

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. memo	Melanne Verveer to the President re: nonselection [partial] (2 pages)	06/11/1994	b(6)
002. letter	Itzhak Perlman to President Clinton [partial] (1 page)	01/06/1994	b(6)
003. letter	duplicate of 002 (1 page)	01/06/1994	b(6)
004. bio	re: nonselection (16 pages)	00/00/0000	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20361

FOLDER TITLE:

National Medal of Arts, 1994 [Binder 1] [1]

2013-0534-S

rc1831

RESTRICTION CODES

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).

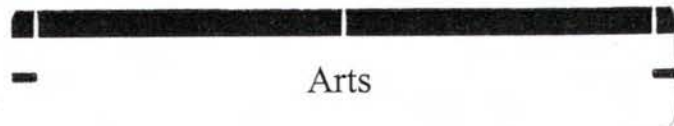
RR. Document will be reviewed upon request.

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]
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- 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]

1994 National Medal of Arts

1994
National
Medal of Arts



PHOTOCOPY
PRESERVATION

THE WHITE HOUSE
WASHINGTON

June 10, 1994

MEMORANDUM FOR THE PRESIDENT

FROM: Melanne Verveer

RE: National Council on the Arts Nominees for the
1994 National Medals of Arts

The National Council on the Arts has made its recommendations for the 1994 National Medals of Arts.

Included in this binder are the first and second priority lists of recommendations generated by the Council. The names are listed alphabetically and biographies follow. The Council strongly recommends the artists and patrons noted on the first priority list. However, as you know, substitutions may be made by the President from the nominees on the second list.

The National Medal of Arts is the highest award the President can bestow on our nation's artists and art patrons. The Medal was established by the National Foundation on the Arts and Humanities Act of 1965. It was created to award "individuals or groups who are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the arts in the United States" (NFAH Act of 1965). The Act empowers the President to choose the recipients of the Medals on the basis of the recommendations made by the National Council on the Arts. No more than twelve Medals may be awarded per year.

In addition, we would like to recommend that Jacqueline Kennedy Onassis be awarded a special Presidential award posthumously. As First Lady, she was the inspiration for the National Endowment for the Arts, she turned the White House into a showcase for the arts and she spearheaded historic preservation and restoration. It would be particularly fitting to make the presentation to her family, as the nation has been so recently reminded, with her passing, of her significant contributions to the arts.

Also included in this binder, for your information, is a list of previous National Medal of Arts recipients. The 1994 Medals will be awarded as they were last year, at a White House Ceremony in October. The Frankel Humanities Awards will also be presented at that time.

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1994 NOMINEES

Divider Title: _____

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THE WHITE HOUSE

WASHINGTON

June 11, 1994

~~CONFIDENTIAL~~DETERMINED TO BE AN ADMINISTRATIVE
MARKING Per E.O. 12958 as amended, Sec. 3.3 (c)
Initials: PLC/R Date 02/29/15

PRESIDENTIAL ACTION MEMORANDUM

FROM: Melanne Verveer

Please choose a total of twelve recipients for the 1994 National Medal of the Arts from the following first and second priority lists of nominees generated by the National Council on the Arts. Biographies of each nominee follow under specified tabs.

First Priority Nominees

<u>TAB#</u>	<u>Nominee</u>	<u>Field</u>	<u>Age</u>	<u>Residence</u>	<u>Birthplace</u>	<u>APPROVE</u>
1	Celia Cruz	Folk Art	70	NY/FL	Cuba	_____
2	Dorothy DeLay	Music	77	NY	KS	_____
(b)(6)						_____ [001]
4	Julie Harris	Theater	69	MA	MI	_____
5	Erick Hawkins	Dance	85	NY	CO	_____
6	Lena Horne	Music	77	NY	NY	_____
7	Claiborne Pell	Arts Leader	76	RI	NY	_____
8	Pete Seeger	Folk Arts	75	NY	NY	_____
9	Catherine Filene Shouse	Individual Patron	98	VA	MA	_____
10	Wayne Thieband	Visual Arts	74	CA	AZ	_____
11	Richard Wilbur	Literature	73	MA	NY	_____
12	Young Audiences	Arts Organization	LOCATION: NY, NY			_____

Second Priority Nominees

<u>AB#</u>	<u>Nominee</u>	<u>Field</u>	<u>Age</u>	<u>Residence</u>	<u>Birthplace</u>	<u>APPROVE</u>
13	Licia Albanese	Opera	81	CT	Italy	_____
14	Richard Avedon	Visual Arts	71	NY	NY	_____
15	Louise Bourgeois	Visual Arts	83	NY	France	_____
16	Dave Brubeck	Music	74	CT	CA	_____
17	James Ingo Freed	Design Arts	64	NY	Germany	_____
18	Elia Kazan	Media Arts	85	NY	Turkey	_____
19	Gene Kelly	Dance/Musical Theater	81	CA	PA	_____
20	La Mama Experimental Theatre Club	Arts Organization		LOCATION: NY, NY		_____

(b)(6)

22	Rockefeller Foundation	Patron Organization	LOCATION: NY, NY	_____
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(b)(6)

Additionally, we recommend that Jacqueline Kennedy Onassis be given a special Presidential award, posthumously, for her extraordinary contributions to the arts.

APPROVE _____ DISAPPROVE _____ FURTHER DISCUSSION _____

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BIOGRAPHIES:
1st PRIORITY

Divider Title: _____

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Divider Title: _____ 1

Crusell-Cuclín

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BIBL.: D. Cope, G. C.: *A Biography* (N.Y., 1984; with annotated list of works compiled by D. Gillespie); D. Gillespie, ed., G. C.: *Profile of a Composer* (N.Y., 1986).

Crusell, Bernhard Henrik, noted Finnish clarinetist and composer; b. Uusikaupunki, near Turku, Oct. 15, 1775; d. Stockholm, July 28, 1838. He took clarinet lessons from a member of the military band at Sveaborg Castle; then moved to Stockholm in 1791; there he had a chance to study with Abbé Vogler. While improving his general knowledge of music, Crusell continued to play the clarinet; in 1798 he went to Berlin to study with Franz Tausch. In 1803 he went to Paris, where he studied composition with Berton and Gossec. In his instrumental music Crusell followed the tradition of Gluck; his vocal works reveal Nordic traits. In Sweden he acted as translator of opera librettos for Stockholm productions. The Swedish Academy awarded him its gold medal shortly before his death.

WORKS: ORCH.: 3 clarinet concertos (1811, 1818, 1828); *Concertante* for Horn, Bassoon, Clarinet, and Orch. (1816); *Introduction et air suédois* for Clarinet and Orch. (1830); *Concertino* for Bassoon and Orch. Chamber: 3 quartets for Clarinet and Strings (1811, 1817, 1823); 3 clarinet duos (1821); *Divertimento* for Oboe and Strings (1823). Vocal: 37 songs for 4-part Chorus; *Den lilla slavinna* (The Little Slave Girl; Stockholm, Feb. 18, 1824).

Cruz, Celia, highly skilled Cuban singer of popular music; b. Havana, Oct. 21, 1924. She began singing on Cuban radio in the late 1940s, then studied at the Cons. of Music (1947-50). In 1950 she became lead singer with the popular band La Sonora Matancera, with which she toured and recorded extensively until 1965. She settled in the U.S. in 1960, and in 1966 joined the Tito Puente Orch. In 1973 she sang at Carnegie Hall in the role of Gracia Divina in Larry Harlow's *Hommy—A Latin Opera*, and in 1974 she won a gold record for the album *Celia and Johnny*, recorded with the Johnny Pacheco Orch. Her later albums include *Celia-Ray-Adalberto-Tremendo Trio!* (1983), *De Nuevo* (1985), and *The Winners* (1987). On Oct. 23, 1982, she was honored at a special reunion

concert event at Madison Square Garden in N.Y. She became known as the "Queen of Salsa" for her extraordinary improvisational skills, which she applied to such hit songs as *La Danza del Cocoye*, *Yerbero Moderno*, and *Burundanga* (gold record, 1957).

Cruz, Ivo, Portuguese conductor and composer; b. Corumbá, Brazil, May 19, 1901; d. Lisbon, Sept. 8, 1985. He was taken to Portugal, where he studied law at Lisbon Univ. (1919-24); he then went to Munich, where he took courses in composition and conducting. Returning to Portugal in 1931, he founded and conducted the Lisbon Phil., which he conducted until 1971. In 1937 the Lisbon Phil., which he conducted until 1971. He cultivated native subjects in his works, as demonstrated in his 3 sym.: *Coimbra* (1945), *Lisboa* (1946), and *Sinfonia de Amadís* (1952). He also wrote ballet music and several song cycles. His music lacked distinction, however, and had few performances except those promoted by himself.

Cruz-Romo, Gilda, Mexican soprano; b. Guadalajara, Feb. 12, 1940. She studied at the Cons. of Mexico; made her debut there in 1962. On May 8, 1970, she appeared at the Metropolitan Opera in N.Y. as Maddalena in *Andrea Chénier*; continued to sing there in subsequent seasons; also sang in Chicago, Houston, Dallas, etc. In Europe, she appeared in London, Milan, Moscow, Paris, and Vienna.

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Csik, Boldizsár, Rumanian composer; b. Tirgu-Mures, Oct. 3, 1937. He studied at the Tirgu-Mures Music College (1953-55) and with Demian, Toduța, and Jodál at the Cons. in Cluj (1956-61); taught at Tirgu-Mures from 1961 to 1968. In his music he applies dissonant sonorism, striving for coloristic effects.

WORKS: Chamber opera, *Görog Ilona* (1966); *Octombrie*, cantata (1960); *Purtătorii de Făclii*, cantata (1961); *Overture* (1960); *Sinfonia* (1960); *Cintec de Vitejie* for Chamber Orch. (1971); *Recitativo, Adagio and Fugue* for Flute and Piano (1958); 2 piano sonatas (1960, 1964); 4 pieces for Piano (1978); choruses; songs.

Ctesibius, Greek physicist and inventor of the hydraulis. He flourished between 246 and 221 B.C., and is known in literature as Ctesibius of Alexandria. The weight of evidence collected by H.G. Farmer tends to demonstrate that the 1st hydraulis was indeed constructed by Ctesibius.

BIBL.: P. Tannery, "Athénée sur C. et l'hydraulis," *Revue des Études Grecques* (1896); H. Farmer, *The Organ of the Ancients* (London, 1931).

Cuclín, Dimitrie, prolific Rumanian composer; b. Galati, April 5, 1885; d. Bucharest, Feb. 7, 1978. He studied with Castaldi in Bucharest; in 1907 went to Paris, where he took courses

CELIA CRUZ--NOMINATOR'S STATEMENT

Celia Cruz has, since she first began recording in the 1940's, been a very important figure in the development of Cuban music. Associated as the main singer with the Sonora Matancera for many years, she toured extensively throughout the U.S. and Latin America. Her recordings have had an important impact in all Latin American countries. With the development of "Salsa" out of the Cuban music style, she became one of the mainstays of the New York scene. She is sometimes referred to as the "Ella Fitzgerald" of Salsa, but she is, in fact, also the "Billie Holiday" and the "Aretha Franklin" of this form. No Latino has received a Medal of Arts for many, many years. Celia Cruz, because of her stature, her important role in both the past and present of Latin music in America, is the appropriate person to receive this recognition.

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Csik, Boldizsár, Rumanian composer; b. Tirgu-Mures, Oct. 3, 1937. He studied at the Tirgu-Mures Music College (1953-55) and with Demian, Todujă, and Jodál at the Cons. in Cluj (1956-61); taught at Tirgu-Mures from 1961 to 1968. In his music he applies dissonant sonorism, striving for coloristic effects.

WORKS: Chamber opera, *Görog Ilona* (1966); *Octombrie*, cantata (1960); *Purtătorii de Făclii*, cantata (1961); *Overture* (1960); *Sinfonia* (1960); *Cîntec de Vitejie* for Chamber Orch. (1971); *Recitativo, Adagio and Fugue* for Flute and Piano (1958); 2 piano sonatas (1960, 1964); 4 pieces for Piano (1978); choruses; songs.

Ctesibius, Greek physicist and inventor of the hydraulis. He flourished between 246 and 221 B.C., and is known in literature as Ctesibius of Alexandria. The weight of evidence collected by H.G. Farmer tends to demonstrate that the 1st hydraulis was indeed constructed by Ctesibius.

BIBL.: P. Tannery, "Athénée sur C. et l'hydraulis," *Revue des Études Grecques* (1896); H. Farmer, *The Organ of the Ancients* (London, 1931).

Cuclin, Dimitrie, prolific Rumanian composer; b. Galati, April 5, 1885; d. Bucharest, Feb. 7, 1978. He studied with Castaldi in Bucharest; in 1907 went to Paris, where he took courses

Baker's Biographical Dictionary of Musicians - 8th ed. 1992

CELIA CRUZ--NOMINATOR'S STATEMENT

Celia Cruz has, since she first began recording in the 1940's, been a very important figure in the development of Cuban music. Associated as the main singer with the Sonora Matancera for many years, she toured extensively throughout the U.S. and Latin America. Her recordings have had an important impact in all Latin American countries. With the development of "Salsa" out of the Cuban music style, she became one of the mainstays of the New York scene. She is sometimes referred to as the "Ella Fitzgerald" of Salsa, but she is, in fact, also the "Billie Holiday" and the "Aretha Franklin" of this form. No Latino has received a Medal of Arts for many, many years. Celia Cruz, because of her stature, her important role in both the past and present of Latin music in America, is the appropriate person to receive this recognition.

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Divider Title: _____

ALL NOMINATIONS

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

Dorothy DeLay 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. She is currently a faculty member of the Juilliard School and has been on the Aspen Music School faculty since 1971. Miss DeLay is Starling Professor of Violin at the University of Cincinnati and a consultant at the Royal College of Music in London. In addition, she conducts numerous master classes at universities and conservatories in the United States and abroad, including China, Japan, Salzburg, Austria, Korea and Israel. Miss DeLay has contributed numerous articles on violin and violinists to encyclopedias. She was a member of the violin faculty of Sarah Lawrence College from 1948-1970, and on the violin faculty of the New England Conservatory until 1987.

Awards, honors and recognition:

Dorothy DeLay was educated in the United States at the Oberlin Conservatory, Michigan State University and the Juilliard School. Additionally, she holds honorary Doctorate of Music degrees from the Oberlin Conservatory and the University of Colorado. She is a fellow of the Royal College of Music in Great Britain. Honors and awards that Miss DeLay has received include the Distinguished Artist-Teacher Award of the American String Teachers Association in 1975, the King Solomon Award of the America-Israel Cultural Foundation, the American Federation of Music Clubs Award, the Governor's Award by the State of Kansas and the Mu Phi Epsilon President's Medal.

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

Dorothy DeLay, since beginning her teaching in 1974, has fostered some of the world's most renowned violinists and continues to bring forth many of today's brightest young violinists. Students of hers have appeared with almost every major orchestra in the United States and abroad, and have been winners of many national and international competitions, including the Tchaikovsky Competition in the former Soviet Union, the Queen Elizabeth in Belgium, the Menuhin and the Carl Flesch in England, the Tibor Varga in Switzerland, the Paganini in Italy, the Queen Sophia in Spain, and in the United States the Naumburg, Indianapolis, Leventritt, Meriwether Post, the Mae Whittaker, Irving Klein and Julius Stuhlberg competitions. Miss DeLay's students include Itzhak Perlman, Joseph Swensen, Cho-Liang Lin, Robert McDuffie, Nadja Salerno-Sonnenberg, Midori, Mark Peskanov, Kurt Nikkanen, Kyoko Takezawa, Gil Shaham, Anne Akiko Myers, Sarah Chang, Livia Sohn, Maria Ahn, Hyo Kang, Kurt Sassmannshaus, Stephen Clapp, Paul Kantor, Masao Kawasaki, Peter Winograd, Benny Kim, Nigel Kennedy, Ora Shiran, Ida Levin, Bettina Musselmeli, Shlomo Mintz, and members of the American, Cleveland, Fine Arts, and Tokyo string quartets.

(MORE)

The Aspen Music Festival and School strongly endorse Dorothy DeLay's nomination for the National Medal of the Arts. Her dedication to music and to her students has extended far beyond her own studio. Through her teaching and nurturing of gifted young artists, Miss DeLay has made a significant impact on the entire music world.

CARNEGIE HALL

JAN 10 1994
2/10 ch
2/10 M

January 5, 1994

Judith Arron
Executive Director
(212) 903-9621
FAX/(212) 581-6539
Telex/4931914

The President
The White House
Washington, D.C.

Dear Mr. President,

It is a great pleasure for me to suggest your consideration of Dorothy DeLay for the National Medal of Arts. Miss DeLay is the leading violin teacher in the world today whose students have included Itzhak Perlman, Pinchas Zukerman, Midori, and now Sara Chang.

It makes us all extremely proud to know that young violinists are sent from all over the world to study with Miss DeLay, whose entire life has been spent in America. She is an extraordinarily gifted teacher who has spent her life passing her gifts on to young people and developing great careers.

I can think of no one who deserves the National Medal of Arts more than Dorothy DeLay and I hope you will give her every consideration.

With all good wishes,

Cordially,



Judith Arron

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 Leyden, *Associate Conductor*
Don Roth, *President*

December 30, 1993

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

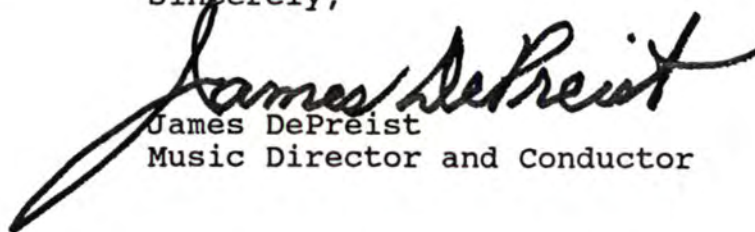
Dear President Clinton:

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,



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.

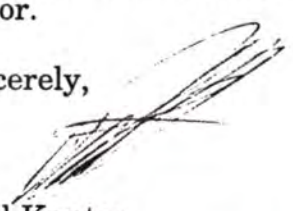
I was a student of Ms. DeLay's for nine years both at the Aspen Music School and the Juilliard School. Subsequently, I became Ms. DeLay's teaching assistant at the New England Conservatory and the Juilliard School. In these capacities I was able to observe the remarkable impact Ms. DeLay has had on generations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



LEE LAMONT, PRESIDENT
DIRECT DIAL: (212) 556-6814

CABLE: ICMARTISTS
TELEX: 6790618
FAX: (212) 556-5677

ADDITIONAL TELEX: 125422
ADDITIONAL CABLE: INCREATIVE

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

CHO-LIANG LIN
One Sherman Square
New York NY 10023

5 January 1994

President Bill Clinton
The White House
Washington DC

Dear President Clinton:

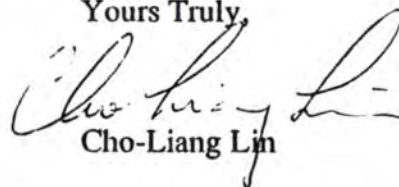
I want to tell you about the great violin teacher Dorothy DeLay.

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

ZUKERMAN

Pinchas Zukerman
c/o Shirley Kirshbaum & Associates
711 West End Avenue, #5K-N
New York, NY 10025

January 5, 1994

Dear President Clinton,

It is with much enthusiasm that I support the nomination of Dorothy DeLay for the 1994 National Medal of Arts. It is my understanding that this is the first time a noted teacher has been nominated. There is no one in our society so valuable as one who gives of themselves and communicates with passion to young people. Ms. DeLay has given of herself and helped guide talented youngsters into artists successfully as no one before her. She is an inspiration to us all.

Sincerely,



Pinchas Zukerman

ROBERT McDUFFIE

January 6, 1994

President Bill Clinton
The White House
Washington, DC

Dear President Clinton:

I am delighted to recommend my former teacher, Dorothy DeLay, for the 1994 National Medal of Arts.

Dorothy DeLay's legendary teaching career has been well documented. It is widely known that most of the top violin soloists around the world were students of hers. But what sets her apart from others is her world of ideas. Her desire for her students is not only to be technically proficient, but always to be questing musicians.

I know that the lives of music lovers have been enhanced because of what Dorothy DeLay instills in all of her many students - a motivation to search for greatness.

Sincerely yours,

Robert McDuffie

Withdrawal/Redaction Marker

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

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Clinton Presidential Records
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FOLDER TITLE:

National Medal of Arts, 1994 [Binder 1] [1]

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

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- 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]

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RR. Document will be reviewed upon request.

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- 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]

ITZHAK PERLMAN

January 6 1994

(b)(6)

[002]

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

GIL SHAHAM

zh
no address

President Clinton
The White House
1600 Pennsylvania Ave.
Washington, D. C.

January 10, 1994

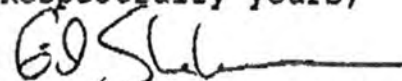
Dear President Clinton,

It is my great honor to write to you in support of the nomination of Dorothy DeLay for the 1994 National Medal of Arts.

Ms. DeLay's unique style and teachings have left an unmistakable mark on American musical life. Generations of young musicians' lives and artistry were shaped by her as were those of countless audience members across the country. We are all molded by our parents and teachers - to many of her students, Ms. DeLay was both.

I came to this country, as did scores of other violinists, for the purpose of studying with Ms. DeLay. Since then, I have never ceased to be amazed by her strength and dedication to her cause. As an American citizen, I would be thrilled to see our country recognize Ms. DeLay's life work.

Respectfully yours,


Gil Shaham, violinist

ALL NOMINATIONS

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(MORE)

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JAN 10 1994
2/10 ch
2/10 M

January 5, 1994

Judith Arron
Executive Director
(212) 903-9621
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Judith Arron

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

CHAMBERS OF
JUSTICE HARRY A. BLACKMUN

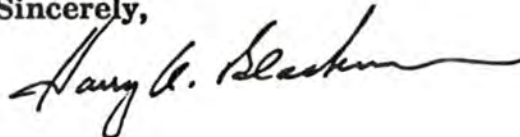
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bcc: ✓ Mr. Ara Guzelimian
c/o Aspen Music Festival
Box AA
Aspen, Colorado 81612

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

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Sarah Chang

OREGON SYMPHONY

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

December 30, 1993

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The White House
Washington, D.C.

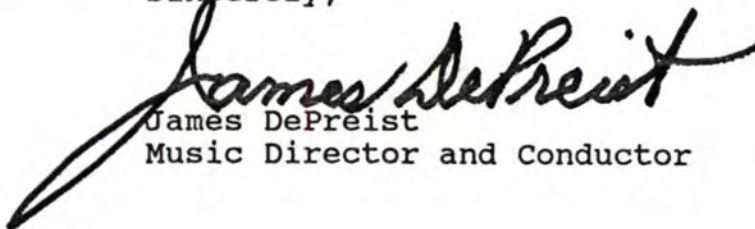
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Sincerely,



James DePreist
Music Director and Conductor

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

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The White House
Washington, D.C.

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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

LEE LAMONT, PRESIDENT
DIRECT DIAL: (212) 556-6814

CABLE: ICMARTISTS
TELEX: 6790618
FAX: (212) 556-5677
ADDITIONAL TELEX: 125422
ADDITIONAL CABLE: INCREATIVE

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.

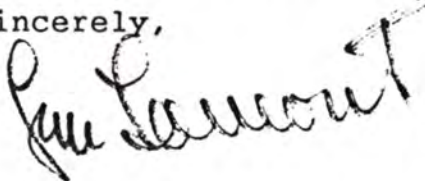
Ms. Delay's impact on musical life in the United States is without parallel. There are not many orchestras in America which do not contain a number of former Delay students in their string sections. Her former pupils additionally include such renowned solo artists as Itzhak Perlman, Pinchas Zukerman, 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

CHO-LIANG LIN
One Sherman Square
New York NY 10023

5 January 1994

President Bill Clinton
The White House
Washington DC

Dear President Clinton:

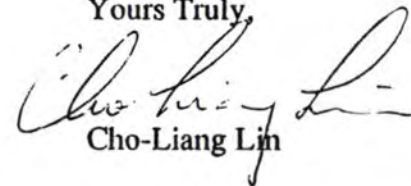
I want to tell you about the great violin teacher Dorothy DeLay.

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

ZUKERMAN

Pinchas Zukerman
c/o Shirley Kirshbaum & Associates
711 West End Avenue, #5K-N
New York, NY 10025

January 5, 1994

Dear President Clinton,

It is with much enthusiasm that I support the nomination of Dorothy DeLay for the 1994 National Medal of Arts. It is my understanding that this is the first time a noted teacher has been nominated. There is no one in our society so valuable as one who gives of themselves and communicates with passion to young people. Ms. DeLay has given of herself and helped guide talented youngsters into artists successfully as no one before her. She is an inspiration to us all.

Sincerely,

A large, fluid, handwritten signature in dark ink, likely of Pinchas Zukerman, written over the printed name. The signature is highly stylized with long, sweeping strokes.

Pinchas Zukerman

ROBERT McDUFFIE

January 6, 1994

President Bill Clinton
The White House
Washington, DC

Dear President Clinton:

I am delighted to recommend my former teacher, Dorothy DeLay, for the 1994 National Medal of Arts.

Dorothy DeLay's legendary teaching career has been well documented. It is widely known that most of the top violin soloists around the world were students of hers. But what sets her apart from others is her world of ideas. Her desire for her students is not only to be technically proficient, but always to be questing musicians.

I know that the lives of music lovers have been enhanced because of what Dorothy DeLay instills in all of her many students - a motivation to search for greatness.

Sincerely yours,

Robert McDuffie

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003. letter	duplicate of 002 (1 page)	01/06/1994	b(6)

COLLECTION:

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National Medal of Arts, 1994 [Binder 1] [1]

2013-0534-S

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RESTRICTION CODES

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]
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- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
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Freedom of Information Act - [5 U.S.C. 552(b)]

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- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

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.

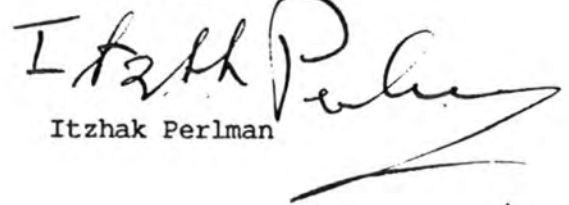
Miss Delay is more than a great professor, she is a truly superior person. Her abilities as a teacher are balanced by a genuine concern for her students. Far from being a ruthless pedagogue, she emanates sincerity and love as well as knowledge. She seeks more than the simple production of world class 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

GIL SHAHAM

zh
no address

President Clinton
The White House
1600 Pennsylvania Ave.
Washington, D. C.

January 10, 1994

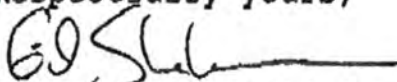
Dear President Clinton,

It is my great honor to write to you in support of the nomination of Dorothy DeLay for the 1994 National Medal of Arts.

Ms. DeLay's unique style and teachings have left an unmistakable mark on American musical life. Generations of young musicians' lives and artistry were shaped by her as were those of countless audience members across the country. We are all molded by our parents and teachers - to many of her students, Ms. DeLay was both.

I came to this country, as did scores of other violinists, for the purpose of studying with Ms. DeLay. Since then, I have never ceased to be amazed by her strength and dedication to her cause. As an American citizen, I would be thrilled to see our country recognize Ms. DeLay's life work.

Respectfully yours,


Gil Shaham, violinist

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Divider Title: _____

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* (Intl., Apr. 5, 1947); and Ariadne 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 Warm 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 Robrioz 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) award 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 Carrington in Charles Nelson Reilly's production of *Under The Ilex* 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-

Bu

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 Award's 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 Hiding 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.

FROM WHO'S WHO IN AMERICAN THEATRE

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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 Robriox 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 Carrington in Charles Nelson Reilly's production of *Under The Ilex* 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 Award's 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.

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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.

NOMINATOR'S STATEMENT

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."

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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 HAT, 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.

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1994 NATIONAL MEDAL OF ARTS

NOMINATION FORM FOR

ARTISTS, ARTS ORGANIZATIONS, AND PATRONS

Please type or print

(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 SENATOR CLAIBORNE PELL

Street Address Rm 335 RUSSELL SENATE OFFICE BUILDING

City WASHINGTON State DC Zip Code 20002 20510

Telephone Numbers: Office (202) 224-4642

Home ()

FOR INDIVIDUALS

Birthdate _____ Place of Birth _____

Artistic Field _____

FOR PATRONS OR ORGANIZATIONS

Official position in corporation/institution: CHAIRMAN, SENATE SUBCOMMITTEE
ON EDUCATION, ARTS & HUMANITIES

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

SINCE HIS ELECTION TO THE U.S. SENATE IN 1960, SENATOR
PELL HAS BEEN THE LEADING CHAMPION FOR A FEDERAL
ROLE IN SUPPORTING THE ARTS. THE SUBCOMMITTEE HE
CHAIRS IS THE AUTHORIZING BODY FOR THE ARTS AND
HUMANITIES ENDOWMENTS (MORE)

ALL NOMINATIONS

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

SENATOR PELL WAS THE LEAD SENATE SPONSOR OF THE ORIGINAL LEGISLATION (SIGNED IN 1965) THAT ESTABLISHED THE NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES. HE HAS MAINTAINED HIS LEADERSHIP ROLE SINCE THEN AS CHAIRMAN OF THE SUBCOMMITTEE ON EDUCATION, ARTS + HUMANITIES — GUIDING THE AGENCY THROUGH MANY COMPLEX AND DIFFICULT REAUTHORIZATIONS.

Awards, honors and recognition:

SENATOR PELL HAS BEEN HONORED AND RECOGNIZED FOR HIS LIFE-LONG COMMITMENT TO THE ARTS BY VIRTUALLY EVERY MAJOR ARTS SERVICE ORGANIZATION AS WELL AS BY MANY LEADING CULTURAL INSTITUTIONS ACROSS THE UNITED STATES.

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

SENATOR PELL PLAYED A LEAD ROLE IN ESTABLISHING THE FOLLOWING ENDOWMENT-RELATED PROGRAMS:

CHALLENGE GRANTS, BASIC STATE GRANTS, LOCALS PROGRAM, ARTS + ARTIFACTS INDEMNITY ACT, THE FEDERAL COUNCIL ON THE ARTS AND HUMANITIES

(MORE)

CLAIBORNE PELL



U.S. SENATOR RHODE ISLAND

CONTACT: BILL BRYANT
(202) 224-4842

BIOGRAPHY

IMMEDIATE RELEASE
JUNE 1993

Claiborne deBorda Pell, 74, of Newport, has served as United States Senator from Rhode Island since 1961. He was elected in 1960 and reelected in 1966, 1972, 1978, 1984 and 1990 and is the longest serving Senator in Rhode Island history.

Pell is Rhode Island's senior Senator and ranks 3rd in Senate seniority. He holds influential Senate posts in the fields of human resources, education, arms control, health, employment, human rights, foreign relations, international operations, oceans, environment, arts and humanities and Democratic policy.

SENATE ASSIGNMENTS

Chairman—Committee on Foreign Relations
Chairman—Subcommittee on Education, Arts and Humanities
Co-Chairman—Senate Arms Control Observer Group
Vice Chairman—Joint Committee on the Library
Member—Committee on Labor and Human Resources
Member—Subcommittee on Aging
Member—Subcommittee on Children, Families, Drugs and Alcoholism
Member—Democratic Policy Committee
Member—Committee on Rules and Administration
Member—Technology Assessment Board

Pell serves on the Executive Committee of the Environmental and Energy Study Conference. That Committee directs the work of the conference, which advises members in the Senate and House of Representatives on the environmental and energy issues facing the Congress.

He is a member of the U.S. Capitol Preservation Commission and an honorary Vice President of the American Bible Society. He is an honorary trustee of St. George's School and trustee emeritus of Brown University. He has been a member of the Board of Visitors of both the United States Naval Academy and the United States Coast Guard Academy.

Pell also is the author of two books (Power and Policy, on foreign policy, and Megalopolis Unbound, on high-speed ground transportation) and co-author of a third (Challenge of the Seven Seas, on the oceans).

He is a director of the World Affairs Council of Rhode Island and of the Society of Friends of Touro Synagogue of Newport. He attends Trinity Episcopal Church in Newport. He also is a trustee of Save the Bay.

Pell was born in New York City into a family with a long history of public service. His father, Herbert Claiborne Pell, was a Congressman, a Democratic State Chairman and, later, U.S. Minister to Portugal and Hungary. His forebears include five Members of the Senate or of the House of Representatives, one of whom, George M. Dallas, also served as Vice President of the United States.

A graduate of St. George's School in Middletown, R.I., Pell earned his A.B. degree (cum laude) in history from Princeton University in 1940 and his M.A. degree from Columbia University. He has received honorary doctorates from 46 colleges and universities.

He has been decorated by both the Kingdom and the Republic of Italy, three times by Portugal, and by France, Sweden, Greece, Liechtenstein, Austria, Luxembourg, Lebanon, Pakistan, the Knights of Malta and by Cardinal Koenig of Austria.

He enlisted in the Coast Guard four months before Pearl Harbor and started as a ship's cook. He received a commission while aboard ship and served in the North Atlantic and in Sicily, where he helped rebuild the fishing industry. After the war's end he continued in the Coast Guard Reserve, from which he retired in 1975 with the rank of Captain.

Pell was arrested three times by Fascist governments and three times by Communist governments.

—MORE—

After the war, Pell participated in the San Francisco Conference that created the United Nations. He then served seven years as a State Department official and Foreign Service Officer. He is the only member of the Senate to have been a Foreign Service Officer.

During his diplomatic career, he held posts in Czechoslovakia and Italy and established the United States Consulate General in Bratislava, Czechoslovakia, after that nation was taken over by the Communists.

After resigning from the Foreign Service, Pell spent eight years in business and political activities. During that time he also was Vice President of the International Rescue Committee for which he directed Hungarian refugee activities in Austria following the Hungarian Revolution.

In 1960 he sought the Democratic nomination for the Senate seat of retiring Senator Theodore Francis Green and became the first unendorsed candidate in Rhode Island's history ever to win a state-wide primary. He was elected in the general election by the largest plurality in Rhode Island's history up to that time.

Pell was the principal Senate sponsor of a 1965 law establishing the National Endowment for the Arts and the National Endowment for the Humanities and was the Senate author of the National Sea Grant College and Program Act of 1966, a program funded at about \$40 million annually—including about \$1.5 million that goes to the University of Rhode Island.

On the Senate Foreign Relations Committee, Pell was an early and outspoken opponent of United States military involvement in Vietnam and has been a vigorous supporter of arms control agreements, including a mutual, verifiable nuclear freeze. He has taken the lead in proposals to ensure peaceful uses of the oceans and international cooperation in protection of the environment.

His leadership, both in the Committee and on the Senate Floor, helped secure overwhelming ratification for the Intermediate Nuclear Forces (INF) treaty to reduce nuclear weapons. He also fathered both a treaty prohibiting the emplacement of weapons of mass destruction on the seabed and a treaty prohibiting the use of environmental modification techniques as weapons of war.

Pell also has taken a leading role in eliminating financial barriers to higher education. His legislation created the Basic Educational Opportunity Grants which Congress named "Pell Grants" in 1980.

A member of the Presidential Commission on Drunk Driving, Pell was the original Senate advocate and driving force behind federal legislation to help crack down on drunk driving. A set of tough drunk driving measures, initially proposed by Pell, was signed into law in 1982.

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Pell was a Senate representative at the first world environmental conference in Stockholm in 1972. He was the only Senator who participated in the Stockholm meeting who also was a Senate representative at the follow-up United Nations Conference on Environment and Development (UNCED) held in Rio in 1992.

Pell is married to the former Nuala O'Donnell. They have four children (two sons, Herbert and Christopher, and two daughters, Dallas Pell Yates and Julia Pell), and five grandchildren.

1994 NATIONAL MEDAL OF ARTS

NOMINATION FORM FOR

ARTISTS, ARTS ORGANIZATIONS, AND PATRONS

Please type or print

(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 SENATOR CLAIBORNE PELL

Street Address Rm 335 RUSSELL SENATE OFFICE BUILDING

City WASHINGTON State DC Zip Code 20002 20510

Telephone Numbers: Office (202) 224-4642

Home ()

FOR INDIVIDUALS

Birthdate _____ Place of Birth _____

Artistic Field _____

FOR PATRONS OR ORGANIZATIONS

Official position in corporation/institution: CHAIRMAN, SENATE SUBCOMMITTEE
ON EDUCATION, ARTS & HUMANITIES

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

SINCE HIS ELECTION TO THE U.S. SENATE IN 1960, SENATOR
PELL HAS BEEN THE LEADING CHAMPION FOR A FEDERAL
ROLE IN SUPPORTING THE ARTS. THE SUBCOMMITTEE HE
CHAIRS IS THE AUTHORIZING BODY FOR THE ARTS AND
HUMANITIES ENDOWMENTS(MORE)

ALL NOMINATIONS

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

SENATOR PELL WAS THE LEAD SENATE SPONSOR OF THE ORIGINAL LEGISLATION (SIGNED IN 1965) THAT ESTABLISHED THE NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES. HE HAS MAINTAINED HIS LEADERSHIP ROLE SINCE THEN AS CHAIRMAN OF THE SUBCOMMITTEE ON EDUCATION, ARTS + HUMANITIES — GUIDING THE AGENCY THROUGH MANY COMPLEX AND DIFFICULT REAUTHORIZATIONS.

Awards, honors and recognition:

SENATOR PELL HAS BEEN HONORED AND RECOGNIZED FOR HIS LIFE-LONG COMMITMENT TO THE ARTS BY VIRTUALLY EVERY MAJOR ARTS SERVICE ORGANIZATION AS WELL AS BY MANY LEADING CULTURAL INSTITUTIONS ACROSS THE UNITED STATES.

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

SENATOR PELL PLAYED A LEAD ROLE IN ESTABLISHING THE FOLLOWING ENDOWMENT-RELATED PROGRAMS:

CHALLENGE GRANTS, BASIC STATE GRANTS, LOCALS PROGRAM, ARTS + ARTIFACTS INDEMNITY ACT, THE FEDERAL COUNCIL ON THE ARTS AND HUMANITIES

(MORE)

CLAIBORNE PELL



U.S. SENATOR RHODE ISLAND

CONTACT: BILL BRYANT
(202) 224-4642

BIOGRAPHY

IMMEDIATE RELEASE
JUNE 1983

Claiborne deBorda Pell, 74, of Newport, has served as United States Senator from Rhode Island since 1961. He was elected in 1960 and reelected in 1966, 1972, 1978, 1984 and 1990 and is the longest serving Senator in Rhode Island history.

Pell is Rhode Island's senior Senator and ranks 3rd in Senate seniority. He holds influential Senate posts in the fields of human resources, education, arms control, health, employment, human rights, foreign relations, international operations, oceans, environment, arts and humanities and Democratic policy.

SENATE ASSIGNMENTS

Chairman—Committee on Foreign Relations
Chairman—Subcommittee on Education, Arts and Humanities
Co-Chairman—Senate Arms Control Observer Group
Vice Chairman—Joint Committee on the Library
Member—Committee on Labor and Human Resources
Member—Subcommittee on Aging
Member—Subcommittee on Children, Families, Drugs and Alcoholism
Member—Democratic Policy Committee
Member—Committee on Rules and Administration
Member—Technology Assessment Board

Pell serves on the Executive Committee of the Environmental and Energy Study Conference. That Committee directs the work of the conference, which advises members in the Senate and House of Representatives on the environmental and energy issues facing the Congress.

He is a member of the U.S. Capitol Preservation Commission and an honorary Vice President of the American Bible Society. He is an honorary trustee of St. George's School and trustee emeritus of Brown University. He has been a member of the Board of Visitors of both the United States Naval Academy and the United States Coast Guard Academy.

Pell also is the author of two books (Power and Policy, on foreign policy, and Megalopolis Unbound, on high-speed ground transportation) and co-author of a third (Challenge of the Seven Seas, on the oceans).

He is a director of the World Affairs Council of Rhode Island and of the Society of Friends of Touro Synagogue of Newport. He attends Trinity Episcopal Church in Newport. He also is a trustee of Save the Bay.

Pell was born in New York City into a family with a long history of public service. His father, Herbert Claiborne Pell, was a Congressman, a Democratic State Chairman and, later, U.S. Minister to Portugal and Hungary. His forebears include five Members of the Senate or of the House of Representatives, one of whom, George M. Dallas, also served as Vice President of the United States.

A graduate of St. George's School in Middletown, R.I., Pell earned his A.B. degree (cum laude) in history from Princeton University in 1940 and his M.A. degree from Columbia University. He has received honorary doctorates from 46 colleges and universities.

He has been decorated by both the Kingdom and the Republic of Italy, three times by Portugal, and by France, Sweden, Greece, Liechtenstein, Austria, Luxembourg, Lebanon, Pakistan, the Knights of Malta and by Cardinal Koenig of Austria.

He enlisted in the Coast Guard four months before Pearl Harbor and started as a ship's cook. He received a commission while aboard ship and served in the North Atlantic and in Sicily, where he helped rebuild the fishing industry. After the war's end he continued in the Coast Guard Reserve, from which he retired in 1976 with the rank of Captain.

Pell was arrested three times by Fascist governments and three times by Communist governments.

—MORE—

After the war, Pell participated in the San Francisco Conference that created the United Nations. He then served seven years as a State Department official and Foreign Service Officer. He is the only member of the Senate to have been a Foreign Service Officer.

During his diplomatic career, he held posts in Czechoslovakia and Italy and established the United States Consulate General in Bratislava, Czechoslovakia, after that nation was taken over by the Communists.

After resigning from the Foreign Service, Pell spent eight years in business and political activities. During that time he also was Vice President of the International Rescue Committee for which he directed Hungarian refugee activities in Austria following the Hungarian Revolution.

In 1960 he sought the Democratic nomination for the Senate seat of retiring Senator Theodore Francis Green and became the first unendorsed candidate in Rhode Island's history ever to win a state-wide primary. He was elected in the general election by the largest plurality in Rhode Island's history up to that time.

Pell was the principal Senate sponsor of a 1965 law establishing the National Endowment for the Arts and the National Endowment for the Humanities and was the Senate author of the National Sea Grant College and Program Act of 1966, a program funded at about \$40 million annually—including about \$1.5 million that goes to the University of Rhode Island.

On the Senate Foreign Relations Committee, Pell was an early and outspoken opponent of United States military involvement in Vietnam and has been a vigorous supporter of arms control agreements, including a mutual, verifiable nuclear freeze. He has taken the lead in proposals to ensure peaceful uses of the oceans and international cooperation in protection of the environment.

His leadership, both in the Committee and on the Senate Floor, helped secure overwhelming ratification for the Intermediate Nuclear Forces (INF) treaty to reduce nuclear weapons. He also fathered both a treaty prohibiting the emplacement of weapons of mass destruction on the seabed and a treaty prohibiting the use of environmental modification techniques as weapons of war.

Pell also has taken a leading role in eliminating financial barriers to higher education. His legislation created the Basic Educational Opportunity Grants which Congress named "Pell Grants" in 1980.

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ALL NOMINATIONS

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

Pete Seeger's work starting in the 1930s was the most important artistic force that led to the Folk Revival of the 1950s, 1960s, and early 1970s, bringing folk music and "home-grown" acoustic music into the lives of tens of millions of Americans over nearly three generations. His interpretations of authentic folk song helped pave the way for the folk "arrival" that followed, in which the original interpreters of the songs made their way to the stages of America. He joined the group "The Weavers" in 1949, popularized Leadbelly's tune "Good Night, Irene," and won notable success with his songs "Where Have All the Flowers Gone?" and "If I Had a Hammer." He was blacklisted in the 1950s for standing up to Senator McCarthy and the House Committee on Un-American Activities. He has made many recordings, has toured widely for decades, has published manuals for the five-string banjo, and has become an important icon of our national heritage.

Awards, honors and recognition:

subject of book by David Dunaway, How Can I Keep from Singing? He has received considerable popular recognition, but I do not have information on awards he might have received.

He served on the Arts Endowment's Folk Arts panel from 1979 to 1981 and appeared before the National Council on the Arts in support of funding for the folk arts. He hosted the National Heritage Fellowship gala/concert in 1983.

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

Pete has been a fundraiser for countless social and ecological causes, and his "Clearwater Revival" festival, named after the sloop he built in the cause of advocating the cleaning up of the Hudson River, has received considerable foundation support. In the words of his biography David Dunaway, "If Frank Sinatra seems at home in the casinos of Las Vegas, Seeger's abode is the impromptu . . . benefit."

(MORE)

search (1931-35); at the latter, he gave the 1st classes (with Henry Cowell) in ethnomusicology in the U.S. (1932); was also active in contemporary music circles, as a composer and a music critic. He served as a technical adviser on music to the Resettlement Administration (1935-38), as deputy director of the Federal Music Project of the Works Progress Administration (1938-41), and as chief of the music division of the Pan-American Union (1941-53) in Washington, D.C.; was also a visiting prof. at Yale Univ. (1949-50). He subsequently was a research musicologist at the Inst. of Ethnomusicology at the Univ. of Calif. in Los Angeles (1960-70), and then taught at Harvard Univ. (from 1972). He was a founder and chairman (1930-34) of the N.Y. Musicological Soc., which he helped to reorganize as the American Musicological Soc. in 1934; was its president (1945-46) and also president of the American Soc. for Comparative Musicology (1935) and the Soc. for Ethnomusicology (1960-61; honorary president from 1972). Seeger also was instrumental (with Cowell and Joseph Schafer) in the formation of the N.Y. Composers' Collective (1932); since he was profoundly interested in proletarian music throughout the 1930s, he wrote on the need for a revolutionary spirit in music for such publications as *The Daily Worker*; he also contributed songs under the name Carl Sands to *The Workers Song Books* (1934 and 1935). Two of his essays are of especial historical interest: "On Proletarian Music" (*Modern Music*, XI/3 [1934]), which lamented the dearth of folk songs in the work of professional musicians, and "Grassroots for American Composers" (*Modern Music*, XVI [1938-40]), which, by shedding earlier Marxist rhetoric, had wide influence on the folk movement in the 1950s. Since many of his compositions were destroyed by fire at Berkeley in 1926, his extraordinary contribution to American music rests upon his work as a scholar whose uniquely universalist vision for the unification of the field of musicology as a whole continues to challenge the various, sometimes contentious contributing factions: musicology, ethnomusicology, and comparative musicology. He was also a noted teacher; one of his most gifted students, **Ruth (Porter) Crawford**, became his 2nd wife. In addition to his son **Peter(r) Seeger**, 2 other of his children became musicians: **Mike (Michael) Seeger** (b. N.Y., Aug. 15, 1933) was a folksinger and instrumentalist; after learning to play various folk instruments on his own, he became active in promoting the cause of authentic folk music of the American Southeast; became widely known for his expertise as a banjo player; with John Cohen and Tom Paley, he organized the New Lost City Ramblers in 1958; then founded the Strange Creek Singers in 1968. **Peggy** (actually, **Margaret**) Seeger (b. N.Y., June 17, 1935) was a folksinger, songwriter, and song collector; studied both classical and folk music; after further training at Radcliffe College, she became active as a performer; settled in England in 1956, becoming a naturalized subject in 1959; became a leading figure in the folk-music revival.

WRITINGS: With E. Stricklen, *Harmonic Structure and Elementary Composition* (Berkeley, 1916); *Music as Recreation* (Washington, D.C., 1940); with R. Crawford Seeger, J. Lomax, and A. Lomax, *Folk Song: USA* (N.Y., 1947; 2nd ed., rev., 1975); *Music and Society: Some New World Evidence of Their Relationship* (Washington, D.C., 1953); *Studies in Musicology, 1935-75* (Berkeley, 1977); ed. *Essays for a Humanist: An Offering to Klaus Wachsmann* (N.Y., 1977).

BIBL.: H. Cowell, *American Composers on American Music* (Stanford, Calif., 1933; 2nd ed., 1962); D. Dunaway, "C. S. and Carl Sands: The Composers' Collective Years," *Ethnomusicology*, XXIV/2 (1980); B. Zuck, *A History of Musical Americanism* (Ann Arbor, 1980).

Seeger, Horst, German musicologist; b. Erkner, near Berlin, Nov. 6, 1926. He began his training at the Berlin Hochschule für Musik (1950-55); then studied musicology at Humboldt Univ. in Berlin, where he received his Ph.D. in 1958 with the diss. *Komponist und Folklore in der Musik des 20. Jahrhunderts*. He was chief dramaturg of the (East) Berlin Komische Oper (1960-73); from 1973 to 1983 he served as Intendant

of the Dresden State Opera. His books include *Wolfgang Amadeus Mozart* (Leipzig, 1956); *Kleines Musiklexikon* (Berlin, 1958); *Joseph Haydn* (Leipzig, 1961); *Der kritische Musiker: Musikkritiken aus zwei Jahrhunderten* (Leipzig, 1963); *Musiklexikon* (Leipzig, 1966); *Wir und die Musik* (Berlin, 1968); *Opern-Lexikon* (Berlin, 1978; 3rd ed., rev., 1987).

Seeger, Pete(r), noted American folksinger, songwriter, and political activist; son of **Charles (Louis) Seeger**; b. Patterson, N.Y., May 3, 1919. He studied sociology at Harvard Univ. before turning to folk music; taking up the banjo, he became active as a traveling musician; with Lee Hays and Millard Lampell, he organized the Almanac Singers in 1941, and subsequently appeared before union and political audiences; then joined the Weavers in 1949, with which he became well known via Leadbelly's *Goodnight Irene*. His political activism was targeted by the House Committee on Un-American Activities, which cited him for contempt of Congress in 1956; in spite of his being blacklisted, he pursued his career and his commitment to various causes. A leading figure in the folk-song revival of the late 1950s, he won notable success with his songs *Where Have All the Flowers Gone?* and *If I Had a Hammer*. In all, he wrote over 100 songs, many of which became popular via his many tours through the U.S. and abroad. He wrote manuals for the 5-string banjo (1948; 3rd ed., rev., 1961) and the 12-string guitar (with J. Lester, 1965). J. Schwartz ed. a collection of his essays as *The Incomplete Folksinger* (1972).

SONG COLLECTIONS (all publ. in N.Y.): ed. with W. Guthrie, *The People's Songbook* (1948); ed. *The Caroler's Songbag* (1952); ed. *American Favorite Ballads* (1961); *The Goofing Off Suite* (1961); *The Bells of Rhymney* (1964); *Bits and Pieces* (1965); *Oh Had I a Golden Thread* (1968); *Pete Seeger on Record* (1971).

BIBL.: D. Dunaway, *How Can I Keep from Singing?* P. S. (N.Y., 1981; new ed., 1990).

Seeger, Ruth Crawford. See **Crawford (Seeger), Ruth Porter**.

Seeling, Hans, Bohemian pianist and composer; b. Prague 1828; d. there, May 26, 1862. He went to Italy in 1852; then, traveled in the East, returning to Europe in 1857; was in Paris in 1859; then in Germany; finally went back to Prague. He publ. many salon pieces which were successful.

Segal, Uri, Israeli conductor; b. Jerusalem, March 7, 1944. He studied violin and conducting at the Rubin Cons. in Jerusalem; then went to London and enrolled as a conducting student at the Guildhall School of Music (1966-69); later in Siena. In 1969 he won 1st prize in the Mitropoulos Competition in N.Y.; served as Leonard Bernstein's assistant with the N.Y. Phil. (1969-70); subsequently developed a fine career conducting major orchs. in Europe and America. He was principal conductor of the Philharmonia Hungarica in Marl (1979-84) and of the Bournemouth Sym. Orch. (1980-82).

Seger (also **Seeger**, **Seegr**, **Segert**, **Zeckert**, etc.), **Josef (Ferdinand Norbert)**, eminent Czech organist, pedagogue and composer; b. Repin, near Mělník (baptized), March 21, 1716; d. Prague, April 22, 1782. He studied organ with Czernehorsky, counterpoint with Jan Zach and František Tuma and thoroughbass with Felix Benda in Prague, where he also was a graduate in philosophy from the Univ. He was active in Prague as a violinist at St. Martin's and as an organist at the Crusader's Church (1745-82); also served as organist at the church in Týn (1741?-82). He was greatly esteemed as a teacher of composition; his most important pupils were Josef Jelinek, Karl Kopřiva, J.A. Koželuch, Jan Kuchař, Vincenc Mašek, Josef Mysliveček, and Václav Pichl. He composed many preludes, toccatas, and fugues for organ; D. Türk ed. 8 toccatas and fugues (1793; modern ed. in *Musica Antiqua Bohemica*); he also wrote sacred music and pedagogical works.

Seegerstam, Leif (Selim), prominent Finnish conductor and composer; b. Vaasa, March 2, 1944. He studied composition with Fougstedt, Kokkonen, and Englund at the Sibelius Academy in Helsinki; also took courses in violin and conducting (diplomas in both, 1963); then continued his training at the

BIBLIOGRAPHY

"Sedaka, Neil," *CBY* 1980

STEPHEN HOLDEN

Seeger. Family of musicians.

(1) Charles (Louis) Seeger (*b* Mexico City, Mexico, 14 Dec 1886; *d* Bridgewater, CT, 7 Feb 1979). Musicologist, composer, conductor, critic, and musical philosopher. His initial interest was in composition and conducting, and he joined numerous young American composers in Europe in the years immediately following his graduation from Harvard University (1908). He spent a season (1910-11) as a conductor at the Cologne Opera before returning to the USA to assume the chairmanship of the department of music at the University of California, Berkeley (1912-19), where he gave the first American courses in musicology in 1916. Most of his many compositions were destroyed in the Berkeley fire of 1926. Subsequently he was a lecturer and instructor at the Institute of Musical Art, New York (1921-33), the forerunner of the Juilliard School of Music, and lecturer at the New School for Social Research (1931-5), where, with Cowell, he taught the first courses in ethnomusicology given in the USA (1932). Concurrently he was active in the organization and development of the COMPOSERS COLLECTIVE OF NEW YORK and other programs devoted to the growth and dissemination of American composition. One of his outstanding students, RUTH CRAWFORD, became his second wife. He also worked as a music critic for several American newspapers and journals, including the *Daily Worker*, for which he wrote under the pseudonym Carl Sands.

In 1935 Seeger moved to Washington, DC, where he served as music technical adviser in Roosevelt's Resettlement Administration (1935-8), deputy director of the Federal Music Project of the WPA (1938-41), and chief of the music division of the Pan-American Union (1941-53). Under his energetic and far-sighted supervision, much fieldwork was done in North and Latin America, which was followed by many publications and recordings. He returned to university teaching in 1950, as visiting professor at Yale; subsequently he was research musicologist at the Institute of Ethnomusicology at UCLA (1960-70) and lecturer at Harvard (appointed 1972). He was a founder (and chairman, 1930-34) of the New York Musicological Society (reorganized with his help in 1934 as the American Musicological Society, of which he was president in 1945-6), as well as the American Society for Comparative Musicology (president, 1935), the Society for Ethnomusicology (president, 1960-61, and honorary president from 1972), the International Society for Music Educators, the College Music Society, and the International Music Council; he was also vice-president of the Gesellschaft für Vergleichende Musikwissenschaft (1934-6).

Seeger concentrated on general musicology and ethnomusicology and its theory, in which he had considerable influence as a largely prescriptive and philosophical writer. He cautioned against evaluating all music in terms of Western art music and emphasized that in much non-Western music the performer, rather than a "composer," is the main creator or re-creator. In his "Preface to the Critique of Music" (*1st Inter-American Conference on Ethnomusicology: Cartagena de Indias 1963*, 39) he criticized the habit of assessing both art and folk music in the absence of an objective descriptive method, and in "The Music Process as a Function in a Context of Functions" (*Yearbook. Inter-American Institute for Musical Research*, ii (1966), 1-36) he confronted the

difficulty of describing music through the distorting medium of speech. "Towards a Unitary Field Theory for Musicology" (*Selected Reports*, i/3 (1970), 171-210) is perhaps his most important discussion of the discipline. In one of his last essays, "Sources of Evidence and Criteria for Judgment in the Critique of Music" (*Essays for a Humanist*), he focused on judgment as choice and its role in the compositional processes of principal systems of human communication. At the time of his death Seeger was working on a volume of theory, *Principia musicologia*. (See also THEORY, §4(i).)

Another of Seeger's interests was the socio-cultural matrix of music. He brought important considerations to bear on the classification of peoples according to social strata, and on the limitations of the expression "national music." With his first wife Constance, a concert violinist, he recorded and transcribed Appalachian folksongs. Seeger's "Versions and Variants of the Tunes of 'Barbara Allen'" (*Selected Reports*, i/1 (1966), 120-67) is considered a model of scholarly analysis and *Folk Song: USA* is a major study of American folk music. His influence on folk music has been carried on through the activities of his children.

In the 1930s Seeger turned his attention to yet another area, the application of technology to music. During this period he assisted in the development of machines for musical analysis and explored automatic music writing (using "Seeger melographs") as an aid to the objective perception and understanding of unfamiliar music.

The freshness of Seeger's thinking, his constant concern for the balance between society and the individual, and the extent and variety of his work have made an outstanding impact on both American and international attitudes to music and its place in society.

WRITINGS

- with E. G. Stricklen: *Harmonic Structure and Elementary Composition* (Berkeley, CA, 1916)
- Music as Recreation* (Washington, DC, 1940)
- with R. Crawford, J. Lomax, and A. Lomax: *Folk Song: USA* (New York, 1947, rev. 2/1975)
- Music and Society: some New World Evidence of their Relationship* (Washington, DC, 1953)
- Studies in Musicology, 1935-75* (Berkeley, CA, 1977) [incl. complete bibliography of Seeger's writings and 18 essays]
- ed.: *Essays for a Humanist: an Offering to Klaus Wachsmann* (New York, 1977) [incl. "Sources of Evidence and Criteria for Judgment in the Critique of Music," 261]

BIBLIOGRAPHY

- H. Cowell: *American Composers on American Music* (Stanford, CA, 1933, 2/1962), 119
- "Charles Seeger: Selective Bibliography, 1923-1966," *Yearbook. Inter-American Institute for Musical Research*, ii (1966), 37
- D. K. Dunaway: "Unsung Songs of Protest: the Composers Collective of New York," *New York Folklore*, v/1 (1977), 1
- Obituary, *MQ*, lxxv (1979), 305
- D. K. Dunaway: "Charles Seeger and Carl Sands: the Composers' Collective Years," *Ethnomusicology*, xxiv/2 (1980), 159

(2) Pete(r R.) Seeger (*b* Patterson, NY, 3 May 1919). Folksinger and songwriter, son of (1) Charles Louis Seeger. He was enrolled at Harvard University for two years to study sociology. He first became interested in folk music and the banjo in the mid-1930s through his father and stepmother, Ruth Crawford, and the Library of Congress recordings made by John and Alan Lomax. His main musical influences were Aunt Molly Jackson, Leadbelly, who introduced him to the 12-string guitar, and Woody Guthrie. In 1941 he joined with Lee Hays and Millard Lampell to form the ALMANAC SINGERS. Among the first to

associate folk music with social protest, they performed mostly union and peace songs at union meetings and other political gatherings. In New York in 1946 Seeger helped to found People's Songs, Inc., which issued a newsletter and published and distributed union songs and folksongs. In 1949 he joined the WEAVERS, a quartet that also included Ronnie Gilbert, Fred Hellerman, and Hays, and performed songs by Seeger, Hays, and Guthrie as well as traditional and international folksongs. Their recording of *Tzena Tzena*, an Israeli soldier's song, and Leadbelly's *Goodnight Irene* (1950), which sold over two million copies, was the first folk disc ever to achieve a large commercial success. Throughout the 1950s Seeger made recordings for the small Folkways Records label, including collections of children's songs, frontier ballads, German folksongs, and songs of the Spanish Civil War, and performed on behalf of the emerging civil rights movement and other causes. The folk boom of the late 1950s helped to popularize several of his earlier songs, including *Where have all the flowers gone?* and the Hays-Seeger collaboration *If I had a hammer*. During these years, as he gained an international following his career in the USA was damaged by widespread blacklisting after he failed to satisfy the House Committee on Un-American Activities (he was cited for contempt of Congress in 1956). In the mid-1960s he made a second trip to the USSR and worked and sang for the civil rights movement and the growing anti-war movement; he became closely associated with environmental issues during the following decade.

A prolific composer, Seeger has written over 100 original songs. His melodic and harmonic style is generally straightforward, but some melodies are distinctive and almost all are well suited to his forceful and eloquent lyrics. Although an accomplished banjo player, he emphasizes functional supportive accompaniments rather than virtuosity. He has written manuals of instruction for playing the five-string banjo (1948, rev. 3/1961) and the twelve-string guitar (with J. Lester, 1965) and has contributed numerous articles on folk music to scholarly and popular journals. A collection of his articles was published in 1972 (*The Incomplete Folksinger*, ed. J. M. Schwartz).

SONG COLLECTIONS

- ed. with W. Guthrie: *The People's Songbook* (New York, 1948)
ed.: *The Carolers' Songbook* (New York, 1952)
ed.: *American Favorite Ballads* (New York, 1961)
The Goofing-off Suite (New York, 1961)
The Bells of Rhymney (New York, 1964)
Bits and Pieces (New York, 1965)
ed.: *Hard Hitting Songs for Hard-hit People*, comp. A. Lomax (New York, R1967)
[orig. pubd. 1940]
Oh had I a Golden Thread (New York, 1968)
Pete Seeger on Record (New York, 1971)

RECORDINGS

(selective list)

- Songs of the Lincoln Brigade* (Asch 330, 1943); *Darling Corey* (FW FA2003, 1950); *American Folksongs for Children* (FW EPC1-3, 1953); *Pete Seeger Sampler* (FW FA2043, 1954), incl. *Dig my grave; Goofing-off Suite* (FW FA2045, 1954); *American Industrial Ballads* (FW FH5251, 1956), incl. *Hard Times in the Mill; American Ballads* (FW FA2319, 1957), incl. *John Henry; Gazette with Pete Seeger* (FW FN2501, 1958); *Nonesuch* (with Frank Hamilton) (FW FA2439, 1959); *The Bitter and the Sweet* (Col. CS8716, 1963), incl. *Where have all the flowers gone?; We Shall Overcome* (Col. CS8901, 1963), incl. *Little Boxes; I can see a new day* (Col. CS9057, 1965); *Banks of Marble* (FW FTS31040, 1974); *Pete Seeger and Arlo Guthrie Together in Concert* (WB 2R2214, 1975)

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J. Barthel: "American Minstrel's Song of Success," *New York Times* (23 Jan 1966)

- P. Lyon: "The Ballad of Pete Seeger," *The American Folk Scene*, ed. D. DeTurk and A. Poulin (New York, 1967)
G. Marine: "Guerilla Minstrel," *Rolling Stone*, no. 106 (13 April 1972), 40
J. Kwitny: "Timeless Troubadour," *Wall Street Journal* (12 June 1973)
J. Klein: *Woody Guthrie* (New York, 1980)
W. Schmid: "Reflections on the Folk movement," *MEJ*, lxvi/6 (1980), 42 [interview]
D. K. Dunaway: *How can I Keep from Singing? Pete Seeger* (New York, 1981)
R. Reuss: *American Folklore and Left-wing Politics* (Urbana, IL, 1986)

(3) Mike [Michael] Seeger (b New York, 15 Aug 1933). Folksinger and instrumentalist, son of (1) Charles Louis Seeger. He received no formal instruction in music, but learned to play a number of folk instruments (including the fiddle, guitar, five-string banjo, autoharp, and jew's harp) from observing and imitating first other members of his family and then traditional musicians. Beginning in the early 1950s he sought to document folk music traditions of the mountains of the Southeast through field recordings and his own playing; he was responsible for the first recording of the guitarist and songwriter Elizabeth Cotten, and his own early recording of banjo playing in the style of Earl Scruggs is regarded as a classic in its field. With John Cohen and Tom Paley in 1958 he founded the New Lost City Ramblers, a pioneering southern traditional music group, and through it exerted a strong influence on the string-band revival that began in the 1960s; in 1968 he organized the Strange Creek Singers. He served on several boards of directors, including those of the Newport Folk Foundation (1964-70), the John Edwards Memorial Foundation at UCLA (1962-), and the Southern Grassroots Revival Project, Atlanta and Nashville (1973-), and was on the editorial board of *New World Records* from 1975 to 1978. He has received several NEA grants for performance and a Visiting Scholar Research Fellowship from the Smithsonian Institution (1983). Throughout his career he has promoted an authentic folksong style and sound and has shown himself committed to the perpetuation of the traditional music and culture of rural America.

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D. Bruce: "Interview: Mike Seeger," *Mandolin World News*, v/2 (1979), 5

(4) Peggy [Margaret] Seeger (b New York, 17 June 1935). Folksinger, song collector and songwriter, daughter of (1) Charles Louis Seeger. As a child she had formal training in both classical and folk music, and at Radcliffe College she studied music and began performing folksongs publicly. After studies and travels throughout Europe (1955-6) and China, she moved to Britain in 1956, becoming a British subject in 1959. As a solo performer and with her husband, Ewan MacColl [James Henry Miller] (b Auchterarder, Perthshire, Scotland, 25 Jan 1915), she has helped lead the British folk music revival, extending traditional styles to modern media. They have performed in concerts, festivals, and folk clubs, made many records, and written music for radio, films, and television; they have also compiled scholarly and performing anthologies of folksongs.

- ANN M. PESCATELLO (1, 4), TERENCE J. O'GRADY (2, text, bibliography),
DAVID K. DUNAWAY (recording-list), JUDITH ROSEN (3)

Seger, Bob [Robert] (b Ann Arbor, MI, 6 May 1945). Rock singer, songwriter, and guitarist. He began performing while in high school and earned a reputation on the local club and party circuit. In the latter half of the 1960s he began to record; though he had many hits in the Detroit area he had little national success

ALL NOMINATIONS

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

Pete Seeger's work starting in the 1930s was the most important artistic force that led to the Folk Revival of the 1950s, 1960s, and early 1970s, bringing folk music and "home-grown" acoustic music into the lives of tens of millions Americans over nearly three generations. His interpretations of authentic folk song helped pave the way for the folk "arrival" that followed, in which the original interpreters of the songs made their way to the stages of America. He joined the group "The Weavers" in 1949, popularized Leadbelly's tune "Good Night Irene," and won notable success with his songs "Where Have all the Flowers Gone?" and "If I had a Hammer." He was blacklisted in the 1950s for standing up to Senator McCarthy and the House Committee on Un-American Activities. He has made many recordings, has toured widely for decades, has published manuals for the five-string banjo, and has become an important icon of our national heritage.

Awards, honors and recognition:

subject of book by David Dunaway, How Can I Keep from Singing? He has received considerable popular recognition, but I do not have information on awards he might have received.

He served on the Arts Endowment's Folk Arts panel from 1979 to 1981 and appeared before the National Council on the Arts in support of funding for the folk arts. He hosted the National Heritage Fellowship gala/concert in 1983.

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

Pete has been a fundraiser for countless social and ecological causes, and his "Clearwater Revival" festival, named after the sloop he built in the cause of advocating the cleaning up of the Hudson River, has received considerable foundation support. In the words of his biographer David Dunaway, "If Frank Sinatra seems at home in the casinos of Las Vegas, Seeger's abode is the impromptu . . . benefit."

(MORE)

search (1931-35); at the latter, he gave the 1st classes (with Henry Cowell) in ethnomusicology in the U.S. (1932); was also active in contemporary music circles, as a composer and a music critic. He served as a technical adviser on music to the Resettlement Administration (1935-38), as deputy director of the Federal Music Project of the Works Progress Administration (1938-41), and as chief of the music division of the Pan-American Union (1941-53) in Washington, D.C.; was also a visiting prof. at Yale Univ. (1949-50). He subsequently was a research musicologist at the Inst. of Ethnomusicology at the Univ. of Calif. in Los Angeles (1960-70), and then taught at Harvard Univ. (from 1972). He was a founder and chairman (1930-34) of the N.Y. Musicological Soc., which he helped to reorganize as the American Musicological Soc. in 1934; was its president (1945-46) and also president of the American Soc. for Comparative Musicology (1935) and the Soc. for Ethnomusicology (1960-61; honorary president from 1972). Seeger also was instrumental (with Cowell and Joseph Schafer) in the formation of the N.Y. Composers' Collective (1932); since he was profoundly interested in proletarian music throughout the 1930s, he wrote on the need for a revolutionary spirit in music for such publications as *The Daily Worker*; he also contributed songs under the name Carl Sands to *The Workers Song Books* (1934 and 1935). Two of his essays are of especial historical interest: "On Proletarian Music" (*Modern Music*, XI/3 [1934]), which lamented the dearth of folk songs in the work of professional musicians, and "Grassroots for American Composers" (*Modern Music*, XVI [1938-40]), which, by shedding earlier Marxist rhetoric, had wide influence on the folk movement in the 1950s. Since many of his compositions were destroyed by fire at Berkeley in 1926, his extraordinary contribution to American music rests upon his work as a scholar whose uniquely universalist vision for the unification of the field of musicology as a whole continues to challenge the various, sometimes contentious contributing factions: musicology, ethnomusicology, and comparative musicology. He was also a noted teacher; one of his most gifted students, Ruth (Porter) Crawford, became his 2nd wife. In addition to his son Pete(r) Seeger, 2 other of his children became musicians: Mike (Michael) Seeger (b. N.Y., Aug. 15, 1933) was a folksinger and instrumentalist; after learning to play various folk instruments on his own, he became active in promoting the cause of authentic folk music of the American Southeast; became widely known for his expertise as a banjo player; with John Cohen and Tom Paley, he organized the New Lost City Ramblers in 1958; then founded the Strange Creek Singers in 1968. Peggy (actually, Margaret) Seeger (b. N.Y., June 17, 1935) was a folksinger, songwriter, and song collector; studied both classical and folk music; after further training at Radcliffe College, she became active as a performer; settled in England in 1956, becoming a naturalized subject in 1959; became a leading figure in the folk-music revival.

WRITINGS: With E. Stricklen, *Harmonic Structure and Elementary Composition* (Berkeley, 1916); *Music as Recreation* (Washington, D.C., 1940); with R. Crawford Seeger, J. Lomax, and A. Lomax, *Folk Song: USA* (N.Y., 1947; 2nd ed., rev., 1975); *Music and Society: Some New World Evidence of Their Relationship* (Washington, D.C., 1953); *Studies in Musicology, 1935-75* (Berkeley, 1977); ed. *Essays for a Humanist: An Offering to Klaus Wachsmann* (N.Y., 1977).

BIBL.: H. Cowell, *American Composers on American Music* (Stanford, Calif., 1933; 2nd ed., 1962); D. Dunaway, "C. S. and Carl Sands: The Composers' Collective Years," *Ethnomusicology*, XXIV/2 (1980); B. Zuck, *A History of Musical Americanism* (Ann Arbor, 1980).

Seeger, Horst, German musicologist; b. Erkner, near Berlin, Nov. 6, 1926. He began his training at the Berlin Hochschule für Musik (1950-55); then studied musicology at Humboldt Univ. in Berlin, where he received his Ph.D. in 1958 with the diss. *Komponist und Folklore in der Musik des 20. Jahrhunderts*. He was chief dramaturg of the (East) Berlin Komische Oper (1960-73); from 1973 to 1983 he served as Intendant

of the Dresden State Opera. His books include *Wolfgang Amadeus Mozart* (Leipzig, 1956); *Kleines Musiklexikon* (Berlin, 1958); *Joseph Haydn* (Leipzig, 1961); *Der kritische Musikus: Musikkritiken aus zwei Jahrhunderten* (Leipzig, 1963); *Musiklexikon* (Leipzig, 1966); *Wir und die Musik* (Berlin, 1968); *Opern-Lexikon* (Berlin, 1978; 3rd ed., rev., 1987).

Seeger, Pete(r), noted American folksinger, songwriter, and political activist, son of Charles (Louis) Seeger; b. Patterson, N.Y., May 3, 1919. He studied sociology at Harvard Univ. before turning to folk music; taking up the banjo, he became active as a traveling musician; with Lee Hays and Millard Lampell, he organized the Almanac Singers in 1941, and subsequently appeared before union and political audiences; then joined the Weavers in 1949, with which he became well known via Leadbelly's *Goodnight Irene*. His political activism was targeted by the House Committee on Un-American Activities, which cited him for contempt of Congress in 1956; in spite of his being blacklisted, he pursued his career and his commitment to various causes. A leading figure in the folk-song revival of the late 1950s, he won notable success with his songs *Where Have All the Flowers Gone?* and *If I Had a Hammer*. In all, he wrote over 100 songs, many of which became popular via his many tours through the U.S. and abroad. He wrote manuals for the 5-string banjo (1948; 3rd ed., rev., 1961) and the 12-string guitar (with J. Lester; 1965). J. Schwartz ed. a collection of his essays as *The Incomplete Folksinger* (1972).

SONG COLLECTIONS (all publ. in N.Y.): ed. with W. Guthrie, *The People's Songbook* (1948); ed. *The Caroler's Songbag* (1952); ed. *American Favorite Ballads* (1961); *The Goofing Off Suite* (1961); *The Bells of Rhymney* (1964); *Bits and Pieces* (1965); *Oh Had I a Golden Thread* (1968); *Pete Seeger on Record* (1971).

BIBL.: D. Dunaway, *How Can I Keep from Singing?* P. S. (N.Y., 1981; new ed., 1990).

Seeger, Ruth Crawford. See Crawford (Seeger), Ruth Porter.

Seeling, Hans, Bohemian pianist and composer; b. Prague 1828; d. there, May 26, 1862. He went to Italy in 1852; then traveled in the East, returning to Europe in 1857; was in Paris in 1859; then in Germany; finally went back to Prague. He publ. many salon pieces which were successful.

Segal, Uri, Israeli conductor; b. Jerusalem, March 7, 1944. He studied violin and conducting at the Rubin Cons. in Jerusalem; then went to London and enrolled as a conducting student at the Guildhall School of Music (1966-69); later in Siena. In 1969 he won 1st prize in the Mitropoulos Competition in N.Y.; served as Leonard Bernstein's assistant with the N.Y. Phil. (1969-70); subsequently developed a fine career conducting major orchs. in Europe and America. He was principal conductor of the Philharmonia Hungarica in Marl (1979-84) and of the Bournemouth Sym. Orch. (1980-82).

Seeger (also Seeger, Seegr, Segert, Zeckert, etc.), Josef (Ferdinand Norbert), eminent Czech organist, pedagogue, and composer; b. Řepín, near Mělník (baptized), March 21, 1716; d. Prague, April 22, 1782. He studied organ with Czer nohorsky, counterpoint with Jan Zach and František Tuma and thoroughbass with Felix Benda in Prague, where he also was a graduate in philosophy from the Univ. He was active in Prague as a violinist at St. Martin's and as an organist at the Crusader's Church (1745-82); also served as organist at the church in Týn (1741?-82). He was greatly esteemed as a teacher of composition; his most important pupils were Josef Jelínek, Karl Kopřiva, J.A. Koželuch, Jan Kuchař, Vincenc Mašek, Josef Mysliveček, and Václav Pichl. He composed many preludes, toccatas, and fugues for organ; D. Türk ed. 8 toccatas and fugues (1793; modern ed. in *Musica Antiqua Bohemica*); he also wrote sacred music and pedagogical works.

Segerstam, Leif (Selim), prominent Finnish conductor and composer; b. Vaasa, March 2, 1944. He studied composition with Fougstedt, Kokkonen, and Englund at the Sibelius Academy in Helsinki; also took courses in violin and conducting (diplomas in both, 1963); then continued his training at the

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STEPHEN HOLDEN

Seeger. Family of musicians.

(1) Charles (Louis) Seeger (b Mexico City, Mexico, 14 Dec 1886; d Bridgewater, CT, 7 Feb 1979). Musicologist, composer, conductor, critic, and musical philosopher. His initial interest was in composition and conducting, and he joined numerous young American composers in Europe in the years immediately following his graduation from Harvard University (1908). He spent a season (1910-11) as a conductor at the Cologne Opera before returning to the USA to assume the chairmanship of the department of music at the University of California, Berkeley (1912-19), where he gave the first American courses in musicology in 1916. Most of his many compositions were destroyed in the Berkeley fire of 1926. Subsequently he was a lecturer and instructor at the Institute of Musical Art, New York (1921-33), the forerunner of the Juilliard School of Music, and lecturer at the New School for Social Research (1931-5), where, with Cowell, he taught the first courses in ethnomusicology given in the USA (1932). Concurrently he was active in the organization and development of the COMPOSERS COLLECTIVE OF NEW YORK and other programs devoted to the growth and dissemination of American composition. One of his outstanding students, RUTH CRAWFORD, became his second wife. He also worked as a music critic for several American newspapers and journals, including the *Daily Worker*, for which he wrote under the pseudonym Carl Sands.

In 1935 Seeger moved to Washington, DC, where he served as music technical adviser in Roosevelt's Resettlement Administration (1935-8), deputy director of the Federal Music Project of the WPA (1938-41), and chief of the music division of the Pan-American Union (1941-53). Under his energetic and far-sighted supervision, much fieldwork was done in North and Latin America, which was followed by many publications and recordings. He returned to university teaching in 1950, as visiting professor at Yale; subsequently he was research musicologist at the Institute of Ethnomusicology at UCLA (1960-70) and lecturer at Harvard (appointed 1972). He was a founder (and chairman, 1930-34) of the New York Musicological Society (reorganized with his help in 1934 as the American Musicological Society, of which he was president in 1945-6), as well as the American Society for Comparative Musicology (president, 1935), the Society for Ethnomusicology (president, 1960-61, and honorary president from 1972), the International Society for Music Educators, the College Music Society, and the International Music Council; he was also vice-president of the Gesellschaft für Vergleichende Musikwissenschaft (1934-6).

Seeger concentrated on general musicology and ethnomusicology and its theory, in which he had considerable influence as a largely prescriptive and philosophical writer. He cautioned against evaluating all music in terms of Western art music and emphasized that in much non-Western music the performer, rather than a "composer," is the main creator or re-creator. In his "Preface to the Critique of Music" (1st *Inter-American Conference on Ethnomusicology: Cartagena de Indias* 1963, 39) he criticized the habit of assessing both art and folk music in the absence of an objective descriptive method, and in "The Music Process as a Function in a Context of Functions" (*Yearbook, Inter-American Institute for Musical Research*, ii (1966), 1-36) he confronted the

difficulty of describing music through the distorting medium of speech. "Towards a Unitary Field Theory for Musicology" (*Selected Reports*, i/3 (1970), 171-210) is perhaps his most important discussion of the discipline. In one of his last essays, "Sources of Evidence and Criteria for Judgment in the Critique of Music" (*Essays for a Humanist*), he focused on judgment as choice and its role in the compositional processes of principal systems of human communication. At the time of his death Seeger was working on a volume of theory, *Principia musicologia*. (See also THEORY, §4(i).)

Another of Seeger's interests was the socio-cultural matrix of music. He brought important considerations to bear on the classification of peoples according to social strata, and on the limitations of the expression "national music." With his first wife Constance, a concert violinist, he recorded and transcribed Appalachian folksongs. Seeger's "Versions and Variants of the Tunes of 'Barbara Allen'" (*Selected Reports*, i/1 (1966), 120-67) is considered a model of scholarly analysis and *Folk Song: USA* is a major study of American folk music. His influence on folk music has been carried on through the activities of his children.

In the 1930s Seeger turned his attention to yet another area, the application of technology to music. During this period he assisted in the development of machines for musical analysis and explored automatic music writing (using "Seeger melographs") as an aid to the objective perception and understanding of unfamiliar music.

The freshness of Seeger's thinking, his constant concern for the balance between society and the individual, and the extent and variety of his work have made an outstanding impact on both American and international attitudes to music and its place in society.

WRITINGS

- with E. G. Stricklen: *Harmonic Structure and Elementary Composition* (Berkeley, CA, 1916)
- Music as Recreation* (Washington, DC, 1940)
- with R. Crawford, J. Lomax, and A. Lomax: *Folk Song: USA* (New York, 1947, rev. 2/1975)
- Music and Society: some New World Evidence of their Relationship* (Washington, DC, 1953)
- Studies in Musicology, 1935-75* (Berkeley, CA, 1977) [incl. complete bibliography of Seeger's writings and 18 essays]
- ed.: *Essays for a Humanist: an Offering to Klaus Wachsmann* (New York, 1977) [incl. "Sources of Evidence and Criteria for Judgment in the Critique of Music," 261]

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- Obituary, *MQ*, lxx (1979), 305
- D. K. Dunaway: "Charles Seeger and Carl Sands: the Composers' Collective Years," *Ethnomusicology*, xxiv/2 (1980), 159

(2) **Pete(r R.) Seeger** (b Patterson, NY, 3 May 1919). Folk-singer and songwriter, son of (1) Charles Louis Seeger. He was enrolled at Harvard University for two years to study sociology. He first became interested in folk music and the banjo in the mid-1930s through his father and stepmother, Ruth Crawford, and the Library of Congress recordings made by John and Alan Lomax. His main musical influences were Aunt Molly Jackson, Leadbelly, who introduced him to the 12-string guitar, and Woody Guthrie. In 1941 he joined with Lee Hays and Millard Lampell to form the ALMANAC SINGERS. Among the first to

associate folk music with social protest, they performed mostly union and peace songs at union meetings and other political gatherings. In New York in 1946 Seeger helped to found People's Songs, Inc., which issued a newsletter and published and distributed union songs and folksongs. In 1949 he joined the WEAVERS, a quartet that also included Ronnie Gilbert, Fred Hellerman, and Hays, and performed songs by Seeger, Hays, and Guthrie as well as traditional and international folksongs. Their recording of *Tzena Tzena*, an Israeli soldier's song, and Leadbelly's *Goodnight Irene* (1950), which sold over two million copies, was the first folk disc ever to achieve a large commercial success. Throughout the 1950s Seeger made recordings for the small Folkways Records label, including collections of children's songs, frontier ballads, German folksongs, and songs of the Spanish Civil War, and performed on behalf of the emerging civil rights movement and other causes. The folk boom of the late 1950s helped to popularize several of his earlier songs, including *Where have all the flowers gone?* and the Hays-Seeger collaboration *If I had a hammer*. During these years, as he gained an international following his career in the USA was damaged by widespread blacklisting after he failed to satisfy the House Committee on Un-American Activities (he was cited for contempt of Congress in 1956). In the mid-1960s he made a second trip to the USSR and worked and sang for the civil rights movement and the growing anti-war movement; he became closely associated with environmental issues during the following decade.

A prolific composer, Seeger has written over 100 original songs. His melodic and harmonic style is generally straightforward, but some melodies are distinctive and almost all are well suited to his forceful and eloquent lyrics. Although an accomplished banjo player, he emphasizes functional supportive accompaniments rather than virtuosity. He has written manuals of instruction for playing the five-string banjo (1948, rev. 3/1961) and the twelve-string guitar (with J. Lester, 1965) and has contributed numerous articles on folk music to scholarly and popular journals. A collection of his articles was published in 1972 (*The Incomplete Folksinger*, ed. J. M. Schwartz).

SONG COLLECTIONS

- ed. with W. Guthrie: *The People's Songbook* (New York, 1948)
ed.: *The Carriers' Songs* (New York, 1952)
ed.: *American Favorite Ballads* (New York, 1961)
The Goofing-off Suite (New York, 1961)
The Bells of Rhymney (New York, 1964)
Bits and Pieces (New York, 1965)
ed.: *Hard Hitting Songs for Hard-hitting People*, comp. A. Lomax (New York, 1967)
[orig. publ. 1940]
Oh, had I a Golden Thread (New York, 1968)
Pete Seeger on Record (New York, 1971)

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J. Kwitny: "Timeless Troubadour," *Wall Street Journal* (12 June 1973)
J. Klein: *Wood's Guthrie* (New York, 1980)
W. Schmid: "Reflections on the Folk movement," *MEJ*, lxvi/6 (1980), 42 [interview]
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D. Bruce: "Interview: Mike Seeger," *Mandolin World News*, v/2 (1979), 5

(4) Peggy [Margaret] Seeger (b New York, 17 June 1935). Folksinger, song collector and songwriter, daughter of (1) Charles Louis Seeger. As a child she had formal training in both classical and folk music, and at Radcliffe College she studied music and began performing folksongs publicly. After studies and travels throughout Europe (1955-6) and China, she moved to Britain in 1956, becoming a British subject in 1959. As a solo performer and with her husband, Ewan MacColl [James Henry Miller] (b Auchterarder, Perthshire, Scotland, 25 Jan 1915), she has helped lead the British folk music revival, extending traditional styles to modern media. They have performed in concerts, festivals, and folk clubs, made many records, and written music for radio, films, and television; they have also compiled scholarly and performing anthologies of folksongs.

ANN M. PESCATELLO (1, 4), TERENCE J. O'GRADY (2, text, bibliography).

DAVID K. DUNAWAY (recording-list), JUDITH ROSEN (3)

Seger, Bob [Robert] (b Ann Arbor, MI, 6 May 1945). Rock singer, songwriter, and guitarist. He began performing while in high school and earned a reputation on the local club and party circuit. In the latter half of the 1960s he began to record; though he had many hits in the Detroit area he had little national success