

# Withdrawal/Redaction Sheet

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| 001. list                | re: SSNs and DOBs (2 pages)                            | ca. 1994   | b(6)        |
| 002. bio                 | re: Gene Kelly [partial] (1 page)                      | 03/16/1994 | b(6)        |
| 003. letter              | Itzhak Perlman to President Clinton [partial] (1 page) | 01/06/1994 | b(6)        |

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2013-0534-S

rc1667

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1994 Medal & Arts Bios

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# Withdrawal/Redaction Marker

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| Co.                     | Co.                         |
| Dept.                   | Phone # <u>938-1711</u>     |
| Fax # <u>938-5639</u>   | Fax # <u>938-7863</u>       |

# CATHERINE FILENE SHOUSE

(MRS. JOUETT SHOUSE)

- 1896 Born in Boston, Massachusetts.
- 1913 Graduated Bradford Academy (now Bradford College).
- 1915-1918 Wheaton College, Norton, Massachusetts, B.A.
- 1917 and 1918 As an undergraduate, organized Conferences at Wheaton College to study and promote jobs for women with more than a high school education.
- 1918-1919 War service: Assistant to Chief of Women's Division, U.S. Employment Service, U.S. Department of Labor.
- 1919-1920 First woman appointed to the National Democratic Committee representing Massachusetts. Also, State Democratic Committee.
- 1920 Book, "Careers for Women" published by Houghton Mifflin Company.
- 1923 First woman to receive M. Ed degree from Harvard University.
- 1925 Founder (with Mrs. Borden Harriman) of Women's National Democratic Club.
- 1926 First woman appointed by President Coolidge as Chairman of the first Federal Prison for Women and instituted a job training and rehabilitation program.
- 1929-1945 Founded Institute of Women's Professional Relations and became its Chairman. Organized national conferences on opportunities for women with more than a high school education.
- 1932 Re-edited "Careers for Women" published by Houghton Mifflin Company.
- 1935-1942 Organized first chamber music concerts performed in a Washington museum, The Phillips Collection.
- 1939-1946 Imported dogs from Germany and Switzerland and started her own kennel at Wolf Trap Farm where she



Catherine Filene Shouse  
Page 2

1947- Trustee, Filene Foundation (Boston).

1949-1968 Elected to Board of National Symphony Orchestra Association. Vice President 1951-1968.

1968- Honorary Vice President, National Symphony Orchestra Association.

1952-1963 Board, National Arbitration Association.

1955- Board, Lincoln Filene Center for Citizenship and Public Affairs, Tufts University.

1956 At request of former President Hoover, organized Washington Hungarian Relief Fund and raised a half million dollars within a month for refugees in the USA and purchased a house at Catholic University for the continuous use of Hungarian students.

1957-1963 Appointed by President Eisenhower as Chairman, President's Music Committee, People-to-People Program.

1958-1980 Appointed by President Eisenhower to first Board of Trustees of the National Cultural Center. Reappointed in 1962 and in 1970 (by President Nixon) for 10-year term. Name changed to John F. Kennedy Center for the Performing Arts. Also on its Executive and Building Committees.

1980- Honorary Trustee, John F. Kennedy Center for the Performing Arts.

1961 Donated 40 acres of land at her Wolf Trap Farm, Vienna, Virginia, for the headquarters of the American Symphony Orchestra League.

1964 Organization Committee for the Formulation of the Fairfax County Cultural Association.

1965-1972 Board, Opera Society of Washington.

1966 Gave 100 acres of her Vienna, Virginia farm to the U.S. Government for a National Park for the Performing Arts and donated the amphitheatre, The Filene Center. The land and 7,000-capacity facility were accepted by Act of Congress in October, 1966. The Department of the Interior was given responsibility for its operation under the National Park Service. Wolf Trap Farm Park for the Performing Arts opened July 1, 1971, Mrs. Richard Nixon attending.



Catherine Filene Shouse  
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- 1968 Appointed by Governor Godwin to the first Virginia Commission of the Arts and Humanities. Reappointed (1971) by Governor Linwood Holton.
- 1968- Board, Wolf Trap Foundation. Chairman of Executive Committee 1975.
- 1973 Appointed by President Nixon to Pennsylvania Avenue Development Commission.
- 1975 Appointed to Board of Overseers, Hopkins Center, Dartmouth College, Hanover, New Hampshire. Chairman 1981.
- 1975 Appointed by President Ford to the Commission on Presidential Scholars.
- 1976 Re-appointed to Board of Service League of Northern Virginia.
- 1981 Renovated and donated two early 18th Century barns to Wolf Trap Foundation for a performing arts facility. "The Barns of Wolf Trap" were rebuilt on 26 acres of land adjacent to Wolf Trap Farm Park for the Performing Arts, Vienna, Virginia. Other buildings on this property donated in 1980 to Wolf Trap Foundation include four houses, a garage and swimming pool.
- 1982 Honorary Chairman, Committee for the Arts, Hopkins Center, Dartmouth College.
- 1983- Honorary Director, Washington Chamber Orchestra.
- 1984- Advisory Board, The Washington Conservatory.
- 1985 First Honorary Member, Washington College Friends of the Arts Committee.
- 1988 Wheaton College dedicated the Filene Center for Work and Learning, named in her honor in recognition of her pioneering work at Wheaton in 1917 and 1918 to increase opportunities for careers for women.
- 1991 Invited by Dean Ezra Laderman of the Yale School of Music to serve on its Board of Directors.
- 1991 Invited by Robert G. Stone, Jr., Chairman, to serve on the Harvard Overseers' Committee on University Resources.
- 1993 Dedication of the Catherine Filene Shouse Career Center at Hood College, Frederick, Maryland



Schools

Bradford Academy 1913  
Vassar 1913-1914  
Wheaton College, B.A. 1918  
Harvard University Graduate School of Education, M.Ed. 1923  
University of Colorado (Boulder) 1928

Degrees

1918 B.A. Wheaton College, Norton, Massachusetts  
1923 M.Ed. Harvard University Graduate School of Education

Honorary Degrees

1963 Doctor of the Humanities, Tufts University  
1964 Doctor of the Humanities, Wheaton College  
1971 Doctor of Laws, The American University  
1975 Doctor of Humanities, George Washington University  
1975 Doctor of Humanities, Bucknell University  
1975 Doctor of Music, The New England Conservatory of Music  
1977 Doctor of Humanities, Catholic University  
1977 Doctor of Humanities, College of William and Mary  
1979 Doctor of Humane Letters, Skidmore College  
1979 Doctor of Humane Letters, University of Maryland  
1981 Doctor of the Humanities, Hood College  
1983 Doctor of Letters, Gonzaga University  
1984 Doctor of Music, Shenandoah University  
1986 Doctor of Humane Letters, Marymount University

Decorations

1949 City of Paris Award  
1949 Vienna (Austria) Medal of Honor for Assistance to  
Austrian Youth  
1954 U.S. Army Patriotic Civilian Award  
1954 First woman to receive German Federal Republic's  
Commander's Cross of Merit  
1976 Named by Queen Elizabeth II, Dame Commander of the  
British Empire  
1977 Awarded the MEDAL OF FREEDOM by President Ford  
(The United States' highest civilian award.)  
1985 Named by Government of France, "Officier dans l'Ordre  
des Arts et des Lettres"



Catherine Filene Shouse

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Citations and Honors

- 1957 Fellow, The American University, Washington, D.C.
- 1961 Bradford College, for notable achievement and service
- 1962 D. C. Education Association
- 1963 National Federation of Music Clubs Recognition Award
- 1965 Washington Board of Trade
- 1968 Gold Baton Award, American Symphony Orchestra League
- 1970 National Music Council
- 1971 Medal of Honor for Music, National Arts Club, New York City
- 1971 Honorary Park Superintendent, National Park Service, U.S. Department of the Interior
- 1972 Honorary Life Membership, Stage Employees Union #22 of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the U.S.A. and Canada. First woman to hold Gold Card.
- 1972 Honorary Lifetime Member, Joffrey Ballet
- 1972 Honorary Membership, American Women in Radio and Television
- 1972 Humanitarian Award, National Recreation and Park Association
- 1973 Conservation Service Award, U.S. Department of the Interior
- 1973 Sigma Alpha Iota Citation
- 1973 National Federation of Music Clubs' Citation
- 1975 Recording Industry Association of America, Annual Award (First person outside Federal Government to receive award)
- 1975 Fairfax Citizen of the Year, Fairfax County Republican Committee
- 1975 Abraham Lincoln Award, American Hungarian Foundation - First woman Laureate
- 1975 Fairfax Board of Supervisors Citation
- 1975 The Bay State Award, The Massachusetts State Society of Washington, D.C.
- 1975 The Distinguished Service Medal of The Cosmopolitan Club of Washington, D.C.
- 1976 The Annual Mortar Board Award
- 1977 The George Foster Peabody Broadcasting Award
- 1978 S.P.E.B.S.Q.S.A. Award for support of Institute of Logopedics
- 1979 Luther H. Rice Award from George Washington University
- 1979 First Governor's Award for the Arts in Virginia presented by Governor Linwood Holton
- 1980 Thomas Jefferson Award for Public Service, Public Relations Society of America
- 1981 The National Brotherhood Citation of The National Conference of Christians and Jews
- 1981 Peer Eminent Laureate, Virginia Cultural Laureate Center
- 1982 Women of Achievement Award. Fairfax County, Virginia



Catherine Filene Shouse  
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- 1982 Women of Achievement Award. WETA-FM, Washington, D.C.
- 1983 Thomas Alva Edison High Fidelity Award
- 1983 Sigma Alpha Iota Certificate of Distinguished Service
- 1983 Honorary Member, Arts Club of Washington
- 1984 WJLA-TV Award for Outstanding Community Service
- 1984 Honoree, Fairfax County Chamber of Commerce 2nd Annual Turkey Roast
- 1985 Woman of the Year, YWCA of the National Capital Area
- 1985 Catherine Filene Shouse Endowment established by Fairfax County Council of the Arts to be presented annually to a student of the performing arts
- 1985 Greater Washington Board of Trade "Presidential Golden Links Award"
- 1986 Toastmasters International Communication Achievement Award
- 1986 American Spirit Award, U.S. Air Force Recruiting Service
- 1987 WGMS Bravo Award
- 1988 Certificate of Recognition from Commonwealth of Virginia in recognition of contributions to the arts and humanities, presented by Governor Gerald L. Baliles
- 1988 Jane Cooke Runyon Award, Bradford College
- 1991 Founders Award, Cultural Alliance of Greater Washington
- 1991 Certificate of Recognition, Commonwealth of Massachusetts
- 1991 Certificate of Recognition, Fairfax County (Virginia) Board of Supervisors, in recognition of tireless, selfless, uncompromising and visionary devotion to the quality of life as exemplified in Fairfax County by her unparalleled gift to this nation of Wolf Trap where all people can enjoy and be enriched by the performing arts
- 1992 Women's International Center Living Legacy Award
- 1992 Daughters of American Revolution, Centennial Medal
- 1993 Honorary Citizen of Hungary
- 1993 Honorary Member Alpha Delta Kappa, national education sorority



Catherine Filene Shouse  
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Fraternities

Sigma Alpha Iota (Honorary)

Clubs

1925 F Street Club  
American Newspaper Woman's Club  
Kollegewidwok Yacht Club

Homes

1916 F Street, Washington, D.C. 20006  
Plantation House, adjacent to Wolf Trap Farm Park  
for the Performing Arts, Vienna, Virginia 22180  
"Granly", 27970 Oaklands Circle, Easton, Maryland 21601  
110 Fourth Avenue North, Naples, Florida 33940

Married

Alvin E. Dodd, 1921 (divorced 1930)  
Jouett Shouse, 1932-1968

Children

Mrs. Benton C. Tolley (Joan Dodd)

Grandchildren

David A. Robertson  
John J. Robertson  
Jill Robertson Alex  
Jenifer Robertson Austin

Ten great-grandchildren

Three great-great-grandchildren

4/93



## **BIOGRAPHY OF DAVE BRUBECK**

### **JAZZ**

Pianist, composer, Dave Brubeck has become a jazz legend. The public's first awareness associated him with the intricate, lightly swinging sound known as "West Coast Cool". His distinctive harmonic approach and daring improvisations generated excitement with both critics and fans. His group won both the Critic's poll and the Readers poll the same year in Down Beat Magazine. The Dave Brubeck Quartet became the sound that identified an era. It was they who started the wave of popularity of jazz on college campuses in the fifties. Concurrently, they were playing the leading jazz clubs, and touring with Charlie Parker, Dizzy Gillespie, Stan Getz and other musicians of the bop era. The Dave Brubeck Quartet won the first jazz poll conducted by a black newspaper, The Pittsburgh Courier. By 1954 his picture had appeared on the cover of Time Magazine along with a feature story heralding the rebirth of jazz. In 1960 the Dave Brubeck Quartet, with Paul Desmond, Eugene Wright and Joe Morello, released their first experiment in odd-metered rhythms. The album, TIME OUT, and its singles, Take Five and Blue Rondo a la Turk became the first in modern jazz to "go gold".

The newest Brubeck releases are TRIO BRUBECK, with his sons, Chris and Dan, ONCE WHEN I WAS VERY YOUNG and QUIET AS THE MOON on MusicMasters, and TIME SIGNATURES, a four CD box set on Columbia/Legacy. TIME SIGNATURES is a career retrospective spanning the years 1946 to 1991.

A milestone in Brubeck's career was his appearance in 1959 with the New York Philharmonic conducted by Leonard Bernstein. After three performances, they recorded DIALOGUES FOR JAZZ COMBO AND ORCHESTRA, a piece composed by Dave's brother, Howard. A pioneer in combining jazz with symphony orchestras, Brubeck continued to appear as composer-performer in concerts of his choral compositions and as soloist with orchestras. NEW WINE, a concert with the Montreal Jazz Festival Orchestra was recorded and released by MusicMasters. The London Symphony Orchestra honored his fifty plus years as a jazz performer with an all Brubeck program performed by Stephane Grappelli, four Brubeck sons, and the Dave Brubeck Quartet.

When Pope John Paul II visited the United States in 1987, Brubeck composed special music and participated in its performance at the Papal Mass in Candlestick Park, San Francisco. In his long career Dave Brubeck has performed for British royalty, a Pope, kings, Presidents, and heads of state. The Dave Brubeck Quartet toured the U.S., Europe, Canada and Japan with the Murray Louis Dance Co., a unique collaboration of America's indigenous art forms--jazz and modern dance. World tours, including several for the State Department in the Middle East and Eastern Europe, have made jazzman Dave Brubeck one of America's foremost good will ambassadors. The Quartet's repertoire has been influenced by the ethnic music they have heard on their travels.



Dave Brubeck was born in Concord, California, on December 6, 1920. He was the third son of Elizabeth Ivey Brubeck, a music teacher and pianist, and Howard "Pete" Brubeck, a cattle rancher. Dave went to the College of the Pacific, in Stockton California, as a pre-med student with the aim of becoming a veterinarian, but soon changed his major to music. Upon graduation in 1942, he entered the armed services where he served under Patton in the European Theater of Operations. Upon his discharge in 1946, Dave returned from Europe to study composition with the famous French composer Darius Milhaud. With encouragement from Milhaud, Brubeck began composing and performing with an Octet, which included Paul Desmond, Cal Tjader and Bill Smith. The Dave Brubeck Trio, with Cal Tjader and Ron Crotty, won both the Downbeat and Metronome awards for Best New Instrumental group. Following a near fatal swimming accident which incapacitated him for several months, Brubeck organized a quartet with his old friend, alto saxophonist Paul Desmond. They were an inseparable team from 1951 to 1968, selling millions of records and winning dozens of jazz polls. After the original Quartet disbanded, Dave Brubeck toured and recorded with Gerry Mulligan, Alan Dawson, and Jack Six; and for two years led an all Brubeck Quartet with his sons, Darius, Dan, and Chris. The current version of the Dave Brubeck Quartet includes Randy Jones, drums, Jack Six, string bass and Bill Smith, an original member of the 1947 Dave Brubeck Octet, on clarinet.

Over his long career Dave Brubeck has received many honors. He was inducted into the first Playboy Jazz Hall of Fame, along with Louis Armstrong and Frank Sinatra. He was one of the first musicians to have a star placed on the Hollywood Walk of Fame. He is a Duke Ellington Fellow at Yale University and holds six honorary doctorate degrees. In 1987 he received the Connecticut Arts Award, and was honored in 1988 with the American Eagle Award presented by the National Music Council. In 1989 he was inducted into the Pantheon of the Arts at University of the Pacific, and was cited by the French Government for his contribution to the arts. In April of 1990, Fairfield University honored him with the Gerard Manley Hopkins Award. In 1992, he was honored by the Connecticut Bar Association and Simon's Rock College for distinguished service. He has also received the BMI Jazz Pioneer Award and was commended by that organization for his "long and outstanding contributions to the world of jazz".

January 1993



## BIOGRAPHY OF DAVE BRUBECK

### COMPOSER-PERFORMER

DAVE BRUBECK, whose name is synonymous with jazz, is also being recognized as a composer. His most recent composition, FANTASIE CHROMATIQUE: (HOMAGE A BACH) was premiered in Bonn, Germany in January 1993 by the chamber music group, An Die Musik. A large work for orchestra and chorus, JOY IN THE MORNING, was premiered by the Hartford Symphony in June 1991. EARTH IS OUR MOTHER, his most recent choral piece, was commissioned and performed by the Marquette Choral Society in 1992.

His first major work for chorus and orchestra was THE LIGHT IN THE WILDERNESS, premiered and recorded by the Cincinnati Symphony under Erich Kunzel's direction in 1968. This oratorio will soon be reissued by Musical Heritage Society. It was followed by THE GATES OF JUSTICE, using texts from Dr. Martin Luther King Jr. and the Old Testament. LA FIESTA DE LA POSADA, a Christmas choral pageant based on the Latin American folk tradition of "las posadas", is the most popular of Brubeck's choral pieces, and will also be reissued on CD by Musical Heritage Society. It was originally recorded by Dennis Russell Davies with the St. Paul Chamber Orchestra and the Dale Warland Singers on Columbia Masterworks

Brubeck's mass, TO HOPE! A CELEBRATION has been critically acclaimed by church musicians and enthusiastically received by concert audiences. When Pope John Paul II visited the U.S. in 1987, Brubeck was commissioned to write and perform special music, UPON THIS ROCK, for the Papal mass at Candlestick Park, San Francisco.

Other works include an Easter oratorio, BELOVED SON; variations on the ancient hymn, PANGE LINGUA; VOICE OF THE HOLY SPIRIT (TONGUES OF FIRE); a cantata for chorus and rock band, TRUTH IS FALLEN; a choral suite LENTEN TRIPTYCH and various other choral pieces based on sacred texts.

Dave Brubeck has also composed many secular pieces for chorus and orchestra, two ballet suites, music for two pianos and solo piano, ELEMENTALS for jazz band and symphony orchestra, and THEY ALL SANG YANKEE DOODLE, a symphonic poem which depicts the varied ethnic origins of a typical American town much like his native Concord, California.



Born in Concord in 1920, the youngest of three musical sons, Dave Brubeck intended to follow his father's career as a rancher and cowboy; but his mother, a piano teacher, insisted on a musical education. Several of Brubeck's piano suites, such as REMINISCENCES OF THE CATTLE COUNTRY and CENTENNIAL SUITE reflect that Western rural background. He entered the University of the Pacific, Stockton, California with the idea of becoming a veterinarian, but soon changed his major to music. Following his graduation in 1942, he served almost four years in the Army, returning after World War II to Mills College, Oakland, California to study composition with the great French composer, Darius Milhaud. It was Milhaud who persuaded the young Brubeck to seek a dual career in both jazz and composition. Early in his career Brubeck wrote primarily for his Quartet. Some of those pieces, such as THE DUKE, IN YOUR OWN SWEET WAY and BLUE RONDO A LA TURK, became jazz standards, recorded by many artists.

Dave Brubeck has received honorary degrees from the University of the Pacific, Fairfield University, Mills College, University of Bridgeport, Niagara University and Kalamazoo College. Although increasingly active as a composer, he remains a leading figure in the jazz mainstream, touring internationally with today's version of the Dave Brubeck Quartet, which includes Jack Six on acoustic bass, Bill Smith, also a composer and former Milhaud student on clarinet, and Randy Jones on drums.

Revised January 1993



## LIST OF JAZZ AWARDS

- 1953 DOWNBEAT Dave Brubeck Combo 1st. place Jazz Critics poll
- 1953-55, 59, 62, 63 DOWNBEAT award Dave Brubeck 1st. Combo
- 1954, 55 DOWNBEAT Jazz Personality of the Year  
Hollywood Walk of Fame
- 1962 BILLBOARD Favorite Instrumental group, voted by American disc jockeys
- 1963 MELODY MAKER-Jazz magazine from England, Top Combo
- 1963 "Time Out" first jazz record to sell a million copies
- 1965, 66 BILLBOARD 1st. jazz group on College Campus, Record Artists popularity poll
- 1965 DOWNBEAT Dave Brubeck combo 1st. in Readers poll
- 1966 PLAYBOY All Time Jazz Hall of Fame
- 1966 PLAYBOY All Star Jazz Band
- 1966 PLAYBOY Dave Brubeck 1st. combo
- 1966, 67 PLAYBOY 1st. piano
- 1967 PLAYBOY Dave Brubeck Quartet, 1st. All stars and readers poll
- 1967 PLAYBOY Jazz Hall of Fame
- 1988 "Dave Brubeck's Greatest Hits" first jazz album to have a gold record in Austria

## OTHER AWARDS

- 1964 Outstanding Alumnus Award from University of Pacific
- 1985 BMI Jazz Pioneer Award
- 1985 Place in Walk of Honor at the Concord Pavilion, Concord, CA
- 1985 Citation from National Federation of Music Clubs
- 1985 Connecticut Music Educators Award
- 1986 International Society of Performing Arts Administrators-Tiffany Award
- 1986 Compostela Humanitarian Award
- 1987 Connecticut Commission on the Arts Award
- 1988 American Eagle Award from the National Music Council
- 1989 First Pantheon Award from University of Pacific
- 1989 Officier de L'Order des Arts et Lettres, from France
- 1990 Gerard Manley Hopkins Award (Fairfield University)
- 1991 Distinguished Achievement Award from Simon's Rock
- 1992 Distinguished Citizen Award from Connecticut Bar Association



**GENE KELLY**

## BIOGRAPHY

It would be impossible to fully measure Gene Kelly's contribution to the world of entertainment, as it is continually growing through television, video and re-releases of his films, both here and abroad. It can arguably be said that every day, somewhere in the world, someone is seeing such MGM classics as "Singin' in the Rain" or "An American in Paris" for the first time and discovering the magic of Gene Kelly.

Renowned as a dancer, singer and actor, he has also enjoyed tremendous success behind the scenes as a director, choreographer and producer.

A native of Pittsburgh, Mr. Kelly began his long and illustrious career on the stage. Moving to New York, he established himself on Broadway in the role of the young hooper in William Saroyan's "The Time of Your Life." In addition to roles in such Broadway musicals as "One For the Money," he also served as the dance director for "Best Foot Forward" and staged nightclub shows for showman Billy Rose.

Then, in 1940, Mr. Kelly starred in the Broadway musical "Pal Joey," and was spotted by the famed producer David O. Selznick who immediately signed him and brought him to Hollywood. However, it was not until 1942, on a loanout to MGM, that Mr. Kelly made his feature film debut opposite Judy Garland in "For Me and My Gal." Shortly thereafter, MGM bought out his contract.

In the decade-and-a-half that followed, Mr. Kelly came to embody the spirit of the American movie musical. His credits include starring roles in such musicals as "Thousands Cheer," "The Pirate" and "Summer Stock." In addition, he not only starred in, but choreographed such great MGM musicals as "Anchors Aweigh," for which he received an Academy Award nomination as Best Actor, "Take Me Out to the Ballgame," "On the Town," which he also co-directed, "Brigadoon" and "An American in Paris."

In 1951, "An American in Paris" went on to win eight Academy Awards, including Best Picture. That same year, Mr. Kelly was honored with a special Oscar "in appreciation of his versatility as an actor, singer, director and dancer; and specifically for his brilliant achievements in the art of choreography on film."

A true vanguard, Mr. Kelly continually expanded the boundaries of his art. In 1945, he became the first to mix live action and animation in his famous dance number with Jerry of the "Tom and Jerry" cartoons in "Anchors Aweigh." He showcased his innovation to perfection, directing, choreographing and starring in the experimental film "Invitation to the Dance." Broken down into separate segments, the film told three stories entirely through dance, without any dialogue. The last, a modern ballet, featured a pas de deux with a live Gene Kelly partnered with an animated Arabian princess.

However, no other musical better captures the quintessential Gene Kelly than "Singin' in the Rain." Mr. Kelly co-directed, choreographed and starred in this classic 1952 film, which went on to become one of the most successful screen musicals of all time.

His extensive screen credits go on to include both musical and dramatic roles in such films as "The Black Hand," "Deep in My Heart," "Les Girls," "The Happy Road," which he also produced and directed, "Inherit the Wind" and "What a Way to Go."

Behind the scenes, Mr. Kelly directed Rogers and Hammerstein's "Flower Drum Song" on Broadway, and several feature films, including "Hello, Dolly!," "Gigot" and "A Guide for the Married Man." In 1960, he wrote and choreographed the ballet "Pas de Deux" to Gershwin's Piano Concerto in F. When it was presented by the Paris Opera Ballet, Mr. Kelly received 23 curtain calls.

Making his mark on the small screen, Mr. Kelly has made numerous television appearances, including his own highly-praised 1958 NBC special, "Dancing: A Man's



Game," which he directed, narrated and starred in; and CBS' 1967 presentation of "Jack and the Beanstalk," which he directed, choreographed, co-produced and starred in and for which he won an Emmy Award.

Throughout his career, Mr. Kelly has been recognized with myriad awards, citations and honorary degrees. In addition to those aforementioned, his many honors include: the Diploma of Merit from the Edinburgh Film Festival for "Invitation to the Dance"; the Hollywood Foreign Press Association Award for "The Happy Road"; the British Film Academy Award for "The Happy Road"; the Chevalier of the Legion of Honor from the French Government; a Doctor of Fine Arts Degree from the University of Pittsburgh; the Cecil B. DeMille Award from the Hollywood Foreign Press Association; and the Jean Renoir Humanities Award from the Los Angeles Film Teacher's Association. In 1982, Mr. Kelly was decorated at the Kennedy Center Honors ceremony for his outstanding lifelong contribution to the arts.

In 1994 MGM will release "That's Entertainment Part III" hosted by Gene Kelly.

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#### Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

#### Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]



STATISTICS

|                             |                                                               |
|-----------------------------|---------------------------------------------------------------|
| Real Name: Gene Kelly       | Education: Penn State University and University of Pittsburgh |
| Birthplace: Pittsburgh, Pa. | Married: Formerly--Betsy Blair, 1941                          |
| Birchday: August 23         | Divorced - 1957                                               |
| Height: 5'9"                | Jeanne Coyne, 1960                                            |
| Weight: 165                 | Deceased - 1973                                               |
| Hair: Black                 | Children: Daughter, Kerry -                                   |
| Eyes: Dark Brown            | Son, Timothy -                                                |
|                             | Daughter, Bridget.                                            |

(b)(6)

[002]

AWARDS AND CITATIONS RECEIVED

- 1943 Citation from the Motion Picture Relief Fund for services contributed.
- 1945 Citation of appreciation from the Hollywood Canteen.
- Citation from the Philco Radio Hall of Fame on the occasion of being selected for it.
- Citation from the United States Treasury Department - "For distinguished services rendered in behalf of the War Finance Program."
- Received nomination for Best Actor Award for role in "Anchors Aweigh" by the Academy of Motion Picture Arts and Sciences.
- 1947 Citation from Harry S. Truman - "In recognition of patriotic and generous cooperation rendered to the President's Citizens Food Committee."
- 1950 Resolution of appreciation from the American Guild of Variety Artists for "efforts in behalf of their Welfare Fund."
- 1951 Received LOOK Magazine Film Achievement Award.
- 1952 Received an Honorary Award from the Academy of Motion Picture Arts and Sciences - "In appreciation of his versatility as an actor, singer, director and dancer, and specifically for his brilliant achievements in the Art of Choreography on Film."
- 1953 Received the PICTUREGOER Magazine Seal of Merit Award for "American in Paris."

continued.....

## Gene Kelly

- 1956 Received a Diploma of Merit for "Invitation to the Dance" from the Tenth International Edinburgh Film Festival.
- 1957 Received the Hollywood Foreign Press Association Award for "The Happy Road" as "The picture contributing most to international understanding."
- Received Gold Medal from Parents' Magazine for "The Happy Road" as "The Movie of the Month for Family Audiences."
- Certificate of award from the Southern California Motion Picture Council, Inc., for "The Happy Road" as "A picture of outstanding merit."
- Received the British Film Academy Award for "The Happy Road" as "The Best Film illustrating one or more of the principles of the United Nations Charter."
- 1959 Received nomination for Best Choreography for Television by the National Academy of Television Arts and Sciences, for "Dancing: A Man's Game" (Omnibus-NBC-TV).
- Received DANCE magazine Award for "Dancing: A Man's Game."
- Juror at Cannes Film Festival.
- 1960 Presented a citation by the Paris Headquarters of the American Legion for "meritorious services and outstanding contribution toward Franco-American Relations."
- Named Chevalier of the Legion of Honor by the French Government for the sentiments that he has demonstrated and the attitude that he has taken toward France on so many occasions.
- Received the Silver Medal from the City of Paris on 29 April 1960 - Homage from the Municipal Council of Paris to Gene Kelly, "honoring him as a friend of the city."
- 1961 Received "Doctor of Fine Arts Degree" from the University of Pittsburgh.
- Appointed member of the Advisory Committee of the Arts by President John F. Kennedy.
- 1964 Locarno International Film Festival Award for Best Actor in "What A Way To Go."
- 1967 Emmy Award as producer, choreographer and actor in NBC-TV's "Jack and the Beanstalk" special.

continued....



## Gene Kelly

- 1968 Hollywood Press Club Award for "Outstanding contribution to the American Movie Musical."
- 1969 Tribute in the Congressional Record to Gene Kelly by the Honorable Thomas M. Rees.  
Film Daily Award to "Hello, Dolly!" - one of the ten best pictures.
- 1973 St. Genesian Award - St. Mary's College, Morago, California.  
Penn State Thespians Award for "Distinguished Contributions to the Performing Arts."
- 1975 Fellow, University Libraries, Boston University
- 1976 La Salian Ambassadors Award, Christian Brothers
- 1977 Permanent Charities Committee
- 1978 Catholic Actor's Guild Tribute to Gene Kelly
- 1979 Cal-State University, Fullerton, California, subject of the first full credit class on an actor and his films ever to be held at a major university.
- 1980 "An Evening with Gene Kelly," the University of Southern California, Division of Cinema, and Delta Kappa Alpha Tribute spanning his career as dancer, choreographer, actor and director.  
Honorary Associates of Art Degree in Dance, Santa Monica College, Dance/Physical Education Department.  
British Film Institute Tribute, London, England  
Diamond Circle of the City of Hope Tribute
- 1981 Hollywood Foreign Press Association Cecil B. DeMille Award for Outstanding Contribution to the Entertainment Field.  
Los Angeles Film Teacher's Association - Jean Renoir Humanities Award  
Pittsburgh Civic Light Opera Guild - Guest of Honor, "A Salute To American Musicals"  
American Center for Students & Artists - Medaille de Vermeil Award of City of Paris
- 1982 The Center For The Partially Sighted - Vision Award  
"Tribute to Judy Garland" - Academy of Motion Pictures Arts & Sciences - Special Guest.  
The John F. Kennedy Center Life Achievement Award

**Gene Kelly**

- 1983 - San Francisco Ballet 50th Anniversary Gala - HOST
- 1985 - Life Achievement Award, American Film Institute
- 1987 - Named Commander of the Order of Arts and Letters by the French Government.
- 1988 - American Cinema Award for "Distinguished Achievement in Film."
  - Received the National Italian "Merit of Achievement Award," in Campione, Switzerland.
  - Presented with the "Presidential Award for Lifetime Achievement," at the annual Video Software Dealers Association convention in Las Vegas.
  - Screen Actors Guild 25th Annual SAG Achievement Award.
- 1989 - Society of the Friendly Sons of St. Patrick - Lifetime Achievement Award.
  - American Society of Composers and Publishers (ASCAP), Pied Piper Award, for "contributions as a consummate dancer, singer, choreographer, actor and director."
  - Member of Phi Kappa Fraternity since 1930.

**LECTURES - ("An Evening with Gene Kelly"):**

Has lectured on the dance at: The University of Southern California, University of California, Los Angeles  
The London Ballet Circle  
San Francisco Museum of Art  
Pepperdine College

- 1986 - Caesar's Palace, Atlantic City, New Jersey.
- 1987 - Sunrise Theatre, Fort Lauderdale, Florida.
  - Ruth Eckerd Theatre, Clearwater, Florida.
  - Van Wezel Theatre, Sarasota, Florida.
- 1989 - El Camino College, Torrance, California.
  - Barbara B. Mann Theatre, Fort Meyers, Florida.

**Received Boxoffice Blue Ribbon Awards for:**

- TAKE ME TO THE BALLGAME
- THE THREE MUSKETEERS
- AN AMERICAN IN PARIS
- BRIGADOON
- LES GIRLS



## STAR TURNS

# GOTTA DANCE!

*Gene Kelly, who is now eighty-one, became all things to the movie musical in its last great era, but he's best remembered as the guy who danced alone.*

BY JOHN UPDIKE

HE had plenty of ginger but no Ginger: although he danced affectingly with Leslie Caron, amusingly with Debbie Reynolds, snappily with Judy Garland, bouncily with Rita Hayworth, broodily with Vera-Ellen, and respectfully with statuesque, stony-faced Cyd Charisse, we think of Gene Kelly as a guy in loafers and a tight T-shirt tap-dancing up a storm all by his lonesome. His torso and his profile were beautiful, and he had a touching little scar on the left side of his mouth, and the musical comedies in which he starred never failed to deliver his dream girl into his embrace; yet somehow his image left no space around it into which a moviegoing housewife could project herself. Even boneless, balding, big-eared Bing Crosby was more of a heartthrob. In the masculine romp of "On the Town"—for this viewer the very best of all Kelly's musicals—Frank Sinatra is cast as a sex-shy nerd, yet in this secondary and comic role he manifests that mysterious tug, that shadowy depth of contradictory possibilities, which Kelly rarely offers amid the outpouring of his glittering, genial gifts.

In contrast—in the inevitable contrast—millions of moviegoing housewives imagined themselves dancing with Fred Astaire. The two dancers, though similar in the intelligence and ardor of their dedication to their art, were differently conditioned. Astaire began his career on the vaudeville stage as his sister Adele's dance partner, and it is as a consummate ballroom dancer, weightlessly swirling his partner through a polished and heavenly space, that he lives in our pantheon. Kelly, thirteen years younger, came too late for the ballroom tradition. As related in "The Films of Gene Kelly," by Tony Thomas, Kelly's first stage partner was his brother Fred, and he trained his body on high-school athletics in his na-

tive Pittsburgh; in the 1958 television documentary "Dancing—A Man's Game," Kelly said, "I played ice hockey as a boy and some of my steps come right out of that game—wide open and close to the ground." His Canadian-born father flooded their back yard and gave him hockey lessons; his mother loved the theatre and saw to it that he and his two brothers attended dancing school. At fifteen, Eugene Curran Kelly was working out with a semi-pro ice-hockey team; while attending Penn State, he was a gymnastics instructor for the Y.M.C.A. After college, he founded a dancing school with his mother, and then went to Chicago to take ballet lessons from Berenice Holmes. He came to New York in 1937, at the age of twenty-four, and got his first break as the dancing character in William Saroyan's "The Time of Your Life," in 1939; his big break came as the star of "Pal Joey" (1940), a musical based upon his fellow-Irishman John O'Hara's epistolary sketches of a night-club singer, heel, and loner.

Hollywood welcomed him in 1942. His dancing was more athletic and balletic than Astaire's—one cannot imagine Astaire doing the dizzying number on a high building framework that Kelly performs in "Living in a Big Way" (1947), the aerial acrobatics of "The Pirate" (1948), the swooping roller-skate tap dance of "It's Always Fair Weather" (1955), or the crablike sidewise scuffle on hands and feet that Kelly agilely lowers himself to in several films—and his screen persona was less partnerable. Some of his most memorable numbers, such as the duet with his own reflection in "Cover Girl" (1944), come in the lonely trough between love at first sight and eventual reunion with the heroine. In another technical tour de force, "Anchors Aweigh" (1945) had him dancing with animated cartoons, as did the

"Sinbad the Sailor" episode of "Invitation to the Dance" (1956). In the latter sequence, as in many live numbers throughout his films, Kelly—the third of five children, and the middle son—is in the middle of three dancing men. Male partners seem to free him up to be his most cheerfully spectacular and inventive self, among them a creditably dancing Sinatra in their two sailor musicals; Donald O'Connor in "Singin' in the Rain" (1952), beginning with the marvellous throwaway vaudeville bits in the opening flashback; Michael Kidd and Dan Dailey in the celebrated trash-can-lid dance from "It's Always Fair Weather"; and Astaire himself in the introductory segments of "That's Entertainment Part II" (1976). Astaire was seventy-seven years old, yet noticeably the looser of the two—especially in his arm movements—as he and Kelly perform some charmingly low-key dance patter.

Of course, Kelly can glide through the steps with a woman, and can execute a tap routine in perfect synchronization beside her, but up close he lacks a certain ineffable touch. In his first Hollywood film, "For Me and My Gal" (1942), there is an incidental moment in which George Murphy, in the role of the ousted suitor, does a brief turn with Judy Garland that is revelatory in its courtly ease of motion; we see, through a chink of the main romantic plot, just how a woman should be danced with—with a feathery lightness and a feather-stiff spine.

Yet it is in "For Me and My Gal" that we are most fully persuaded that the Kelly character is loved by the heroine. Garland only twenty in 1942 but a vaudeville troupier since the age of four and for six years a Hollywood presence, had wanted Kelly for the part, instead of Murphy who had originally been cast as the guy who gets the gal. She tutored Kelly in acting for the camera. "It was Judy who







*"First, I'd like to thank the Academy."*

pulled me through," Kelly later said. "She was very kind and helpful, and more helpful than she even realized because I watched her to find out what I had to do." An intensity of attention does burn through when they gaze each into the other's shining black eyes or crisply tap-dance side by side. Kelly, fresh from his brash Broadway role, is still swaggering, and his reedy intonation suggests a gentler younger brother of James Cagney's sassy, defiant George M. Cohan. Kelly and Garland both have a slightly troubled, orphaned air, which lends believability when the film—with the hero's decision to beat the First World War draft by mangling his own hand on a trunk lid—takes a film-noirish turn, and which sees them through the musical's timely metamorphosis into a rousing war movie, complete with dead Germans and smoky battlefields. It is Garland's nervous energy, clarion voice, and still girl-ish looks that carry the picture; confronted with so volatile and compelling an expressiveness, Kelly's relatively immobile face yields traces of a sulky city waif, with something of Bogart's or John Garfield's bruised appeal. He was subsequently cast, in the freewheeling manner of studio-run Hollywood, in a number of non-singing roles—in one film, "Christmas Holiday" (1944), as the would-be killer of Deanna Durbin. He dies in her arms, begging forgiveness.

The chemistry between him and Garland had faded when they were paired again, in 1948, in "The Pirate." This fanciful action farce, situated on a level of unreality that might be called arty, is Kelly's movie, though the rights to the stage play had been purchased by M-G-M's Arthur Freed as a vehicle for Garland, to be directed by her then husband, Vincente Minnelli. Garland has aged beyond her years, and the zany plot has her and Kelly mostly at odds; at one point, she unloads nearly all the breakable furniture of a colonial palace in his direction, in one of film's great exhibitions of throwing by a left-handed female. Kelly's personality is so encased in his flamboyant parody of John Barrymore and Douglas Fairbanks as to be impenetrable, and the concluding number, "Be a Clown," appears to have jumped in from some other musical. Garland sings her best number supposedly in a hypnotic trance, and her whole performance seems a bit dazed—gamely she makes her moves and hits her marks without really getting what is going on. Kelly's most with-it partners are a pair of black dancers, the Nicholas Brothers, whom he insisted on including in spite of warnings that even such mild miscegenation would cost the film some Southern bookings.

Their third pairing, in "Summer Stock" (1950), revives the chemistry,

but with the current reversed. Kelly, as a dance-happy city slicker, is in top form; Garland, who would not work for M-G-M again, looks overweight and considerably older than Kelly. Her addictions and inner travail were on their way to cutting short her precocious career; it is his physical electricity, along with the droll byplay of Gloria De Haven and Eddie Bracken, that lifts this lame bucolic romance halfway off the ground.

NO one in the postwar era worked harder to expand the movie musical's boundaries than Kelly. Making his debut as a co-director with "On the Town" (1950), he persuaded the management of M-G-M, which in those days hated to leave its Culver City soundstages, to let him shoot on location in New York; in three hurried days, he and a crew captured all the various shots of New York scenery that, sprinkled among the soundstage footage, give the film an unprecedented spaciousness. Brought in on a forty-six-day schedule, on a budget of merely a million and a half dollars, and bearing little relation to the stage musical of the same name, "On the Town" has remained a proud favorite of Kelly's; he has said, "After 'On the Town,' musicals opened up." Viewing it on video, I found myself continually smiling; there is almost nothing stale about it, and nothing painful, such as the overblown ballet in "An American in Paris" (1951) or the grating voice that Jean Hagen was obliged to put on in "Singin' in the Rain." The opening shots of the surreal Manhattan skyline at dawn, the unpreluded arrival of song in the voice of the sleepy dockworker, and the perennial theatricality of sailor suits instantly transport the action to a realm of buoyant make-believe where singing and dancing are the norm. Besides the Statue of Liberty and Rockefeller Center, "On the Town" has the terrific tapping of Ann Miller and some postmodern dialogue: Betty Garrett, as the amorous taxi-driver Brunhilde Esterhazy, says to Sinatra, "I like your face. It's open, you know what I mean? Nothing in it. The kind of a face I could fall into. Kiss me." Alice Pearce, in the now unthinkable role of a laughably ugly girl, says after a brief date with Kelly, "At last I have something to write in my diary. I've been using it for laundry lists." Not quite Congreve or Shaw,



but flip, sharp, and sweet. "On the Town" is that happy occasion, an ambitious film not spoiled by any sign of ambitiousness. A year later, Kelly, as star and choreographer, presented an overtly ambitious display of what dance meant to him and could mean to the movies—"An American in Paris." His love of France gives warmth to a number of episodes, and rather paternally enfolds the gamine heroine he chose for his leading lady, the eighteen-year-old ballet dancer Leslie Caron. But Oscar Levant is a dour presence, there isn't enough for the French performer Georges Guétary to do, and Kelly's artist hero's murky dubious affair with Nina Foch's rich patroness strikes an off-note that doesn't go away. The climactic ballet, to the music of Gershwin's "American in Paris," now appears, with its French-painter sets and eclectic busyness, pretty heavy kitsch, while the dancing episodes of the corny thirties farces of Rogers and Astaire feel ever more precious and pure.

THAT ineluctable invidious comparison dogs Kelly's renown. In the years when Hollywood musicals were a popular genre being churned out in abundance, Kelly's ebullient performing prowess and venturesome spirit put him at the head of the pack; now he tends to be remembered as the Astaire-not, a chesty hoofer with a slant smile who danced the Hollywood musical into its coffin. Astaire's thirties movies played to a giant captive audience, an America stuck in the Depression, with little else but the radio to amuse it. Kelly's postwar movies were competing with a rising television that was keeping more and more of the adult middle class at home. The furious energy of "Singin' in the Rain" has something desperate about it; it is, like Cinerama and the fifties Biblical epics, trying to shout out and outdazzle the little home screen. O'Connor's frantic gymnastics to "Make 'Em Laugh" and Kelly's delirious splashing in the famous title number have an attention-getting excessiveness; the most relaxed and old-fashioned number—the peppy furniture-hopping of O'Connor, Kelly, and Debbie Reynolds to "Good Mornin'" —is the most pleasing. (One wonders how much American furniture was broken by adolescents trying to emulate the smoothly controlled sofa-topple that the three dancers ride to-

ward the camera.) Even the film's nostalgic topic, the critical moment when sound came to the motion pictures, has a pleading undercurrent—*Love us, the movies are saying, like you used to.* But no brilliance of performance, no breadth of screen, no new suavity of color (the early-fifties movies all look blue, with everybody wearing powder-blue suits and even blue fedoras) could bring the crowds back. John Springer, in his 1966 history of the Hollywood musicals, "All Talking! All Singing! All Dancing!," names "Singin' in the Rain" "the best movie musical ever made" and yet writes:

By the mid-Fifties, the "Golden Era" of movie musicals indeed seemed over. Many of the brightest originals . . . were making disappointing showings at the box office. As the world market became an ever more important factor in final box office grosses, it became evident that in many foreign countries musicals were not being shown at all. Or occasionally they would be shown with song numbers neatly snipped out.

There was something artificial about the movie musical which audiences came to resist—even to the point of wanting the songs snipped out! It has almost always been a tense and potentially awkward moment when the background music swells and the hero or heroine takes a breath to project a melody into his or her significant other's face. But we put up with it for decades, pleasurably, as a rendering, on film, of stage magic. Song and dance go back to the very beginnings of theatrical performance. The Greek tragedies were partly chanted; Shakespeare thinks nothing of interjecting a song. By assembling in a theatre, we license the performers to do whatever they can to entertain us: sing, dance, juggle, cavort. The live presence of performers makes theatre a social event, in which the gala dress of the audience echoes the costumes onstage. But the cinema, once past the primitive phase when a stationary camera filmed a stage action, complete with proscenium arch and footlights, became more interior—a kind of seen novel, consumed in a private darkness and ever more skillfully imitating, with its camerawork, the shifts of consciousness. As the movie audiences forgot the live performances of vaudeville, travelling opera companies, and small-town theatricals, and the upright piano lost its pride of place in the American home, the conventions of musical comedy seemed ever more incongruous. These conventions

were always somewhat incongruous; the majority of musicals concerned show business, whose professionals would naturally demonstrate singing and dancing skills and might plausibly use them to enact their private lives. But actors and actresses make up a tiny fraction of humanity, and backstage is a narrow world. It wore thin. Real people don't sing and dance, and it is a rare musical—"On the Town," "Oklahoma!" "West Side Story"—that convinces us they do.

Also, noting the particular foreign resistance to Hollywood musicals, one might speculate that there was something specifically American about these films—a brassy optimism and a galvanizing work ethic. From the muscularity of the performers to the dizzily wheeling multitudes of choral dancers and swimmers, the atmosphere is cheerfully industrial. The style of the images may be insouciant—Look, Ma, I'm tap-dancing!—but their message is power, American power, the power released from Everyman by the emancipations of democracy. In this factory of American self-celebration, Kelly, who rose from the assembly line to the managerial level of choreographer and director, was ideally electric yet chaste. The musicals were about sex, but sex puritanically streamlined. They demonstrated to their public how to make love in the old sense of the phrase, as when William Dean Howells writes, in "Venetian Life," of an "idle maiden" who "balanced herself half over the balcony-rail in perusal of the people under her, and I suspect made love at that distance, and in that constrained position, to some one in the crowd." Making love is finding the way to the fadeout kiss, not what comes after it. To the question "How can I get a guy/girl?" the Hollywood musicals answered, "Dance with/sing to him/her." Again and again, after their spoken spats, they musically melt, Rogers and Astaire, Howard Keel and Kathryn Grayson, Kelly and whoever, into each other's arms. Around 1955, they begin to melt away. The profitable movie musicals to follow will tend to feature Elvis Presley. The tune changed—rock and roll (its very name gutsy and lewd) made the elaborate sublimations of the musical comedy seem arcane, if not silly. Another language had become academic. Few spoke the language when it was a live one with more fluency than Gene Kelly, and none more thrillingly embodied American élan. ♦



RICHARD WILBUR

Richard Wilbur has been a poet, a translator, a teacher, a Broadway lyricist, a critic, an editor, and an author of children's books. In the four decades since the publication of his first volume, The Beautiful Changes (1947), Wilbur's poetry has won many honors, among them two Pulitzer Prizes, and the National Book Award. His other poetry titles include Ceremony, Things of This World, Advice to a Prophet, Walking to Sleep, The Mind Reader and New and Collected Poems.

As a translator, Wilbur's major work has been the rendition of the plays of Moliere and Racine into rhymed couplets. His most recent translation was Racine's Phaedra (1986), which Louis S. Auchincloss praised by saying, "Richard Wilbur has accomplished, almost magically, what no one else in three centuries has done: he has brought the greatest of French tragedies, in all its beauty, into our tongue." These plays— the most popular being Moliere's Misanthrope and Tartuffe— have won the Bolligen and PEN translation prizes, and have been widely produced in New York, London, and regional theatres. Wilbur has also published the widely acclaimed translations of Moliere's School for Wives and his School for Husbands.

In 1956, Wilbur collaborated with Lillian Hellman and Leonard Bernstein, writing the lyrics for the comic opera Candide. Wilbur has published a collection of essays called Responses and has pleased many children with his books Loudmouse, Opposites and More Opposites.

Mr. Wilbur was born in New York City on March 21, 1921. He grew up on a farm in New Jersey, attended Amherst College, and

served in the 36th Infantry during World War II. In 1942, he married Charlotte Ward and is the father of four children. He has taught English at Harvard, Wellesley, Wesleyan and Smith. A former president of the American Academy of Arts and Letters he was recently made a chevalier of the Ordre des Palmes Academiques in Paris. On September 1, 1987 Richard Wilbur became the United States' second Poet Laureate consultant in poetry. At present, he divides his time between Cummington, Massachusetts and Key West, Florida.



## ALL NOMINATIONS

Major accomplishments, credits or contributions in support of the arts (cite, in chronological order, major works and accomplishments):

He has published nine books of poems, most recently New and Collected Poems, 1988.

His translations from Moliere and Racine are the most celebrated American translations from the French theater.

## Awards, honors and recognition:

Wilbur became the United States Poet Laureate in 1987.

He has thirteen honorary degrees.

He has dozens of prizes, including the Harriet Monroe Prize, The Oscar Blumenthal Prize, The Edna St. Vincent Millay Award, The Prix de Rome, The Sarah Josepha Hale Award, The Bollingen Prize, The Brandeis University Creative Arts Award.

He has won the Pulitzer Prize twice, in 1957 and 1989. He won the National Book Award in 1957. He has had two Guggenheims, etc., etc.

Specific artistic projects supported by individual, organization, foundation, corporation, or group (level of funding or participation and project dates):

SEE OVER

(MORE)

**WILBUR, RICHARD PURDY**, educator, writer; b. N.Y.C., Mar. 1, 1921;  
 s. Lawrence L. and Helen (Purdy) W.; m. Mary Charlotte Hayes Ward, June  
 20, 1942; children: Ellen Dickinson, Christopher Hayes, Nathan Lord,  
 Aaron Hammond. AB, Amherst Coll., 1942, AM, 1952, DLitt (hon.), 1967;  
 AM, Harvard U., 1947; LHD (hon.), Lawrence Coll., Washington U., Wil-  
 liams Coll., U. Rochester, SUNY, Potsdam, 1986, Skidmore Coll., 1987, U.  
 Lowell, 1990; DLitt (hon.), Clark U.; D.Litt., Am. Internat. Coll., Marquette  
 U., Wesleyan U., Carnegie-Mellon U.; D.Litt. (hon.), Lake Forest Coll.,  
 1982. Jr. fellow Harvard U., Cambridge, Mass., 1947-50; Asst. prof. English  
 Harvard U., 1950-54; asso. prof. Wellesley Coll., 1955-57; prof. Wesleyan U.,  
 1957-77; writer in residence Smith Coll., 1977-86. Author: *The Beautiful*  
*Changes*, 1947, *Ceremony*, 1950, *A Bestiary*, 1955, *Things of This World*,  
 1956, *Poems 1943-56*, 1957, *Advice to a Prophet*, 1961, *Poems of Richard*  
*Wilbur*, 1963, *Walking to Sleep*, 1969, *The Mind-Reader*, 1976, *Seven*  
*Poems*, 1981, *The Whale*, 1982, *New and Collected Poems*, 1988 (Pulitzer  
 prize for poetry), (children's books) *Loudmouse*, 1963, *Opposites*, 1973,  
*More Opposites*, 1991, (criticism) *Responses*, 1976; co-author: (comic opera,  
 with Lillian Hellman) *Candide*, 1957, (cantata, with William Schuman) *On*  
*Freedom's Ground*, 1986; translator: (Moliere) *The Misanthrope*, 1955, *Tar-*  
*ruffe*, 1963 (co-recipient Bollingen Translation prize 1963), *The School for*  
*Wives*, 1971, *The Learned Ladies*, 1978, *Four Comedies*, 1982, (Racine)  
*Andromache*, 1982, *Phaedra*, 1986, Moliere's *The School for Husbands*,  
 1992; editor: *Complete Poems of Poe*, 1959, *Poems of Shakespeare*, 1966,  
*Selected Poems of Witter Bynner*, 1978. Decorated chevalier Ordre des  
 Palmes Academiques; recipient Harriet Monroe prize Poetry mag., 1948;  
 Oscar Blumenthal prize, 1950; Edna St. Vincent Millay Meml. award, 1957;  
 Nat. Book award, 1957; Pulitzer prize, 1957; Prix de Rome Am. Acad. Arts  
 and Letters, 1954; Sarah Josepha Hale award, 1968; Bollingen prize, 1971;  
 Brandeis U. Creative Arts award, 1971; Prix Henri Desfontaines, 1971; Shelley  
 Meml. award, 1973; Harriet Monroe Poetry award, 1978; St. Botolph's Club  
 Found. award 1983; Drama Desk award, 1983, PEN transl. award, 1983;  
 Aiken-Taylor award, 1988; Bunn award, 1988; Washington Coll. Lit. award,  
 1988, St. Louis Lit. award, 1989, Grand Master Award Birmingham-Sou.  
 Coll., 1989, Gold medal for Poetry Am. Acad. Inst. arts and Letters, 1991;  
 Guggenheim fellow, 1952-53, 63, Edward MacDowell medal, 1992; Ford  
 fellow, 1960-61, Camargo Found. fellow, 1985, named U.S. Poet Laureate,  
 Libr. Congress, 1987. Fellow MLA (hon.); mem. Am. Acad. Arts and Scis.,  
 Nat. Inst. Arts and Letters, Am. Acad. Arts and Letters (pres. 1974-76,  
 chancellor 1976-78, 80-81), Acad. Am. Poets (chancellor), Dramatists Guild,  
 ASCAP, PEN, Club: Century. Home: RR1 Box 82 Dodwells Rd Cum-  
 mington MA 01026 also: 715R Windsor Ln Key West FL 33040



Have requested  
more biographical  
info from Wilbur.

Will send along as  
soon as it is received Sandy

**1994 NATIONAL MEDAL OF ARTS**

JAN - 5 1994

**NOMINATION FORM FOR**  
**ARTISTS, ARTS ORGANIZATIONS, AND PATRONS**

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**(NOTE: This form and any attached material will be the sole basis on which the Nominating Committee will judge your nominee. Information requested in each section of the form is essential. Please complete each section in full.)**

Name of Nominee Richard Wilbur

Street Address RR 1, 87 Dodwells Rd.

City Cumington State MA Zip Code 01026

Telephone Numbers: Office ( ) ?

Home (413) ? 634 - 2275

**FOR INDIVIDUALS**

Birthdate 1 March 1921 Place of Birth New York City.

Artistic Field Poetry

**FOR PATRONS OR ORGANIZATIONS**

Official position in corporation/institution: ~~None~~

Profession of patron or nature of organization (corporate, foundation, institutional):

Patron

(MORE)



Name of Nominator Donald Hall

Title and Business Affiliation \_\_\_\_\_

Street Address Eagle Pond Farm

City Danbury State N.H. Zip Code 03230

Telephone: Office ( ) \_\_\_\_\_

Home (603) 735-5132

NOTE: When completing this form be sure to include a thorough biography of your nominee if he/she is an individual artist or other arts professional. Any additional material should be limited to not more than two pages of pertinent information so that it may be included in the materials reviewed by the Committee.

Please mail this form and any supplemental material to :

National Medal of Arts  
National Endowment for the Arts  
Room 524  
1100 Pennsylvania Avenue, NW  
Washington, D.C. 20506

Donald Hall  
Signature

29 December 1993  
Date

## **Wayne Thiebaud**

Wayne Thiebaud, professor at the University of California at Davis, is an internationally renowned artist whose paintings are on display at the Metropolitan Museum of Art, the Museum of Modern Art and the Whitney Museum of Art in New York; the Chicago Art Institute; Harvard's Fogg Art Museum and the San Francisco Museum of Art. For a brief while he worked as a cartoonist in the animation department of Walt Disney Studios before turning to more serious work in 1949. He was an instructor of art at Sacramento City College and became assistant professor at UC Davis in 1960. Three years later he was named full professor.

His many awards include honorary doctorates from the California College of Arts and Crafts and the San Francisco Arts Institute, the National Art Schools Award of Distinction and a Distinguished Service Award from California State University, Sacramento. Thiebaud and his wife live in Sacramento.

In 1993, Wayne Thiebaud donated the design of an Arts License Plate to the California Arts Council. This plate will allow the Arts Council to generate revenue to support arts education and local arts programming.



## Wayne Thiebaud

### Chronology

- 1920 Born 15 November in Mesa, Arizona.
- 1936 - 38 While attending Long Beach Polytechnics High School, develops interest in drawing. Attends Frank Wiggins Trade School, Los Angeles, to study commercial art (1938).
- 1949 - 50 Attends San Jose State College (now San Jose State University), California.
- 1950 - 59 Attends California State College (now California State University), Sacramento. Received B.A., 1951, with art major.
- 1951 - 60 Receives appointment as instructor of art, Sacramento Junior College (now Sacramento City College). Chair of art department, 1954-56, 1958-60.
- 1954 - 59 Establishes company, Patricia Films, to produce educational art films. In 1956 the film "Space" wins Chicago Golden Reel Award and first prize at Art Film Festival, California State Fair, Sacramento.
- 1956 - 57 Takes a sabbatical from teaching to live in New York City. Meets Elaine and Willem de Kooning, Franz Kline, Barnett Newman, Philip Pearlstein, Milton Resnick, and Harold Rosenberg, among others.
- Supports himself as an advertising art director, working at Deutsch and Shea Advertising Agency, New York.
- 1958 Summer. Serves as guest instructor in printmaking, California School of Fine Arts (now San Francisco Art Institute), substituting for Nathan Oliveira.
- Co-founds Artists' Cooperative Gallery (now Artists Contemporary Gallery), Sacramento.
- Wins Osborn Cunningham Award to create mural for Sacramento Municipal Utility District building. Mosaic mural completed in 1959.

## Wayne Thiebaud Chronology

### Page 2

- 1960 Appointed assistant professor, Department of Art, University of California, Davis. Subsequently appointed associate professor, 1963-67, and professor, 1967 to the present.
- Begins painting still lifes of pies, cakes, and other objects.
- 1961 July. Has first one-person museum exhibition in San Francisco, "An Exhibition of paintings by Wayne Thiebaud," M.H. de Young Memorial Museum.
- 1964 - 65 Receives creative research grant, University of California, Davis. Concentrates on painting the figure. Resulting work shown in 1965 exhibition "Figures: Thiebaud," Stanford Art Museum, Stanford University, California (travels nationally).
- 1972 Has one-person exhibition, "Wayne Thiebaud: Survey of Painting 1950-72," The Art Museum and Galleries, California State University, Long Beach.
- Receives Golden Apple award for distinguished teaching, University of California, Davis.
- Receives honorary doctorate, California College of Arts and Crafts, Oakland.
- Establishes second home in San Francisco. Begins painting cityscapes.
- Cover, "Mendelowitz's Guide to Drawing," fourth edition, "Pastel Scatter," pastel on paper.
- 1975 Receives commission from United States Department of the Interior for Bicentennial exhibition, "America 1976" (travels nationally). Paints images based on visits to Yosemite National Park, California.
- 1976 Has one-person exhibition, "Wayne Thiebaud: Survey 1947-76," Phoenix Art Museum (travels nationally).
- 1984 Receives Award of Distinction from National Art Schools Association.
- Receives special citation award from National Association of Schools of Art and Design.



Wayne Thiebaud Chronology  
Page 3

- 1985 Elected to the American Academy and Institute of Arts and Letters, New York City.
- 1986 Elected as Associate of the National Academy of Design, New York City.
- 1985 - 86 Exhibition "Wayne Thiebaud" organized by San Francisco Museum of Modern Art to celebrate its 50th Anniversary.

Exhibition Travel Schedule:

San Francisco Museum of Modern Art  
12 September - 10 November, 1985

Newport Harbor Art Museum, Newport Beach, California  
19 December 1985 - 16 February, 1986

Milwaukee Art Museum  
11 April - 1 June, 1986

Columbus Museum of Art, Ohio  
19 July - 31 August, 1986

The Nelson-Atkins Museum of Art, Kansas City, MO  
27 September - 9 November, 1986

- 1987 Receives the Cyril Magnin Award for Outstanding Individual Achievement in The Arts on behalf of The San Francisco Chamber of Commerce. March, 1987.

Cover of "Het Moment" no. 4, Dutch Magazine, Meulenhoff, Nederland: Amsterdam.

Receives the Award of Honor for distinguished service to the arts, San Francisco Arts Commission, San Francisco.

Honoree, American Academy of Achievement, June.

Commissioned to design poster for the San Francisco Symphony 75th Anniversary.

- 1988                      Receives the University of California, Davis Prize for Teaching and Scholarly Achievement, \$25,000, June.
- Receives Honorary Doctorate Award from San Francisco Art Institute and delivers the commencement address.
- Accepts invitation from Time, Inc. to develop a cover for a special edition celebrating Mickey Mouse's 60th Birthday. "Toy Mickey - 1988," is used.
- Elected as A Fellow to the American Academy of the Arts & Sciences, Boston, Massachusetts, May.
- 1990                      Receives Sacramento Magazine Regional Pride Award, \$500. Award donated to Allan Short Center for Retarded Children, February.
- "Distinguished Service Award," California State University, Sacramento.
- Designs 1990 Native Species Stamp for the Department of Fish and Game, State of California.
- Panel Member, "The Artist's Career: How it Happens, Introductions '90 Seminar Series," San Francisco Art Dealers Association. Southern Exposure Gallery, San Francisco, July 24.
- 1991                      Recipient of the Governor's Award for the Arts Lifetime Achievement in Visual Arts.



## LENA HORNE

In an extraordinary career spanning over fifty years, LENA HORNE has dazzled stage and screen audiences throughout the world. Born in Brooklyn, New York on June 30, 1917, she made her debut at the age of sixteen as a dancer at Harlem's famed Cotton Club, where she formed lasting associations with such greats as Cab Calloway, Duke Ellington, Jimmy Lunceford and many others. She left the Club to join the Noble Sissle Orchestra as a singer and dancer, staying until she moved to Pittsburgh to get married, a union which produced two children, Ted and Gail Jones.

When the marriage dissolved, she returned to New York to work and support her children. She toured with the Charlie Barnett Orchestra before launching a solo act which took her to the Cafe Society Downtown, establishing her reputation as a fine singer and leading to numerous other clubs like the Little Troc in Hollywood. An MGM talent scout saw her there and arranged a screen test. Under contract to MGM, she appeared in several films, such as PANAMA HATTEL, AS THOUSANDS CHEER, SWING FEVER, BROADWAY RHYTHM, TWO GIRLS AND A SAILOR, ZIEGFELD FOLLIES and TILL THE CLOUDS ROLL BY. She starred in two classic Black musicals, CABIN IN THE SKY and STORMY WEATHER, making her one of the top nightclub and theatre box office attractions in the country.

During World War II, she was the pin-up queen for thousands of Black GI's, and performed at army camps and on USO tours. During that time, she became very active with the NAACP, and helped to raise funds for organizations such as the B'Nai Brith. She married Lennie Hayton, her musical mentor at MGM, and evolved into the consummate performer she is today. She recorded albums, starred in the Broadway musical JAMAICA, appeared on television variety programs hosted by Ed Sullivan, Perry Como, Dean Martin, and Flip Wilson, made several appearances on SESAME STREET, and was a nightclub sensation in popular clubs all over the world. She has shared the stage with such outstanding talents as Tony Bennett, Billy Eckstein, Wic Damone, Harry Belafonte, Alan King and Willie Tyler and Lester. She hosted her own television special, sponsored by Monsanto, with guest stars Richard Janssen and O. C. Smith. She has always been a committed social activist, and toured the South as a speaker for human and civil rights. She became an honorary member of the Delta Sigma Theta sorority, and did a series of fundraising concerts to further its work.

In 1981, she electrified Broadway with her record-breaking one woman show LENA HORNE: THE LADY AND HER MUSIC, winning a special Tony Award, the Drama Desk Award, a special New York Drama Critics Circle Award, two Grammy Awards and New York's highest cultural award the Handel Medallion. Her recent album THE MEN IN MY LIFE is her first recording since the release of THE LADY AND HER MUSIC. Her stellar career achievements and tireless devotion to civic causes have earned her widespread respect and recognition from her peers and the public alike. She is the proud recipient of Honorary

## LENA HORNE BIO

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Doctorate Degrees from Howard University and Spelman College. She received the Kennedy Center Honors Award in 1984, the 1985 Governor's Arts Award from the state of New York, the Spingarn Medal from the NAACP, the 1986 Black Achievement Award from the Johnson Publishing Company, the 1987 ASCAP Pied Piper Award, the 1987 Radcliffe Medal and the 1988 Frederick D. Patterson Award from the United Negro College Fund, to name only a few. In 1989, she was honored by the recording industry with a Lifetime Achievement Award at the Grammy ceremonies, and received the prestigious Parsons School of Design Award for her contribution to the world of fashion. In June of 1989, NEW YORK NEWSDAY's first annual LENA HORNE SCHOLARSHIP AWARD for jazz and popular music vocalists was presented to a New York high school graduate.



## CHOREOGRAPHER ERICK HAWKINS

**ERICK HAWKINS**, in his 53rd year in dance, has been hailed as a true dance radical, and in 1995 will celebrate the 45th Anniversary of his company. Born in Trinidad, Colorado, he received a scholarship to Harvard University, and earned a degree in Greek culture. Inspired to become a dancer by seeing Harold Kreutzberg and Yvonne Georgi dance, he became the first American student in George Balanchine's School of American Ballet. After choreographing "Showpiece" for Ballet Caravan (later to become New York City Ballet), Balanchine called Hawkins his most promising young choreographer. Mr. Hawkins became Martha Graham's first male dancer in a solo in "American Document", then created celebrated roles in "Appalachian Spring", "El Penitente", "Dark Meadow", "Death and Entrances", and "Night Journey".

In 1951, Mr. Hawkins opened his own school, developing his "free flow technique" with the first positive use of fluidity in dance training, described at the 1988 Samuel H. Scripps American Dance Festival Awards by Charles Reinhart as "virtuosity without effort". In 1975, his school was honored by a substantial Mellon Foundation Award, and is now the fourth oldest existing school of dance, ballet or modern, in the United States.

Erick Hawkins also founded his dance company in 1951, and continues to lead it, with enormous spirit and vitality. An unprecedented collaborator with contemporary composers, artists, sculptors and designers, including such luminaries as Helen Frankenthaler, Isamu Noguchi, Stanley Boxer, Ralph Lee, and Ralph Dorazio, among others.

He has probably commissioned more American, and foreign, composers to create music for him than any other choreographer (to date over 30), including Virgil Thomson, Alan Hovhaness, Wallingford Riegger, Ross Lee Finney, Dorrance Stalvey, Lou Harrison, Michio Mamiya, Ge Gan-ru, David Diamond, Maurice Ohana and Lucia Dlugoszewski. Mr. Hawkins profoundly believes in the beauty and power of live music in the theater, and has never once performed to recorded music.

In 1978, Mr. Hawkins was awarded a Guggenheim Fellowship; in March 1979, the Dance Magazine Award; in 1983, an Honorary Doctorate of Fine Arts from Western Michigan University, and in June 1988, the Samuel H. Scripps American Dance Festival Award for his lifetime contribution to modern dance. In October 1989, South Carolina Educational TV produced an hour-long PBS special, **ERICK HAWKINS' AMERICA**, which was funded by Volvo North America and the NEA.

In May, 1991, Toyota Corp. of Japan commissioned **INTENSITIES OF SPACE, AND WIND** and sponsored performances in Tokyo in a tour which also included performances in Shanghai and Hong Kong. In April, 1992, Kentucky Educational Television produced another hour-long PBS special, featuring Mr. Hawkins' **KILLER OF ENEMIES**, premiered in 1991 and commissioned by the Kennedy Center, the Kentucky Center for the Arts, and the Orange County Performing Arts Center. Erick Hawkins' collection of essays with a foreword by Alan Kriegsman of the Washington Post, **THE BODY IS A CLEAR PLACE**, was published in January, 1992 by Princeton Books.



Indomitable, Erick Hawkins stands in the tradition of the American outsider. His background--as Harvard student of Greek classics, a student of George Balanchine in the very first year of Balanchine's school in the United States, first male dancer in Martha Graham's company, and eventually as an artist with his own unique development aesthetic and form of training--is formidable.

Erick Hawkins' contribution to dance places dance in a broad philosophical and cultural context. His life's work has been influenced by the majesty of the American landscape, American Indian cosmology and Eastern philosophy, but it is deeply American in its celebration of the human spirit.

Over four decades (his company celebrated its 40th anniversary in 1991), Mr. Hawkins has sustained a pure and vital creative path. His work has not gained mass audiences; it may never. But he has remained irrevocably faithful to principles in his teachings of dance and philosophy, in his employment of artistic collaborators of the first rank (visual artists such as Robert Motherwell, Helen Frankenthaler, Isamu Noguchi and mask maker Ralph Lee; composers such as Virgil Thomson, David Diamond, Lucia Dlugoszewski, and Lou Harrison). He is unique in still insisting, at great expense and difficulty, on live music and on commissioning American composers.

At the age of 84, he continues to tour with his company and to make new work, including work for children. (A recent dance, Divine Hero: Killer of Enemies, based on Navajo myth, with an original score by Alan Hovhaness, was commissioned by the Kennedy Center in April 1991 for the Imagination Celebration for young people.)

The Samuel H. Scripps American Dance Festival Award to Erick Hawkins in 1988 honoring great choreographers who have dedicated their lives and talent to the creation of our American modern dance heritage, hailed Erick Hawkins as:

"choreographer, teacher, and dancer, master of eloquent gesture, and diviner of nature's spirit. His genius shines in choreography bold, vulnerable, and sensual--dances haunted by the delicate mystery of haiku poetry. The elegant simplicity of his works reveals a profound appreciation of the complex and paradoxical nature of the universe. His blazing originality and enduring respect for the creative spirit are seen in his collaborations with American composers and visual artists and in his creation of a technique that encourages harmony of mind and spirit. Erick Hawkins: visionary and poet of the dance."



# FROM WHO'S WHO IN AMERICAN THEATRE

**HARRIS, JULIE.** Actress, b. Julia Ann Harris, Dec. 2, 1925, Grosse Pointe Park, Mich., to William Pickett and Elsie (Smith) Harris. Father, investment banker; mother, trained nurse. Grad. Grosse Pointe Country Day Sch., 1941; attended Miss Mary C. Wheeler's Sch., Providence, R.I., 1942; studied acting at Miss Hewitt's Classes, N.Y.C.; at the Perry-Mansfield Sch. of the Dance and Theatre, Steamboat Springs, Colo., Summers 1941-43; attended Yale Univ. Sch. of Drama, 1944-45. Married Aug. 16, 1946 to Jay I. Julien (marr. dis. July 1954); married Oct. 21, 1954, to Manning Gurian; one son. Member of AEA; AGVA; SAG; Actor's Studio. Address: c/o Actor's Equity Assn.

**Theatre.** Miss Harris made her stage debut at age 14 in a Grosse Pointe Country Day Sch. production of *The Hunchback of Notre Dame*. She first appeared on Bway as Atlanta in *It's a Gift* (Playhouse, Mar. 12, 1945); subsequently appeared as a walk-on in the Old Vic company's productions of *Henry IV, Part 2* (Century, May 13, 1946) and *Oedipus* (Century, May 20, 1946); played Nelly in *The Playboy of the Western World* (Booth, Oct. 26, 1946); the White Rabbit in *Alice in Wonderland* (Int'l., Apr. 5, 1947); and Arianne in a pre-Bway tryout of *We Love a Lassie* (opened Shubert, Boston, Mass., Aug. 25, 1947; closed National, Washington, D.C., Sept. 6, 1947).

She played one of the Weird Sisters in Michael Redgrave's production of *Macbeth* (National, N.Y.C., Mar. 31, 1948); Ida Mae in the Actors Studio production of *Sundown Beach* (Belasco, Sept. 8, 1948); Nancy Gear in *The Young and Fair* (Fulton, Nov. 22, 1948); Angel Tuttle in *Magnolia Alley* (Mansfield, Apr. 18, 1949); Felisa in *Montserrat* (Fulton, Oct. 29, 1949); Frankie Addams in *The Member of the Wedding* (Empire, Jan. 5, 1950); Sally Bowles in *I Am a Camera* (Empire, Nov. 28, 1951), and on tour (opened Cass, Detroit, Mich., Sept. 1, 1952; closed Her Majesty's, Montreal, Canada, May 2, 1953); the title role in *Mademoiselle Colombe* (Longacre, N.Y.C., Jan. 6, 1954); Joan in *The Lark* (Longacre, Nov. 17, 1955), and on tour (opened Central City Opera House, Colo., Aug. 4, 1956; closed National, Washington, D.C., Dec. 22, 1956); and Mrs. Margery Pinchwife in *The Country Wife* (Adelphi, N.Y.C., Nov. 27, 1957).

Miss Harris appeared as Ruth Arnold in *The Worm Peninsula* (Helen Hayes Th., Oct. 20, 1959); Brigid Mary Mangan in *Little Moon of Alban* (Longacre, Dec. 1, 1960); at the Stratford Shakespeare Festival of Canada (Summer 1960), played Juliet in *Romeo and Juliet* and Blanche of Spain in *King John*; subsequently played Josefa Lantenay in *A Shot in the Dark* (Booth, N.Y.C., Oct. 18, 1961); and June in *Marathon '33* (ANTA, Dec. 22, 1963).

Miss Harris played Ophelia in *Hamlet* (Delacorte Th., June 16, 1964; Playhouse in the Park, Philadelphia, Pa., July 13, 1964); Annie in *Ready When You Are, C. B.!* (Brooks Atkinson Th., N.Y.C., Dec. 7, 1964); Teresa in *The Hostage* (Bucks County Playhouse, New Hope, Pa., May 1, 1965); Georgina in *Skyscraper* (Lunt-Fontanne Th., N.Y.C., Nov. 13, 1965); Blanche Dubois in *A Streetcar Named Desire* (Falmouth Playhouse, Falmouth, Mass., June 22, 1967); Ann Stanley in *Forty Carats* (Morosco, N.Y.C., Dec. 26, 1968); and was in the cast of a revival of *The Women* (Rep. Th. of New Orleans, La., May 15, 1970). She was Anna Reardon in *And Miss Reardon Drinks a Little* (Morosco, N.Y.C., Feb.

25, 1971) and on tour (1971-72); Claire in *Voices* (Ethel Barrymore Th., Apr. 3, 1972); Mrs. Lincoln in *The Last of Mrs. Lincoln* (ANTA Th., Dec. 12, 1972); Mrs. Rogers in *The Au Pair Man* (Vivian Beaumont Th., Dec. 27, 1973); and Lydia Crutwell in *In Praise of Love* (Morosco, Dec. 10, 1974).

**Films.** Miss Harris recreated her stage roles in the film versions of *The Member of the Wedding* (Col., 1952) and *I Am a Camera* (Distributors Corp., 1955); and appeared as Abra in *East of Eden* (WB, 1955); *The Truth About Women* (Continental, 1958); *The Poacher's Daughter* (Showcorporation, 1960); *Requiem for a Heavyweight* (Col., 1962); and *The Haunting* (MGM, 1963); *The Moving Target* (WB, 1966); *Harper* (WB, 1966); *You're a Big Boy Now* (WB-7 Arts, 1967); *Reflections in a Golden Eye* (WB-7 Arts, 1967); *The Split* (MGM, 1968); *The People Next Door* (Avco Embassy, 1970); *The Hiding Place* (World Wide, 1974).

**Television and Radio.** Miss Harris appeared on the Hallmark Hall of Fame (NBC) in *Wind from the South* (1955), *The Good Fairy* (1955, 1956), *The Lark* (1956, 1957), in *Little Moon of Alban* (1958, 1964), *Johnny Belinda* (1958, 1959), *A Doll's House* (1959, 1960), *Victoria Regina* (1961, 1962), *Pygmalion* (1962, 1963), *Ethan Frome*, *The Heiress*, as Florence Nightingale in *The Holy Terror* (Apr. 18, 1965), and in the title role of *Anastasia* (Mar. 17, 1967). She appeared also as Ophelia in *Hamlet* (CBS, June 17, 1964); in *The Robinoz Ring* (Kraft Suspense Th., NBC, Sept. 24, 1964); at various times on *Girl Talk* (ABC, 1964-65-66-67); on *Rawhide* (CBS, 1965); *Laredo* (NBC, 1965); the *Today Show* (NBC, 1965-66); the *Bell Telephone Hour* (NBC, 1966); *Bob Hope Presents* (NBC, 1966); *Tarzan* (NBC, Mar. 10 and 17, 1967); was in the telecast of the inaugural evening at the restored Ford's Th., Washington, D.C. (CBS, Jan. 30, 1968); *The Big Valley* (ABC, 1968); appeared on the *Dick Cavett Show* (ABC, 100 1969); and in *How Awful About Allan* (ABC, 1970). Miss Harris also played on the radio in *The Queen of Darkness* (WOR Mystery Th., June 11, 1975).

**Published Works.** Miss Harris wrote *Julie Harris Talks to Young Actors* (1972).

**Discography.** Miss Harris is on a recording of *The Hostage* (Columbia Records, 1965); on Asia Society Readings (1967); and *Heroes, Gods and Monsters of the Greek Myths* (Spoken Arts, 1968).

**Awards.** Miss Harris received the *Theatre World* Award (1949); the Donaldson Award for her performances as Frankie Addams in *The Member of the Wedding* (1950); the Donaldson Award and the *Variety* NY Drama Critics Poll for her performance as Sally Bowles in *I Am a Camera* (1952); the Sylvania (TV) Award for her performance in *Wind from the South* (1955); and NATAS (Emmy) awards for her performances as Brigid Mary Mangan in *Little Moon of Alban* (1959) and in the title role of *Victoria Regina* (1962).

She received an Antoinette Perry (Tony) Award nomination (1966) for best female musical star for her performance in *Skyscraper* and a Tony award (1969) for best actress for her performance in *Forty Carats*. For her performance in the title role of *The Last of Mrs. Lincoln* she received the Outer Circle Award, the Drama Desk Award, and a Tony award, all in 1973, and she was nominated (1974) for a Tony for her performance in *The Au Pair Man*.

## FROM RECENT PROGRAM

**Julie Harris** (Fanny)



a five-time Tony Award winner, is one of the most versatile stars of the American stage. She has portrayed many roles ranging from contemporary drama to classical tragedy to musical comedy during the course of her distinguished career. Miss Harris was on the popular CBS-TV series *Knots Landing*. She appeared at the Long Wharf Theatre as Dora Carington in Charles Nelson Reilly's production of *Under The Yew* by Clyde Talmage. In 1976 she scored a smash hit on Broadway with her portrayal of Emily Dickinson in *The Belle of Amherst* by William Luce, also directed by Charles Nelson Reilly. This production broke box office records at the Kennedy Center for the Performing Arts in Washington, D.C. as well as Philadelphia and Boston. She has also appeared on Broadway with Rex Harrison in *In Praise of Love*, *A Shot in the Dark* with William Shatner and *The Lark* with Boris Karloff. With her appearance in *Sundown Beach* and *The Young and the Fair*, Miss Harris established herself as one of Broadway's most promising young actresses, but it was with her portrayal of the lonely twelve-

year old Frankie in *The Member of the Wedding* by Carson McCullers, that she first gained national attention, winning both the New York Drama Critics' Circle Award and Donaldson Awards. Since then she has had a triumphant succession of diverse roles from Mademoiselle Colombe to *The Country Wife*, winning many top acting awards and receiving Tony Awards for memorable performances in *I Am A Camera*, *The Lark*, *Forty Carats*, *The Last of Mrs. Lincoln* and *The Belle of Amherst*. Miss Harris has recreated her successful stage roles for film. Some of her credits include *The Member of the Wedding*, *I Am A Camera*, *The Hidden Place*, *East of Eden* and *The Haunting*. She has also been nominated for outstanding performances in many television dramas including *A Doll's House*, *Johnny Belinda*, *The Lark* and *Pygmalion*, all directed by George Schaefer. Miss Harris will be touring this September in the Pulitzer Prize Play by Alfred Uhry, *Driving Miss Daisy*, co-starring Brock Peters.



# THE JUILLIARD SCHOOL

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NEW YORK, NEW YORK 10023-6588

## Biographical Note, Dorothy DeLay

Dorothy DeLay began her distinguished career as a teacher at The Juilliard School in 1948. She has been described as the world's foremost teacher of the violin by publications as disparate as the New York Times, France's Le Monde de la Musique, and South Africa's Die Volksblad. Among her students are many celebrated performers such as Itzhak Perlman, Cho-Liang Lin, Anne Akiko Meyers, Nadia Salerno-Sonnenberg, Shlomo Mintz, Nigel Kennedy, Robert McDuffie, Sarah Chang, Mark Peskanov, Midori, Gil Shaham, and Kyoko Takezawa. Violinists of the Juilliard, Tokyo, Cleveland, American, Takács, Mendelssohn, Blair, Fine Arts and Vermeer String Quartets have studied with her. She has taught the concertmasters of the Berlin Philharmonic, the Amsterdam Concertgebouw and many other major orchestras the world over. Her former students teach at a score of the outstanding conservatories in the United States and abroad.

Ms. DeLay has held master classes in Europe, Korea, Israel, Japan, the People's Republic of China and South Africa. At The Juilliard School she occupies the Starling Chair, and her summers are spent in teaching at the Aspen Music School. Among her many honors are the Artist Teacher Award of the American String Teachers Association, the King Solomon Award of the America-Israel Foundation, and honorary doctorates from Oberlin College, Columbia University, Michigan State University and the University of Colorado. She is a Fellow of the Royal College of Music in Great Britain.

Five of the seven violin soloists slated to appear with the New York Philharmonic during its 1994-95 season will be former or current students of Miss DeLay. That is a first in the history of any major orchestra, American or European. 4/94

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**DOROTHY DeLAY**

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George Rupp  
President

19 May 1994



# 4

## *The Best Violin Teacher in the World*



Dorothy DeLay with Midori. (Charles Abbott. Courtesy of Aspen Music Festival.)

It was raining in New York City, and the thirteen-year-old Israeli boy who had spent the morning drinking ginger ale in the bar and the afternoon watching *Million Dollar Movie* in his dingy hotel room was in no mood to play the violin. He and his mother had just come from Tel Aviv to New York so that he could appear on something called *The Ed Sullivan Show*. She spoke no English. He had jet lag. He missed his friends, the sun, and his violin teacher. So when the blond lady in the black lamb coat walked in and said she was from the Juilliard School, he greeted her with a glare.

Dorothy DeLay had received a message to please audition the boy at his hotel, and when she saw him sitting at the foot of one of the twin beds, she saw why: Back in Kansas, where Miss DeLay was from, she had seen many children who had survived polio. His mother had said something in Hebrew, Miss DeLay had said something in English, the two women had bowed to one another, and the boy had taken out his violin. Then, paying no attention to what he was doing, he had ripped through the Mendelssohn Violin Concerto faster than Miss DeLay had ever heard it played before. He was in a terrible mood. He was also, Miss DeLay saw, an extraordinary violinist.

When he had finished, Miss DeLay smiled. Then she stood up and gestured and repeated, "I will do . . . I will do," a few times to convey to Itzhak Perlman's mother that she would do all she could to bring her son

to study at the Juilliard School. It was a pantomime that the violin teacher born in a small town called Medicine Lodge would be performing with increasing frequency over the following quarter of a century with Japanese mothers, Korean mothers, Italian, French, and Russian mothers, as her "class" of students grew to include the most promising violinists anywhere, all those hundreds of children and teenagers with the telltale crescent of discolored skin under the jaw whom millions of people would eventually hear. Itzhak Perlman was only the most famous name on the list of former DeLay students, which included nearly every successful young soloist on the concert circuit, the violinists of ten major string quartets (including the Juilliard, Tokyo, and Cleveland), young conductors such as Christian Badea and Michael Stern, concertmasters such as Jaap Van Zweden of the Amsterdam Concertgebouw, faculty members at Juilliard, Peabody, Eastman, Yale, and the New England Conservatory, and orchestra violinists and private violin teachers almost everywhere.

When our conversations began in 1986, Miss DeLay, sixty-nine years old and facing the prospect of hip surgery, was teaching five days a week at Juilliard, alternate Tuesdays at the New England Conservatory of Music in Boston and the University of Cincinnati (where she was Starling Professor of Violin, occupying a chair that had been endowed for a teacher "of the stature of Leopold Auer"), Sundays at Sarah Lawrence College, and all summer at the Aspen School and Music Festival in Colorado.

Most mornings, she began her day with a cup of coffee and the telephone. There were calls from students who had given concerts the previous night in Paris or Tel Aviv or Seoul ("Miss DeLay, last night I play in large hall, thirty-five hundred people. Two years ago, I receive eleven curtain calls. Last night, only nine. What I do wrong?") or from students who had arrived at Kennedy Airport for the first time and did not know how to get to the place they were supposed to go ("Miss DeLay, is here speaking winner Tokyo National Competition Japan. How I go Aspen?"). There were calls from the parents of her students ("We just wanted you to hear what they wrote about him in Germany. It went wonderfully!"). There were calls from managers who wanted to know whether it was all right to book a certain concerto or recital program for one of her students, from instrument dealers who had just the violin, from former students or their boyfriends or girlfriends who were passing through. After the telephone calls came the mail: Piled up on the kitchen table were letters, cables, newly printed records and audiocassettes—most

of those audition tapes from around the world that, some months, came in at the rate of two or three a day.

By noon, Miss DeLay was driving herself across the George Washington Bridge—it was about an hour's drive between her home in Rockland County and her studio at the Juilliard School in Manhattan—where she would spend the next eleven hours. She often taught from noon to midnight without a break, flying or driving herself back and forth from her various studios, and drawing not only students but their parents, friends, managers, publicists, teachers, and other musical artists into a web of relationships that involved far more than learning how to play the violin.

"What's the most significant thing about her? When you get right down to the nitty-gritty, it's that she believed in me," said Itzhak Perlman nearly thirty years after first meeting his teacher. "There was a time when my parents and Miss DeLay were the only people in the world who believed I could have a career. The fact that I was disabled—a lot of people looked at me with distorted vision. And she never did. She was able to see."

Teachers are not represented by managers and publicists like the students they turn out. Nor do they get reviewed. Their worth is measured by the way their students develop, how well they succeed, and, more subtly, how well they live their lives. It was fear of exactly that kind of responsibility that had led Dorothy DeLay to swear, as a teenager, that she herself would never teach and that kept her honest in a world dominated by authoritarian teachers, geriatric as well as adolescent prima donnas, and insistent stage parents. She moved in that world with a gentleness that her students recalled years after they stopped visiting her studio. Miss DeLay's father, who was a school superintendent, once told her, "Before you say anything censorious about anyone, ask yourself three questions: *Is it true? Is it kind? Is it necessary?* If the answer to any one of these is even a qualified no, you'd best be quiet." And she remembered it.

Miss DeLay, as her students call her, was born on March 31, 1917, into a family where teachers and clergymen dated back to before the American Revolution. Her maternal grandfather, William Osborn, had come to the small farming community of Medicine Lodge in southern Kansas when the only houses were log cabins and he was the richest man in town by virtue of owning a few more cows and acres than other people. His daughter, Cecile, grew up wanting to be a concert violinist, a "wild and



gorgeous dream," the genesis of which Miss DeLay would later lament never having discovered. That dream, however, was what Cecile DeLay instilled into the first of her three daughters. Dottie DeLay could read by the time she was three and play the violin at the age of four because her mother taught her. She played her first public concert—in a local church—at the age of five. Her mother said the world was hers for the taking, and Dottie, sailing through school in an environment where most families were not academically oriented, was easily the best in the class no matter the subject, even though she was always the youngest by three or four years.

"Insufferable" is the word Miss DeLay punctuated with a laugh to describe the child she was. "Comparing myself to others from the age of four. I always wanted to be the best. I think I got that from my mother, who always respected first-class achievement. I don't think babies are born with that. Babies are born wanting to conquer the universe, with a tremendous curiosity and desire to know, and great confidence that one can know anything one wants to—because they're not afraid. You only become afraid as you start to fail. I think the competitiveness comes later, when the parent says, 'Oh, you got a ninety-two. Did anyone do better?' I don't think there's such a thing as anyone growing up in this country without feeling competitive. You play hopscotch or jacks and you try to rack up a score. It's unrealistic for a child not to be competitive, but it's a matter of degree: The trouble comes when the competitiveness is so strong that it's crippling. If a person is self-confident enough to compare and then to learn from what someone else is doing, then he can produce the results he wants."

Miss DeLay began her senior year of high school at age fourteen, stayed home for one year at her parents' insistence, and then entered Oberlin College in 1933. Although the Depression had not devastated her family, she had to support herself and worked three jobs during her freshman year. She then transferred to Michigan State, in part because her parents urged her toward a broader education than a conservatory offered, in part to study with violinist Michael Press. In 1937, she was accepted as a graduate student at Juilliard and, with thirty dollars in her pocket, no family or friends in New York, and a determination that she would not be coming back to the middle west, she headed east.

Unlike many of the students she would later teach and for whom she would help to arrange luxurious living quarters and chore-free lives, Miss DeLay began life as a Juilliard student working as a live-in baby-sitter.

She had come to New York against her parents' wishes and later said that she would have done almost any kind of work to be able to stay there, that she sometimes thought if worse came to worst she would get a job as a chauffeur since she had been driving since she was eleven. Juilliard was, for her, the first place she had ever been where it was not a snap to establish herself as best. "I'll never forget my shock," she sometimes told her students, "when I walked into Juilliard the first time and realized there were other kids who played the violin." There were even people, she had to concede, who played as well as she did.

In the late 1930s, the Juilliard School was situated on Claremont Avenue just north of Columbia University, and its student body was far less international in character than it would become after the Second World War. There were few Europeans or Asians, and DeLay's impression was that most of the students were Jewish. Certainly most of the violinists were. Louis Persinger was the reigning violin teacher at the time, and his students Isaac Stern and Yehudi Menuhin, as well as virtuosi Jascha Heifetz, Joseph Szigeti, Nathan Milstein, Efrem Zimbalist, Mischa Elman, and Fritz Kreisler, were all Jewish. One woman, Erica Morini, was highly visible on the American concert scene; she, too, was Jewish, and Miss DeLay was often told that you had to be Jewish in order to really play the violin.

This information surprised but did not dissuade Miss DeLay. "She's closer to the nineteenth century than to the twentieth and she has that midwestern sense of the possible," her husband of forty-five years would explain to people struck by her attitude. "Everyone knows that if you sit down and do things properly in a reasonable amount of time, you'd be painting as well as Leonardo da Vinci! We had this conversation when we met and we're still having it. She has a tendency to ignore real obstacles. And if you ignore them, they sometimes cease to exist."

Ed Newhouse met Miss DeLay in 1940 aboard a Missouri-Pacific railroad train bound for New York. Miss DeLay was twenty-three, still at Juilliard, and had just completed a tour of South America with Leopold Stokowski's All-American Youth Orchestra. She had worked on a recording in Los Angeles, stopped off to visit her parents in Kansas, and was on her way back home. Newhouse, who was born in Hungary, was twenty-eight years old, a writer who had just published his first book of short stories. He boarded the train in St. Louis and, in a story he liked to tell, saw the back of her head. He strolled up to the water cooler to get a look at her face and stared so intently that she took her purse, which

had been sitting on the aisle side of her seat, and, very gently, moved it to the window side. Newhouse proposed in Harrisburg, Pennsylvania, and his wife-to-be, he liked to say, did not agree until Trenton, New Jersey. They were married six months later.

During her last year at Juilliard, Miss DeLay continued following up on Violinist Wanted ads of every description and signed up with a small management which began to arrange concert dates. A soloist's career had been her (and her mother's) goal since the time Dottie had given her first church concert, but, at graduation from Juilliard, it did not look as though she would have one. In her husband's view, the conditions that Miss DeLay expects and sometimes helps create for her students were unavailable to her. There was no way she could practice six hours a day and support herself, she did not have anyone to manage the daily concerns of food and laundry and bills for her, and she did not have a teacher who both believed in her and had the interest in planning her career in the way Miss DeLay does for each of her students.

Miss DeLay, on the other hand, said that the problems she faced were more psychological than material, and of her own making rather than outside in the world. "I was basically—how should I say?—not very skilled socially," she said, and former students recalled that she had often remarked on the same thing to them. "I found the process of dealing with people very difficult. I wanted to go onstage and wanted everyone to think that what I'd done was perfectly wonderful. And I wanted to feel that it was wonderful . . . and that never happened. I'd play a concert and everyone would come to the party afterward, and I'd sit there worrying about all the things I had done wrong. Everyone would be happy except me. Soon I started not answering my letters and sabotaging my dates. I'm sure I was not ready for the role of a concert artist. I did not like what I was doing. It wasn't fun. I was horribly self-critical. I think it was my competitive thing that was overly strong . . . maybe . . . I'm not sure what happened to me."

Together with her sister Nellis, a cellist who later played in the New York City Ballet Orchestra, Miss DeLay founded the Stuyvesant Trio (family myth had it that they were related to Peter Stuyvesant), and she also free-lanced around New York. But the bombing of Pearl Harbor soon changed that. Ed Newhouse volunteered for the military (he started out as a drill and gunnery instructor in the air force and wound up on the staff of General Henry H. "Hap" Arnold), and Miss DeLay became a camp follower, moving from New York to North Carolina to Virginia, during

which time she played a season with the National Symphony in Washington and had her first child, a son named Jeffrey. When Newhouse was demobilized and the family had settled in Rockland County, New York, Miss DeLay was pregnant once again and thinking about maybe applying to medical school. She was twenty-eight and home with her infant daughter when a friend called in the fall of 1946 and asked her if she would like to teach once a week for a few hours at the Henry Street Settlement School in Manhattan. From the first day, she later said, she was hooked.

"They played abominably," she recalled later. "Three eleven- and twelve-year-old little girls. Screech! But I had a lovely time. I got up at five o'clock in the morning to take the bus to New York. It took me almost three hours to get there, but I had never felt that way about work before. To watch someone become able to do something he couldn't do before—well, that is such a fabulous thing. People come in with ideas about themselves—I'm this kind of person, I can do this, I can never do that—and they're unhappy with their self-concept. If you find a way to bypass that kind of thinking, they find they're better than they thought they were. I've always felt we only use a small part of ourselves."

A few weeks later, another friend, Robert Hufstadter, then director of the precollege division at Juilliard, asked her to teach there. In 1947, another friend asked her to come out to Sarah Lawrence, and without quite knowing it, Miss DeLay had undergone a career change. The assumption one might make was that she had taken up a traditional woman's profession to accommodate her growing family, but that assumption would be wrong. Since the birth of their first child in 1943, the Newhouses had employed a full-time housekeeper, and, within a few months of embarking on her teaching career, Miss DeLay was working six days a week.

In 1946, the Juilliard School had engaged another violin teacher, Ivan Galamian, who soon became Miss DeLay's mentor. Galamian was fourteen years her elder. He had been born in Persia of Armenian parents, had studied violin in Moscow, and then had emigrated first to Paris, where he studied with Lucien Capet, and then, in his mid-forties, to New York, where he opened a private studio. In 1944, he had established a summer camp for string players called Meadowmount, in the Adirondack Mountains of upstate New York, where his students from Juilliard, the Curtis Institute, and elsewhere could continue their work under his supervision as well as that of cellist Leonard Rose, violinist Josef Gingold, and a staff



of assistants. In 1948, he asked Miss DeLay to join him there and to assist him at Juilliard.

Miss DeLay accepted with pleasure. Galamian had succeeded Louis Persinger at the Juilliard School as the preeminent teacher in the United States, and students from the world over were already beginning to make the conservatory the thoroughly international place it would become. Galamian was known as a severe taskmaster, a man who could say proudly of his summer school, "This is a concentration camp—this is where you learn to concentrate on the violin!" or, to Miss DeLay, "You are a *week voo-man*. You would cry if this happened!" But Miss DeLay would maintain until the end that she really liked him.

"One summer, I was watching Galamian work," she recalled, "and wondering why he was up in Meadowmount in an old house with the roof falling in, beating his brains out, when he could be in New York teaching and making a lot of money without moving from his apartment. So I asked him. He thought for a while—this was one of the things about him I liked—and he said, very simply, 'Because I would be proud of it.' And I thought: *Wow!* Just, *wow!*

"He was very direct, able to speak directly about his own feelings and, you see, I don't think many people can do that. Most people have a big wall up. Galamian and his wife invited me for dinner every Monday night. I'd teach all day and then go to their apartment, where Galamian would talk and I would listen. He would talk about the kids and what kind of people they were and how their minds worked. What I saw—and many people would disagree with me, I'm sure—was a very shy man who respected good craftsmanship and respected solid work and was passing on this respect to the younger generation. I kept learning things from him. I took a few lessons from him and I didn't feel criticized. He had the capacity to make me feel comfortable, to bypass my self-critical thing.

"I learned all about how organizations work, because he was building an organization at Meadowmount, but I learned most of all how to take care of other people, how to figure out what it is they need. That's why teaching has been so wonderful for me. You see, if it's your own baby, you're so frightened, so afraid of not doing it right. If it's a child you see once a week, you think, 'Well, the responsibility rests on the parents' shoulders, but maybe I can help some.'"

The area in which Miss DeLay learned the most from Galamian, in her account, was not technique, for which the older teacher was famous, but psychology. They would discuss the progress, or lack of it, of students

they taught in common, what repertoire would be appropriate to assign, whether the student could do the work. Miss DeLay would teach the students up to a certain point and, when she felt they were ready, would send them on to Galamian, but very soon after this arrangement had begun both the students and Miss DeLay began to have problems with it.

"For Galamian, I would in some ways be better prepared because I was frightened of him, plain and simple," said Itzhak Perlman. "I'd be frightened of playing out of tune, frightened of forgetting something. It was all technical. Miss DeLay made you think about the music. It wasn't like following orders. You'd think about where the phrase was going: Where was the top? Where was the bottom? She would never come out and tell me I was playing out of tune. And we could have a good fight."

"They used to say about Galamian that he could teach an armchair how to play the fiddle," said violinist Isaac Stern, who knew both teachers for decades. "What Miss DeLay does is to give an enormously solid physical base to her students but also allows them to keep a measure of their individuality instead of stamping them. She has a sense of responsibility to young psyches and an ability to arouse in them a devotion which she returns tenfold. The result is that she's the most effective violin teacher in the world."

Miss DeLay, who had minored in psychology at Michigan State, was convinced that environment had more influence on a student's potential than heredity and wanted to prove it because, as she said, "You can't *do* anything about heredity." Galamian would more than likely say, "You can't do anything about this student." All his former students recalled his insistence on one system, one set of fingerings, one set of bowings regardless of their wishes or their physiques, or the size of their hands; her students recalled Miss DeLay's intelligence in analyzing problems and finding new, individualized ways of solving them. (Martha Potter, who studied with both teachers for years, claimed that Miss DeLay had committed Gray's *Anatomy* to memory so that when a physical problem arose for a student, she could identify the specific nerve or muscle responsible and remedy it.) Galamian believed that building a career necessitated winning competitions; Miss DeLay disliked competitions and encouraged her students to avoid them. Galamian insisted on maintaining formality and distance as a teacher, sometimes saying no more than three or four words during an hourlong lesson; Miss DeLay called all her students "sugarplum" and sometimes gave an hourlong lesson



without their once touching the violin, so that some of them recalled that what they had really received was psychotherapy. One of the unwitting students around whom these conflicts were played out as he grew into a mature artist was Itzhak Perlman.

Miss DeLay liked to end one lesson with a bridge to the next one, and as Perlman was leaving, she would often say, "Itzhak, I'd like you to think about this."

"I won't, Miss DeLay," he would often reply.

"No? Why not?"

"Because I don't want to."

It took a while for Miss DeLay to discover that her student understood "think about it" to mean "worry about it." She suspected that such misunderstanding between a teacher and a student was not confined to cases where the student's English was poor. "I realized a long time ago," she told interviewer Ellen Freilich in 1980, "that most of my confusions as a student came from a lack of communication between me and my teachers. They might just as well have been speaking in a language I didn't know at all. One teacher used to object, 'Oh, that doesn't sound right! Make it sound like heaven.' So I'd say to myself, 'He doesn't like what I did. I wonder what he wants me to do?' When I'd try something else, at random, he would say, 'No, that's even worse! Heavenly music! You don't understand. Make it sound heavenly!' So I'd make another attempt, but that didn't please him either. I'd go home very upset, sure that my teacher thought me stupid. It took me years to understand that he wasn't describing the music. He was describing his emotional reaction to it."

The extent to which she communicated with her students was one thing that irritated Galamian; another was the way she became involved in their personal affairs. During summers when she taught at Meadowmount, for example, both the Newhouses and the Perlman families lived in Westport, New York, a few miles away. Since Mrs. Perlman kept a kosher kitchen, she would run out of acceptable meat after a few days in the Adirondacks. Miss DeLay tried driving her across Lake Champlain by ferry to a kosher butcher in Burlington, Vermont, but the meat there was not very good. As a result, every two weeks, Miss DeLay, Mrs. Perlman, and Itzhak would make the approximately 500-mile round-trip to New York City. The three would talk and sing, and Perlman remembers the DeSoto as the car on which he learned to drive.

During the school year, Perlman saw few people during the week

besides his tutor and his mother. His father was still working in Israel at first and, at the time, most handicapped children were schooled at home. Perlman would arrive at Juilliard on Saturday mornings with his mother, who carried his books and violin. She waited for him to finish his lesson, then took him to theory class, to orchestra practice, and then home. When Miss DeLay was later asked what Perlman had most clearly needed as a young violinist, she would reply without hesitating: "Friends." She first arranged for a scholarship student at Juilliard to meet Perlman's taxi every Saturday so that he could come and go without his mother, and then helped him find a way of carrying his violin while grasping his crutches so that he could manage alone. Then, too, there was the story of the picnic that had become one of the standards DeLay students told others.

One of her students had told Miss DeLay that there was a group planning a picnic and asked whether she thought they should invite Perlman. She said yes, and the next time Perlman arrived for his lesson, his face was grim.

"Miss DeLay! Guess what horrible thing has happened!"

"What?"

"I have been invited to a picnic!"

"Really?"

"Miss DeLay, what is a picnic?"

Miss DeLay explained that a picnic was a kind of outdoor party during which participants ate and had a good time.

"Well," Perlman considered. "I said no."

"Why?" asked Miss DeLay.

"Tell me one reason why they want me."

Miss DeLay thought about it for a moment, as she almost always did when asked a serious question. Then she said, "Well, I'll tell you why I like to spend time with you. When I'm with you I'm happy. And it's because you tell such funny stories and it's fun, and I suppose that if the kids ask you to go to a picnic, that's why."

Perlman was silent. Then he said, "You think I should go."

Miss DeLay said, "Well, you might like it."

She was later told that Perlman had bought a stack of joke books, memorized them, and spent the picnic holding forth, keeping his audience in stitches and establishing an enduring reputation as a raconteur.

A second story that is part of the folklore is Perlman's marriage to another DeLay student, Toby Friedlander. She was twenty and Perlman



sixteen when things began to get serious: She would come to class and say, "I think I'm in love with him, don't you think so Miss DeLay?" And Miss DeLay would listen and say, "Well, maybe. Maybe."

"What do I do if I'm in love with him, Miss DeLay?"

"Well," Miss DeLay would say, and then pause to think. "If you're really in love with somebody, you have to try to give them the things they need."

"What do you think he needs, Miss DeLay?"

Miss DeLay and Toby Friedlander would spend much of her lesson time discussing what kinds of things Itzhak Perlman might need and, three years later, Miss DeLay was a guest at their wedding. "It's in my book a real love story," she would say after the couple had had their fifth child. "I adore traveling with them—to England, Scotland, Israel, France. I just love to watch them working as a family and remember back to when Itzhak was a little guy. The relationship I have with Itzhak has shifted: It's a friendship now. I will never forget the day when Eddie strained his back—I thought he was having a heart attack and I insisted on taking him to the hospital right away. The nearest one was Columbia-Presbyterian, where one of Toby's uncles had once worked, and I called her to ask who to ask for. She told me and we set out. Five minutes after we got there, Itzhak arrived and sat with me in the waiting room for three hours."

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The intensity of Miss DeLay's involvement with her students was reciprocated, and many of the ones who studied with both her and Galamian began displaying a clear preference for Miss DeLay. Martha Potter, who regarded both teachers as surrogate parents, believed that Galamian simply could not comprehend that a woman as charming and feminine as Miss DeLay could also be smart and independent of him. Unlike the rest of his assistants, students would say, Miss DeLay always had her own ideas and her own style, and, after a while, it became clear that she should "assist" no one. Miss DeLay herself always told people that Galamian was a man "who listened with courtesy—so few musicians are able to do that!" but as the years passed, the two had less and less to discuss. She had been thirty when Galamian had asked her to become his assistant; at fifty-three, Miss DeLay finally decided to make the break and to spend the summer of 1971 teaching at the Aspen Music School instead of at Meadowmount.

When she called Galamian, who was then sixty-seven, to tell him of her

decision, he listened in silence for a while and then hung up the telephone. He had not said another word to her at the time of his death in 1981. Their rupture, former students said, was traumatic for everyone concerned and much talked about at Juilliard. Galamian went to see the president of the conservatory, Peter Mennin, demanded that Miss DeLay be dismissed, and threatened to see to it that she would have no students if she were not dismissed. Mennin saw no reason to dismiss Miss DeLay, and the two teachers continued to serve together on committees and juries for over ten years without speaking to one another. The break was so bitter that even sixteen years after the fact, Gordon Hardy, the director of the Aspen School and Festival who hired Miss DeLay and who was concurrently dean of students at Juilliard, was loath to explain in public what had happened. What was clear, as Isaac Stern later said irreverently, was that "the branch office had taken over," that Miss DeLay had come into her own and would soon become the first American-born-and-trained as well as the first preeminent woman violin teacher in the history of western music.

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Thirteen-year-old Cho-Liang Lin was sitting in a master class in Sydney, Australia, when he first heard the name DeLay. Someone in the audience had asked master teacher Itzhak Perlman to describe *his* teachers and Perlman had imitated both.

"Galamian!" Perlman had announced. "Galamian distinguishes between three kinds of vibrato. Fast (Perlman demonstrated a fast *vibrato*), slow (Perlman demonstrated an identical *vibrato*), slower (Perlman again played the same *vibrato*).

"DeLay!" Perlman put down his violin, smiled at the assembled students, and said in a high, cheery voice, "Hi, sugarplum!"

The entire class of Australian students had burst out laughing, and the boy from Taiwan, who happened to be exactly the same age as Perlman had been when he had first met Miss DeLay and whose English was not much more advanced, was not sure if he understood. He had never before heard the word "sugarplum" and he had never heard of a great American teacher. Jascha Heifetz had studied with Leopold Auer in St. Petersburg. Fritz Kreisler had begun in Vienna and continued in Paris with Massart, the teacher of Wieniawski. Even Yehudi Menuhin, who was American, had studied with Louis Persinger, who had studied in Brussels with the Belgian virtuoso Eugene Ysaÿe. Lin had been sent from Taiwan to live in Sydney, alone at age eleven, for the sake of a virtuoso career. Locating





Cho-Liang Lin. (Bill King. Courtesy of CBS Records.)

a fine and influential teacher was no casual matter, and he was careful to make inquiries. His own teacher, Robert Pikler (a Hungarian who had studied with Bartók and Kodály), urged him to go to Juilliard and to study with Miss DeLay, but it was not until another Hungarian, Gyorgy Pauk, came through Sydney on a concert tour and recommended her that Lin made up his mind.

It took him two years to get to New York. There were financial problems, visa problems, the question of where the fifteen-year-old would live once he was at Juilliard. He had to play an audition before a committee—as all Juilliard students did—before he could be accepted, and he did not know which member of the committee was Miss DeLay. Finally, he had his first lesson, during which he waited—in vain—to be called that peculiar word he had heard in Australia.

"It wasn't until two or three lessons later when I showed up with an étude that she called me that," Cho-Liang Lin would recall eleven years later. "She was very businesslike actually. Being the cautious, long-range

planner that she is, Miss DeLay tried to solidify my technique first. She gave me exercises, studies, and hardly any repertoire—one Paganini caprice, one Mozart concerto. I thought I was going to get to the meaty stuff right away—Tchaikovsky, Sibelius. No. She wouldn't let me touch that stuff. Bow exercises. Scales. Basics. Every Saturday the same thing. I didn't do very well that first year."

Miss DeLay gave Lin an A—, which she had shrewdly figured would jolt her student into working harder. He had been living and attending school in Connecticut after being the equivalent of adopted by the Porter McKeeveres, who were patrons of young students from Asia. He only came into New York on Saturdays, as did many Juilliard Prep students, and it was not until the following year, when he moved into the city and began spending time with other Juilliard violinists, that he began working in earnest.

Lin characterized himself as a highly observant listener who, according to Chinese custom, would, at the beginning of his studies with Miss DeLay, never disobey his teacher or dare to raise a question, and he was able to describe six years of study with her in a strikingly organized way. Miss DeLay, he said, had analyzed his playing during their first lesson and had placed strong emphasis on developing his bow arm—an emphasis that he thought came from the Galamian method. She told him he needed to enlarge his sound from the delicate English-influenced style that Australian violinists favored to one that could easily be heard "in the fiftieth and not the fifth row. More bow, more bow speed, more bow pressure." When his bow arm had become stronger, Miss DeLay began work on the left hand: "She developed the whole concept of intonation for me, emphasizing that I analyze each note in its context. That took much longer than learning the bowing. Many people, she thinks, have the ability to perceive an idea years before they're able to do it. It took me *months* to work on a certain note in a certain chord. It's not even so much what she teaches you—it's what she tells you to teach yourself. I had never had that kind of teaching before and some students have trouble accepting it. They can get away with just playing faster and faster—they say, 'Why study?' But I really trusted her and I went her way."

Cho-Liang Lin found it difficult in the extreme to follow her way on repertoire. Miss DeLay urged Paganini caprices and Bach on her student, who was wild to begin work on the big concerti. "I'd see Shlomo Mintz in the hall or Mark Kaplan. I'd ask what they were doing and they'd say, 'Oh, I just played Tchaikovsky with the Cleveland Orchestra last week,'



and I'd think: *The Paganini Caprice is not going to get me anywhere with those big orchestras*. But I wouldn't dare to complain to her. She would have to ask me before I'd give her a different opinion. She wanted a give-and-take, and I was only taking then."

Miss DeLay started Lin on a Mozart concerto ("There's a basic sequence to the repertoire you start kids on," said Miss DeLay. "It's like kids learning to read in school. You're not going to give a college textbook to someone in the fourth grade—they don't have the vocabulary. But you can adjust it"), although her usual sequence of concerti began with one or two of the many Vivaldi concerti and continued through the Bach Double Concerto, the two standard Haydn, the three standard Mozart, the Mendelssohn, the Bruch, the Lalo, two Vieuxtemps and Wieniawski, one Paganini, and one Saint-Saëns before a student could sink his or her teeth into the great romantic and modern works. But right after the Mozart, she asked Lin to choose his next piece himself.

"Everyone was playing Wieniawski or Glazounov or Bruch," Lin remembered. "I picked Saint-Saëns. She said it could be a very good audition piece and it was. It became my debut piece with Pittsburgh, won a Juilliard competition for me, got me my first engagements with St. Louis and Seattle. Conductors don't want Wieniawski because, musically, it's not really substantial. And they don't want to hear a fifteen-year-old kid play Brahms. So we did Saint-Saëns and then the Tchaikovsky."

Miss DeLay believes that the first study of a concerto can bring the student to a level good enough to play in a master class. A second study is required to bring it up to performing standards, and she encouraged allowing for some time between the two so that the student could become familiar with the composer's symphonic, chamber, and recital works as well. "I did a second study of the Tchaikovsky with her," said Lin. "That's when I first realized what a great musician she was. She analyzed the structure with me, broke it down into little bits, and then taught me how to bring it out, strictly by technical means. You often hear violinists say, 'It's got to be stronger here,' but they don't know how to make it stronger. Even some great violinists don't know *how* they're making a phrase vivid; they just do it. Miss DeLay's analysis translates the music into technical terms. We'd discuss an eight-bar phrase of the Tchaikovsky so minutely that I'd know how much bow to use on each note. Some violinists think that's too unmusical an approach. I don't."

Lin spent one month working on the Tchaikovsky Concerto, then learned the Vieuxtemps Fifth, and did a second study of the Mendelssohn.

He never worked with Miss DeLay on either the Brahms or Beethoven concerti while he was a student, but by the time he had graduated, they had managed to create a menu of offerings—enough concerti in the classical, romantic, and modern periods—that was extremely attractive to managers.

Miss DeLay did not encourage Lin to enter competitions. Although DeLay students in the 1970s began winning many of the major competitions for violin and she herself occasionally served on a judging panel, they had all heard her arguments against competitions: Almost all were political in one way or another; they would damage a violinist's morale if he or she lost; they might lead to a violinist's getting stuck on the competition circuit if he or she won; they might serve as a springboard to more concerts and more attention than the violinist was ready for. Instead, she urged Lin to study the history of art, to engage a private tutor in political science, and to develop his relationships with friends at Juilliard as well as with people he met as a result of his growing concert career. She had arranged for Sheldon Gold, the late head of International Creative Management's music division, to hear Lin, and by the time he was nineteen, she was coaching him on how to work well with a major management.

"I played in Louisville recently," Lin would later recall, "where the local orchestra manager had worked with ICM. He had a letter from Shelly Gold about me, framed, in his office. I was twenty at the time of the letter, a junior at Juilliard. Shelly had written him that I had my studies to pursue, my repertoire to develop, that he shouldn't book too many concerts for me. I think Miss DeLay had a lot to do with that letter. Then, right after I signed with my English manager, he called to ask her how she'd feel if I played Tchaikovsky with the Berlin Philharmonic under Muti. She said one day later, 'I just wanted you to know, sweetie, I turned down a date with the Berlin Philharmonic on your behalf.' I started laughing. First I couldn't believe that they wanted me; then I couldn't believe she had turned it down. Then I realized it would have been premature. It would only have been my third performance of it ever."

"She believes that you should never play your first performance of a concerto with a major symphony orchestra. *Never*. It's suicidal. I needed twenty or thirty more performances before playing with Berlin. On the same principle I later turned down a Brahms Double Concerto in the Hollywood Bowl with Erich Leinsdorf and Lynn Harrell. I had to have at least five warm-up dates and it was too short notice. It broke my heart,



but I don't regret it now. I learned never to take a concert for granted. We gambled once. When I was twenty, the L.A. Philharmonic came in with an offer of Beethoven in the Hollywood Bowl six months before the concert date. I'd never played the Beethoven in my life, but we managed three warm-up dates, the L.A. *Times* gave me a rave review, and I've since played thirteen concerts with the L.A. Philharmonic. But she said, 'Don't do that too often.'"

Like most of her students, Lin continued playing for DeLay long after he had graduated from Juilliard, and, again like many of her students, he found that there were things he had learned that he only began to understand after his weekly classes were over. By 1986, at the age of twenty-six, Cho-Liang Lin was a major international artist. He had a recording contract with Columbia Records, had been interviewed by both the *New York Times* and *People* magazine, and was himself giving master classes at conservatories abroad.

"You know, it's very hard to teach!" he exclaimed one night after playing a Prelude concert at Tanglewood. "I teach a master class for two hours, I listen to four kids play—I'm exhausted! I've used up my brain power, my concentration. And she does this ten and twelve hours a day. It takes tremendous endurance. And she always has new ideas—she's always evolving. I don't really know how she does it."

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If any DeLay student could be described as the polar opposite of Cho-Liang Lin, it would easily be Nadja Salerno-Sonnenberg. Born in Rome into a working-class family with an absentee father, eight-year-old Nadja was the reason that her maternal grandparents, her mother, and her brother moved to Cherry Hill, New Jersey, in 1969. Her mother supported the family by working in the Philadelphia public schools and Nadja was enrolled at the Curtis Institute—one of the youngest students that the school, which does not have a preparatory division, had ever accepted.

"I played for Galamian at his apartment," she said years later. "All I remember is how his cigarette ash grew as long as the cigarette itself. He would lift his arm and carefully move it over to the ashtray, over a beautiful Oriental rug—maybe to show off the strength of his bow arm. There's the Galamian Method: My little Oriental teacher said I had to hold the bow a certain way and that I had to learn things in a certain order. And for some violinists that worked perfectly. Not for me. I'd ask why. I got no answer. Then I started developing bad habits."

Salerno-Sonnenberg was fourteen and spending the summer playing the violin in France when conductor Philippe Entremont's manager, the late Eleanor Morrison, heard her and decided to take her to Miss DeLay. She accompanied the violinist and her mother to the Juilliard School, where Nadja sat clutching a violin case that was plastered with stickers of the Partridge Family, waiting for Miss DeLay to show up—one- or two-hour delays, she would discover while at Juilliard, were par for the course with her new teacher. She played part of the Bruch Violin Concerto, then Miss DeLay said, "Beautiful, sugarplum," and asked her to wait outside. Miss DeLay told her mother that she did not understand how Nadja had managed to get through the piece using the bowings she had and holding the violin in such a strange position, but she accepted the Italian girl as her student. Soon Nadja was moving in three worlds: Cherry Hill, where she lived and frequented the malls; Philadelphia, where she was one of two white girls in an inner-city school ("not the kind of school where you told anyone you had just won a violin competition"); and Juilliard, where she soon established herself as one of the more difficult students.

"I wasn't disciplined," she said, looking back at herself from a distance of twelve years. "I practiced what my mother made me practice. She knew when I was out of tune or rushing. When my grandmother wanted to know why she wasn't hearing me, I'd say, 'I'm practicing the rests.' I think discipline only comes when you want something badly. I came to Juilliard and I was stubborn. Basically, it's like I've been walking my whole life with the right shoe on my left foot and vice versa and Miss DeLay is telling me I've got to switch shoes and I don't want to because it's comfortable and, I mean, it's *hard* to switch positions. You can't just do it. It *hurts*. And I didn't do it. *I didn't do it*. 'Cause I figured: *Look, I got into Juilliard. I played my piece*. See—that's what I was like, like Rocky Balboa. I'm doin' fine. Just, you know, teach me. That's all."

"And *she*—she looked at me and sized me up and said, *Okay, now we're going to have to show a lot of patience with this one*, I imagine, because for three years I went into the studio once a week and she'd say, 'Why don't you use this fingering?' and I'd say, 'Cause this one feels a lot better.' Never mind that I couldn't get the passage and it was horribly out of tune. *It felt better*. She could've said, 'If you don't come into this studio next week with the position I want, you're out—you're outta my class.' And I would've done it. Because I was threatened. And I was a kid. But I would've done it because I thought it was the best thing, and she knew this. So at the end of each lesson she'd go, 'You know, sugarplum, you've





Nadja Salerno-Sonnenberg. (M.J. Quay.)

gotta change that position,' and I'd go, 'Uh-huh,' and next week I'd do the same thing. She'd teach me something else and then, at the end of the lesson, 'You know, sugarplum, you've gotta change that position...'

"Well. This went on for three years. Meanwhile I got to know the kids. I started listening to the other kids play. Every week there was a recital. I'd say: Jesus what a great bow arm that guy's got. Things they did that

I couldn't do. And it started slowly seeping in: *This is because they have the right position.* So. Gradually I was going into my lessons and changing. From then on our lessons were really good.

"I said to her when I was fourteen, 'I'm no ass-kisser—I never will be!' You see the kids going into her studio—especially the foreign ones—they're so polite. Outside, they're smoking cigarettes and talking about sex, and when they get in there, they're angelic. Well, I never changed. From the beginning, I was in trouble. I never passed a theory course at Juilliard. In college, I was having problems. I'd come in and say to Miss DeLay, 'I'm failing theory; I'm failing theory.' And she'd say, 'You've got to sit down and tell him you don't understand the concept as quickly as the other kids do.' And I'd say, 'Miss DeLay, that means I'm dumber than the other kids,' and she'd say, 'Well, you want to pass, don't you?' So I'd go in there and I'd talk to him and he'd say to me, 'You're not slow, you're very smart. You're just lazy, you don't *want* to learn.' And I'd get mad and I'd say to him, 'You know, your course is *boring*. Instead of just coming out and saying, *a* and *b* equals *c*, you've gotta go this roundabout way and confuse the shit out of me.' So he failed me. Of course he failed me. If I had done what Miss DeLay wanted, I would have gotten a tutor and passed the course. Two or three years later, after I dropped out, it sank in."

Five years into her work with Miss DeLay, Salerno-Sonnenberg began appearing for lessons without her violin. For seven months, she remembered waiting outside the studio and then going in just to talk. "It was a very hard time for me," she remembered. "Finally one day she said, 'If you don't come in next week with your violin and a piece prepared, you're out of my class and I'm kicking you out of Juilliard.' I laughed. She said, 'I'm not kidding.' And then she lifted herself up out of the couch with that little sound she makes and she walked away. That scared me. The next week I came in with the entire Prokofiev Violin Concerto. I started practicing. Thirteen hours a day. It was two months before the 1981 Naumburg Competition. My goal was to reach the finals, and I won."

Since then, Salerno-Sonnenberg has appeared as a soloist with the Philadelphia and Cleveland orchestras, with the Chicago Symphony, with a string of other major orchestras, and at all the major summer festivals. Instead of striding onto the concert stage like her hero Dave Winfield, she has learned how to walk like a concert artist, and she has also learned diplomacy. "I knew I had mastered it when I was working with a conductor who used to be a violinist. He was abominable to me," she recalled. "He didn't give me an



A to tune, he didn't introduce me to the orchestra. I was livid. I was contemplating hitting him, kicking him, or just walking off the stage, but somehow I got myself through the rehearsal.

"I had already decided in the first two minutes that I would never work with this man again, but I had to figure out a way of getting through the concert. So I thought of Miss DeLay. 'You want a career? Here's your goal. Here's what you have to do to get it. Step one, two, three.' The goal here was a successful concert. How was that going to happen? 'Be logical.' I called the conductor up—we were staying at the same hotel—and I invited him out to dinner. He talked about himself and his accomplishments for three and a half hours. I told him that since he was a violinist, I'd appreciate any comments he might have about my playing. I paid the bill. By the end of three days I was his favorite violinist; he's been calling me every season to get me to play with him again.

"She always said, 'Don't get into any trouble on the road.' Well, I was playing with a very important conductor, a wonderful conductor, with whom I wanted to play again. He came to my dressing room, I played through the piece, and immediately it was 'What are you doing after rehearsal?' I knew what was going on, but his wife was around. Luckily. Then the concert came. He invited me out to dinner afterward and his wife was not at the concert and I was in the first half. We spoke at intermission and I was very warm—because I knew there was nothing he could do at intermission. This guy's gotta go out and conduct a symphony! I called the airport. I changed my flight. And I was out of there before the symphony was over. Turns out I'm working with him again, that he liked my playing more than he liked my body—which is nice. I went back and I told it all to Miss DeLay. She said, 'You're so smart, sugarplum. Lucky there was a flight, huh?'"

Both Cho-Liang Lin and Nadja Salerno-Sonnenberg, like almost all DeLay students, had begun discussing their private lives with their teacher initially because an emotional problem had intruded upon their playing that could not be solved by technique. Any teacher, with several years' worth of weekly one-to-one meetings with a student behind him or her, might be expected to develop an interest in the student's extramusical life, but—as many DeLay students could testify—this was not true. Such a relationship required interest and time on the part of the teacher and trust on the part of the student, and it was central to the experience of Miss

DeLay's violinists. For Lin, whose mother had lived in Australia during his student years, the teacher had served as a surrogate mother. For Salerno-Sonnenberg, whose mother and grandmother were nearby, Miss DeLay was an alternate role model, a woman who like all great teachers had, over the years, amassed a body of knowledge about human behavior on which she could draw.

Miss DeLay had been fortunate: Her students had had few of the problems—burnout, nervous breakdown, drug problems, pregnancy—that occur in a population of highly driven children and adolescents. On the other hand, almost every student would eventually present her with some form of problem involving his or her parents, and all of them would fall in love.

The parents of the violinists Miss DeLay taught ranged from the "extraordinary" and "wonderful" to the "devastatingly destructive." Some were married, some divorced, but in every case, one of the parents (usually the mother) had made it her business (and sometimes her life) to supervise the development of a concert violinist. This decision could be appropriate and healthy, Miss DeLay would emphasize; but on the other end of the spectrum, there were parents who were "foolish" or worse, parents who misled themselves about their child's talent or disregarded their child entirely, focusing instead on their own failed ambitions. She recalled one small boy who arrived in her studio for an audition and, once he was alone with her, announced that despite everybody's expectations, he did not want to be there and that the audition was not "going to work." It did not, and Miss DeLay did not accept him. Less funny are the stories Juilliard students tell of the occasional DeLay student who was idolized by the younger violinists for a time and then "disappeared"—an ostensible casualty of one or one too many competitions, of too much parental pressure, of what Miss DeLay sometimes called "mismanagement" of his or her life.

"How does a parent make a child want to work hard?" she said recently. "Well, I think it's enthusiasm for the goal. I think it's sharing happiness with the parent over it. You know, little kids want to do everything to please you. Because they love you. And they want you to love them. Now, if you become a concert artist, people will *admire* you, sometimes emulate or envy you, but *love* you for it they don't. You don't get love that way and a lot of young performers don't understand that. They go onstage hoping for something they got from their mothers—or didn't get enough of from their mothers—and, very often, they're disappointed."



Romantic problems, on the whole, were much easier for Miss DeLay to handle. Her younger students seemed to be well informed of the marital status of the older ones, and of Miss DeLay's theories about what constituted an optimal spouse for a concert artist—judging from the remarks of one teenager who said he thought that a dual-high-powered-career-marriage was not a good bet and then cited violinist Pinchas Zukerman's divorce from flautist Eugenia Zukerman as an example.

Miss DeLay suggested to her male students that they look for a woman who could tolerate the strains that a concert career put on a relationship, a woman who was able to help them have the kind of life they envisaged for themselves. Her advice to her female students was, necessarily, more complicated, both because even in 1986 it was difficult to successfully market women violinists and because Miss DeLay herself had not resolved the conflicting demands on her time.

"I have the greatest respect for my daughter Alison, and Toby Perlman, and Vera Stern, who create happy families," she said one morning before embarking on another ten-hour workday. "And it makes me furious that it's not fashionable today to respect that. Women who stay at home say, 'I'm only a housewife.' Well, that's ridiculous! The really important things happen at home. If you're *really* gifted, you can be a good mother. That's at the center. Everything else is peripheral, and poor men don't even know how outside they are! In my next life I'm going to do what my daughter and Toby Perlman are doing!"

In this life, she would tell students like twenty-six-year-old Nadja Salerno-Sonnenberg that she had to have the right timing. "For me to get married and have a child right now would be stupid," her former student said in the living room of the new condominium she had just bought herself. "Though I might be ready for that kind of responsibility, I have to wait. Miss DeLay says you have to wait until you're more established so that you can take the time off to have kids and not have your career suffer for it. She says to me, 'Never mind falling in love, huge phone bills 'cause you're on the road, okay *that's* the one you marry! No. You marry someone older. Because if he's older he'll be more established in whatever he does.' *Very important.* Because anyone my own age I've gone out with has been completely intimidated by what I do. Mutual respect. Whatever he does for a living—she urges that he shouldn't be a musician—you should respect. He should be a good father. You have to take into consideration your life-style—you can't marry someone who wants to keep you at home all the time! Try not to

fall in love with a bully. Think. Be logical. And then you think how she married Eddie! She met him on a train!"

Miss DeLay, of course, believed that it was difficult but possible for a woman to have a virtuoso career and a husband and children. "What you need," she would say, "is time with the baby, time with your husband, time to plan for both, time to do your work, and money to pay for all the things you can't get done. Look at actresses who have had children—that's a good model. It's a question of how much energy you want to invest in your work and how much you want to invest in your kids. Most of the girls I teach want to play concerts but they also want a home and a family. For a woman to have to live a man's life is dreadful. It's *dreadful*. It's lonely.... So. It's got to be another style."

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Miss DeLay's studio is a plain, carpeted room on fifth floor Juilliard's, whose large windows overlook Lincoln Center's plaza and the facades of Avery Fisher Hall, the Metropolitan Opera House, and the New York State Theater. It is decorated with a few prints of legendary violinists, a color photograph of a wheat field near Medicine Lodge, Kansas, and two souvenirs of Itzhak Perlman—an enlarged contact sheet of photographs, and a woodcut, dated 1962, that he had given Miss DeLay after starting art lessons at her suggestion.

"What makes this manager not good?" a student was asking Miss DeLay at five one afternoon during the first week of September 1986, as he leaned back on her couch.

"He's a crook," said Miss DeLay, who was sitting at the other end, without her usual pause for reflection.

"But beggars cannot be choosers. What can I do?"

"Nothing," said Miss DeLay. "Even a crook is better than nothing."

"Can you look over the bio I'm giving him? *You* wrote it; you can fix it."

Miss DeLay looked at his bio, despite the fact that an instrument dealer, about fifteen students with registration forms, and another three students with prepared lessons and their accompanists were waiting. Miss DeLay was slated to fly to Indianapolis the following day to judge a violin competition, she would be gone for two weeks, and a traffic jam was building up outside her door.

"What do you call five hundred Indian women without breasts?" interrupted her student, and she looked up from his bio. "The Indianapolis five hundred! Haha!"

Miss DeLay giggled. Although she would be having major hip surgery within the next few months and was using a cane, her face showed neither pain nor anxiety as the door to her studio opened and reopened, and yet another face peered around its edge to find out how late she was running. Instead she told a joke about a man who called home, talked to a strange man, ordered him to shoot his wife, and then realized he had the wrong number.

"I think a lot of people don't realize the moments when they are truly happy," she had said a few days before, "because they're so anxious about whether they're doing well, whether they're getting anywhere. They don't recognize and value the wonderful moments they have because the anxiety cuts across them." It was clear that Miss DeLay was having a wonderful time.

The student left and the instrument dealer came in. He and Miss DeLay had, earlier that afternoon, examined a violin that was thought to be a Stradivarius for Nadja Salerno-Sonnenberg, then Miss DeLay had seen a few students; now they were looking at another violin. Most of Miss DeLay's students did not own the violins they performed on. Some had friends of friends who bought an instrument for them; some had borrowed instruments; a few were lucky enough to have, in performing, so captivated a listener that she or he volunteered to pay for an instrument. Miss DeLay tried, she said, to teach her students about instruments in the same way she taught them about music. She asked them to read, to do research on the instrument in question, to try the instrument out in various halls and rooms, to call up instrument dealers themselves.

One of the major extramusical points Miss DeLay repeatedly made to her students was the importance of interpersonal relationships, starting in school with their classmates and continuing outside, in the world. She urged the teenagers who had started giving concerts with major orchestras not to flaunt their success in the halls of Juilliard, to keep low profiles, to avoid making enemies. She urged her graduates to keep index cards for each city in which they concertized, writing down the names of all the people whom they had met and noting those who had been particularly helpful to them—those people, she said, should receive thank-you notes and, if the artist had a recording contract, a copy of a new record.

The instrument dealer left and fourteen-year-old Midori and her mother Setsu Goto came in. Midori was, after Perlman, probably the best known of Miss DeLay's students just then because on July 28, 1986, a

front-page story about her had appeared in the *New York Times*. Two E strings in a row had broken on her violin two days earlier while she was performing at Tanglewood under the baton of Leonard Bernstein, triggering a rash of press coverage nationwide. Richard Dyer, music critic of the *Boston Globe*, wrote that she might be the "largest instrumental talent to emerge since the youthful Yo-Yo Ma," and even *Time* magazine gave her a column of space.

Miss DeLay found all this fuss about two broken E strings a bit "foolish." "Great, sweetie," Cho-Liang Lin recalled her saying after he had brought in a batch of excellent reviews. "Now let's get back to work." "She tried to get me to understand that critics are not the final word," he said, "and that I was the only judge of my own playing, and that I should never be satisfied with good reviews—I should look for new things. When I got *bad* reviews, she took them seriously in the sense that she always tried to figure out the critic's perspective. I would get very cross when I got bad reviews. She'd say, 'Before you get so mad, let's see if he had a point.' Maybe the review said it was bland, boring. She'd ask me, 'What were you doing? Was your bow stroke producing enough energy? Were you projecting enough to the hall? Maybe that's why he thought you were bland.' She would turn a bad review into something I could use."

Fourteen-year-old Midori bowed to Miss DeLay, then smiled as she turned to the pianist for an A. The phrase "slip of a girl" seemed invented to describe her, in the pink dress that hung on her eighty-pound frame and the shiny black patent leather shoes. Like so many DeLay students in their teens, she seemed less an adolescent than a child. Her mother, a violin teacher herself, leaned forward in her chair; Miss DeLay settled back on her couch with a smile; and Midori closed her eyes and began the Brahms Violin Sonata in G.

When Midori finished the Brahms, she opened her eyes. Miss DeLay and Midori's mother were silent; the last phrase still hung in the studio. Then Midori, shrugging a little, said, "I don't really like this... It doesn't have a very brilliant ending."

Her mother, who was used to her daughter's unorthodox and highly un-Oriental remarks, laughed. In Japan, she had taken Midori to the most highly respected teacher in the country and her daughter had said out loud, right there in front of him, "No, thank you." What Midori really liked about Miss DeLay, she would say later, was that "unless it's really strange, Miss DeLay lets me do what I want."



"That's true, it doesn't have a very brilliant ending," Miss DeLay said. Midori was slated to perform in Japan and needed to put together a recital program.

"How 'bout Franck?" said Midori.

Miss DeLay considered. "Something, Franck, intermission, something, *Carmen* Fantasy," she said. "We need something German in there to make it kosher. How about Mozart, Franck, intermission, something, *Carmen*?"

"I wanted to open with Bach," said Midori. "The one Pinky played with me."

At Aspen Miss DeLay had arranged for Midori to play for a master class given by Pinchas Zukerman; the violinist-conductor had wept and, subsequently, had invited Midori to record with him.

"You could do Bach," Miss DeLay agreed. "Bach, Franck, coffee and cigarettes, Mozart C major Rondo, Paganini, *Carmen*."

"She needs one more program," said Midori's mother.

"Well, do you think people will buy tickets twice?"

"Management said so," said Midori's mother.

"They said so?" asked Miss DeLay.

"I wanted to do Prokofiev or Bartók, but I don't know," volunteered Midori, and the sequence of possible combinations of pieces was examined all over again, with Miss DeLay keeping track of the keys in which the pieces were written, the period, the style, and the country, with maximal contrast in mind.

"I'll write it all down and management will choose," said Midori's mother.

Miss DeLay shook her head for the first time. "Don't let them choose. *You* choose."

It was nearly eight in the evening by then. Midori and her mother left the studio and another student came in. Some of the waiting students had gone off to get something to eat. A few were still clustered outside Miss DeLay's door. There were about 150 young violinists studying with Miss DeLay and her seven associates in 1986; she expected all of them to go on to professional careers, and I asked her if she ever worried about glutting the market.

"Of course I worry about the market," she replied, "but it seems to me that something needs to be done about the market—not the violinists. People *need* music, live music, and they need the events in their lives that concerts are. Going to a concert is quite a different thing from the

isolation of sitting at home watching TV. To get yourself out with your friends and have a really festive and wonderful evening! There are communities all over the United States like the place I came from where all people know about music is what they get on TV, and that's too bad...

"I'll tell you what I've been thinking: Concert managements are going to sell to communities where their artists get good fees. They have to—to support their artist and themselves. In Kansas, they'd sell to Kansas City, Wichita, and Topeka and that's it. Well, there are hundreds of towns across the state and many of them have small orchestras, college orchestras, high school orchestras like the one at the high school I went to, and if a person wanted to, he could make his way across the state playing with them. You wouldn't make a lot of money, but you could do it.

"There's got to be a way to organize that using the institutions that are already in place. You could use the YMCAs and YMHAs, for example—they're certainly found everywhere you go. I have an old friend who retired from teaching at the University of Kansas. He's in his eighties now and he started a concert series in Lawrence, in a community that didn't have a concert series before. I have some ideas of my own on that. If I had the time, if I could get going on it, I'd be really pleased."

Supreme Court of the United States  
Washington, D. C. 20543

CHAMBERS OF  
JUSTICE HARRY A. BLACKMUN

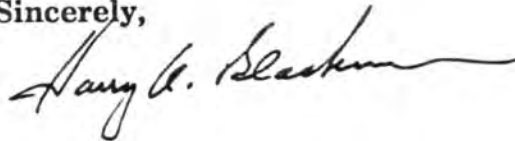
January 14, 1994

The President  
The White House  
Washington, D.C. 20500-2000

Dear Mr. President:

It is my understanding that the Aspen Music Festival has nominated Dorothy DeLay to receive the National Medal of Arts. I write to advise you that I ardently support this nomination. Ms. DeLay, of course, is a teacher, not a performer. She, however, is probably the foremost teacher of violin in this country today. Among her students who has reached violin stardom is Robert McDuffie of Macon, Georgia, and New York. Mr. McDuffie's name has been submitted to you as a possible soloist at the White House for some State Dinner. He owes much, as many others do, to Ms. DeLay's teaching and artistry.

Sincerely,



bcc: ✓ Mr. Ara Guzelimian  
c/o Aspen Music Festival  
Box AA  
Aspen, Colorado 81612

Mr. Robert McDuffie  
124 East 84th Street, #5C  
New York, New York 10028



Dear President Clinton,

My name is Sarah Chang. I am a thirteen year old violinist. I live in Philadelphia and attend Germantown Friends School. I also go to the Julliard School of Music where I study with Dorothy DeLay.

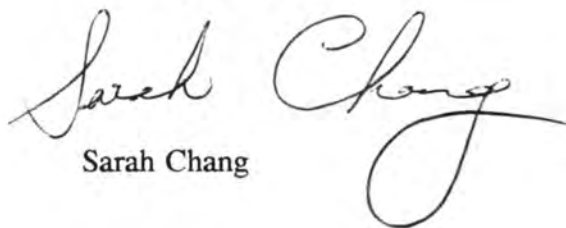
I just recently came back from performing with the Berlin Philharmonic. Miss DeLay came with me and the amount of support, advice, and confidence she gave me is immeasurable. To have her with me was like having a good luck charm, a solid figure I can always count on to be there for me. Without her, I don't know where I'd be.

I have been studying with Miss DeLay since I was six years old. You can imagine how excited I was to play for the famed Dorothy DeLay. I guess I was expecting a strict, in demand figure but Miss DeLay was so caring and nice I warmed up to her immediately. Miss DeLay is not only my teacher, but also my friend. It's no wonder why all of her students adore her so much. It's incredible how she cares for each and every one of them.

One thing Miss DeLay told me before a concert is, "Forget all the little things I told you. When you are on stage, just play your heart out."

I hope Miss DeLay receives this award. I mean, how many teachers are there in the world like her?

Cordially yours,

  
Sarah Chang

# OREGON SYMPHONY

James DePreist, *Music Director and Conductor*  
Norman Levdin, *Associate Conductor*  
Don Roth, *President*

December 30, 1993

President William Clinton  
The White House  
Washington, D.C.

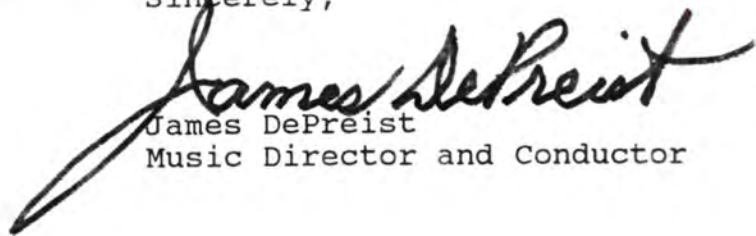
Dear President Clinton:

I would like to add my voice to the many, who have already written in support of the extraordinary teacher and force in American music, Dorothy DeLay.

I have had the pleasure during my career of working with many of Dorothy DeLay's "children." The great violinists Itzhak Perlman, Pinchas Zukerman, Nadja Salerno-Sonnenberg and Sarah Chang give an indication of the level of excellence achieved by this great teacher.

I hope you will give serious consideration to adding Dorothy DeLay to the list of Nation Medal of Arts recipients, who include my aunt Marian Anderson.

Sincerely,

A handwritten signature in black ink, reading "James DePreist". The signature is fluid and cursive, with a long, sweeping underline that extends to the left and then loops back under the name.

James DePreist  
Music Director and Conductor



THE UNIVERSITY OF MICHIGAN  
SCHOOL OF MUSIC  
ANN ARBOR, MICHIGAN 48109-2085

January 9, 1994

President Bill Clinton  
The White House  
Washington, D.C.

Dear President Clinton:

It is a privilege to have this opportunity to support the nomination of Dorothy DeLay for the 1994 National Medal of Arts.

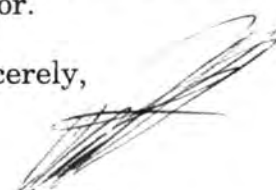
I was a student of Ms. DeLay's for nine years both at the Aspen Music School and the Juilliard School. Subsequently, I became Ms. DeLay's teaching assistant at the New England Conservatory and the Juilliard School. In these capacities I was able to observe the remarkable impact Ms. DeLay has had on generations of students.

Over the course of her long career, Ms. DeLay has worked with literally thousands of the most gifted and successful violinists in the world. Yet to consider her simply a great violin pedagogue is to diminish the fact that she is first and foremost a great teacher in the broadest sense of the word. An interviewer once suggested to Ms. DeLay that she had dedicated her life to teaching. "Not quite", she responded, "It is *learning* that fascinates me". This subtle distinction is perhaps how Ms. DeLay is able to respect the individuality of her students and custom design her teaching to the intellectual, psychological and emotional needs of each student.

Another of her gifts is the intuitive understanding and exploitation of what has been described as the "teachable moment", that wonderful instant when cognition is likely to occur. More than just recognizing that moment when it occurs, Ms. DeLay seems able to create it. With infinite patience she gently directs the groundwork for success. Yet when that success comes to pass, the method of direction is such that the victory always belongs to the student!

Certainly there are many artists on the American cultural scene deserving of recognition. Few, however, will influence the direction of their art form for generations, even centuries. I believe Dorothy DeLay as a teaching artist has and will have that kind of impact. I can think of no one more deserving of such a great honor.

Sincerely,



Paul Kantor  
Associate Professor of Violin  
Chair, Department of String Instruments



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January 4, 1994

President William J. Clinton  
The White House  
Washington, D.C.

Dear President Clinton:

I would like to add my voice to the many others in support of Ms. Dorothy Delay to receive the National Medal of Arts.

Ms. Delay's impact on musical life in the United States is without parallel. There are not many orchestras in America which do not contain a number of former Delay students in their string sections. Her former pupils additionally include such renowned solo artists as Itzhak Perlman, Pinchas Zukerman, Nadja Salerno-Sonnenberg, Shlomo Mintz, Cho-Liang Lin and Sarah Chang, to name but a few.

Her contribution to the arts in this country extends not only to the violinists she has taught, but to the music they play, and many American composers are equally benefited in that such renowned performers have played and championed their music.

Ms. Delay's educational impact is not only felt at the Juilliard School of Music in New York but in Cincinnati, Aspen and other schools in America as well as in Europe and the Far East.

In my thirty-six years in artists' management I have experienced the loving care she has extended in her work with her students and the close relationships she has established with the great conductors and orchestras of the world, and I can think of no other pedagogue in the arts more deserving of this great honor.

Sincerely,

Lee Lamont  
President

LL/pt  
0420K

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A MEMBER OF THE *Josephson* TALENT AGENCY GROUP



CHO-LIANG LIN  
*One Sherman Square*  
*New York NY 10023*

5 January 1994

President Bill Clinton  
The White House  
Washington DC

Dear President Clinton:

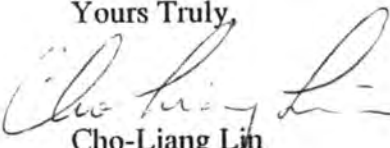
I want to tell you about the great violin teacher Dorothy DeLay.

In the realm of music there are forces which emerge once in a lifetime to reshape and to enhance the way music is performed. In the first twenty years of this century there was the great Russian violin school of Leopold Auer, who taught numerous great young talents who became legends. Many of them eventually settled in the United States, dazzled the audiences here and helped raise the musical quality in this country to an unprecedented high level. Today we are witness to the greatest evolution in violin playing since the heydays of Auer pupils such as Jascha Heifetz and Misha Elman.

Dorothy DeLay, the first truly great American violin pedagogue, is pushing the technical standard of violin playing to an even higher level. Miss DeLay can count her star pupils with more fingers than Leopold Auer could dream of. Her students, past and present, who attest to her accomplishments, perform on concert stages across the globe. They are not only super star soloists, but many are highly respected musicians in chamber ensembles and orchestras. Many are also passing on her doctrines to other students. There has never been such a flourish of outstanding violinists in America. It would be appropriate to say that Miss DeLay's pedagogical skill, her energy and devotion to her art and her students have been the major force in this flourish. I believe her success has had a direct impact on the cultural enrichment of this country.

It is my sincere hope that the accomplishments of this great lady of music will be recognized. The National Medal of Arts could not go to a more deserving person.

Yours Truly,



Cho-Liang Lin

# Withdrawal/Redaction Marker

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| 003. letter              | Itzhak Perlman to President Clinton [partial] (1 page) | 01/06/1994 | b(6)        |

### COLLECTION:

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### FOLDER TITLE:

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2013-0534-S

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- P1 National Security Classified Information [(a)(1) of the PRA]
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ITZHAK PERLMAN

January 6 1994

(b)(6)

[003]

President Clinton  
The White House  
Washington, D.C.

Dear President Clinton,

It is with great pleasure that I write this letter of recommendation in support of Dorothy Delay's nomination for the National Medal of Arts. I can think of no other noted teacher of the arts more deserving of this award chartered to recognize "outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

Miss Delay's stature as a teacher and her contributions to violin playing in the United States and around the world are unparalleled. The results of her work are heard on the major concert stages, radio stations, in orchestras and in class rooms throughout this country. Quite simply, she is the dean of violin teachers - in a class by herself.

Miss Delay is more than a great professor, she is a truly superior person. Her abilities as a teacher are balanced by a genuine concern for her students. Far from being a ruthless pedagogue, she emanates sincerity and love as well as knowledge. She seeks more than the simple production of world class musicians, but world class people as well. For every Delay student who earns their living on the stage, there are 50 students who look back and treasure each minute of every lesson they were privileged to have with her. Miss Delay chose to teach violin, but as with every great pedagogue she could teach any subject with equal brilliance.

The National Medal of Arts has been awarded to some of the most notable figures in American Arts. However, the award has yet to be bestowed upon a noted teacher of the arts. Miss Delay's contributions to the excellence of the arts in this country are vast and her place in the history of classical music is secure. To award her the National

Medal of Arts would not only commend her wonderful achievements, but serve to recognize the importance of arts education throughout this country.

Miss Delay is an inspiration and truly deserving of this prestigious award.

Very truly yours,

A handwritten signature in dark ink, appearing to read 'Itzhak Perlman', with a long, sweeping horizontal stroke extending to the right.

Itzhak Perlman



# Young Audiences

Young Audiences, Inc.  
115 East 92nd Street  
New York, NY 10128  
(212) 831-8110  
FAX (212) 289-1232

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## Young Audiences

### *A bright idea in education*

- Founded in 1952, Young Audiences now includes thirty-two chapters located in 22 states and the District of Columbia.
- The purpose of Young Audiences is to help make the arts an essential part of young people's education.
- Each year, more than 2,800 YA artists present nearly 50,000 programs to more than six million youngsters.
- Young Audiences is the nation's leading arts-in-education organization, sponsoring programs in over 7,500 schools each year and reaching one in every seven elementary students in the nation.
- Young Audiences' programs often represent a child's first encounter and active participation with the performing arts. 85% of YA programs occur in elementary schools.
- Young Audiences works with leading symphony orchestras, museums, dance and theater companies in collaborative projects designed to strengthen the arts in schools, to involve families in arts activities, and to enrich the cultural life of YA communities.
- Young Audiences is supported by school systems and PTA's (5.3 million), major corporations and foundations (\$2.5 million), state and local arts councils (\$1 million), individuals (\$2 million), and the Recording Industry (\$300,000). More than 1,500 volunteers and 150 professional staff provide leadership and services to the Young Audiences network.

# Young Audiences

Young Audiences, Inc.  
115 East 52nd Street  
New York, NY 10128  
(212) 851-8110  
FAX (212) 250-1292

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## Young Audiences, Inc. An Overview

Young Audiences is a national arts-in-education organization whose primary purpose is to help establish the arts as an essential part of the education of all young people.

Founded in 1952, Young Audiences was the first non-profit educational institution in the country to bring professional performing artists into schools. Young Audiences' performance, workshop and residency programs are designed to engage a child's active participation. Each program combines educational and artistic techniques to enhance young people's understanding and experience of the performing arts. The YA program includes classical and contemporary music, mime, drama and storytelling, ballet and modern dance. Young Audiences selects artists both for their artistic skills and for their ability to communicate effectively with children.

Young Audiences has been increasingly successful in reaching children and developing community support through its 32 member chapter network. In 1993, more than 2,800 Young Audiences musicians, dancers, and theatre professionals presented over 49,000 programs in schools. Young Audiences is a grass-roots organization which also includes thousands of volunteers from all walks of life. More than 6.1 million public school children participated in Young Audiences' programs last year, 1 in every 7 elementary school students in the nation.

In recent years, Young Audiences' impact on the lives of children and their parents has been dramatically enhanced by involving leading arts institutions - including symphonies, museums, dance and theatre companies - in more substantive education programs, and by integrating YA performance-demonstrations, workshops and residencies into school curricula.

As Young Audiences begins its fourth decade in service to America's children and the arts, the organization is integrating its programs into the regular school curriculum, joining with other organizations in community-wide partnerships on behalf of arts education, and helping to coordinate city and state-wide programs in schools. In addition to maintaining YA's tradition of excellence in program design and artist training, the organization welcomes opportunities to work with other arts and education organizations.



Partnership programs are currently being initiated in communities across the country. These projects provide important new avenues for achieving community-wide support for arts education:

- *The Young Audiences ARTS PARTNERS program combines the resources of leading arts organizations and school systems in order to undertake arts education projects that are beyond the capacity of any one organization working alone.*
- *The Young Audiences ARTS CARD encourages parents to participate in their children's education through direct involvement with their community's finest cultural institutions.*
- *The Young Audiences MASTER ARTIST SERIES involves artists of national and international reputation in school programs and special events that support arts education at the local level.*

## **Young Audiences Partnership Projects**

The Young Audiences Partnership Projects are a collaboration among Young Audiences, leading arts organizations and public school systems. They are currently being carried out in 21 communities reaching over 400,000 young people, with nearly \$1 million raised by the National Young Audiences organization and more than \$3 million raised in matching funds by local funding sources.

The YA Partnership Projects have been hailed as models of productive collaboration because they benefit young people and strengthen arts education in ways that could not be accomplished by the individual organizations working alone.

**ARTS PARTNERS** is a comprehensive arts-in-education program for grades K-12 that integrates a sequential series of arts programs into the curriculum. Representatives from school districts, community arts organizations, funders and Young Audiences work together to create a kindergarten through twelfth grade curriculum which combines classroom study, field trips, performances and workshops in the visual and performing arts. The project is currently being implemented in Kansas City (5 school districts), and Houston (1 school district). Pilot sites include Atlanta (1 school district), Portland (2 school districts), Rochester (4 school districts), San Francisco (3 school districts), and St. Louis (4 school districts).

**ARTS CARD** adds another dimension of arts services to YA communities. Presentation of a colorful and durable wallet-sized Arts Card at participating cultural organizations allows students and their families to purchase discounted tickets. By linking in-school programs, families and arts organizations, the Arts Card enhances the quality of life of cultural institutions and the overall community. Arts Card sites include: Cleveland (5,500 card holders), Indianapolis (10,000 card holders), Kansas City (24,000 card holders), New Jersey (5,300 card holders), Portland (8,000 card holders), San Francisco (4,100 card holders), and New Orleans (scheduled to begin in March 1994).

**RUN FOR THE ARTS** is a jog-a-thon with a unique twist. Students solicit pledges for running laps at their school on Run For The Arts Day. The Run provides a new income stream to these schools in order to help defray the cost of programs by community arts-in-education providers. There are currently six YA chapters participating in the program: Portland, Oregon (13,000 students, \$250,000 raised); Washington, DC (4,000 students, \$41,000); Denver (3,700 students, \$22,000); New Orleans (4,000 students, \$10,000); Cleveland (70 students, \$1,000); and Tucson (421 students, \$8,000).



**The FAMILY FESTIVAL OF THE ARTS** features specially designed performances for family audiences. Festival programs designed by YA roster artists build greater awareness of each community's cultural life. Programs are given in a variety of community locations, including city plazas, parks and gardens. This year, Family Festivals will be taking place in 16 communities throughout the YA network.

**SHARE THE WORLD** provides arts resources that help students experience cultural diversity from a positive perspective. Participating schools choose from a roster of performances and workshops representing many world cultures. Teachers also receive a workbook that helps them create their own multi-cultural curriculum. At the conclusion of each project, schools produce a Share the World Festival that incorporates artist performances and workshops with work by students in a one-day event for young people and their families. Share the World began in New Jersey in 1991 and has been replicated in Norfolk, Virginia and Los Angeles.

**The MASTER ARTIST SERIES** involves internationally acclaimed performing artists in special events that heighten public awareness of the arts and education. Through YA's network of National Advisory Board members and friends, Young Audiences identifies prominent artists to perform, conduct master classes, and make public appearances in communities across the country. Since 1990, Isaac Stern, Colleen Dewhurst, Wynton Marsalis, Yo-Yo Ma, Bobby McFerrin, Billy Taylor, Midori and Richard Stoltzman have participated in the Master Artist Series in Boston, Kansas City, Newark, Houston, Denver, St. Louis, Cleveland, Rochester, and New York City.

**The ARTS-IN-EDUCATION INSTITUTE** provides opportunities for artists, educators and program staff to share techniques and develop new strategies for creating more effective programs for young people. Institutes have been established in Dallas, Denver, Kansas City and Portland, and new Institutes are being planned in Atlanta, Norfolk, VA and San Jose. While there are numerous opportunities for teachers to learn how to use the arts in their classroom, the Young Audiences Arts-in-Education Institute is the only national training forum for artists who work with students.

Celia Cruz was born in Havana, Cuba on October 21, 1924. She began singing on Cuban radio in the 1940s and studied at the Conservatory of Music in Havana 1947-50. In 1950, she joined the popular orchestra Sonora Matancera as lead singer and subsequently toured extensively to the Caribbean, South America, and the United States. She appeared in five films between 1951 and 1961, recorded several albums during this time, and won a gold record for the song Burundanga. After Fidel Castro's revolution in 1959, she worked with Sonora Matancera in Mexico for a year before settling permanently in the USA.

In 1966, she joined the Tito Puente orchestra. She sang in Carnegie Hall in 1973, in the role of Gracia Divina in Larry Harlow's Hommy--A Latin Opera. In 1974, she won another gold record for the album Celia and Johnny, recorded with Johnny Pacheco and his orchestra. In 1982, she was honored at a special reunion concert event at Madison Square Garden in New York. Her deep contralto, quintessential Afro-Cuban vocal sound, and improvisational skills earned her the title "Queen of Salsa."

Will try to provide  
additional data  
on Cruz

Sandy