponsored by wealthy residents of the city, who engaged

14. Eileen Southern, “Conversation with William Clarence (“Billy”) Eckstine,” *The Black Perspective in Music* 8 (Spring 1980): 56.

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THE STORY OF JAZZ

MARSHALL W. STEARNS
//

OXFORD UNIVERSITY PRESS

LONDON OXFORD NEW YORK

Eldridge, Don Byas, and James Moody accompanied by French jazz musicians. The French Ministre de L'Educa-tion Nationale put in an official appearance and stayed over to see the films.

The experiences of American jazzmen abroad leaves them dazed and shaken. The iron curtain swung wide for trumpeter Rex Stewart—formerly with Duke Ellington—when he played a concert in Berlin. 'Man, I nearly got cheered to death,' he told me. The hall was filled with shouting Russians who crossed official boundary lines in unofficial droves.

When Louis Armstrong visited Europe in 1950, armed guards had to be called out to protect him in each of nine countries. His worshipers threatened to trample him down. 'My trip to Europe was something that I shall never forget,' he wrote later, and added, apprehensively, 'My Gawd, how could I!' He had an audience with the Pope, who inquired kindly about his children. Armstrong re-plied that he had no children but that this state of affairs was not due to lack of effort—a remark that was deleted from the version appearing in *Holiday Magazine*.¹⁴ On his return, Armstrong received a thank-you note from the State Department.

In 1952, a jazz trio composed of Gene Krupa, Teddy Napoleon, and Charlie Ventura toured Japan. 'It was the most tremendous thing I've ever experienced,' exclaimed Krupa wonderingly, 'even greater than any of the big days with Goodman.' Saxophonist Ventura was stunned:¹⁵

The experience was just too much . . . There was nothing the people wouldn't do for us. And they'd wait for hours just to get an autograph, or take your picture, or shake your hand. We'd get off the stand, and waiting for us in the dressing room would be three little baskets of cold towels, three big bottles of beer, three stacks of sandwiches—everything in threes.

Weeks later, the three jazzmen were still unwrapping gifts that had been showered upon them.

There was some doubt among bookers whether Norman Granz's package of nine musicians and Ella Fitzgerald, billed as Jazz at the Philharmonic, would make a hit abroad. The first concert in Stockholm was sold out six hours after it had been announced, and the group proceeded upon a highly successful tour of Sweden, Denmark, France, Belgium, Holland, Switzerland, and Germany. Mr. Granz, a former philosophy major at the University of California, was hard hit by the attitude of the audiences: ¹⁶

The wonderful thing about the people of Sweden . . . is their treatment of jazz artists. The moment we arrived, there was a press conference at which all of the newspapers took pictures and interviewed us . . . The European audiences . . . have a healthier respect for all art forms, whether it be dance, painting, or in this instance, jazz.

'Daddy-O,' reported Miss Fitzgerald happily, 'it was the most.'

After five furious weeks in Europe in 1953, Stan Kenton and his orchestra came home for a rest. The high point of the trip took place in Dublin, when the close of the concert was greeted by 'a solid wall of sound. You couldn't distinguish anything—cheers or whatever—it was just continuous sound.' The emotional impact was literally indescribable: ¹⁷

A man came up to us in Germany and was very much carried away by the concert. He said: 'Jazz is not only music but also a *way of life*, and that's a thing we want to know more about.'

Then there were the kids who couldn't speak English. They'd grab me by the arm; I could feel them trembling. Tears came into their eyes and all they could say was 'Stan!'

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MUSIC
IN THE UNITED STATES:
A Historical Introduction

H. WILEY HITCHCOCK
*Distinguished Professor of Music,
City University of New York*

and
*Director, Institute for Studies in American Music
at Brooklyn College*



PRENTICE HALL, ENGLEWOOD CLIFFS, NEW JERSEY 07632

The rhythmic basis of swing was a strong, even $\frac{4}{4}$ ("solid" was a favorite adjective of the period) as opposed to the tendency of earlier jazz to march along in $\frac{2}{2}$. Swing drummers typically overlaid the regular thumping four-beats-to-the-measure of the bass drum with a slight emphasis on beats 2 and 4 through a conventional pattern (♩ ♪ ♪ ♩ ♪ ♪ ♩ ♪) played with drumstick

or wire brush on a high-hat cymbal, with totally different effect from the accents on beats 1 and 3 of early jazz. One of the first drummers to establish this convention was Chick Webb (1902–39), but it was more closely identified with the Kansas City style of jazz as played by the bands of Bennie Moten and his successor, William "Count" Basie (1904–84). Basie's band, along with Ellington's, was probably the most influential of all in establishing the swing style, but nationally the style was diffused by the bands of white leaders like Goodman, Tommy Dorsey (1905–56), Artie Shaw (b. 1910), and Glenn Miller (1904–44), perhaps mainly because discriminatory practices made it difficult for the black bands to get the same degree of exposure to the mass audience.

The swing era seemed to breed virtuosos. Some were dazzling soloists, like the peerless pianist Art Tatum (1910–56); from 1933 on, Tatum made more than six hundred recordings (some with small combos) that display his Harlem stride-based style, enriched with harmonic elaborations, rhythmic and contrapuntal complications, and an almost unbelievable fleetness of hand (cf. his solo performances of *Willow Weep for Me* and *Too Marvelous for Words* on SCCJ:s5/1–2). Virtuosos of another sort were a few legendary singers, notably Ella Fitzgerald (b. 1918), who began a very long career with beguiling songs like *A-Tisket, a-Tasket* (1938) backed up by Chick Webb's band (which Fitzgerald joined in 1935) and with scat singing of an immense range of timbres and pitch (from *d* to *c*³), and Billie Holiday (ca. 1912–59), whose singing between about 1936 and 1944, a fresh synthesis based on that of Bessie Smith's blues and Louis Armstrong's improvisatory style, justified claims for her as the pre-eminent jazz singer of the period. Holiday had a special empathetic musical relationship with Count Basie's tenor saxophonist Lester Young (1909–59); among her most celebrated recordings are ones in which they worked together (as in *He's Funny That Way* or *All of Me*, on SCCJ:s4/6–7, or *I Can't Get Started with You*, on NW 295:s1/1).

Other jazz performers rose to virtuoso status as star soloists who improvised brilliantly over the background riffs of the big bands' "sidemen." Some of the misplaced values of any star system were evident in this development of the swing era, as the star performers seemed to be trying to play as fast or as high, or both, as possible. One thinks of several musicians associated with the Benny Goodman band during this period: the trumpeter Harry James (1916–83), who was celebrated for machine-gun-like velocity

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Gilbert Chase

America's Music

From the Pilgrims to the Present

Revised Third Edition

*With a Foreword by Richard Crawford
and a Discographical Essay by William Brooks*

University of Illinois Press
Urbana and Chicago

that his aim was to create a kind of music with "improvisation, content, and shape becoming one."³⁰

Yet Taylor's innovations were not entirely divorced from the New Orleans tradition. In spite of his conservatory training, he was not bound to sight-reading from a definitive score. He told an interviewer: "I had found out that you get more from the musicians if you teach them the tunes by ear, if they have to listen for changes instead of reading them off the page, which again has something to do with the whole jazz tradition, with how the cats in New Orleans at the turn of the century made their tunes."³¹

At this point we must risk a historical hiatus in order to look at the role of women in jazz. Hitherto their fame has rested largely on their singing and piano playing. Mildred Bailey (1907-51) is tagged as "the first female to sing with a band" and "the first white female to be completely accepted in jazz circles." The others who became famous were all black, including Ella Fitzgerald (b. 1918), who at age sixteen began to sing with Chick Webb's band. At his death in 1939 she took over the band for a short period. Her first big hit was with "A-Tisket, A-Tasket," recorded in 1938. Eventually she developed a large and varied repertory that included "high-class" popular songs such as those by Gershwin, Cole Porter, and Harold Arlen. With a dynamic personality, she attracted large audiences everywhere and was hailed as "the public's singer."

Billie Holiday (1915-59), who experienced both fame and personal tragedy, began as a nightclub singer in New York and immediately displayed a highly individual style. It has been said that "her distortions of pitch are wedded, welded rather, to her manipulations of the beat," and her "incessant modifications of the pulse are the most expressive devices in her art."³² Typical numbers are "He's Funny That Way" and "All of Me," both recorded with strong support from saxophonist Lester Young.

Sarah Vaughan (b. 1924), both singer and pianist, launched her brilliant career performing with Earl Hines's orchestra in 1943. She had wide versatility, and in the 1950s she recorded both for a large studio orchestra in Hollywood and with a trumpet and piano duo in New York. The songs were, respectively, "Dancing in the Dark" and "Ain't No Use." She was highly successful, from Europe to Latin America, and was dubbed "the Divine Sarah."

What is less known is the role of women in jazz bands, playing such instruments as trumpet, saxophone, string bass, vibes, and so on. Often they

I.M. (Ieoh Ming) Pei was born in Canton, China in 1917. He was educated at the Massachusetts Institute of Technology and then at Harvard. He was the Director of Architecture at Webb and Knapp in New York City from 1948 to 1955. Currently he has an office in New York City, Pei Cobb Freed & Partners, where he designs administration buildings, department stores, and urban planning projects.

Pei's first most important work was The Mile High Center in Denver, Co. (1956) The emphasis here was on structural elements, such as, for example, exposed air conditioning ducts. This was typical of the International Style of the 1950s.

Examples of the turn towards monumentality of simple stereometric forms:

The National Center for Atmospheric Research in Boulder, CO. (1967)

Everson Museum of Art in Syracuse, NY. (1968)

East Wing of the National Gallery in Washington, D.C. (1971-8)

Pei used horizontals and vertical in his architectural structures to produce strength. With glass he was able to achieve an "endless series of changing effects." He pursued the path of multifarious possibilities for the metal-and-glass formula. His style is marked by an extreme simplicity.

Some notable works by Pei are:

Jacob K. Javits Convention Center in New York City

expansion and modernization of the Louvre Museum in Paris

West Wing Museum of Fine Arts in Boston

East Wing of the National Gallery of Art in Washington

PEIRCE, CAROL MARSHALL, educator; b. Columbia, Mo., Feb. 1, 1922; ed. Charles Hamilton and Helen Emily (Davaul) Williams; m. Brooke Peirce, July 12, 1952. A.B., Fla. State U., 1942; M.A. (McGregor fellow, DuPont fellow), U. Va., 1943; Ph.D. (Harvard tutor, Anne Radcliffe traveling fellow), Harvard U., 1951. Head English dept. Fairfax Hall, Waynesboro, Va., 1943-44; instr. English Cedar Crest Coll., Allentown, Pa., 1944-46, Harvard U., 1952-53; asst. dean instrm. Radcliffe Coll., Cambridge, 1950-53; head English extension home study U. Va., Charlottesville, 1953-54; asst. dir. admissions Southern Calif. Coll., Towson, Md., 1956-62; chmn. dept., prof. English U. Balt., 1968-78; gen. edn. core coord., 1985-87; Distng. teaching prof. Coll. Liberal Arts, 1981-82; chmn. humanities div., 1972-79; chmn. bd. New Poets Series, 1975-85; vis. scholar, Lucy Cavendish Coll., U. Cambridge, Eng., 1977-78. Author: (with Brooke Peirce) *A Study of Literary Types and an Introduction to English Literature* (1967).

Newsday, November 8, 1992

The most obvious symbol of this renovation is architect I.M. Pei's 71-foot-high glass pyramid that sits in the center of the Napoleon Court, between the Louvre's two massive wings. You will definitely have plenty of time to observe this impressive structure as you wait in the long lines to enter the museum through the Pyramid (That is, if you haven't been smart enough to buy a Museum Pass.) Then comes another problem: deciding which way to go.

I started in the Sully wing, exploring the dark, ...

... far as I'm concerned, the main event: the impressionist collection. The paintings that used to be at the Jeu de Paume museum are now exhibited here in full glory.

One room is more smashing than the next - from Monet's subtle landscapes, seascapes, snowscapes, the Rouen cathedral series; to Degas' powerful bronzes, pastel and painted studies of dancers and horses; Renoir's portraits and scenes with their dappled shadows and feathery brushwork; Cezanne's thorny still-lives; Toulouse-Lautrec's big, brown and bawdy pastels; Van Gogh's intense psyche-on-canvas. Then we get the post-impressionism of Seurat, Gauguin and Rousseau.

1991 The San Francisco Chronicle, SEPTEMBER 27, 1991

news conference in San Rafael that the \$ 47 million first phase of the center was designed with an eye toward preserving the golden grasses and sturdy oaks that are typical of Northern California.

"Community concern about the environment is not misplaced," said Pei, whose major projects include the pyramid-shaped addition to the Louvre in Paris and the East Building of the National Gallery of Art in Washington.

The Buck Center building, comprised of four wings of honey-colored limestone joined with covered atriums, will be constructed on just 2.5 acres of the hilly 488-acre site off Highway 101 north of Novato. Rock was once quarried on a portion of the site.

... laboratory buildings totaling 130,000 square feet. Construction is not expected to begin on those any earlier than 2010.

About 130 residences for researchers are planned near the southern property line.

Mary McEachron, administrative director and legal counsel for the center, said Pei's fee is 11 percent of the cost of the project.

The Washington Post, March 9, 1991

and 14th Street to the west, and elaborate federal buildings to the south and east.)

Such concern was understandable -- the Pei firm has never been identified with soft architectural insertions in the cityscape. To the contrary, its stamp ever since its founding by I.M. Pei three decades ago has been strong contrasts, succinct geometries, superb technologies and extraordinary finishes. Witness, for one good instance, Pei's own East Building of the National Gallery of Art.

From the beginning the firm's conception of the ICTC possessed powerful, daring qualities. It proposed a dramatic new public park opening off Pennsylvania Avenue and a stupendous new interior court. But its "dressing" -- the elevations presented for the competition -- had a parched, abstemious look. Although the competition rules established certain fundamentals of the context -- heights, roof and facade ...

... in charge of this design, admitted as much in an interview last winter. "It's hard for me to believe the old rules still apply," he said. "The dilemma is to maintain the dignity of the government and to celebrate the liveliness of the ICTC. One cannot just stand on dignity alone. But to design decorative moldings is something I never thought I would do."

es and Other Stories (1970), were the center of experience, with and universal: love, shame, devotion of childhood, the longings of secret abysses of marriage, the te-

ed before the publication of Sean's collection of short stories, *Foreign Stories* (1976). Summarizing it in *the* (May 1, 1976), G. C. Reedy . . . wonderful stories concern . . . ness and love, middle-life mar- . . . Catholics, and Jews, the Irish, being outsmarted by cleverer Moynahan, writing in the *New Review* (January 25, 1976), com- . . . stories "exploit some of the ironies . . . emerge as the Irish . . . undergo . . . Perhaps the strongest tension of . . . modernizing process and certain . . . national attitude that conspire to . . . ain rounded off his long and dis- . . . tory-writing career with *Selected* . . . Faolain (1978) and *The Collected* . . . I (1980), *Volume II* (1981), and . . .

1979), O'Faolain's first novel in . . . is about Robert Younger, a sixty- . . . nalist who is approached by the . . . ympus and given the option of ei- . . . in an accident or living his life . . . chooses the latter option, howev- . . . p begin his life at his present age . . . sively younger, until he becomes . . . disappears, and, though he will be . . . it from his experiences, he will . . . y of specific people, places, or . . . g to the gods, the purpose of the . . . lely to decide, once and for all, . . . humans call experience teaches . . . ng." In discussing the novel with . . . writer Julia O'Faolain, during an . . . appeared in *London Magazine* . . . O'Faolain explained: "The whole . . . novel . . . is that destiny is hang- . . . born a certain way, and no mat- . . . ten times over, you'd still be the . . . It's decided once and for all. . . . as writing about." When *And* . . . y published in the United States . . . critics gave the novel laudatory . . . lyn Gaiser, in her evaluation for . . . mes Book Review (September 17, . . . le, describing it as a work "of . . . ty and inventiveness" that ex- . . . rious nature of memory and how . . . e of self."

Faolain's short stories, "The Man . . . n" and "Mother Matilda's Book . . . Coppers), were dramatized and . . . television in 1970. During the . . . O'Faolain lectured or served as . . . e at several American universi- . . . tecton, Northwestern, Wesleyan,

and Boston College. From 1957 to 1959 he served as the director of the Arts Council of Ireland. Among the periodicals to which O'Faolain has contributed articles, reviews, and short stories are *Playboy*, *McCall's*, *Life*, *Holiday*, the *Atlantic*, *Envoy*, and the *New York Times Magazine*.

Sean O'Faolain and Eileen Gould celebrated their sixtieth wedding anniversary in 1988. The O'Faolains, who live in Dunlaoire, Ireland, are the parents of two children: a daughter, Julia, who is a writer, translator, and language teacher; and a son, Stephen. O'Faolain, who continues to work as a journalist, lists as his hobbies gardening and trav-

el. In the interview with his daughter that was published in *London Magazine*, he described himself as "a bit of a loner." "Loneliness—being alone—is important to me," he said. "I have to be able to close the door—sometimes for no reason, just to rest. Sometimes to start articulating my feelings through the medium of other, imaginary people."

References: *Contemporary Authors new rev vol* 12 (1984); *Contemporary Literary Criticism vol* 32 (1985); Doyle, Paul A. *Sean O'Faolain* (1968); Harmon, Maurice. *Sean O'Faolain: A Critical Introduction* (1967); *International Who's Who*, 1990-91; *Who's Who*, 1990



Pei, I(eh) M(ing)
(pā lō ming)

Apr. 26, 1917- Architect. Address: Pei Cobb Freed & Partners, 600 Madison Ave., New York, N.Y. 10022

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1969.

A glittering succession of commissions in cities on three continents attests to I. M. Pei's reputation as perhaps the most famous architect in the world today and as the creator of an impressive number of cultural, civic, and corporate structures characterized by what the *Washington Post* (May 17, 1983) has called "bold forms, geometrical daring, and crisp clarity of layout." Known for his flair for dealing with demanding clients, Pei has maintained an almost unbroken record of successes, except for

the initial structural fiasco of the John Hancock Tower in Boston and despite designs that have generated headline-making debate over their fitness to setting or purpose. Most notably, there was the furor, from 1984 on, over the glass pyramid that he designed to serve as the new grand entrance to the Louvre museum. All Paris discussed the suitability of that startling addition to the august seventeenth-century palace, making a political issue of it, but the pyramid has now succeeded the Chinese-American's East Building addition to the National Gallery of Art in Washington, D.C., as his most famous structure to date.

In the course of three decades, I. M. Pei has evolved from a designer of urban-renewal projects to an independent practitioner whose buildings, according to architecture critics such as the *New York Times's* Paul Goldberger, tend increasingly to be conceived as abstract works of art, isolated from their surroundings. Most critics, however, agree that the elegance of form and refinement of detail for which Pei's later buildings are noted are combined with due consideration for contemporary construction technology and functional utility. In the age of postmodern architecture, Pei adheres to a classic modernism, which he defines simply as "enduring quality." In general, his works do not stand as manifestoes of any single architectural theory, nor has this prolific and innovative master ever been the subject of a full-scale, objective critical analysis.

Ieoh Ming ("to inscribe brightly") Pei was born on April 26, 1917 in Canton, China, the eldest son of a prominent banker, Tsuyee Pei. His mother, Lien Kwun Chwong, died when he was very young. One of his earliest memories is of accompanying her to a Buddhist retreat and experiencing its contemplative silence. After a childhood spent in Canton and Hong Kong, Pei moved with his family to Shanghai, where I. M., as he has been known to his family and associates for most of his life, attended the prestigious St. John's Middle School.

Shanghai's building boom at the time inspired Pei's interest in architecture, and in 1935 (despite his father's wish that he become a doctor) he went to the United States to study, expecting to return

PEI

home to practice. He enrolled first at the University of Pennsylvania but, finding himself increasingly uneasy over the school's emphasis on architectural drawing, then transferred to the Massachusetts Institute of Technology, where he received his bachelor of architecture degree in 1940. Prevented from returning to China by the outbreak of World War II, he worked for architectural firms in Boston, New York, and Los Angeles until 1942, when he volunteered for work with a unit of the National Defense Research Committee in Princeton, New Jersey. There, he was charged with the task of devising efficient ways to incinerate Japanese buildings, an assignment he found profoundly distasteful.

After the war and the Communist takeover of his homeland, Pei remained in the United States, becoming a citizen in 1954. From 1945 to 1948 he served as an assistant professor in the Graduate School of Design at Harvard University, from which he received his master of architecture degree in 1946, after studying with the Bauhaus teachers Walter Gropius and Marcel Breuer. It was Breuer who exerted the stronger influence on him, Pei has recalled, "particularly his interest in light, texture, sun, and shadow"—a lasting influence that was first noted in the timber house with glass skylight and partitions that Pei built for himself in Katonah, New York in 1952. With its inner core completely enveloped by a screened porch, it is drenched in sun and shadow.

In 1948 Pei came to the attention of William Zeckendorf, the head of the real-estate firm Webb & Knapp. He joined the New York company as director of its architectural division, which was entrusted with the design of multipurpose urban complexes, generally in connection with slum-clearance programs, that would integrate commercial and residential structures with open plazas. Conceived within strict budget limitations, Pei's buildings were characterized by what he termed their "unified building envelope expression," since he saw "no need to express an arbitrary variety on the façade of [a building] designed for a multiple and transient tenancy."

Pei's commitment to those principles continued after 1955, when he established his own firm, I. M. Pei & Associates, shortly thereafter renamed I. M. Pei & Partners. Webb & Knapp, which he retained as a client, provided important commissions. Especially acclaimed among the early urban projects of the Pei group are the Mile High Center in Denver (1955); the Place Ville-Marie in Montreal (1961); the Kips Bay Plaza apartments and commercial spaces on Manhattan's East Side (1962); and the Society Hill project in the area adjoining Independence Hall in Philadelphia (1964).

Toward the mid-1960s Pei's "repressed taste for drama," as one writer termed it, began to break loose, manifesting itself in a diversity of single-purpose structures. Among them is the Henry R. Luce Foundation Chapel in Taiwan (1963), featuring curved (and therefore typhoon-proof) walls that slope up to enclose a soaring, yet intimate,

space within. Pei's National Center for Atmospheric Research in Boulder, Colorado (1967), regarded as a "bellwether of [his] national emergence as an architect" by a writer for the *Christian Science Monitor* (January 12, 1979), is a grouping of elemental geometric forms: reddish brown concrete towers dramatically silhouetted against the distant Rocky Mountains. Reportedly, the design was influenced not only by Anasazi Indian pueblos but also by the architecture of the contemporary that Pei most admired, Louis I. Kahn.

The Everson Museum of Art in Syracuse, New York (1968) is the first of the series of museum buildings for which Pei has become especially famed. Here, four separate galleries, of different heights, cantilevered out over a podium, are joined by bridges that lead visitors from one level to another. The Everson was followed in 1973 by the Herbert F. Johnson Museum of Art at Cornell University, a concrete tower that takes advantage of its hillside setting, cantilevered to provide sweeping views over Cayuga Lake. In 1979 his art gallery for Indiana University in Bloomington was opened, followed in 1980 by his West Wing addition to the Boston Museum of Fine Arts.

The success of Pei's design for a huge steel-and-glass domestic carrier terminal at the John F. Kennedy International Airport in New York City (1970) makes an interesting logistic and aesthetic contrast with the John Hancock building in Boston, which was constructed three years later. The sixty-story office building was sheathed in double-layered blue-green glass, designed to mirror and blend in with the nineteenth-century buildings in historic Copley Square below. Even before it was completed, the Hancock building's windowpanes began to fall out repeatedly, and it was some time before faulty manufacture was found to be the reason and suit was brought against the glass company. Throughout what is considered to be one of the most complex architectural liability cases ever prosecuted, Pei had to share the responsibility, even though the design was actually the work of one of his partners, Henry N. Cobb. Coupled with a building recession, the case almost spelled disaster for his firm in the mid-1970s. According to Pei, it was "mainly commissions abroad that kept [the firm] alive."

Pei's image soon revived, however, with his East Building annex to the National Gallery of Art in Washington, D.C., which opened to the public in 1978 to enormous acclaim. Commissioned in 1968, it was built at a cost of about \$94 million that was underwritten by the Mellon family. Its striking design makes optimum use of the difficult trapezoidal plot on which it is sited, directly across from the main building. Two triangles, sheathed in the same pink marble as the older structure and, at the meticulous architect's insistence, quarried from the same Tennessee site, are connected by an enormous skylight that bathes the atrium lobby in natural light. Inside, triangular columns, vaulted ceilings, hexagonal and octagonal galleries, and the tetrahedral skylight tease the eye (in the opin-

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Pei's design for a huge steel-and-concrete barrier terminal at the John F. Kennedy International Airport in New York City (1970) striking logistic and aesthetic contrast with the Hancock building in Boston, which was completed three years later. The sixty-story building was sheathed in double-layered glass designed to mirror and blend in with nineteenth-century buildings in historic Lower Manhattan. Even before it was completed, the building's windowpanes began to reflect the city, and it was some time before it was found to be the reason and not the solution against the glass company. It is considered to be one of the most successful architectural liability cases ever. Pei had to share the responsibility, but his design was actually the work of his partner, Henry N. Cobb. Coupled with the design of the case almost spelled disaster in the mid-1970s. According to Pei, his commissions abroad that kept [the

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ion of some critics, too relentlessly) with variations on the geometric theme.

The whole structure is in the greatest contrast to the Beaux Arts bulk and symmetry of the original building—a dramatic juxtaposition that still provokes debate among casual observers and writers on architecture alike. As to its merits on its own terms, the art critic Robert Hughes concluded in *Time* magazine (June 5, 1978) that if the lobby, which is a gathering and dispersal point capable of handling vast crowds, provides “a sense of grand occasion,” in the gallery spaces adjoining it “nothing . . . interferes with the job in hand: to display works of art in tranquility.”

According to some commentators, the watershed in Pei's career came in 1964, when the then relatively unknown architect won the commission to design a library at Harvard for President John F. Kennedy's books and papers. No formal design competition was held, and, in fact, Pei has always refused to enter such competitions. He was chosen by the president's widow, who is acknowledged to be a person of demanding and unpredictable tastes and who had considered, among others, Mies van der Rohe, Louis I. Kahn, and Philip Johnson for the job. It has been rumored that Pei's strategy, taking into account his potential client's preferences in decor, was to repaint his office completely in white and strip it of all decoration except an enormous vase of flowers. Fifteen years later, after plans and locations had been changed many times, the John F. Kennedy Library was opened in Dorchester, on a site that slopes down to Boston Harbor. A complex of rectangular, triangular, and cylindrical wings in glass and whitewashed concrete, Pei's building is one “of integrity and grace,” according to the *New York Times* architecture critic Ada Louise Huxtable. Seen from different approaches, it changes its shape and form in a kind of three-dimensional metaphor for the unfulfilled promise of John F. Kennedy's administration.

In 1979, the year of the library's opening, I. M. Pei received the Gold Medal of the American Institute of Architects, its highest award. He also began work on a hotel proposed by the municipal authorities of Beijing to accommodate the new influx of tourists. Rejecting a suggestion made the year before that he construct a modern skyscraper in the downtown area because he felt such a building would be out of keeping with the scale and spirit of the city, he chose instead wooded slopes several miles out of town on which to site the relatively small Fragrant Hill (Xiangshan) Hotel. A unique synthesis of technologies and styles, the hotel comprises four low wings, built around formal Chinese courtyards, that zigzag out from a central four-story building with a glass-and-steel atrium lobby. Room appointments are Western in style, and exteriors are of traditional Chinese brick and white stucco, ornamented by gray tiles. Eschewing both the sleek modernism favored by developing nations and the formality of Chinese palace and temple architecture, Pei evoked the vernacular tradition of merchant-class mansions. The architect usually

determines only the basic design concept for commissions undertaken by his firm, but he was so “elated” by the challenges of the Chinese project that he involved himself in every stage of the work. The first wing of the hotel was opened in October 1982, before a gathering of Chinese and American dignitaries and friends, including Jacqueline Onassis.

In April 1979, after a decade of political wrangling over sites and plans, I. M. Pei & Partners were picked to design a convention center for a five-block site on the far West Side of Manhattan. It was Pei's first major civic project in the city where he has spent most of his professional life. Aside from a five-year deadline and restraints imposed by a budget that had to cover land acquisition, demolition, and financing costs as well as architects' fees, the firm faced the problem of humanizing the immense proportions of what was billed as the largest exposition space under one roof in the United States. Pei's partner James Ingo Freed is credited with the solution: the 1.8-million-square-foot mass is broken up into a main exhibition hall and such smaller ancillary spaces as meeting rooms, public areas, and restaurants. The exterior is softened by a sheathing of reflecting glass and given scale by notches and doorways that break the expanse at regular intervals. Officially named the Jacob K. Javits Convention Center, it was opened, two years behind schedule, in 1986.

Three years earlier Pei had been personally chosen by French president François Mitterrand to embark on the first phase of a series of extensions to and renovations of the Louvre to provide much-needed curatorial offices and storage and conservation facilities as well as shops, restaurants, and public parking, or, as Paul Goldberger put it, “a large and efficient machine for the handling of crowds and the merchandising of art.” No design competition or submission of bids was involved. Underlying the doubts about the aesthetic rightness of Pei's concept of a glass pyramid entrance was the perception that Mitterrand had exercised a form of cultural despotism by imposing the work of a foreigner on a venerated national monument. Defending his design, Pei pointed out that “the pyramid is the most structurally stable of forms” and that glass would not hide the old facades. Built at a cost of some \$330 million, the four-sided structure, trussed with thin steel cables, rises 70.5 feet from the middle of the Cour Napoléon over an escalator and an elaborate spiral staircase that take visitors to a lobby below. From there, access to the galleries is provided by corridors that are lit from above by the main pyramid and three smaller pyramids.

The art critic John Russell, writing in the *New York Times* (March 21, 1988), praised the “aerial delicacy” of the entrance and the efficiency of the new spatial organization below ground. Paul Goldberger, also writing in the *New York Times* (March 29, 1989), on the occasion of the public opening, somewhat reversed his earlier doubts and found the pyramid to be “an exquisite object; . . . an ele-

PEI

gant abstraction" afloat in its setting of reflecting pools and fountains. Taking a contrary stance, the travel writer and critic Olivier Bernier expressed his disappointment in the *New York Times* (October 8, 1989) over the dirtiness that often afflicts the glass, the long waits in the open courtyard while the crowds funnel down through the entrance, and the less than direct access to certain galleries. In any event, however, Pei's pyramid is now accepted enthusiastically by Parisians.

In 1989 Pei became one of the recipients of the newly established \$100,000 Praemium Imperiale, an international award given by the Japan Art Association that has been hailed as the equivalent of a Nobel Prize recognizing lifetime achievement in the arts. In September of the same year, another Pei structure, the Morton H. Meyerson Symphony Center in Dallas, Texas, formally opened. Pei's first-ever design for a concert hall, that building, too, had provoked a protracted and bitter political controversy, in this case over financing. Always pragmatic, Pei strove to accommodate his design concept to the requirements of the acoustical engineer, which he frequently disputed, and to the demands of the shallow building site.

The limestone building is a rectangular "shoe-box" shape, but Pei has surrounded it with swooping curves of glass so that, in his words, "everything begins to dance around the box." Light-filled during the day, at night the building casts light outside. In contrast to the austere grandeur of the enormous lobby, the auditorium is intimate in scale and warm in tone. Its mix of limestone and onyx with wall paneling of cherry and African makore wood evokes for the designer the richness and rigor of a violin's tone. The huge disc-shaped acoustical canopy suspended over the stage, compared by some irreverent observers to a flying saucer, can be raised or lowered as the music demands. Postmodernist critics who fault many of Pei's works for their detachment from their urban settings describe "the Mort," too, as a purely sculptural monument, aloof from the city, at the edge of downtown Dallas.

Two other Pei buildings, serving very different needs, opened in 1989. One was the Beverly Hills headquarters of Creative Artists Agency, one of Hollywood's top talent agencies. For its triangular plot, Pei designed a dazzling building with curved façades of stone and glass, surmounted by a fan-shaped skylight over the characteristic atrium lobby. The other was the seventy-story Bank of China office tower in Hong Kong—the tallest building outside the United States. (Neatly rounding out the human-interest angle of the story, it was Pei's father who had originally founded that branch of the mainland bank.) Composed of gigantic triangles of glass and steel that seem to twist skyward at different angles, it is "as Western as any building," the architect has asserted. While that may be suitable for that crossroads metropolis, it has been pointed out that the triangle is a motif taboo to traditional Chinese architecture.

Pei planned to return to Hong Kong later in 1989 to "finish quietly" some details of the work, despite his alienation from the present Chinese government. In a rare expression of his political views that appeared on the Op-Ed page of the *New York Times* (June 22, 1989), Pei declared that the massacre in Tiananmen Square had dashed hopes for a more open Chinese society and, on the personal side, might well prevent his ever working in his homeland again.

In September 1989 the name of Pei's firm was changed to Pei Cobb Freed & Partners, reflecting the contributions of his two longtime associates. "I'm passing the baton to a younger generation while I can still help them," the senior partner has explained. Pei's reduced role will allow him to work on smaller projects that afford him a special personal pleasure, ranging from a bell tower for a Buddhist temple in Japan to the Rock-'n'-Roll Hall of Fame in Cleveland, Ohio. The latter is currently envisaged as a 200-foot tower rising above a large tent-shaped glass atrium—a design to capture "the energy . . . and the spontaneity of the music." Other future work includes the second phase of the Louvre project and a Japanese-backed multimillion-dollar hotel in New York that might vie for the distinction of being the city's most luxurious.

I. M. Pei is a member of the American Academy and Institute of Arts and Letters, an honorary fellow of the Royal Institute of British Architects, a foreign associate of the Institut de France, and a chevalier of the French Legion of Honor. In 1983 he became the fifth recipient of the international Pritzker Award for architectural excellence. Carrying his distinctions lightly, Pei maintains a modest outward manner that is quietly self-assured. His small, compact frame remains trim, and his hair is only touched with gray. His round, black-rimmed glasses frame a somewhat impassive gaze that readily gives way to a jovial smile, and he is always impeccably tailored. Interviewers describe him as being warm and patient and as living up to his reputation for charm and charisma, helping to explain why he has become the center of a wide circle of friends among the international cultural elite.

In 1942 Pei married the former Eileen Loo, the daughter of another prominent Chinese family, which had sent her to be educated in the United States. They have three sons: T'ing Chung, a real-estate developer, and Chien Chung ("Didi") and Li Chung ("Sandi"), who are members of their father's firm. Their youngest child and only daughter, Li-ane, is an attorney. Although traditional in their regard for family ties, Pei and his wife were so determined to become Americanized that they refused to teach their children Chinese. Their New York town house on fashionable Sutton Place is furnished with quiet elegance; against its stark white walls, a collection of contemporary paintings and sculpture is shown to advantage. Constant travel to confer with far-flung clients now interferes with the Peis' favored diversion, museum-going, but they still manage to keep up with the sea-