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This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

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CATHERINE FILENE SHOUSE

(MRS. JOUETT SHOUSE)

- 1896 Born in Boston, Massachusetts.
- 1913 Graduated Bradford Academy (now Bradford College).
- 1915-1918 Wheaton College, Norton, Massachusetts, B.A.
- 1917 and 1918 As an undergraduate, organized Conferences at Wheaton College to study and promote jobs for women with more than a high school education.
- 1918-1919 War service: Assistant to Chief of Women's Division, U.S. Employment Service, U.S. Department of Labor.
- 1919-1920 First woman appointed to the National Democratic Committee representing Massachusetts. Also, State Democratic Committee.
- 1920 Book, "Careers for Women" published by Houghton Mifflin Company.
- 1923 First woman to receive M. Ed degree from Harvard University.
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- 1949-1956 Organized General Clay Fund (1949) to help U.S. Army's Assistance Program for German Youth. (See "Citations")

- 1947- Trustee, Filene Foundation (Boston).
- * 1949-1968 Elected to Board of National Symphony Orchestra Association. Vice President 1951-1968.
- * 1968- Honorary Vice President, National Symphony Orchestra Association.
- 1952-1963 Board, National Arbitration Association.
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- * 1958-1980 Appointed by President Eisenhower to first Board of Trustees of the National Cultural Center. Reappointed in 1962 and in 1970 (by President Nixon) for 10-year term. Name changed to John F. Kennedy Center for the Performing Arts. Also on its Executive and Building Committees.
- * 1980- Honorary Trustee, John F. Kennedy Center for the Performing Arts.
- * 1961 Donated 40 acres of land at her Wolf Trap Farm, Vienna, Virginia, for the headquarters of the American Symphony Orchestra League.
- * 1964 Organization Committee for the Formulation of the Fairfax County Cultural Association.
- * 1965-1972 Board, Opera Society of Washington
- * * 1966 Gave 100 acres of her Vienna, Virginia farm to to the U.S. Government for a National Park for the Performing Arts and donated the amphitheatre, The Filene Center. The land and 7,000-capacity facility were accepted by Act of Congress in October, 1966. The Department of the Interior was given responsibility for its operation under the National Park Service. Wolf Trap Farm Park for the Performing Arts opened July 1, 1971, Mrs. Richard Nixon attending.

- * 1968 Appointed by Governor Godwin to the first Virginia Commission of the Arts and Humanities. Reappointed (1971) by Governor Linwood Holton.
- * 1968- Board, Wolf Trap Foundation. Chairman of Executive Committee 1975.
- 1973 Appointed by President Nixon to Pennsylvania Avenue Development Commission.
- * 1975 Appointed to Board of Overseers, Hopkins Center, Dartmouth College, Hanover, New Hampshire. Chairman 1981.
- 1975 Appointed by President Ford to the Commission on Presidential Scholars.
- 1976 Re-appointed to Board of Service League of Northern Virginia.
- * 1981 Renovated and donated two early 18th Century barns to Wolf Trap Foundation for a performing arts facility. "The Barns of Wolf Trap" were rebuilt on 26 acres of land adjacent to Wolf Trap Farm Park for the Performing Arts, Vienna, Virginia. Other buildings on this property donated in 1980 to Wolf Trap Foundation include four houses, a garage and swimming pool.
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- * 1991 Invited by Dean Ezra Laderman of the Yale School of Music to serve on its Board of Directors.
- 1991 Invited by Robert G. Stone, Jr., Chairman, to serve on the Harvard Overseers' Committee on University Resources.
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Vassar 1913-1914
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1964 Doctor of the Humanities, Wheaton College
1971 Doctor of Laws, The American University
1975 Doctor of Humanities, George Washington University
1975 Doctor of Humanities, Bucknell University
1975 Doctor of Music, The New England Conservatory of Music
1977 Doctor of Humanities, Catholic University
1977 Doctor of Humanities, College of William and Mary
1979 Doctor of Humane Letters, Skidmore College
1979 Doctor of Humane Letters, University of Maryland
1981 Doctor of the Humanities, Hood College
1983 Doctor of Letters, Gonzaga University
1984 Doctor of Music, Shenandoah University
1986 Doctor of Humane Letters, Marymount University

Decorations

1949 City of Paris Award
1949 Vienna (Austria) Medal of Honor for Assistance to
Austrian Youth
1954 U.S. Army Patriotic Civilian Award
1954 First woman to receive German Federal Republic's
Commander's Cross of Merit
1976 Named by Queen Elizabeth II, Dame Commander of the
British Empire
1977 Awarded the MEDAL OF FREEDOM by President Ford
(The United States' highest civilian award.)
1985 Named by Government of France, "Officier dans l'Ordre
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- 1963 National Federation of Music Clubs Recognition Award
- 1965 Washington Board of Trade
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- 1971 Medal of Honor for Music, National Arts Club, New York City
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- 1975 The Bay State Award, The Massachusetts State Society of Washington, D.C.
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Jouett Shouse, 1932-1968

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Mrs. Benton C. Tolley (Joan Dodd)

Grandchildren

David A. Robertson	Ten great-grandchildren
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Wayne Thiebaud

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

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

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

Wayne Thiebaud

Chronology

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

Wayne Thiebaud Chronology

Page 2

1960 Appointed assistant professor, Department of Art, University of California, Davis. Subsequently appointed associate professor, 1963-67, and professor, 1967 to the present.

Begins painting still lifes of pies, cakes, and other objects.

1961 July. Has first one-person museum exhibition in San Francisco, "An Exhibition of paintings by Wayne Thiebaud," M.H. de Young Memorial Museum.

1964 - 65 Receives creative research grant, University of California, Davis. Concentrates on painting the figure. Resulting work shown in 1965 exhibition "Figures: Thiebaud," Stanford Art Museum, Stanford University, California (travels nationally).

1972 Has one-person exhibition, "Wayne Thiebaud: Survey of Painting 1950-72," The Art Museum and Galleries, California State University, Long Beach.

Receives Golden Apple award for distinguished teaching, University of California, Davis.

Receives honorary doctorate, California College of Arts and Crafts, Oakland.

Establishes second home in San Francisco. Begins painting cityscapes.

Cover, "Mendelowitz's Guide to Drawing," fourth edition, "Pastel Scatter," pastel on paper.

1975 Receives commission from United States Department of the Interior for Bicentennial exhibition, "America 1976" (travels nationally). Paints images based on visits to Yosemite National Park, California.

1976 Has one-person exhibition, "Wayne Thiebaud: Survey 1947-76," Phoenix Art Museum (travels nationally).

1984 Receives Award of Distinction from National Art Schools Association.

Receives special citation award from National Association of Schools of Art and Design.

Wayne Thiebaud Chronology

Page 3

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

Exhibition Travel Schedule:

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

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

Milwaukee Art Museum
11 April - 1 June, 1986

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

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

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

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

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

Honoree, American Academy of Achievement, June.

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

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

Wayne Thiebaud

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- Establishes second home in San Francisco. Begins painting cityscapes.
- Cover, "Mendelowitz's Guide to Drawing," fourth edition, "Pastel Scatter," pastel on paper.
- 1975 Receives commission from United States Department of the Interior for Bicentennial exhibition, "America 1976" (travels nationally). Paints images based on visits to Yosemite National Park, California.
- 1976 Has one-person exhibition, "Wayne Thiebaud: Survey 1947-76," Phoenix Art Museum (travels nationally).
- 1984 Receives Award of Distinction from National Art Schools Association.
- Receives special citation award from National Association of Schools of Art and Design.

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

Exhibition Travel Schedule:

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

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

Milwaukee Art Museum
11 April - 1 June, 1986

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

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

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

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

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

Honoree, American Academy of Achievement, June.

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

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

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mington MA 01026 also: 715R Windsor Ln Key West FL 33040

ALL NOMINATIONS

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

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

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

Awards, honors and recognition:

Wilbur became the United States Poet Laureate in 1987.

He has thirteen honorary degrees.

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

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

SEE OVER

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When Richard Wilbur won the Gold Medal for Literature, presented by the American Academy of Arts and Letters in 1991, this was the citation:

"From The Beautiful Changes of 1947 through the New and Collected Poems of 1988, Richard Wilbur has practiced his art with steadfast virtuosity and intelligence. During times when artistry has been subject to condescension, he has never deviated from his vision of formal beauty. Although his sensibility is wholly American, in his poems Wilbur connects our literature to an English lyric tradition and to the poetic literature of France. In addition to his original work, he has given us brilliant translations, most notably of plays by Moliere and Racine."

Born in 1927, Richard Wilbur was graduated from Amherst and Harvard. When he was in the army, 1943-5, serving in Italy and France, he began to write poetry, and published The Beautiful Changes in 1947. Numerous volumes have followed, and his New and Collected Poems (1988) received another Pulitzer Prize. Wilbur is Moliere's greatest contemporary translator, and more recently Racine's. His translations are brilliant in their wit and their finish; they move easily to the stage, as many directors and actors have made clear.

Wilbur's classic elegance of style has endured and even progressed over his forty-five years of eminence. The art of poetry in America--mistakenly lamented; in fact thriving, both in an increased audience and in accomplishment--has been little recognized in our public places. A National Medal of Arts for Richard Wilbur will begin to repair this neglect.

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Young Audiences

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FAX (212) 289-1202

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Edna Phillips

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Leonard Slatkin

Isaac Stern

Richard Suittman

Conrad Susa

Dilly Taylor

Michael Tilson Thomas

Charles Wedemeyer

Susan Wedemeyer

Andre Watts

Pinchas Zukerman

Young Audiences

A bright idea in education

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

Young Audiences

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(212) 851-8110
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Leonard Slatkin

Eane Stern

Richard Sullivan

Conrad Susa

Billy Taylor

Michael Tolan Thomas

Charles Wadsworth

Susan Wadsworth

Andre White

Pinchas Zukerman

Young Audiences, Inc.

An Overview

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

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

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

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

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

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

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

Young Audiences Partnership Projects

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

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

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

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

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

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

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

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

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

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- Young Audiences' programs often represent a child's first encounter and active participation with the performing arts. 85% of YA programs occur in elementary schools.
- Young Audiences works with leading symphony orchestras, museums, dance and theater companies in collaborative projects designed to strengthen the arts in schools, to involve families in arts activities, and to enrich the cultural life of YA communities.
- Young Audiences is supported by school systems and PTA's (5.3 million), major corporations and foundations (\$2.5 million), state and local arts councils (\$1 million), individuals (\$2 million), and the Recording Industry (\$300,000). More than 1,500 volunteers and 150 professional staff provide leadership and services to the Young Audiences network.

Young Audiences

Young Audiences, Inc.
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FAX (212) 280-1202

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Young Audiences, Inc.

An Overview

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

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

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

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

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

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

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

Young Audiences Partnership Projects

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

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

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

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

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

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

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

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

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

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1985, President's award Nat. Assn. for Bilingual Edn., 1987; Am. Council Learned Soes. summer study grantee in linguistics U. Mich., 1954. Mem. Am. Council on Teaching Fgn. Langs. Linguistic Soc. Am. (del. 1966-69). Nat. Council Tchrs. English, M.L.A., Nat. Assn. Fgn. Student Affairs (dir. 1965-66), Def. Language Inst. (bd. visitors), Fedn. Internationale des Professeurs de Langues Vivantes (exec. com.), Phi Beta Kappa. Home: 5108 Sutton Pl Alexandria VA 22304-2704 Office: Georgetown U Sch Lang and Linguistics Washington DC 20057

ALAZRAKI, JAIME, Romance languages educator; b. La Rioja, Argentina, Jan. 26, 1934; came to U.S., 1962, naturalized, 1971; s. Leon and Clara A. (Bolomo) A.; children: Daphne G., Adina L. B.A., Hebrew U., Jerusalem, 1962; M.A., Columbia U., 1964, Ph.D., 1967. Instr. Columbia U., N.Y.C., 1964-67; asst. prof. U. Calif.-San Diego, 1967-68, assoc. prof., 1968-71, prof., 1971-77; prof. dept. romance langs. Harvard U., Cambridge, Mass., 1977-87; prof. dept. Spanish and Portuguese Columbia U., N.Y.C., 1987—, chair, 1988-91; vis. prof. U. Wis., 1972, UCLA, 1975-76, Autonomous U. Barcelona, Spain, 1985-86; spl. advisor Guggenheim Found., 1981—. Author: Poética y poesía de P. Neruda, 1965, La prosa narrativa de J.L. Borges, 1968, 74, 84, En busca del unicornio: Los cuentos de J. Cortázar, 1983, Jorge Luis Borges, 1971, Versiones, inversiones, reversiones, 1977, Critical Essays on J.L. Borges, 1987, Borges and the Kabbalah and Other Essays on His Fiction and Poetry, 1988; editor: (with I. Ivask) The Final Island: The Fiction of J. Cortázar, 1978, J.L. Borges: el escritor y la crítica, 1976, 84, 86, 87; co-editor: Revista Hispánica Moderna, 1988—; mem. editorial bd. Jour. Spanish Studies, 1973-76, Hispanic Review, 1977—, La Torre 1977—, Revista Iberoamericana, 1977-81, Hispanic Jour., 1980—, Hispania, 1980-85, Confluencia, 1987—. Recipient Nieto gold medal Argentina, 1970; NEH fellow, 1976; Guggenheim Found. fellow, 1971-72, 82-83. Mem. MLA, Internat. Inst. Ibero-Am. Lit., Am. Assn. Tchrs. Spanish and Portuguese (Huntington prize 1964), Internat. Assn. Hispanists. Home: 161 W 61st St Apt 21G New York NY 10023-7400 Office: Columbia U Dept Spanish and Portuguese 612 W 116th St New York NY 10027-7009

ALBAN, GENEVIEVE NOVICKY, city official; b. Youngstown, Ohio, Mar. 7, 1919; d. Joseph and Mary (Istocin) Sofranec; m. H. Edward Novicky (dec.); children: Carolee Monroe, Gen. Parm. John, Sally Anstrom, Marita, Mary Sue Clark; m. Russell Alban, Aug 15, 1992. BA, Kent State U., Ohio, 1938. Tch. Cath. schs. Youngstown, Ohio, 1938-40; tchr. Cath. schs. Youngstown, 1959-65, tchr. pub. schs., 1965-76; clk.-treas. Boardman, Ohio, 1976-82, ret. Author: History of Slovaks of Mahoning Valley, 1976; author booklet: How to Help Children Learn, 1974. Bd. dirs. Reading Ctr., Struthers Sch., Ohio, 1970-76; chmn. Mcpl. Employee Safety Com., Ohio Safety Congress, 1978-79; active various polit. orgns. Honored at Genevieve Novicky Day, City of Boardman, 1982. Mem. DeSoto Artists Guild (sec. 1988-89), Offstage Ladies, Anna Marie Artists (founder). Republican. Roman Catholic. Avocations: oil painting, watercolors. Address: 912 N Shore Dr Box 1212 Anna Maria FL 34216

ALBANESE, LICIA, operatic soprano; b. Bari, Italy, July 22, 1913; d. Michele and Maria (Rugusa) A.; m. Joseph Gimma, Apr. 7, 1945. Studied voice with, Giuseppina R. Baldassare Tedeschi, Milan, Italy, 1932-35; MusD cum laude, St. Peters U., Jersey City; LLD (hon.), Seton Hall U.; LHD (hon.), Manhattan Coll., Fairfield (Conn.) U., Caldwell (N.J.) Coll., Marymount Manhattan Coll., U. South Fla.; DFA (hon.), Siena Coll., Loudonville, N.Y.; hon. degree, Montclair State Coll.; LittD, U. So. Fla. mem. adv. council 3d St. Music Sch. Settlement; trustee Bagby Music Lovers Found., N.Y.C.; chmn. Puccini Found., N.Y.C. Winner nat. singing contest, Italy, 1935; made an unexpected debut in role of Madame Butterfly, Milan, Italy, 1934, (when the leading soprano became ill), formal debut at Royal Theater, Parma, Italy; performed role of Madame Butterfly, Dec. 19, 1935; rec. (with Beniamino Gigli) La Bohème, 1939; sang at concert in honor of Sir Neville Chamberlain and Lord Halifax, Rome, 1939, Covent Garden for the Festival of King George VI; debut at Met. Opera House, N.Y.C. in Madame Butterfly and La Traviata, 1940. Bd. dirs. Rose Ponselle Found., 1987. Decorated lady grand cross Order Holy Sepulchre. Sang at inauguration of Vatican City radio sta. and was decorated by Pope Pius XI. Home: Wilson Point Nathan Hale Dr South Norwalk CT 06854 As stairs are not meant for standing or resting, but for reaching a higher level, so must you see in the early steps of your education their upward thrust toward the beauties of life's future, with the challenges and opportunities which await you at the top, if only you do not rest in reflection upon the past, but, looking daringly ahead, keep climbing and, through education, reap the golden harvest of your dreams.

ALBANI, SUZANNE BEARDSLEY, lawyer; b. ALB...

Observer Mission, 1978—; cons. in field, 1950; chmn. lunar sci. rev. panel NASA, 1972-77, mem. space sci. adv. com., 1976-84. Assoc. editor Jour. Geophys. Rsch., 1976-82, Ann. Rev. Earth Space Scis., 1978—; contrb. numerous articles to prof. jour. Mem. bd. regents L.A. Chiropractic Coll., 1990—. Recipient Exceptional Sci. Achievement medal NASA, 1976. Fellow Mineral Soc. Am. (assoc. editor Am. Mineralogist 1972-76), Geol. Soc. Am. (assoc. editor bull. 1972-89, councilor 1989-92), Am. Geophys. Union. Office: Calif Inst Tech Mail Code 02 31 Pasadena CA 91125

ALBEE, EDWARD FRANKLIN, author, playwright; b. Mar. 12, 1928; s. Reed A. and Frances (Cotter) Albee. Student, Trinity Coll., 1946-47. Messenger Western Union, 1955-58; lectr. Brandeis U., Johns Hopkins U., Webster U., others. Plays written include The Zoo Story, 1958, The Death of Bessie Smith, 1959, The Sandbox, 1959, The American Dream, 1960, Who's Afraid of Virginia Woolf?, 1961-62, The Ballad of the Sad Cafe (adaptation of Carson McCullers' novella), 1963, Tiny Alice, 1964, Malcolm, 1966, A Delicate Balance, 1966 (Pulitzer Prize winner 1967), Everything in the Seacape, 1975 (Pulitzer prize 1975), Counting the Ways, 1976, Listening, 1977, The Man Who Had Three Arms, 1983, The Lady from Dubuque, 1978-79; adaptation of Lolita (Nabokov), 1980, Finding the Sun, 1982, Marriage Play, 1986-87, Three Tall Women, 1990-91; dir. plays, including Krapp's Last Tape by Samuel Beckett, Alley Theatre, Houston, 1991. pres. Edward F. Albee Found. Recipient Pulitzer prize, 1967, 75; Gold medal in Drama Am. Acad. and Inst. Arts and Letters, 1980; inducted Theater Hall of Fame, 1985. Mem. Nat. Inst. Arts and Letters, Dramatists Guild Coun., PEN Am. Address: 14 Harrison St New York NY 10013

ALBEE, GEORGE WILSON, psychology educator; b. St. Marys, Pa., Dec. 20, 1921; s. George W. and Maude (Allen) A.; m. Constance Impallaria, Aug. 6, 1955 (dec.); children: Alexander, Luke, Maud, Sarah; m. Margaret Moon-Mui Tong, Dec. 20, 1985. AB, Bethany Coll., 1943; MS, U. Pitts., 1947, PhD, 1949. Rsch. psychologist Western Psychiat. Inst., Pitts., 1949-51; asst. exec. sec. Am. Psychol. Assn., Washington, 1951-53; Fulbright prof. Helsinki (Finland) U., 1953-54; assoc. prof. psychology Western Res. U., Cleve., 1954-56, prof., 1957-71, chmn. dept. psychology, 1957-60, 63-66, Ladd disting. prof. psychology, 1959-71; prof. psychology U. Vt., Burlington, 1971-92, prof. emeritus, 1992—; cons. VA, Surgeon Gen. of Army, Pres.'s Com. on Mental Retardation, Peace Corps, 1962-65. Author: Mental Health Manpower, 1959, Emerging Concepts of Mental Disorder, 1969, The Uncertain Future of Clinical Psychology, 1970, The Future of Psychology, 1974, The Protestant Ethic, Sex, and Psychotherapy, 1978; editor (with Justin M. Joffe) Primary Prevention of Psychopathology, 1977; author various psychol. articles in prof. jour.; gen. editor series of books on primary prevention of psycho-pathology. Mem. Vt. Psychology Licensing Bd.; dir. task force on manpower Joint Commn. Mental Illness and Health, Cambridge, Mass. and Cleve., 1957-59; mem. prof. adv. com. Cleve. Welfare Fedn., 1963-67; program com. Nat. Assn. for Mental Health, 1968-70; dir. task group on prevention Pres.'s Commn. Mental Health, 1977-78; v.p. Am. Psychol. Found., 1976-78, pres. 1978-80; mem. com. on prevention Nat. Mental Health Assn., 1985-86; mem. bd. dirs. Internat. Coun. Psychologists, 1985-88; me. prevention com. World Fedn. Mental Health, 1992—. Sgt. USAAF, 1943-46. Fellow APA (bd. prof. affairs, coun. reps., bd. dirs. 1965-70, 77-80, pres. div. clin. psychology 1967, nat. pres. 1969-70, policy and planning bd. 1972-75, chairperson com. on human resources 1973-76, mem. com. on sci. and prof. ethics 1990-92, Disting. Prof. Contn. award 1975, Gold Medal award for lifetime contnbs. in the public interest, 1993); mem. AAAS, AAUP, Am. Bd. Prof. Psychology (bd. dirs. 1975-78, treas. 1976-80), Am. Psychol. Soc. (v.p. 1976-78, pres. 1978-80, Gold Medal award 1993), Ea. Psychol. Assn., Midwestern Psychol. Assn., Ohio Psychol. Assn. (pres. 1963-64), Vt. Psychol. Assn., New Eng. Psychol. Assn. (pres. 1978-79), Am. Assn. Applied and Preventive Psychology (1st pres. 1990-92), Phi Beta Kappa, Sigma Xi, Psi Chi. Home: 325 Dorset Heights RFD2 South Burlington VT 05403 Office: U Vt Dewey Hall Burlington VT 05405

ALBENDA, DAVID, lawyer; b. N.Y.C., June 27, 1936; s. Calef and Calo (Mizrahi) A. B.A., NYU, 1957; LL.B., Yale U., 1960. Bar: N.Y. Assoc. Proskauer, Rose, Goetz & Mendelsohn, N.Y.C., 1962-68; asst., assoc. gen. counsel N.Y. Life Ins. Co., N.Y.C., 1968-78, v.p., assoc. gen. counsel, 1980-83, sr. v.p., gen. counsel, 1983-85; v.p., gen. counsel Penn. Cen. Corp., 1978-80; ptnr. Sonnenschein, Nath & Rosenthal, 1985—. Contrb. articles to prof. jour. Mem. governing bd. Plays for Living, N.Y.C. Fulbright scholar, 1960-62. Fellow Am. Bar Found.; mem. Am. Law Inst., ABA (chmn. bus. ins. law com., bus. law sect., ins. co. investments com.), ment. Council, ...

Albanese-Albéniz

Alary also wrote a mystery play, *Redemption* (Paris, April 14, 1850), much sacred music, and some chamber works.

Albanese, Licia, noted Italian-born American soprano; b. Bari, July 22, 1909. She studied with Emanuel De Rosa in Bari and with Giuseppina Baldassare-Tedeschi in Milan. She made her operatic debut in 1934 under unusual circumstances at the Teatro Lirico in Milan, when she was urgently summoned to sing the 2nd part of *Madama Butterfly* as Cio-Cio-San to substitute for a soprano who was taken ill during the 1st act. In 1935 she won 1st prize for best singing in a national Italian contest, and made her official debut in Parma on Dec. 10, 1935, again as Cio-Cio-San. Her success was so great that she was offered a contract with the San Carlo Opera in Naples, and subsequently became a member of La Scala in Milan. She received a number of high honors, among them the Order of Merit in Italy and the award of the Lady Grand Cross of the Equestrian Order of the Holy Sepulchre, which was given to her by Pope Pius XI. On Feb. 9, 1940, she made a brilliant debut at the Metropolitan Opera in N.Y. in her favorite role as Cio-Cio-San; she continued to sing with the Metropolitan for 26 years; altogether she sang there 286 times in N.Y. and 115 times on tour, in 17 roles; besides Cio-Cio-San, which she performed 72 times, she sang Mimi in *La Bohème*, Marguerite in *Faust*, Violetta in *La Traviata*, Desdemona in *Otello*, and Tosca. She gave her final performance at the Metropolitan on April 16, 1966. She returned to the stage for a recital at Carnegie Hall on Feb. 22, 1970, in a program of operatic arias; she sang again at a benefit of the Puccini Foundation in Town Hall, N.Y., on Feb. 5, 1975. She married in 1945 an Italian-American businessman, Joseph Gimma.

BIBL.: D. Ewen, *Musicians Since 1900* (N.Y., 1978).

Albani, Dame Emma (real name, Marie Louise Cécile Emma Lajeunesse), Canadian dramatic soprano; b. Chambly, near Montreal, Nov. 1, 1847; d. London, April 3, 1930. She sang in a Catholic church in Albany, N.Y., in 1864; was then sent to Europe for study, first in Paris with Duprez, and then in Milan with Lamperti, who dedicated to her his treatise on the trill. She made her debut as Amina in *La Sonnambula* in Messina in 1870, under the name of Albani, taken from an old Italian family. After further appearances in Italy, she made her London debut, again as Amina (Covent Garden, April 2, 1872). In 1873 she sang in Moscow and St. Petersburg. Her American operatic debut was in the same role at the N.Y. Academy of Music, in Max Strakosch's company (Oct. 21, 1874). It paved the way for later successes with the Metropolitan Opera, where she made her 1st appearance as Gilda (Dec. 23, 1891). Her last important operatic engagement was as Isolde at Covent Garden (June 26, 1896). She sang in concerts, however, for several years longer. Her farewell concert took place at the Royal Albert Hall in London on Oct. 14, 1911. Her repertoire included the roles of Marguerite, Mignon, Ophelia, Elsa, Elisabeth, Lucia, and Desdemona. Albani married Ernest Gye, the lessee of Covent Garden, in 1878. In her singing, she combined high technical skill with profound feeling. She was equally successful on the operatic stage and in oratorio. In appreciation of her services to British art, she was made a Dame of the Order of the British Empire (1925). She publ. her memoirs, *Forty Years of Song* (London, 1911).

BIBL.: C. Macdonald, E. A.: *Victorian Diva* (Toronto, 1984).

Albani, Mattia (real name, Mathias Alban), violin maker; b. S. Niccolo di Kaltern (Alto Adige), March (baptized, March 28) 1621; d. Bolzano, Feb. 7, 1712. He was a pupil of Jakob Stainer. Violins of Albani's are extant dating from as early as the end of 1644. His best examples date from 1680 onward. The great vogue his violins enjoyed spawned many forgeries; false Albani labels have been discovered on violins dating from as early as 1640; the original labels appeared from 1690. A son, **Giuseppe**, his pupil, worked from 1680 to 1722 at Bolzano, and another son, **Michele** (1677-1730), at Graz. Other violin makers named Albani, or at least using the name on their instruments (perhaps for its commercial value), are the following, none appearing to have been connected with the

family of the original Mattia: Mattia (Rome, c.1650-1715); Nicola (worked at Mantua, c.1763); Filippo (active c.1773); Francesco (active at Graz, c.1724); Michele (at Palermo, 18th century); and Paolo (at Palermo and Cremona, 1630-70).

Albéniz, Isaac (Manuel Francisco), eminent Spanish composer; b. Camprodon, May 29, 1860; d. Cambò-les-Bains (Pyrénées), May 18, 1909. Endowed with exceptionally precocious musical gifts, he was exhibited as a child pianist at a tender age; soon he began taking formal piano lessons with Narciso Oliveros in Barcelona. His sister **Clementine Albéniz** was also a precocious pianist, and they gave concerts together. When he was 7, his mother took him to Paris, where he was accepted as a private pupil by the famous prof. Marmontel, the teacher of Bizet and Debussy. Returning to Spain, he studied with Mendizábal at the Madrid Cons., but possessed by the spirit of adventure, he stowed away on a ship bound for Puerto Rico; from there he made his way to the southern states of the U.S., where he earned a living by playing at places of entertainment. He finally returned to Spain and, having acquired a considerable technique as a serious pianist, he traveled in Europe, and enrolled at the Leipzig Cons. as a student of Jadassohn and Reinecke. Once again in Spain, he was befriended by Count Guillermo Morphy, who sent him to the Brussels Cons., where he studied piano with Brassin and composition with Gevaert and Dupont; he won 1st prize in 1879; in 1880 he met Liszt in Budapest. After a trip to South America he settled in Barcelona in 1883; there he married Rosina Jordana; one of their daughters, Laura Albéniz, became a well-known painter. A meeting with the eminent musicologist and folk-song collector Felipe Pedrell influenced Albéniz in the direction of national Spanish music. Still anxious to perfect his technique of composition, he went to Paris for studies with Paul Dukas and Vincent d'Indy. Abandoning his career as concert pianist, he spent several years in London (1890-93), and in 1893 settled in Paris; there he taught piano at the Schola Cantorum; from 1900 to 1902 he was in Barcelona, and then returned once more to Paris; in 1903 he moved to Nice; later he went to Cambò-les-Bains in the Pyrénées, where he died shortly before his 49th birthday. Almost all of the works of Albéniz are written for piano, and all without exception are inspired by Spanish folklore. He thus established the modern school of Spanish piano literature, derived from original rhythms and melodic patterns, rather than imitating the imitations of national Spanish music by French and Russian composers. His piano suite *Iberia*, composed between 1906 and 1909, is a brilliant display of piano virtuosity.

WORKS: *Iberia*, suite of 12 pieces (1906-9); *Evocación*, *El puerto*, *Fête-Dieu à Séville*, *Rondeña*, *Almería*, *Triana*, *El Albaicín*, *El polo*, *Lavapiés*, *Málaga*, *Jérez*, *Eritaña*; other piano works are *Suite española*; *La vega*; *Cantos de España*; several sonatas; 2 pieces left unfinished: *Azulejos* (completed by Granados); *Navarra* (completed by de Sévillac). Fernández Arbós made effective orch. transcriptions of *Evocación*, *Triana*, and *Fête-Dieu à Séville* (also orchestrated by Leopold Stokowski). Among other piano pieces, the *Seguidillas*, *Córdoba*, and the *Tango in D* have attained great popularity. **ORCH.:** *Catalonia*; *Rapsodia española*; Piano Concerto. **OPERAS:** *The Magic Opal* (London, Jan. 19, 1893); *Enrico Clifford* (Barcelona, May 8, 1895); *Pepita Jiménez* (Barcelona, Jan. 5, 1896); *San Antonio de la Florida* (Madrid, Oct. 26, 1894); *Merlin*, 1st part of an uncompleted operatic trilogy on the legend of King Arthur.

BIBL.: F. Pedrell, "I. A.," *Revista Musical Catalana*, VI (1909); J. de Marliave, "I. A.," *Études Musicales* (Paris, 1917); G. Jean-Aubry, "I. A. (1860-1909)," *Musical Times* (Dec. 1917); H. Klein, "A's Opera, *Pepita Jiménez*," *ibid.* (March 1918); G. Jean-Aubry, *La Musique et les nations* (Paris, 1922); Eng. tr., London, 1923; H. Collet, *A. et Granados* (Paris, 1926; 2nd ed., 1948); E. Istel, "I. A.," *Musical Quarterly* (Jan. 1929); R. Moragas, "Epistolario inédito de I. A.," *Música*, I (1938); A. de las Heras, *Vida de A.* (Barcelona and Madrid, 1940); V. Ruiz Albéniz, *I. A.* (Madrid, 1948); M. Raux Deledicque, *A., Su vida inquieta y ardorosa* (Buenos Aires, 1950); A. Sagardia,

ool. In 1949, the year of
ize in the Japanese radio
his Music for Symphonic
With Dan and Mayuzumi
Gro Three) in 1953
st tu 1954, returning
56 he organized the New
; he remained its director
th. In 1960 a successful
Kurai Kagami ('Dark
zaburō Oe, was given at
rch); the work was also
nth. Seven years later he
he new title *Hiroshima no*
a'; NHK TV, 27 August
nnungspreis at the 1968
ion has enjoyed a number
led among the repertory
ovich-Danchenko Music
kutagawa held a number
ling those of president of
osers (1980–89) and pre-
forming Rights Society

MASAKATA KANAZAWA

c 1952). Italian bass. He
making his début in 1978
part in Soliva's *La testa di*
(1980). He has appeared
Rome, Naples, Bologna,
A Rossini specialist, he has
lim, Don Basilio, Assur,
and Polidoro (*Zelmira*),
t Robinson, Dulcamara,
Rr o, Henry VIII (*Anna*
r. vereux), Torquato
namoula) and Issachar
le his American and British
d Covent Garden (1988) as
at San Francisco (1988). A
qually convincing in tragic
nal range of his keenly
enables him to sing Verdi
, as well as the *basso buffo*
ELIZABETH FORBES

io Felice Gaspare Maria) (b
eno, 16 Nov 1881; d
(?). Italian musicologist, con-
studied at the Liceo di S
1912 he was professor of
ry, and also at Rome Uni-
esis, subsequently expanded
ratorio. His writings helped
n musicology, he was a bold
and he worked for the
music education. His only
written in 1908–12 to a
ttorio Alfieri's tragedy of the
gly eclectic but shows enter-
of a specially constructed
tuned to a scale in which the
e equal parts (cf Indonesian
only one stage production
farch 1920), although the
more widely performed.

DBI

- A. De Angelis: *L'Italia musicale d'oggi: dizionario dei musicisti*
Rome, 1918, 3/1928)
E. G. Rovira: 'In attesa della Mirra di Domenico Alaleona', *Musica*
Rome, xiv/2 (1920), 1–2
J. C. G. Waterhouse: *The Emergence of Modern Italian Music (up to*
1940) (diss., U. of Oxford, 1968), 181–3, 584–5
D. Tampieri, ed.: *Aspetti e presenze del novecento musicale: scritti*
e ricerche dedicate a Domenico Alaleona (1881–1928)
Montegiorgio, 1980), esp. 95–123

JOHN C. G. WATERHOUSE

Alan, Hervey (b Whitstable, 22 Feb 1910; d Croydon,
12 Jan 1982). English bass. After studying with Roy
Henderson, he was engaged at Sadler's Wells Opera
1947–52), singing Colline, Don Basilio, Zuniga,
Simone (*Gianni Schicchi*), Alfio, the Grand Inquisitor,
the Commendatore, and Cancian (*I quattro rusteghi*).
At Glyndebourne (1949–59) he sang Tom (*Un ballo in*
maschera), Alidoro (*La Cenerentola*), Trulove and
Padre Guardiano. He created Mr Redburn in *Billy Budd*
at Covent Garden (1951). For the WNO (1952–61) he
sang Sparafucile, Procida, Barbarossa (Verdi's *La*
battaglia di Legnano), Melcthal (*Guillaume Tell*) and
Mephistopheles (Gounod and Boito). He had a dark-
toned, resonant voice, especially effective as Zaccaria in
Nabucco. ELIZABETH FORBES

Alarie, Pierrette (Marguerite) (b Montreal, 9 Nov
1921). Canadian soprano. She studied in Montreal and
with Elisabeth Schumann in Philadelphia. She made her
début in 1938 in Montreal with the Variétés Lyriques,
later singing in *La fille du régiment*, *Barbiere*, *Traviata*
and *Mireille*. In 1943 she sang Mozart's Barbarina
under Beecham. She made her Metropolitan début in
1945 in *Un ballo in maschera* under Bruno Walter after
winning the Auditions of the Air. In 1949 she made her
début at the Opéra as Olympia, remaining in Paris for
several seasons and appearing frequently with the tenor
Leopold Simoneau, whom she had married in 1946. She
sang at the 1959 Salzburg Festival in *Die schweigsame*
Frau. She retired from the stage in 1966. For some years
she taught in Montreal before moving to San Francisco
in 1972, and to Victoria, British Columbia, in 1986. She
directed some productions of Canada Opera Piccola, a
company of young singers headed by her husband, and
taught at Banff from 1972 to 1978.

R. Maheu: *Pierrette Alarie, Léopold Simoneau, deux voix, un art*
Montreal, 1988) GILLES POTVIN

Alayrac, Nicolas-Marie d'. See DALAYRAC, NICOLAS-
MARIE.

Albanese [Albanèse, Albaneze], (Egide-Joseph-Ignace-)
Antoine (b Albano Laziale, nr Rome, 1729; d Paris,
1800). French composer of Italian origin. Educated in
Naples, he went to Paris in 1747 and found employment
in the royal chapel of Louis XV. From 1752 to 1762 he
was a prominent soloist in the Concert Spirituel, appear-
ing frequently in performances of Pergolesi's *Stabat*
mater as a castrato. He apparently retired from public
performance about 1764–5 and thereafter taught sing-
ing and composed vocal music. In 1774 he received a life
pension of 2000 livres. He wrote the music for two lyric
scenes performed by the Petits Comédiens du Bois de
Boulogne, *Les adieux d'un soldat* (24 October 1778)
and *Le soldat français* (1 June 1779; a collaboration
with Stanislas Champein). KENNETH LANGEVIN

Albanese, Francesco (b Torre del Greco, Naples, 13 Aug
1912). Italian tenor. He studied in Rome and made his
début in 1942 at La Fenice as Ramiro in *La*
Cenerentola. After touring in Hungary and Germany, he
was engaged by the S Carlo and sang with that company
at Covent Garden in 1946 as Almaviva (*Il barbiere di*
Siviglia) and the Duke (*Rigoletto*). He sang Rinaldo in
Rossini's *Armida* (Florence, 1952); Alfredo in *La*
traviata (Venice and Rome, 1953); Jason in *Médée*
(Rome, 1955); and Pylades in *Iphigénie en Tauride*
(Florence, 1957), all with Maria Callas. He had a fine
voice but his singing lacked style. ELIZABETH FORBES

Albanese, Licia (b Bari, 22 July 1913). American
soprano of Italian birth. After study with Giuseppina
Baldassare-Tedeschi, her career began at the Teatro
Lirico, Milan, where in 1934 she was an emergency
replacement for an indisposed Butterfly in the second
half of the opera. The same opera, always closely
identified with her, occasioned her formal début at
Parma (1935) and her début at the Metropolitan (1940).
During her career she made more than 1000
appearances in 48 roles, in the lyric or *lirico spinto*
repertory, including Mozart (Donna Anna, Zerlina,
Susanna) and French opera (Micaëla, Manon, Gounod's
Marguerite) as well as the obvious Italian challenges;
her speciality was the Puccini heroines. A singer of
extraordinary technical skill and emotional intensity,
she was the Violetta and Mimì in Toscanini's recorded
NBC broadcasts. Active in the movement to save the
old Metropolitan Opera House, she never rejoined the
company at Lincoln Center. In later years she taught,
and sang sporadically in concert and in roles the
Metropolitan had, perhaps wisely, denied her, such as
Aida and Santuzza.

GV (E. Gara, R. Celletti; R. Vegeto)

J. Hines: *Great Singers on Great Singing* (Garden City, NY, 1982),
19–24 MARTIN BERNHEIMER

Albani [Lajeunesse], Dame Emma (Marie Louise Cécile)
(b Chambly, nr Montreal, 1 Nov 1847; d London, 3
April 1930). Canadian soprano. She studied in Paris
from 1868 with Duprez and later in Milan with
Lamperti. In 1870 she made her début at Messina as
Amina, repeating the role for her London début on 2
April 1872 at Covent Garden. She sang there nearly
every season until 1896, notably as Elsa (1875) and
Elisabeth (1876) in the first London performances of
Lohengrin and *Tannhäuser* (see overleaf). She made her
American début at the New York Academy of Music as
Amina (21 October 1874), and first appeared at La
Scala in January 1882 as Lucia and at the Metropolitan
Opera on 23 December 1891 as Gilda. Later she was
successful as Eva, and as Desdemona in the first Covent
Garden and Metropolitan productions of *Otello*. The
last and greatest triumph of her career was on 26 June
1896, as Isolde with Jean and Edouard de Reszke.

Albani's voice was a rich soprano, of exceptional
beauty in its higher register, and she perfected the art of
singing *mezza voce*.

E. Albani: *Forty Years of Song* (London and Toronto, 1911)

H. Charbonneau: *L'Albani* (Montreal, 1938)

N. A. Ridley: 'Emma Albani', *Record Collector*, xii (1958–60),
77–101 [with discography by W. R. Moran]

Albania. The cradles of music and, ultimately, opera in
Albania were Shkodër in the north and Korçë in the

ALAZRAKI

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1985, President's award Nat. Assn. for Bilingual Edn., 1987; Am. Council Learned Soc. summer study grantee in linguistics U. Mich., 1954. Mem. Am. Council on Teaching Fgn. Langs. Linguistic Soc. Am. (del. 1966-69). Nat. Council Tchrs. English, MLA, Nat. Assn. Fgn. Student Affairs (dir. 1965-66), Def. Language Inst. (bd. visitors), Fedn. Internationale des Professeurs de Langues Vivantes (exec. com.), Phi Beta Kappa. Home: 5108 Sutton Pl Alexandria VA 22304-2704 Office: Georgetown U Sch Lang and Linguistics Washington DC 20057

ALAZRAKI, JAIME, Romance languages educator; b. La Rioja, Argentina, Jan. 26, 1934; came to U.S., 1962, naturalized, 1971; s. Leon and Clara A. (Bolomo) A.; children: Daphne G., Adina L. B.A., Hebrew U., Jerusalem, 1962; M.A., Columbia U., 1964, Ph.D., 1967. Instr. Columbia U., N.Y.C., 1964-67; asst. prof. U. Calif.-San Diego, 1967-68, assoc. prof., 1968-71, prof., 1971-77; prof. dept. romance langs. Harvard U., Cambridge, Mass., 1977-87; prof. dept. Spanish and Portuguese Columbia U., N.Y.C., 1987—, chair, 1988-91; vis. prof. U. Wis., 1972, UCLA, 1975-76, Autonomous U. Barcelona, Spain, 1985-86; spl. advisor Guggenheim Found., 1981—. Author: Poética y poesía de P. Neruda, 1965, La prosa narrativa de J.L. Borges, 1968, 74, 84, En busca del unicornio: Los cuentos de J. Cortázar, 1983, Jorge Luis Borges, 1971, Versiones, inversiones, reversiones, 1977, Critical Essays on J.L. Borges, 1987, Borges and the Kabbalah and Other Essays on His Fiction and Poetry, 1988; editor: (with I. Ivask) The Final Island: The Fiction of J. Cortázar, 1978, J.L. Borges: el escritor y la crítica, 1976, 84, 86, 87; co-editor: Revista Hispánica Moderna, 1988—; mem. editorial bd. Jour. Spanish Studies, 1973-76, Hispanic Review, 1977—, La Torre 1977—, Revista Iberoamericana, 1977-81, Hispanic Jour., 1980—, Hispania, 1980-85, Confluencia, 1987—, Recipient Nieto gold medal Argentina, 1970; NEH fellow, 1976; Guggenheim Found. fellow, 1971-72, 82-83. Mem. MLA, Internat. Inst. Ibero-Am. Lit., Am. Assn. Tchrs. Spanish and Portuguese (Huntington prize 1964), Internat. Assn. Hispanists. Home: 161 W 61st St Apt 21G New York NY 10023-7400 Office: Columbia U Dept Spanish and Portuguese 612 W 116th St New York NY 10027-7009

ALBAN, GENEVIEVE NOVICKY, city official; b. Youngstown, Ohio, Mar. 7, 1919; d. Joseph and Mary (Istocin) Sofranec; m. H. Edward Novicky (dec.); children: Carolee Monroe, Gen. Parm. John, Sally Anstrom, Marita, Mary Sue Clark; m. Russell Alban, Aug 15, 1992. BA, Kent State U., Ohio, 1938. Tch. Cath. schs. Youngstown, Ohio, 1938-40; tchr. Cath. schs. Youngstown, 1959-65, tchr. pub. schs., 1965-76; clk.-treas. Boardman, Ohio, 1976-82, ret. Author: History of Slovaks of Mahoning Valley, 1976; author booklet: How to Help Children Learn, 1974. Bd. dirs. Reading Ctr., Struthers Sch., Ohio, 1970-76; chmn. Mepl. Employee Safety Com., Ohio Safety Congress, 1978-79; active various polit. orgns. Honored at Genevieve Novicky Day, City of Boardman, 1982. Mem. DeSoto Artists Guild (sec. 1988-89), Offstage Ladies, Anna Marie Artists (founder). Republican. Roman Catholic. Avocations: oil paintings, watercolors. Address: 912 N Shore Dr Box 1212 Anna Maria FL 34216

ALBANESE, LICIA, operatic soprano; b. Bari, Italy, July 22, 1913; d. Michele and Maria (Rugusa) A.; m. Joseph Gimma, Apr. 7, 1945. Studied voice with, Giuseppina R. Baldassare Tedeschi, Milan, Italy, 1932-35; MusD cum laude, St. Peters U., Jersey City; LLD (hon.), Seton Hall U.; LHD (hon.), Manhattan Coll., Fairfield (Conn.) U., Caldwell (N.J.) Coll., Marymount Manhattan Coll., U. South Fla.; DFA (hon.), Siena Coll., Loudonville, N.Y.; hon. degree, Montclair State Coll.; LittD, U. So. Fla. mem. adv. council 3d St. Music Sch. Settlement; trustee Bagby Music Lovers Found., N.Y.C.; chmn. Puccini Found., N.Y.C. Winner nat. singing contest, Italy, 1935; made an unexpected debut in role of Madame Butterfly, Milan, Italy, 1934, (when the leading soprano became ill), formal debut at Royal Theater, Parma, Italy; performed role of Madame Butterfly, Dec. 19, 1935; rec. (with Beniamino Gigli) La Bohème, 1939; sang at concert in honor of Sir Neville Chamberlin and Lord Halifax, Rome, 1939, Covent Garden for the Festival of King George VI; debut at Met. Opera House, N.Y.C. in Madame Butterfly and La Traviata, 1940. Bd. dirs. Rose Ponselle Found., 1987. Decorated lady grand cross Order Holy Sepulchre. Sang at inauguration of Vatican City radio sta. and was decorated by Pope Pius XI. Home: Wilson Point Nathan Hale Dr South Norwalk CT 06854 As stairs are not meant for standing or resting, but for reaching a higher level, so must you see in the early steps of your education their upward thrust toward the beauties of life's future, with the challenges and opportunities which await you at the top, if only you do not rest in reflection upon the past, but, looking daringly ahead, keep climbing and, through education, reap the golden harvest of your dreams.

ALBANI, SUZANNE BEARDSLEY, lawyer; b. ALB...

Observer Mission, 1978—; cons. in field, 1950; chmn. lunar sci. rev. panel NASA, 1972-77, mem. space sci. adv. com., 1976-84. Assoc. editor Jour. Geophys. Rsch., 1976-82, Ann. Rev. Earth Space Scis., 1978—; contrb. numerous articles to profl. jour. Mem. bd. regents L.A. Chiropractic Coll., 1990—. Recipient Exceptional Sci. Achievement medal NASA, 1976. Fellow Mineral Soc. Am. (assoc. editor Am. Mineralogist 1972-76), Geol. Soc. Am. (assoc. editor bull. 1972-89, councilor 1989-92), Am. Geophys. Union. Office: Calif Inst Tech Mail Code 02 31 Pasadena CA 91125

ALBEE, EDWARD FRANKLIN, author, playwright; b. Mar. 12, 1928; s. Reed A. and Frances (Cotter) Albee. Student, Trinity Coll., 1946-47. Messenger Western Union, 1955-58; lectr. Brandeis U., Johns Hopkins U., Webster U., others. Plays written include The Zoo Story, 1958, The Death of Bessie Smith, 1959, The Sandbox, 1959, The American Dream, 1960, Who's Afraid of Virginia Woolf?, 1961-62, The Ballad of the Sad Cafe (adaptation of Carson McCullers' novella), 1963, Tiny Alice, 1964, Malcolm, 1966, A Delicate Balance, 1966 (Pulitzer Prize winner 1967), Everything in the Garden, 1968, Box, Quotations from Chairman Mao, 1970, All Over, 1971, Seascapes, 1975 (Pulitzer prize 1975), Counting the Ways, 1976, Listening, 1977, The Man Who Had Three Arms, 1983, The Lady from Dubuque, 1978-79; adaptation of Lolita (Nabokov), 1980, Finding the Sun, 1982, Marriage Play, 1986-87, Three Tall Women, 1990-91; dir. plays, including Krapp's Last Tape by Samuel Beckett, Alley Theatre, Houston, 1991. pres. Edward F. Albee Found. Recipient Pulitzer prize, 1967, 75; Gold medal in Drama Am. Acad. and Inst. Arts and Letters, 1980; inducted Theater Hall of Fame, 1985. Mem. Nat. Inst. Arts and Letters, Dramatists Guild Coun., PEN Am. Address: 14 Harrison St New York NY 10013

ALBEE, GEORGE WILSON, psychology educator; b. St. Marys, Pa., Dec. 20, 1921; s. George W. and Maude (Allen) A.; m. Constance Impallaria, Aug. 6, 1955 (dec.); children: Alexander, Luke, Maud, Sarah; m. Margaret Moon-Mui Tong, Dec. 20, 1985. AB, Bethany Coll., 1943; MS, U. Pitts., 1947, PhD, 1949. Rsch. psychologist Western Psychiat. Inst., Pitts., 1949-51; asst. exec. sec. Am. Psychol. Assn., Washington, 1951-53; Fulbright prof. Helsinki (Finland) U., 1953-54; assoc. prof. psychology Western Res. U., Cleve., 1954-56, prof., 1957-71, chmn. dept. psychology, 1957-60, 63-66, Ladd disting. prof. psychology, 1959-71; prof. psychology U. Vt., Burlington, 1971-92, prof. emeritus, 1992—; cons. VA, Surgeon Gen. of Army, Pres.'s Com. on Mental Retardation, Peace Corps, 1962-65. Author: Mental Health Manpower, 1959, Emerging Concepts of Mental Disorder, 1969, The Uncertain Future of Clinical Psychology, 1970, The Future of Psychology, 1974, The Protestant Ethic, Sex, and Psychotherapy, 1978; editor (with Justin M. Joffe) Primary Prevention of Psychopathology, 1977; author various psychol. articles in profl. jour.; gen. editor series of books on primary prevention of psycho-pathology. Mem. Vt. Psychology Licensing Bd.; dir. task force on manpower Joint Commn. Mental Illness and Health, Cambridge, Mass. and Cleve., 1957-59; mem. profl. adv. com. Cleve. Welfare Fedn., 1963-67; program com. Nat. Assn. for Mental Health, 1968-70; dir. task group on prevention Pres.'s Commn. Mental Health, 1977-78; v.p. Am. Psychol. Found., 1976-78, pres. 1978-80; mem. com. on prevention Nat. Mental Health Assn., 1985-86; mem. bd. dirs. Internat. Coun. Psychologists, 1985-88; me. prevention com. World Fedn. Mental Health, 1992—. Sgt. USAAF, 1943-46. Fellow APA (bd. profl. affairs, coun. reps., bd. dirs. 1965-70, 77-80, pres. div. clin. psychology 1967, nat. pres. 1969-70, policy and planning bd. 1972-75, chairperson com. on human resources 1973-76, mem. com. on sci. and profl. ethics 1990-92, Disting. Profl. Contbn. award 1975, Gold Medal award for lifetime contbns. in the public interest, 1993); mem. AAAS, AAUP, Am. Bd. Profl. Psychology (bd. dirs. 1975-78, treas. 1976-80), Am. Psychol. Soc. (v.p. 1976-78, pres. 1978-80, Gold Medal award 1993), Ea. Psychol. Assn., Midwestern Psychol. Assn., Ohio Psychol. Assn. (pres. 1963-64), Vt. Psychol. Assn., New Eng. Psychol. Assn. (pres. 1978-79), Am. Assn. Applied and Preventive Psychology (1st pres. 1990-92), Phi Beta Kappa, Sigma Xi, Psi Chi. Home: 325 Dorset Heights RFD2 South Burlington VT 05403 Office: U Vt Dewey Hall Burlington VT 05405

ALBENDA, DAVID, lawyer; b. N.Y.C., June 27, 1936; s. Calef and Calo (Mizrachi) A. B.A., NYU, 1957; LL.B., Yale U., 1960. Bar: N.Y. Assoc. Proskauer, Rose, Goetz & Mendelsohn, N.Y.C., 1962-68; asst., assoc. gen. counsel N.Y. Life Ins. Co., N.Y.C., 1968-78, v.p., assoc. gen. counsel, 1980-83, sr. v.p., gen. counsel, 1983-85; v.p., gen. counsel Penn Cen. Corp., 1978-80; ptnr. Sonnenschein, Nath & Rosenthal, 1985—. Contrb. articles to profl. jour. Mem. governing bd. Plays for Living, N.Y.C. Fulbright scholar, 1960-62. Fellow Am. Bar Found.; mem. Am. Law Inst., ABA (chmn. bus. ins. law com., bus. law sect., ins. co. investments com.).

Alary also wrote a mystery play, *Redemption* (Paris, April 14, 1850), much sacred music, and some chamber works.

Albanese, Licia, noted Italian-born American soprano; b. Bari, July 22, 1909. She studied with Emanuel De Rosa in Bari and with Giuseppina Baldassare-Tedeschi in Milan. She made her operatic debut in 1934 under unusual circumstances at the Teatro Lirico in Milan, when she was urgently summoned to sing the 2nd part of *Madama Butterfly* as Cio-Cio-San to substitute for a soprano who was taken ill during the 1st act. In 1935 she won 1st prize for best singing in a national Italian contest, and made her official debut in Parma on Dec. 10, 1935, again as Cio-Cio-San. Her success was so great that she was offered a contract with the San Carlo Opera in Naples, and subsequently became a member of La Scala in Milan. She received a number of high honors, among them the Order of Merit in Italy and the award of the Lady Grand Cross of the Equestrian Order of the Holy Sepulchre, which was given to her by Pope Pius XI. On Feb. 9, 1940, she made a brilliant debut at the Metropolitan Opera in N.Y. in her favorite role as Cio-Cio-San; she continued to sing with the Metropolitan for 26 years; altogether she sang there 286 times in N.Y. and 115 times on tour, in 17 roles; besides Cio-Cio-San, which she performed 72 times, she sang Mimi in *La Bohème*, Marguerite in *Faust*, Violetta in *La Traviata*, Desdemona in *Otello*, and Tosca. She gave her final performance at the Metropolitan on April 16, 1966. She returned to the stage for a recital at Carnegie Hall on Feb. 22, 1970, in a program of operatic arias; she sang again at a benefit of the Puccini Foundation in Town Hall, N.Y., on Feb. 5, 1975. She married in 1945 an Italian-American businessman, Joseph Gimma.

BIBL.: D. Ewen, *Musicians Since 1900* (N.Y., 1978).

Albani, Dame Emma (real name, *Marie Louise Cécile Emma Lajeunesse*), Canadian dramatic soprano; b. Chambly, near Montreal, Nov. 1, 1847; d. London, April 3, 1930. She sang in a Catholic church in Albany, N.Y., in 1864; was then sent to Europe for study, first in Paris with Duprez, and then in Milan with Lamperti, who dedicated to her his treatise on the trill. She made her debut as Amina in *La Sonnambula* in Messina in 1870, under the name of Albani, taken from an old Italian family. After further appearances in Italy, she made her London debut, again as Amina (Covent Garden, April 2, 1872). In 1873 she sang in Moscow and St. Petersburg. Her American operatic debut was in the same role at the N.Y. Academy of Music, in Max Strakosch's company (Oct. 21, 1874). It paved the way for later successes with the Metropolitan Opera, where she made her 1st appearance as Gilda (Dec. 23, 1891). Her last important operatic engagement was as Isolde at Covent Garden (June 26, 1896). She sang in concerts, however, for several years longer. Her farewell concert took place at the Royal Albert Hall in London on Oct. 14, 1911. Her repertoire included the roles of Marguerite, Mignon, Ophelia, Elsa, Elisabeth, Lucia, and Desdemona. Albani married Ernest Gye, the lessee of Covent Garden, in 1878. In her singing, she combined high technical skill with profound feeling. She was equally successful on the operatic stage and in oratorio. In appreciation of her services to British art, she was made a Dame of the Order of the British Empire (1925). She publ. her memoirs, *Forty Years of Song* (London, 1911).

BIBL.: C. Macdonald, E. A.: *Victorian Diva* (Toronto, 1984).

Albani, Mattia (real name, *Mathias Alban*), violin maker; b. S. Niccolò di Kaltern (Alto Adige), March (baptized, March 28) 1621; d. Bolzano, Feb. 7, 1712. He was a pupil of Jakob Stainer. Violins of Albani's are extant dating from as early as the end of 1644. His best examples date from 1680 onward. The great vogue his violins enjoyed spawned many forgeries; false Albani labels have been discovered on violins dating from as early as 1640; the original labels appeared from 1690. A son, *Giuseppe*, his pupil, worked from 1680 to 1722 at Bolzano, and another son, *Michele* (1677-1730), at Graz. Other violin makers named Albani, or at least using the name on their instruments (perhaps for its commercial value), are the following, none appearing to have been connected with the

family of the original Mattia: Mattia (Rome, c.1650-1715); Nicola (worked at Mantua, c.1763); Filippo (active c.1773); Francesco (active at Graz, c.1724); Michele (at Palermo, 18th century); and Paolo (at Palermo and Cremona, 1630-70).

Albéniz, Isaac (Manuel Francesco), eminent Spanish composer; b. Camprodon, May 29, 1860; d. Cambò-les-Bains (Pyrénées), May 18, 1909. Endowed with exceptionally precocious musical gifts, he was exhibited as a child pianist at a tender age; soon he began taking formal piano lessons with Narciso Oliveros in Barcelona. His sister *Clementine Albéniz* was also a precocious pianist, and they gave concerts together. When he was 7, his mother took him to Paris, where he was accepted as a private pupil by the famous prof. Marmontel, the teacher of Bizet and Debussy. Returning to Spain, he studied with Mendizábal at the Madrid Cons., but possessed by the spirit of adventure, he stowed away on a ship bound for Puerto Rico; from there he made his way to the southern states of the U.S., where he earned a living by playing at places of entertainment. He finally returned to Spain and, having acquired a considerable technique as a serious pianist, he traveled in Europe, and enrolled at the Leipzig Cons. as a student of Jadassohn and Reinecke. Once again in Spain, he was befriended by Count Guillermo Morphy, who sent him to the Brussels Cons., where he studied piano with Brassin and composition with Gevaert and Dupont; he won 1st prize in 1879; in 1880 he met Liszt in Budapest. After a trip to South America he settled in Barcelona in 1883; there he married Rosina Jordana; one of their daughters, Laura Albéniz, became a well-known painter. A meeting with the eminent musicologist and folk-song collector Felipe Pedrell influenced Albéniz in the direction of national Spanish music. Still anxious to perfect his technique of composition, he went to Paris for studies with Paul Dukas and Vincent d'Indy. Abandoning his career as concert pianist, he spent several years in London (1890-93), and in 1893 settled in Paris; there he taught piano at the Schola Cantorum; from 1900 to 1902 he was in Barcelona, and then returned once more to Paris; in 1903 he moved to Nice; later he went to Cambò-les-Bains in the Pyrénées, where he died shortly before his 49th birthday. Almost all of the works of Albéniz are written for piano, and all without exception are inspired by Spanish folklore. He thus established the modern school of Spanish piano literature, derived from original rhythms and melodic patterns, rather than imitating the imitations of national Spanish music by French and Russian composers. His piano suite *Iberia*, composed between 1906 and 1909, is a brilliant display of piano virtuosity.

WORKS: **PIANO:** *Iberia*, suite of 12 pieces (1906-9): *Evocación, El puerto, Fête-Dieu à Séville, Rondeña, Almería, Triana, El Albaicín, El polo, Lavapiés, Málaga, Jérez, Eritaña*; other piano works are *Suite española; La vega; Cantos de España*; several sonatas; 2 pieces left unfinished: *Azulejos* (completed by Granados); *Navarra* (completed by de Séverac). Fernández Arbós made effective orch. transcriptions of *Evocación, Triana, and Fête-Dieu à Séville* (also orchestrated by Leopold Stokowski). Among other piano pieces, the *Seguidillas, Córdoba*, and the *Tango in D* have attained great popularity. **ORCH.:** *Catalonia; Rapsodia española; Piano Concerto. OPERAS:* *The Magic Opal* (London, Jan. 19, 1893); *Enrico Clifford* (Barcelona, May 8, 1895); *Pepita Jiménez* (Barcelona, Jan. 5, 1896); *San Antonio de la Florida* (Madrid, Oct. 26, 1894); *Merlin*, 1st part of an uncompleted operatic trilogy on the legend of King Arthur.

BIBL.: F. Pedrell, "I. A.," *Revista Musical Catalana*, VI (1909); J. de Marliave, "I. A.," *Études Musicales* (Paris, 1917); G. Jean-Aubry, "I. A. (1860-1909)," *Musical Times* (Dec. 1917); H. Klein, "A's Opera, *Pepita Jiménez*," *ibid.* (March 1918); G. Jean-Aubry, *La Musique et les nations* (Paris, 1922; Eng. tr., London, 1923); H. Collet, *A. et Granados* (Paris, 1926; 2nd ed., 1948); E. Istel, "I. A.," *Musical Quarterly* (Jan. 1929); R. Moragas, "Epistolario inédito de I. A.," *Música*, I (1938); A. de las Heras, *Vida de A.* (Barcelona and Madrid, 1940); V. Ruiz Albéniz, *I. A.* (Madrid, 1948); M. Raux Deledicque, *A., Su vida inquieta y ardorosa* (Buenos Aires, 1950); A. Sagardia,

ool. In 1949, the year of
ize in the Japanese radio
his Music for Symphonic
With Dan and Mayuzumi
Group of Three) in 1953
at tir 1954, returning
56 h anized the New
; he remained its director
h. In 1960 a successful
Kurai Kagami ('Dark
zaburō Ōe, was given at
arch); the work was also
th. Seven years later he
e new title *Hiroshima no*
1'; NHK TV, 27 August
nnungspreis at the 1968
ion has enjoyed a number
led among the repertory
vich-Danchenko Music
kutagawa held a number
ling those of president of
osers (1980–89) and pre-
forming Rights Society

MASAKATA KANAZAWA

c 1952). Italian bass. He
making his début in 1978
part in Soliva's *La testa di*
(1980). He has appeared
Rome, Naples, Bologna,
A Rossini specialist, he has
im, Don Basilio, Assur,
and Polidoro (*Zelmira*),
Robinson, Dulcamara,
Roma), Henry VIII (*Anna*
rtic *Devereux*), Torquato
n a) and Issachar
le h... American and British
d Covent Garden (1988) as
at San Francisco (1988). A
ually convincing in tragic
nal range of his keenly
enables him to sing Verdi
, as well as the *basso buffo*
ELIZABETH FORBES

to Felice Gaspare Maria) (b
eno, 16 Nov 1881; d
). Italian musicologist, con-
studied at the Liceo di S
1912 he was professor of
y, and also at Rome Unis-
esis, subsequently expanded
ratorio. His writings helped
n musicology, he was a bold
and he worked for the
music education. His only
written in 1908–12 to a
ttorio Alfieri's tragedy of the
gly eclectic but shows enter-
of a specially constructed
tuned to a scale in which the
e equal parts (cf Indonesian
only one stage production
larch 1920), although the
more widely performed.

DBI

- A. De Angelis: *L'Italia musicale d'oggi: dizionario dei musicisti*
Rome, 1918, 3/1928)
E. G. Rovira: 'In attesa della Mirra di Domenico Alaleona', *Musica*
Rome, xiv/2 (1920), 1–2
J. C. G. Waterhouse: *The Emergence of Modern Italian Music (up to*
1940) (diss., U. of Oxford, 1968), 181–3, 584–5
D. Tampieri, ed.: *Aspetti e presenze del novecento musicale: scritti*
e ricerche dedicate a Domenico Alaleona (1881–1928)
Montegiorgio, 1980), esp. 95–123

JOHN C. G. WATERHOUSE

Alan, Hervey (b Whitstable, 22 Feb 1910; d Croydon,
12 Jan 1982). English bass. After studying with Roy
Henderson, he was engaged at Sadler's Wells Opera
1947–52), singing Colline, Don Basilio, Zuniga,
Simone (*Gianni Schicchi*), Alfio, the Grand Inquisitor,
the Commendatore, and Cancian (*I quattro rusteghi*).
At Glyndebourne (1949–59) he sang Tom (*Un ballo in*
maschera), Alidoro (*La Cenerentola*), Trulove and
Padre Guardiano. He created Mr Redburn in *Billy Budd*
at Covent Garden (1951). For the WNO (1952–61) he
sang Sparafucile, Procida, Barbarossa (Verdi's *La*
battaglia di Legnano), Melchthal (*Guillaume Tell*) and
Mephistopheles (Gounod and Boito). He had a dark-
toned, resonant voice, especially effective as Zaccaria in
Nabucco.
ELIZABETH FORBES

Alarie, Pierrette (Marguerite) (b Montreal, 9 Nov
1921). Canadian soprano. She studied in Montreal and
with Elisabeth Schumann in Philadelphia. She made her
début in 1938 in Montreal with the Variétés Lyriques,
later singing in *La fille du régiment*, *Barbiere*, *Traviata*
and *Mireille*. In 1943 she sang Mozart's Barbarina
under Beecham. She made her Metropolitan début in
1945 in *Un ballo in maschera* under Bruno Walter after
winning the Auditions of the Air. In 1949 she made her
début at the Opéra as Olympia, remaining in Paris for
several seasons and appearing frequently with the tenor
Léopold Simoneau, whom she had married in 1946. She
sang at the 1959 Salzburg Festival in *Die schweigsame*
Frau. She retired from the stage in 1966. For some years
she taught in Montreal before moving to San Francisco
in 1972, and to Victoria, British Columbia, in 1986. She
directed some productions of Canada Opera Piccola, a
company of young singers headed by her husband, and
taught at Banff from 1972 to 1978.

R. Maheu: *Pierrette Alarie, Léopold Simoneau, deux voix, un art*
Montreal, 1988)
GILLES POTVIN

Alayrac, Nicolas-Marie d'. See DALAYRAC, NICOLAS-
MARIE.

Albanese [Albanèse, Albaneze], (Egide-Joseph-Ignace-)
Antoine (b Albano Laziale, nr Rome, 1729; d Paris,
1800). French composer of Italian origin. Educated in
Naples, he went to Paris in 1747 and found employment
in the royal chapel of Louis XV. From 1752 to 1762 he
was a prominent soloist in the Concert Spirituel, appear-
ing frequently in performances of Pergolesi's *Stabat*
mater as a castrato. He apparently retired from public
performance about 1764–5 and thereafter taught sing-
ing and composed vocal music. In 1774 he received a life
pension of 2000 livres. He wrote the music for two lyric
scenes performed by the Petits Comédiens du Bois de
Boulogne, *Les adieux d'un soldat* (24 October 1778)
and *Le soldat français* (1 June 1779; a collaboration
with Stanislas Champein).
KENNETH LANGEVIN

Albanese, Francesco (b Torre del Greco, Naples, 13 Aug
1912). Italian tenor. He studied in Rome and made his
début in 1942 at La Fenice as Ramiro in *La*
Cenerentola. After touring in Hungary and Germany, he
was engaged by the S Carlo and sang with that company
at Covent Garden in 1946 as Almaviva (*Il barbiere di*
Siviglia) and the Duke (*Rigoletto*). He sang Rinaldo in
Rossini's *Armida* (Florence, 1952); Alfredo in *La*
traviata (Venice and Rome, 1953); Jason in *Médée*
(Rome, 1955); and Pylades in *Iphigénie en Tauride*
(Florence, 1957), all with Maria Callas. He had a fine
voice but his singing lacked style.
ELIZABETH FORBES

Albanese, Licia (b Bari, 22 July 1913). American
soprano of Italian birth. After study with Giuseppina
Baldassare-Tedeschi, her career began at the Teatro
Lirico, Milan, where in 1934 she was an emergency
replacement for an indisposed Butterfly in the second
half of the opera. The same opera, always closely
identified with her, occasioned her formal début at
Parma (1935) and her début at the Metropolitan (1940).
During her career she made more than 1000
appearances in 48 roles, in the lyric or *lirico spinto*
repertory, including Mozart (Donna Anna, Zerlina,
Susanna) and French opera (Micaëla, Manon, Gounod's
Marguerite) as well as the obvious Italian challenges;
her speciality was the Puccini heroines. A singer of
extraordinary technical skill and emotional intensity,
she was the Violetta and Mimi in Toscanini's recorded
NBC broadcasts. Active in the movement to save the
old Metropolitan Opera House, she never rejoined the
company at Lincoln Center. In later years she taught,
and sang sporadically in concert and in roles the
Metropolitan had, perhaps wisely, denied her, such as
Aida and Santuzza.

GV (E. Gara, R. Celletti; R. Vegeto)

J. Hines: *Great Singers on Great Singing* (Garden City, NY, 1982),
19–24
MARTIN BERNHEIMER

Albani [Lajeunesse], Dame Emma (Marie Louise Cécile)
(b Chambly, nr Montreal, 1 Nov 1847; d London, 3
April 1930). Canadian soprano. She studied in Paris
from 1868 with Duprez and later in Milan with
Lamperti. In 1870 she made her début at Messina as
Amina, repeating the role for her London début on 2
April 1872 at Covent Garden. She sang there nearly
every season until 1896, notably as Elsa (1875) and
Elisabeth (1876) in the first London performances of
Lohengrin and *Tannhäuser* (see overleaf). She made her
American début at the New York Academy of Music as
Amina (21 October 1874), and first appeared at La
Scala in January 1882 as Lucia and at the Metropolitan
Opera on 23 December 1891 as Gilda. Later she was
successful as Eva, and as Desdemona in the first Covent
Garden and Metropolitan productions of *Otello*. The
last and greatest triumph of her career was on 26 June
1896, as Isolde with Jean and Edouard de Reszke.

Albani's voice was a rich soprano, of exceptional
beauty in its higher register, and she perfected the art of
singing *mezza voce*.

E. Albani: *Forty Years of Song* (London and Toronto, 1911)

H. Charbonneau: *L'Albani* (Montreal, 1938)

N. A. Ridley: 'Emma Albani', *Record Collector*, xii (1958–60),
77–101 [with discography by W. R. Moran]

Albania. The cradles of music and, ultimately, opera in
Albania were Shkodër in the north and Korçë in the

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Divider Title: _____

Washington Gallery of Modern Art, Washington, DC,
 "Treasures of 20th Century Art from the Maremont
 Collection"

- 1964 St. Peter's Protestant - Episcopal Church, New York,
 "The First Chelsea Art Festival", May
 The Sculptor's Guild, Inc., New York, "Sculpture,
 1964", (Lever House)
 University of St. Thomas, Houston, TX, "Constant
 Companions: An Exhibition of Mythological Animals,
 Demons and Monsters, Phantasmal Creatures and Various
 Anatomical Assemblages"
 Noah Goldowsky Gallery, New York, "Quantum I"
- 1965 Musée Rodin, Paris, France, "XXVIIe Salon de la Jeune
 Sculpture", (4/29 - 5/30/65)
 Noah Goldowsky Gallery and A.M. Sachs Gallery, New
 York, "Quantum II"
 Great Jones Gallery, New York, "Drawings"
 The Sculpture Guild, Inc., New York, "Sculpture
 1965"
 Paris, France, "XXVIIe Salon de la Jeune Sculpture"
- 1966 Museum of Art Rhode Island School of Design,
 Providence, RI, "Recent Still Life"
 Fischbach Gallery, New York, "Eccentric
 Abstraction"
 The Sculptor's Guild, Inc., New York, "Annual
 Exhibition", (held at Lever House)
- 1967 The Museum of Modern Art, New York, "Jewelry by
 Contemporary Sculptors", (national tour)
 The Sculptor's Guild, Inc., New York, "Thirtieth
 Anniversary Exhibition", (held at Lever House)
 The Sculptor's Guild, Inc., New York, "Recent
 Sculpture"
- 1968 Whitney Museum of American Art, New York, "Annual
 Exhibition: Sculpture"
 The Sculptor's Guild, Inc., New York, "Wood and
 Stone"
 Bertha Schaefer Gallery, New York, "Faculty,
 Alumni, and Students of Pratt Institute Honor the
 Memory of Jeffrey Lundstedt"
 The American Federation of Arts, New York,
 organized by Lucy Lippard, "Soft Sculpture"
 The Sculptor's Guild, Inc., New York, "Salute
 to New York City"
- 1969 La Jeune Sculpture, Paris, France
 6th Biennale Internazionale di Scultura, Carrara, Italy

- The Museum of Modern Art, New York, "The New American Painting and Sculpture: The First Generation"
 Baltimore Museum of Art, Baltimore, MD, "The Partial Figure in Modern Sculpture"
- 1970 M. Knoedler and Co., New York, "Group Show"
 Rhode Island Museum of Art, Rhode Island School of Design, Providence, RI, "Governor's Arts Awards Exhibition"
 Foundation Maeght, St. Paul de Vence, France, "L'Art Vivant aux Etats-Unis", (catalogue)
 Whitney Museum of American Art, New York, "Annual Exhibition of Contemporary American Sculpture"
 Sheldon Sculpture Garden at the University of Nebraska, Lincoln, NE, "American Sculpture"
 Philadelphia Art Alliance, Philadelphia, PA, "Sculpture 1970"
- 1971 M. Knoedler and Co., Inc., New York, "Exhibition of Gallery Artists"
- 1972 Women's Ad Hoc Committee at 117-119 Prince Street, New York, "13 Women Artists"
 Kunsthaus, Hamburg, Germany, "American Women Artists Show"
 Lakeview Center for the Arts and Sciences, Peoria, IL, "American Women: 20th Century"
 N.Y. Suffolk Museum and Carriage House, Stonybrook, NY, "Unmanly Art"
 Landmark Gallery, New York, "118 Artists"
 Soho Arts Festival for McGovern, New York
- 1973 Storm King Art Center, Mountainville, NY, "Sculpture in the Fields"
 Whitney Museum of American Art, New York, "Biennial Exhibition: Contemporary American Art"
 School of Visual Arts, New York, "American Type Sculpture: Part I"
 Landmark Gallery, New York, "118 Artists"
- 1974 Sculpture Now Inc., New York, "Group Show"
 The Erotic Art Gallery, New York, "Group Show"
 Kresge Art Center Gallery, Michigan State University, East Lansing, MI, "Works by Women from the Ciba-Geigy Collection"
 South Houston Gallery, New York, "American International Sculptors Symposiums, Inc."
 Museum of the Philadelphia Civic Center, Philadelphia, PA, "East Coast Women's Invitational Exhibition"
 Women's Interart Center, New York, "Color, Light, and Image"
 The Museum of Modern Art, New York, "American

Prints 1913-1963: An Exhibition Commemorating the
25th Anniversary of the Founding of the Abby Aldrich
Rockerfeller Print Room"

Landmark Gallery, New York, "118 Artists"

- 1975 N.J. Mabel Smith Douglass Library, Douglass College,
New Brunswick, NJ, "Women Artist Year 4"
Michael Walls Gallery, New York, "Thirty Artists
in American, Part I"
Portland Art Museum, OR, "20th Century Masterworks in
Wood"
National Collection of Fine Arts, Smithsonian
Institution, Washington, DC, "Sculpture: American
Directions"
New York University, New York, "Inaugural Exhibition:
Selections from the N.Y.U. Art Collection"
Montclair Art Museum, Montclair, NJ, "Vaclav Vytlacil"
The Museum of Modern Art, New York, "American
Art Since 1945 From the Collection of the Museum of
Modern Art"
Sculpture Now, Inc., New York, "Group Show"
- 1976 New Orleans Museum of Art, New Orleans, LA
Whitney Museum of American Art, New York, "200
Years of American Sculpture", (3/16 - 9/26/76)
Nassau County Museum of Fine Art, Roslyn, NY, "Nine
Sculptors: On the Ground, In the Water, Off the Wall"
The Museum of Modern Art, New York, "Narrative
Prints"
Landmark Gallery, New York, "118 Artists"
- 1977 Rose Art Museum, Brandeis University, Waltham, MA,
"From Women's Eyes"
Hurlbutt Gallery, Greenwich, CT, "Contact: Women and
Nature"
Xavier Fourcade, New York, "Works on Paper, Small
Format, Objects"
Whitney Museum of American Art, New York, "30 Years
of American Art 1945-1975: Selections from the
Permanent Collection"
Cayman Gallery, New York, "Solidarity with Chilean
Democracy: Memorial to Orlando Letelier"
Grace Borgenicht Gallery, Leo Castelli, Xavier
Fourcade, Inc., New York, "300 Artists to the
Support of the New York Studio School"
Davis and Long, Co., and Robert Schoelkopf Gallery, New
York, "Brooklyn College Art Department: Past and
Present 1942-1977"
Brooklyn Museum Art School, Brooklyn, NY, "Contemporary
Women: Conciousness and Content"
Elvehjem Art Center of the University of Wisconsin,
Madison, WI, "Retropective Exhibition of Atelier 17"

- Bronx Museum of the Arts, NY, "Images of Horror and Fantasy"
- 1978 Julian Pretto Gallery, New York, "Atypical Works", (1/78)
 O.K. Harris, New York, "Living Sculpture: Benefit for Public Arts Council of the Municipal Art Society", New York
 Roy G. Biv Gallery, New York, "Prints by Sculptors"
 Freedman Gallery, Albright College, Reading, PA, "Perspective 1978: Works by Women", (catalogue)
 Hamilton Gallery of Contemporary Art, New York, "In Small Scale: Maquettes for Larger Works"
 Landmark Gallery, New York, "118 Artists"
- 1979 Marion Locks Gallery, PA, "In Small Scale, Phase II"
 Hamilton Gallery, New York, "Gallery Group"
 112 Greene Street Gallery, New York, "Artists Against Nuclear Power Plants"
 Hamilton Gallery, New York, "Gallery Artists"
- 1980 Graham Gallery, New York, "Originals"
 Helen Serger, La Boetie Inc., New York, "Pioneering Women Artists 1900-1940"
 Art Expo 180, New York Coliseum, New York, "Sculpture at the Coliseum"
 Max Hutchinson Gallery, New York, "10 Abstract Sculptures: American and European 1940-1980"
 Neuberger Museum of the State University of New York at Purchase, NY, "Hidden Desires"
 Frank Marino Gallery, New York, "Heresies Benefit"
 Henry Street Settlement, New York, "Exchanges II"
 Grey Art Gallery and Study Center, New York University, New York, "Perceiving Modern Sculpture/Selections for the Sighted and Non-Sighted"
 Xavier Fourcade, New York, "One Major New Work Each"
 Xavier Fourcade, New York, "Small Scale Paintings, Drawings, Sculpture"
 E. Lorenzo Borenstein Gallery, "Women's Caucus for Art Honors: Albers, Bourgeois, Durieux, Kohlmeier, Krasner"
 Art Expo 1980, New York, "Sculpture at the Coliseum", (organized by The Institute of Art and Urban Resources)
 National Collection of Fine Arts, Washington, DC, "Across the Nation: Fine Art for Federal Buildings 1972-79"
- 1981 Wesbeth Gallery, New York, "Voices Expressing What Is"

- Max Hutchinson Gallery, New York, "Sculptors and their Drawings"
- Grey Art Gallery, New York University, New York, "Permanent Collection Exhibition: Small Sculpture"
- Drawing Center, New York, "Sculptor's Drawings over Six Centuries"
- Marisa Del Re Gallery, New York, "Sculptures and Their Related Drawings"
- Whitney Museum of American Art, New York, "Decade of Transition 1940-1950"
- Grey Art Gallery, New York University, New York, "Heresies Benefit Exhibition"
- Robert Miller Gallery, New York, "Summer Exhibition 1981"
- Xavier Fourcade, Inc., New York, "Sculpture"
- Stamford Museum and Nature Center, Stamford CT, "Classical Americans: XXth Century Painters and Sculptors"
- Oscarsson-Hood Gallery, New York, "The New Spiritualism: Transcendent Images in Painting and Sculpture" (travelled to Jorgenson Gallery, University of Connecticut, Storrs, CT; Robert Hull Fleming Museum, University of Vermont Campus, VT)
- Forum Gallery, New York, "Sculpture in Wood and Stone"
- Institute for Art and Urban Resources at P.S.1., New York, "Figuratively Sculpting"
- Zabriskie Gallery, New York, "Art for ERA"
- Graham Gallery, New York,
- Terry Dintenfass Gallery and Allan Frumkin Gallery, New York, "Art Sale for C.A.P.S."
- 1981-82 Sewall Art Gallery, Rice University, Houston, TX, "Variants: Drawings by Contemporary Sculptors" (travelled to Art Museum of South Texas, Corpus Christi, TX; Newcomb Gallery, Tulane University, New Orleans, LA; The High Museum of Art, Atlanta, GA)
- 1982 Marisa Del Re Gallery, New York, "Selected Works on Paper II"
- Montclair State College, College Art Gallery, Upper Montclair, NJ, "Visiting Artist Invitational"
- Harcus Krakow Gallery, Boston, MA, "Major Works of the 1980's"
- Robert Miller Gallery, New York, "Landscapes"
- Fuller Goldeen Gallery, San Francisco, CA, "Casting: A Survey of Cast Metal Sculpture in the 80's"
- San Fransisco Museum of Modern Art, San Francisco, CA "Twenty American Artists: 1982 Sculpture"
- Roger Litz Gallery, New York, "The Erotic Impulse"
- Contemporary Arts Center, New Orleans, LA, "The Human Figure"
- Sculpture Center, New York, "Houses"

- Ronald Feldman Gallery, New York, "Sweet Art Sale: Benefit for Franklin Furnace"
- Greene Space Gallery, New York, "Nature as Image and Metaphor: Works by Contemporary Women Artists", (sponsored by the New York Chapter of the Women's Caucus for Art, catalogue)
- Gallery of Fine Arts, Edison Community College, Fort Myers, FL, "National Women in Art"
- CDS Gallery, New York, "Artists Choose Artists",
- College Art Gallery, Montclair State College, Montclair, NJ, "Visiting Artists Invitational"
- Hayden Corridor Gallery, Massachusetts Institute of Technology, Cambridge, MA, "Clothing by Artists"
- 1983 Daniel Weinberg Gallery, Los Angeles, "Drawing Conclusions: A Survey of American Drawings: 1958-1983"
- Philadelphia College of Art, Philadelphia, PA, "Artists in the Historical Archives of the Women's Interart Center of New York City"
- Whitney Museum of American Art, New York, "1983 Whitney Museum Biennial Exhibition"
- McIntosh/Drysdale Gallery, Houston, TX, "Small Bronze"
- Whitney Museum of American Art at Phillip Morris, New York, "Twentieth Century Sculpture: Process and Presence"
- Wave Hill, Bronx, NY, "Bronze"
- American Academy and Institute of Arts and Letters, New York, "Works by Newly Elected Members and Recipients of Honors and Awards"
- The Renaissance Society, Chicago, IL, "The Sixth Day"
- The Robert Miller Gallery, New York, "Surreal"
- Jersey City Museum, NJ, "Selected Drawings", (9/14 - 10/15/83)
- Bethune Gallery, State University of New York, Buffalo, NY, "Portrait Sculpture: Contemporary Points of View"
- Susanne Hilberry Gallery, Birmingham, MI, "Drawings"
- Fayerweather Gallery, University of Virginia, Charlottesville, VA, "Sensuous Art"
- 1983-84 International Sculpture Center, New York, "Bronze at Washington Square"
- 1984 Fayerweather Gallery, University of Virginia, Charlottesville, VA, "Exacting Clouds, Dismantling Silence"
- Paula Cooper Gallery, New York, "Artists Call, Benefit Exhibition"
- Archer M. Huntington Art Gallery, The University of Texas at Austin, TX, "New American Painting: A Tribute to James and Mari Michener"
- Tracey Garet Gallery, New York, "Drawings"

- University of South Florida Art Galleries, Tampa, FL, "Humanism: An Undercurrent"
 Sidney Janis Gallery, New York, "American Women Artists (Part I: 20th Century Pioneers)" (catalogue)
 Hill Gallery, Birmingham, MI, "Sculpture"
 Parrish Art Museum, South Hampton, NY, "Forming"
 Rutgers University, New Brunswick, NJ, "Women Artists Series"
 White Columns, New York, "Bunnies"
 Holly Solomon Gallery, New York, "The Innovative Landscape: New Approaches to an Old Tradition"
 Ronald Feldman Fine Arts, New York, NY, "Socialites & Satellites"
 Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC, "An Other Version: Selected Works by Women Artists in the Weatherspoon Collection"
 Monique Knowlton Gallery, New York, "Ecstasy" (9/12 - 10/10/84)
 Maeght-Lelong, New York, "Sculpture on a Small Scale"
 Laforet Museum, Tokyo, Japan "Correspondances': New York Choice 84"
 Blum Helman, New York, "Drawings"
- 1984-85 Hirshhorn Museum, Washington DC, "Content: A Contemporary Focus, 1974-1984"
 Whitney Museum of American Art, New York, "The Third Dimension: Sculpture of the New York School"
 The Museum of Modern Art, New York, NY, "Primitivism"
- 1984-86 Sonoma State University, Rohnert Park, CA
 "Works in Bronze: A Modern Survey"; (travelled to Redding Museum and Art Center, CA; Palm Springs Desert Museum, Palm Springs, CA; Boise Gallery of Art, Boise, ID; Cheney Cowles Memorial Museum, Spokane, WA; University Art Gallery, California State University, Stanislaus; University of California, Santa Cruz, CA)
- 1985 Hill Gallery, Birmingham, MI, "Sense and Sensibility"
 Philadelphia Art Alliance, Philadelphia, PA, "Forms in Wood: American Sculpture of the 1950's" (catalogue)
 Robert Miller Gallery, New York, "Works on Paper"
 Whitney Museum of American Art, Stamford, CT, "Affiliations: Recent Sculpture and its Antecedents"
 Larry Gagosian Gallery, Los Angeles, CA, "Actual Size: An Exhibition of Small Paintings and Sculptures"
 Galerie Maeght Lelong, New York, "20th Century Master Prints"
 Contemporary Arts Center, Cincinnati, OH, "Body and Soul: Aspects of Recent Figurative Sculpture"
 University of Pittsburgh Gallery, Pittsburgh, PA,

- "Sculpture by Women in the Eighties"
 Weatherspoon Art Gallery, University of North Carolina,
 Greensboro, NC, "Art on Paper 1985"
 New York Studio School of Drawing, Painting, and
 Sculpture, New York, "Ontogeny: Sculpture and
 Painting by 20th Century American Sculptors"
 Fay Gold Gallery, Atlanta, GA, "20th Century Masters"
 (11/23 - 12/31/85)
 Monika Sprüth Gallery, Köln, West Germany, "Eau
 de Cologne", (11/85)
- 1985-86 Museum of Art, Fort Lauderdale, FL, "An American
 Renaissance: Painting and Sculpture Since 1940"
 Stamford Museum and Nature Center, Stamford, CT,
 "American Art: American Women", (12/15/85 - 2/23/86)
 Temple Gallery, Tyler School of Art, Philadelphia,
 PA, "Small Monuments"
 Kunsthaus, Zürich, Switzerland, "Spuren, Skulpturen
 und Monumente ihrer präzisen Reise", (11/29/85 -
 2/16/86), curated by Harald Szeemann.
- 1986 Nohra Haime Gallery, New York, "Drawings by
 Sculptors"
 The Mendik Company, New York, "Universal Images-
 People and Nature in Sculpture", (5/21 - 9/5/86)
 Galeries Contemporaines, Centre Georges Pompidou,
 Paris, France
 Los Angeles Museum of Contemporary Art, Los Angeles,
 CA, "Individual: A Selected History of Contemporary
 Art, 1945-1986"
 Arnold Herstand Gallery, New York, "American
 Sculpture-A Selection"
 Pictogram Gallery, New York, "Odd and Intense"
 The Centro Cultural de Arte Contemporaneo, Mexico City,
 Mexico
 Cheney Cowles Memorial Museum, Spokane, WA, "Works in
 Bronze: A Modern Survey"
 Robert Miller Gallery, New York, "Summer Group
 Show"
 Sierra Nevada Museum of Art, "Works in Bronze -
 A Modern Survey"
 Dolan/Maxwell Gallery, Philadelphia, PA, "Avery,
 Bourgeois, Hayter: Atelier 17 in 1947"
 Temple Gallery, Philadelphia, PA, "Body Electric:
 Four Currents", (11/14 - 12/13/86)
 Freedman Gallery, Philadelphia, PA, "The Freedman: The
 First Decade"
- 1986-87 Carlo Lamagna Gallery, New York, "Traps"
 Bernice Steinbaum Gallery, New York, "Elders of the
 Tribe", (12/2/86 - 1/4/87)
 Maeght Lelong, Zurich, Switzerland, "The Draughtman's

Eye"

1987

Art Advisory Service Exhibition, A Project of the Associate Council, The Museum of Modern Art, New York, Loaned to General Electric Company, "Black and White"

Whitney Museum of American Art, New York, Biennial
Ein Ausstellungsprojekt Zeitgenössischer Kunst in der Psychiatrischen Klinik der Universität Mainz, Germany, "Von Chaos Und Ordnung der Seele" (catalogue)

Kunstmuseum, Luzern, Switzerland, "L'Etat de Choses I"
Kent Fine Art, New York, "Assemblage"

Galerie Maeght Lelong, New York, "Group Show"

Blum Helman, New York, "Sculptors' Drawings"

Paris-New York-Kent Fine Art, Kent, CT, "22 Artists: The Friends of Louise Tolliver Deutschman"

CIAC Montreal International Centre of Contemporary Art, Quebec, Canada, "The 100 Days of Contemporary Art of Montreal 1987: Stations"

M-13 Gallery, New York, "Lust One the Seven Deadlies"

Siegeltuch Gallery, New York, "Black"

Zabriskie Gallery, New York, "Sculpture From Surrealism"

Ianetti-Lanzzone Gallery, San Francisco, CA, "After Pollock: Three Decades of Diversity"

Musee Cantonal des Beaux Arts, Lausanne, Switzerland, "La Femme Et Le Surrealisme"

Grossman Gallery, School of the Museum of Fine Arts, Boston, MA, "Undercurrents: Rituals and Translations"

Edith C. Blum Art Institute, The Bard College Center, Annandale-on-Hudson, New York, "Process and Product: The Making of a Contemporary Masterwork" (catalogue)

Kemper Gallery, Kansas City Art Institute, Kansas City, MO, "Drawn Out: An Exhibition of Drawings by Contemporary Artists"

Sander Gallery, New York, "Boundaries: Works on Paper"

George Dalsheimer Gallery, Baltimore, MD, "Contemporary Sculpture"

Galerie Lelong, New York, "Sculpture"

Pat Hearn Gallery, New York, "Sculpture"

Harcus Gallery, Boston, MA, "In Defense of Sacred Lands"

The Forum, St. Louis, MO, "The Quality of Line"

1987-88

Minnesota Museum of Art, Saint Paul, MN, "The International Art Show for The End of World Hunger", (9/13 - 11/8/87), (travelled to: Sonja Henie-Neils Onstad Foundations, Hovikodden, Norway, [12/8/87 - 1/20/88]; Göteborgs Konstmuseum, Göteborg, Sweden [2/27 - 4/4/88]; Kölnischer

- Kunstverein, Cologne [4/21 - 5/29/88]; Musée des Arts Africains et Océaniens, Paris [6/10 - 7/20/88]; Barbican Art Gallery, London [8/4 - 10/2/88])
- 1988 Carl Schlosberg Fine Arts, Sherman Oaks, CA, "Sculpture: Works in Bronze"
The QCC Art Gallery, Queensborough Community College, City University of New York, Bayside, NY, "The Politics of Gender", (3/6 - 3/31/88)
- 1988-89 The Power Plant, Toronto, Ontario, Canada, "Enchantment/Disturbance", (9/18/88 - 1/8/89), Whitney Museum of American Art, New York, "Figure as Subject: The Revival of Figuration Since 1975", (travelled to: Erwin A. Ulrich Museum of Art, Wichita State University, Wichita, KS [4/6 - 6/12/88]; The Arkansas Arts Center, Little Rock, AK, [6/24 - 8/21/88]; Amarillo Art Center, Amarillo, TX, [9/10 - 10/22/88]; Utah Museum of Fine Arts, University of Utah, Salt Lake City, UT, [11/13/88 - 1/15/89] and Madison Art Center, Madison, WI, [2/4 - 3/26/89])
- 1989 Centre Georges Pompidou, Paris, France, "Magicians de la Terre" (5/16 - 8/15/89)
Museum Ludwig, Cologne, West Germany, "Bilderstreit" (4/8 - 7/2/89)
Greenberg Wilson Gallery, New York, "Towards Form"
The Forum, St. Louis, MO, "Quality of Line", (9/9-10/15/89)
Frankfurter Kunstverein, Frankfurt am Main, Germany, "Prospect '89", (3/21 - 5/21/89)
David Beitzel Gallery, New York, "Sculptors' Drawings", (6/8/89 - 7/1/89)
Daniel Weinberg Gallery, Los Angeles, CA, "A Decade of American Drawings: 1980 - 1989", (7/15 - 8/26/89)
Simon Watson Gallery, New York, "Representing the 80's", (4/29 - 5/26/89)
Hillwood Art Gallery, Long Island University, Greenvale, NY, "Lines of Vision: Drawings by Contemporary Women", (5/24 - 6/89), (travelled to: Blum Helman Gallery, New York, [7/6 - 8/17/89])
Whitney Museum of American Art, New York, "Art in Place: 15 Years of Acquisitions", (7/7 - 8/15/89)
Riva Yares Gallery, Scottsdale, AZ, "Exhibition of Masterworks", (opens 9/9/89)
Whitney Museum of American Art, Fairfield County, CT, "Enduring Creativity", (4/15 - 6/15/89)
- 1989-90 California Museum of Science and Industry, Loker Gallery, Exposition Park, Los Angeles, CA, "Marble: A Contemporary Aesthetic Sculpture in the Exhibition/

Marmo: The New Italian Stone Age", organized by the Italian Trade Commission, (3/16 - 4/30/89)
 Cincinnati Art Museum, Eden Park, OH, "Making Their Mark: Woman Artists Move Into The Mainstream 1970 - 85", (2/22 - 4/2/89), (travelled to: New Orleans Museum of Art [5/6 - 6/18/89]; Denver Art Museum CO, [7/15 - 9/10/89]; Pennsylvania Academy of the Fine Arts, Philadelphia [10/10 - 1/3/90])
 John C. Stoller & Co., Minneapolis, MN, "Sculptor's Drawings", (10/20/89 - 1/12/90)
 Centro Atlantico de Arte Moderno, Las Palmas de Gran Canaria, Spain, "El Surrealismo entre Viejo y Nuevo Mundo", (10/89 - 1/90), (travelled to: Fundacion Cultural Mapfre Vida, Madrid, [2/11 - 4/22/90])

1990

Wexner Center for the Visual Arts, The Ohio State University, Columbus, OH, "Inaugural Exhibition Part II", [Art in Europe and America: The 1960s and 1970s], (5/18 - 8/5/90)
 University of Wisconsin Milwaukee Art Museum, Milwaukee, WI, "The Matter at Hand: Contemporary Drawings", (1/17 - 2/11/90)
 Emily Lowe Gallery, Hofstra University, Hempstead, NY, "Coming of Age: American Sculpture", (2/3 - 3/18/90)
 Louver Gallery, New York, "Territory of Desire", (2/2 - 3/17/90)
 Hofstra Museum, Hofstra University, Hempstead, NY, "The Coming of Age of American Sculpture: The First Decades of the Sculptor's Guild, 1930s - 1950s", (2/3 - 3/18/90)
 565 Broadway, New York, "Art Pro Choice", (3/13/90 single evening exhibition to benefit the National Abortion Rights Action League)
 Massimo Audiello Gallery, New York, "Disturb Me", (3/17 - 4/7/90)
 Museum of Fine Arts, Boston, MA, "Figuring the Body", (7/28 - 10/28/90)
 Il Biennale Internazionale de Scultera Contemporanea di Matera, "Sculptura in America", (5/19 - 9/30/90)
 Neue Galerie der Stadt Linz, Linz, Austria, "Ursprung der Moderne", (5/6 - 7/29/90)
 Daniel Weinberg Gallery, Santa Monica, CA, "Sculpture", (6/2 - 7/14/90)
 Art for China Appeal, auction 4/5/90 and charity exhibition (4/3 - 4/7/90), London
 Hill Gallery, Birmingham, MI, "David Smith, Louise Bourgeois, Michael Heizer, Robert Rauschenberg, Donald Sultan, Mark di Suvero", (4/3 - 5/4/90)
 Linda Cathcart Gallery, Santa Monica, CA, "Black and White: Works on Paper"

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, "Cornell Collects: A Celebration of American Art from the Collection of Alumni and Friends", (8/21 - 11/4/90)
 BlumHelman Gallery and Germans van Eck Gallery, New York, (exhibition and sale), "Artists for Amnesty" [to benefit Amnesty International, USA]
 Robert Miller Gallery, New York, "Some Seventies Works", (6/12 - 7/31/90)
 Daniel Weinberg Gallery, Santa Monica, CA, "In Memory of James 1984-88 - The Children's AIDS Project", (7/26 - 8/25/90)
 Lehman College Art Gallery, The City University of New York, Bronx, "The Art of Drawing", (9/25 - 11/10/90)
 Midtown/Payson Gallery, New York, "An Artist's Christmas", (11/29/90 - 12/29/90)

1990-91 Perry Rubinstein, New York, "Family Romance", (12/1/90 - 1/31/91)
 Museum of Modern Art, New York, "Road to Victory", (12/11/90 - 3/20/91)
 The Bunkamura Museum of Art, Shibuya, Tokyo, Japan, "Four Centuries of Women's Art", (Selections from the National Museum of Women in the Arts, Washington, DC), (8/15 - 9/16/90), (travelled to: The Museum of Modern Art, Kamakura, Kanagawa [9/29 - 10/28/90]; Sapporo Tokyo, Sapporo, Hokkaido [11/1 - 11/13/90]; Tenjin Iwataya, Fukuoka [1/15 - 1/28/91]; Daimaru Museum Umeda, Osaka [2/20 - 3/11/91]; Nagano Tokyu, Nagano [3/15 - 3/27/91]; Hiroshima Museum of Art, Hiroshima, [4/4 - 5/6/91]; Matuszakaya Museum, Nagoya [5/23 - 6/9/91])

1991 Monte Carlo, IIIème Biennale de Sculpture, opens 3/15/91
 Laurence Monk Gallery, New York, "Dead heroes, disfigured love", (2/91)
 The Carnegie Museum of Art, Pittsburgh, PA, "Carnegie International", (10/91)
 Anne Plumb Gallery, New York, "Madre/Show of Strength", (4/27 - 5/4/91)
 Fundacio Caixa de Pensiones, Barcelona, Spain, "Pulsio", (5/23 - 7/14/91)
 The Museum of Modern Art, New York, "Art of the Forties", (2/24 - 4/30/91)
 Guidarte, New York, "Drawing Conclusions", (4/5 - 5/15/91)
 Lawrence Monk Gallery, New York, "Drawings", (4/6 - 5/11/91)
 The Squibb Gallery, Bristol-Myers Squibb Corporation, Princeton, NJ, "Watercolor Across

The Ages With Selected 20th Century American Works", (4/13 - 5/27/91)
 Bellas Artes, Santa Fe, NM, "Masterworks of Contemporary Sculpture, Paintings and Drawings: 1930s - 1990s", (5/27 - 9/3/91)
 Perry Rubinstein, New York, "The Thing", (6/1 - 7/22/91)
 Fondation Daniel Templon, Frejus, "Contemporary Sculpture after 1970", (7/3 - 9/29/91)
 Museum Ludwig, Cologne, "Die Hand Des Künstlers", (4/27 - 6/23/91)
 Crown Point Press and Lorence-Monk Gallery, New York, "Art for Children's Survival Preview Exhibition", (9/5 - 9/5/91), Auction to benefit U.S. Committee for UNICEF held at Sotheby's, New York, 9/19/91
 Hyatt Regency, Chicago, "10th Anniversary Art Auction to benefit the Museum of Contemporary Art, Chicago", (9/14/91)

- 1991-92 Institute of Contemporary Art, Philadelphia, PA, "Devil on the Stairs: Looking Back on the Eighties", (10/1/91 - 6/92), (travelled to: The Forum and Washington University Gallery of Art, St. Louis, MO, [2/1 - 3/22/92]; Newport Harbor Art Museum, Newport Beach, CA, [4/17 - 6/21/92])
 The Hudson River Museum, Yonkers, NY, "Experiencing Sculpture: The Figurative Presence in America, 1870-1990", (9/23/91 - 2/10/92)
 Bellas Artes, Santa Fe, NM, "Sculptors' Drawings", (11/27/91 - 1/4/92)
 Ulmer Museum, Ulm, "Kurt Fried zu Ehren - Die Sammlung", (4/7 - 5/20/91)
 Museum of Modern Art, New York, "Dislocations", (10/16/91 - 1/7/92)
- 1992 Kassel, Germany, "Documenta IX", (6/13 - 9/20/92)
 Lehigh University Art Gallery, Lehigh, PA, "The Coming of Age of American Sculpture", (2/3/92 - 3/20/92), organized by the Council for Creative Projects, (travelled to: Brunnier Gallery, Iowa State University, (4/7/92 - 5/30/92); Paine Art Center, Oshkosh, WI, [6/14/92 - 8/22/92]; Mitchell Art Gallery, [9/7/92 - 10/25/92])
 Lingotto, Torino, Italy, "American Art 1930-70", (1/7/92 - 3/31/92); organized by Independent Curators Incorporated, New York
 Whitney Museum at Equitable Center, New York, "American Masters: Six Artists from the Permanent Collection of the Whitney Museum of American Art", (1/9/92 - 3/18/92), (travelled to: Whitney

Museum of American Art at Champion, Stamford, CT, [4/16 - 6/17/92)
 Solo Gallery, New York, "Sense and Sensibility", (1/9 - 2/8/92)
 KunstHall, New York, "Psycho", (4/2/92 - 5/9/92), inaugural exhibition, curated by Christian Leigh
 A/C Project Room, New York, "In Your Face: Politics of the Body and Personal Knowledge", (3/27 - 4/23/92)
 Stux Gallery, New York, "Habeas Corpus", (4/4 - 4/24/92)
 Columbia University, Maison Francaise, New York, "The French in New York During World War II", (4/9 - 4/12/92 -- colloquium with Bourgeois work on view and Bourgeois on panel on 4/10)
 Galerie Lelong, New York, "Bourgeois, Kounellis, Jaar, Nauman, Solano, Tapes", (4/16 - 5/16/92)
 The Peck School, Morristown, NJ, "Images of Children", (5/1/92)
 Barbara Toll Fine Arts, New York, "Human Hands (Modeled Sculpture)", (5/9 - 6/6/92)
 Rhona Hoffman Gallery, Chicago, "15th Anniversary Exhibition", (5/8 - 6/13/92)
 Barbara Gross Galerie, Munich, "3 Filme - 3 Räume", (5/8 - 6/27/92)
 Fisher Landau Center, Long Island City, NY, "Cave of Generation/Material Matters"
 A.B. Galleries, Paris, "Erotics", (6/10 - 7/25/92)
 Guggenheim Museum Soho, New York, "From Brancusi to Bourgeois: Aspects of the Guggenheim Collection", (7/1 - 8/27/92)
 Solomon R. Guggenheim Museum, New York, "Masterpieces From the Guggenheim Collection", (6/28 - 8/27/92)
 Bellas Artes Gallery, Santa Fe, NM, "Baziotes to Basquiat...and Beyond", (8/20 - 9/30/92)
 Battery Park City and World Financial Center, New York, "Cross Section", (exhibition of outdoor sculpture lent by 19 New York City museum collections), (7/9 - 9/20/92)
 Montgomery Glasoe Fine Art, Minneapolis, "Lithographs, Etching and Monotypes by Galerie Lelong", (7/23 - 9/3/92)
 Texas Gallery, Houston, "Summer Group Show", (7/11 - 8/15/92)
 Fundação Cultural de Curitiba/Museu da Gravura, Curitiba, Paraná, Brasil, "X Mostra da Gravura Cidade de Curitiba/Mostra America", (10/16 - 12/6/92)
 Royal Oak Showhouse, New York, (designer showcase in room of Greg Jordan), (10/12 - 11/8/92)

1992-93

List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA, "Corporal Politics",

(12/2/92 - 2/14/92)
 Grace Borgenicht Gallery, New York, "Concurrencies",
 (12/10/92 - 1/9/93)

1993

Art Contemporain, Lyon, "Here's Looking At Me:
 Contemporary Self Portrait", (1/21 - 4/18/93)
 Blaffer Gallery, University of Houston, TX,
 "Darkness and Light"
 The Gallery, Three Zero, New York, "Breaching
 Containment", (1/7 - 2/7/93)
 Thread Waxing Space, New York, "I am the Enunciator",
 (1/9/93 - 2/20/93)
 Peggy Guggenheim Collection, Venice, "Drawing
 the Line Against AIDS", (6/8 - 6/13/93), under
 the aegis of the 45th Venice Biennale. Reinstalled
 at the Guggenheim Museum Soho, New York (10/6 -
 10/19/93)
 The Whitney Museum of American Art, Stamford, CT,
 "The Elusive Object: Recent Sculpture From The
 Permanent Collection of the Whitney Museum of American
 Art", (2/4/93 - 4/14/93)
 Barbara Mathes Gallery, New York, "On Paper", (2/19 -
 4/3/93)
 Exit Art/The First World, New York, "1920 The Subtlety
 of Subversion The Continuity of Intervention", (3/6 -
 4/18/93)
 Montgomery Glasoe, Minneapolis, MN, "Rewriting
 History: The Salon of 1993", (3/25 - 5/28/93)
 Linda Farris Gallery, Seattle, WA, "Sculptor's
 Drawings", (4/1 - 5/2/93)
 Daniel Weinberg Gallery, Santa Monica, CA,
 "The Twentieth Anniversary Exhibition",
 (4/17 - 8/93)
 John Good Gallery, New York, "Single Frame",
 (3/18 - 4/10/93)
 Biennale d'art Contemporain, Lyon, "Et tous ils
 changent le monde", (9/3 - 10/13/93)
 65 Thompson Street, New York, "Merce Cunningham
 Dance Company Benefit Art Sale", (1/6 - 1/23/93)
 Museum fur Gestaltung, Zurich, "Zeitreise. Bilder.
 Maschinen. Strategien. Rätsel.", (3/3 - 5/2/93)
 David Zwirner Gallery, New York, "Coming to Power",
 (5/1 - 6/15/93)
 Daniel Weinberg Gallery, Santa Monica, CA, "Twenty
 Years Daniel Weinberg Gallery: A Series of Anniversary
 Exhibitions, Part I", (4/17 - 6/12/93)
 Galerie Raymond Bollag 1, Zürich, "Zeichnungen Setzen
 Zeichen. 44 Künstler der Documenta IX: Arbeiten auf
 Papier", (3/11 - 4/30/93)
 Centre d'Art Contemporain du Doamine de Kerguéhennec,
 Bignan, Locminé, France, "De la main à la tête,
 l'objet théorique", (5/1 - 9/19/93), curated by Denys

Zacharopoulos

David Zwirner, New York, "Coming to Power: 25 Years of Sexually X-Plicit Art By Women", (5/1 - 6/12/93)

Sidney Janis Gallery, New York, "An American Homage to Matisse", (5/20 - 6/26/93)

Galerie Lelong, Zurich, "Skulpturen", (6/3 - 7/31/93)

Holly Solomon Galllery, New York, "Windows and Doors", (9/11 - 10/9/93)

Salzburger Kunstverein, Salzburg, Austria, "Real Sex",
Marisa del Re Gallery, New York, "The Linear Image II",
(10/5 - 11/6/93)

- 1993-94 National Touring Exhibitions Service, Arts Council of Great Britain as organizer of the exhibition opening at Graves Art Gallery, Sheffield, England, "The Body of Drawing", (8/28 - 10/2/93); (travelling to: The Mead Gallery, Coventry [10/9 - 11/21/93]; Aberdeen Art Gallery, Scotland [12/4/93 - 1/16/94]; Victoria Art Gallery, Bath [1/29 - 3/13/94]; Oriel Mostyn Gallery, Llandudno, Wales [3/19 - 5/1/94])
RAW (Real Art Ways) Gallery, Hartford, CT, "Coming to Power: 25 Years of Sexually X-Plicit art by Women", (12/9/93 - 1/21/94)
- 1994 Aspen Art Museum, CO, "National Council Member's Show", curated by Klaus Kertess, (2/10 - 4/10/94)
Tampa Museum of Art, FL, "Between Transcendence and Brutality: American Sculptural Drawings from the 1940s and 1950s", (1/30 - 4/21/94); (travelled to: Arkansas Art Center [7/15 - 9/1/94]; The Parrish Art Museum [9/24 - 11/7/94])

AWARDS

- 1973 Artist Grant, National Endowment for the Arts
1977 Honorary Doctor of Fine Arts Degree from Yale University, New Haven, CT
1978 G.S.A. Commission, Manchester, NH
1980 Award for Outstanding Achievement in the Visual Arts from Women's Caucus for Art
1981 Honorary Doctor of Fine Arts Degree from Bard College, Annandale-on-Hudson, NY
Elected Fellow of American Academy of Arts and Sciences Boston, MA
1983 Elected Member of American Academy and Institute of Arts and Letters, New York
Honorary Doctor of Fine Arts Degree from Massachusetts College of Art, Boston, MA
1984 President's Fellows Award, The Whitney Museum of American Art, New York

- Honorary Doctor of Fine Arts Degree from the Maryland Art Institute, Baltimore, MD
 Named Officier de L'Ordre des Arts et des Lettres, by Jack Lang, French Minister of Culture
 President's Fellows Award, Rhode Island School of Design, Providence, RI
- 1985 Skowhegan Medal for Sculpture, Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 1987 Honorary Doctorate, The New School, New York
 Gold Medal of Honor for Excellence in Art, National Arts Club, New York
 Named Fellow for Life at Metropolitan Museum of Art, New York
- 1989 Creative Arts Award Medal for Sculpture, Brandeis University
 "Distinguished Artist Award for Lifetime Achievement", College Art Association
 "Neptune Award for the Arts", Snug Harbor, Staten Island
- 1990 MacDowell Medalist, MacDowell Colony, Peterborough, NH
 The Sculpture Center, New York, "The Sculpture Center Award for Distinction in Sculpture 1990"
- 1991 Lifetime Achievement Award, International Sculpture Center, Washington, DC, (first recipient)
 Awarded the Grand Prix National de Sculpture by the French Ministry of Culture
- 1993 Honorary Doctorate in Fine Arts (DFA) by Pratt Institute, Brooklyn, New York
 Mayor's Awards for Art & Culture, New York City
 Maison Francaise, New York University

SELECTED PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo, NY
 Australian National Gallery, Canberra, Australia
 British Museum, London, England
 Denver Art Museum, Denver, CO
 Des Moines Art Center, Des Moines, IA
 Detroit Institute of the Arts, Detroit, MI
 Fogg Art Museum, Cambridge, MA
 Grafische Sammlung Albertina, Vienna
 Guggenheim Museum, New York
 Kunstmuseum Bern, Bern, Switzerland
 Kunstmuseum Luzern, Luzern, Switzerland
 Hirshhorn Museum, Washington D.C.
 Metropolitan Museum of Art, New York
 Museum of Fine Arts, Houston, TX
 Museum of Modern Art, New York

Musée National d'Art Moderne, Centre Georges Pompidou
Museum of Modern Art, Vienna, Austria
New Orleans Museum of Art, New Orleans, LA
New York Public Library, New York
New York University, New York
Olympic Park, Seoul, Korea
Philadelphia Museum of Art, Philadelphia, PA
Portland Museum of Art, Portland, ME
The Rhode Island School of Design, Providence, RI
Sheldon Memorial Art Gallery, Lincoln, NE
Storm King Art Center, Mountainville, New York
Ulmer Museum, Ulm, Germany
Ydessa Hendeles Foundation, Toronto, Ontario
Walker Art Center, Minneapolis, MN
Whitney Museum of American Art, New York

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BIOGRAPHY OF DAVE BRUBECK

JAZZ

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

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