

the inscrutable Mariana Stokes—has barely started translating. At this point, the joke is completely irrelevant.

But, just for the record, Temirkanov favors viola jokes. (Violas, in case you didn't know, are the Rodney Dangerfield of the orchestra.) And here's the first (of many) viola jokes Temirkanov tells:

How do you teach a viola player to play staccato?

You write out a whole note and tell him it's a solo.

(Okay, so maybe it's funnier in Russian.)

When David Zinman announced his retirement as music director of the Baltimore Symphony Orchestra two years ago, you could feel the panic in the music community. It was Zinman who had put the BSO on the map—made it artistically viable, world-renowned, even cutting edge. And it was Zinman who had really connected to Baltimore audiences with his regular-guy, artist-as-mensch persona. How could we possible replace him?

Enter Yuri Temirkanov.

It's not just that the 59-year-old Temirkanov—the music director of the St. Petersburg Philharmonic Orchestra and the former principal conductor of the Royal Philharmonic in London—is widely considered one of the most prodigiously talented conductors alive. It's also that Temirkanov is so completely lovable.

There are some people who exude empathy, whose every facial expression, gesture, vocal inflection conveys an emotion. That's Temirkanov. You can see this remarkable body language when he conducts. As he dances on the podium, waving his arms (he doesn't use a baton), he looks like he's playing an elaborate game of charades. Here he's petting a horse. Here he's churning butter. Here he's tinkling at an imaginary piano in the air. And yet every gesture is eminently clear. The horse petting thing: That's Temirkanov trying to get the brass to play with a more emphatic rhythm. The butter churning, that's urging for a more blended, sweeping sound. The tinkling in the air, that's to suggest the tossed-off nature of a woodwind arpeggio.

"He's very clear with what he wants," says Phillip Kolker, the orchestra's principle bassoonist. "He doesn't speak much, but he has a very effective way of communicating."

Because of his emotional expressiveness—coupled with his puckish good looks (he suggests a smaller, older Kenneth Branagh), his romantic sensibilities (he has a penchant for lush interpretations of Beethoven and Shostakovich), and his insouciant charm (at a spring press conference, reporters hung delightedly on his every word)—Temirkanov is already a big hit with Baltimore fans.

When he performed his first concert series as BSO music director last March, the crowds were simply ecstatic. It was as if the audience wanted to embrace Temirkanov with a giant bear hug of applause and appreciation.

Temirkanov is humbled by this warm response—"it's incredibly touching," he says—but it's a safe bet that he wasn't happy with any of his first three performances.

"I never had a concert where I said to myself, 'Ahhh, that was really something!'" he explains, munching on a cannoli at Vaccaro's Italian pastry cafe in Little Italy. "When I play the concert, I know exactly what has gone wrong. And when people say, 'Wonderful! Wonderful!' I listen to the compliments with pleasure. But I know it wasn't that good."

He equates the praise of concertgoers with well-wishers at a funeral. Then he giggles at the thought: "Have you ever heard a bad word at a funeral? If only the people could hear what is said about them! No one felt this so strongly when they were alive!"

To Temirkanov, a true artist is never satisfied with his work. "It will mean that I'm beginning to die as an artist," he says.

Striving to be a great artist is the focal point of Temirkanov's life. Sure, he has hobbies—fishing, cartoon-drawing (he can whip off a giant-schnozzed, Hirschfield-like caricature of himself in 30 seconds flat). And of course he has family: His son plays violin with the St. Petersburg Philharmonic Orchestra, and his beloved wife died in 1997. But it's clear that music shuts out most other earthly concerns. As such, he is notorious for eschewing such modern trappings as computers and televisions and cars.

Once, ill-advisedly, the trusty Marina Stokes—who has been with the maestro as an assistant and friend for over 15 years—tried to teach Temirkanov to drive.

"It was a disaster," she says with thinly concealed mirth. "He drove over a flower bed."

"You see!" laughs Temirkanov. "Even my left foot is romantic! I don't drive into cars. I drive into flower beds."

[From The Washington Post, Jan. 21, 2000]

BALTIMORE SYMPHONY'S MAN OF SUBSTANCE

(By Philip Kennicott)

The solid and sensible Baltimore Symphony Orchestra, which puts its decidedly working-man's city on the cultural map, has an aristocrat at its head. Yuri Temirkanov, the eminent and respected Russian conductor, gave his inaugural concert as the BSO's music director last night. If his tenure builds on the strengths of this performance, the Temirkanov years could be legendary.

Baltimore is a lucky city. Fifteen years ago, when the Cold War was still in progress, the idea that one of the Soviet Union's foremost and distinguished artists would take the head artistic job at the BSO was inconceivable. Temirkanov was the chief of Leningrad's Kirov Opera, and within a few years, would take the helm of the country's most respected orchestra, the St. Petersburg Philharmonic. He was a blue-blood musician, if not in the traditional sense, in the artistic sense, a man of wide culture, immense influence and a reputation for artistic and personal integrity. He could afford to take risks that would have sunk a lesser figure.

Then the Cold War ended, and with it the subsidies that made the Soviet musical scene flourish. The St. Petersburg Philharmonic, which he still leads, maintains its quality but is threatened by dwindling audiences and dwindling resources. To keep it afloat, Temirkanov must tour the orchestra, and when he does, foreign audiences want him to bring Russian repertoire—Tchaikovsky, Shostakovich, Prokofiev.

But Temirkanov doesn't want to be pigeonholed. One might have expected that the world's very best orchestras would offer one of the finest living conductors the chance to conduct Elgar and Mahler; yet Baltimore secured him, and now a very good orchestra has a very great conductor. Early signs suggest that both will flourish.

Temirkanov chose Mahler's Symphony No. 2 for his first official concert as music director. Like Beethoven's Symphony No. 9, which also does service for large, ceremonial occasions, Mahler's Second is best heard infrequently; even for listeners who love it beyond reason, it takes discipline to keep its brutality raw and its sentimentality delicate and unself-conscious. Although it lasts at least an hour and a half, it is perhaps Mahler's most succinct statement: Everything that he does before and after this symphony is here in germ, the funeral marches, the bucolic alpine sounds, the despair of death and the frisson of hope that perhaps this world is not wrought from cold, insensible iron.

The new music director conducts Mahler with little wasted motion. In this often violent and saturnine work, Temirkanov called for only those cataclysms necessary to make the composer's point. He is a purist on the podium, attending diligently if not slavishly to the score, taking the spare theatrical liberty that proves he is confident of the audience's attention. He will extend a pause to the breaking point or allow the sound of off-stage horns to die into protracted silences, but these exceptional moments only underscore his judicious, masonry approach.

The excitement of the performance was the excitement of comprehension. One heard Mahler's effort to build a new psychology for the orchestra while remaining somewhat distant from the music's bellicose and sloppy extremes. It made Mahler unfold the way Beethoven unfolds, though at a much more geological pace.

This runs counter to misguided expectations about how Russian-trained conductors conduct, and how Mahler is supposed to be played. Temirkanov's interpretation was not a cinematically sweeping approach, nor an overly personal one. But it invited serious listening, appreciation of the orchestra's manifold strengths and respect for the conductor's attention to balance.

Temirkanov was rewarded by his new orchestra with ferocious attention. String sounds were clear and incisive, woodwind playing precise and balanced, horns and trumpets warm and blended. Chaos was always intentional, never an unfortunate accident. Soprano Janice Chandler and mezzo-soprano Nancy Mauldsby were well chosen, and used as elements within the musical construct rather than soloists dominating it. The BSO chorus sang its opening whisper of resurrection—"Auferstehen"—with a sound familiar from Robert Shaw, a fully fleshed whisper, at the limit of a large chorus's ability to sing a shade above silence.

Baltimore and the orchestra made the evening an event. Outside the Meyerhoff Symphony Hall, a searchlight cut laserlike swaths through the cold night sky. Mayor Martin O'Malley gave the new conductor honorary Baltimore citizenship. But musical protocol and political protocol don't mix well; Mahler's monumental symphony was the point of the evening, and Temirkanov seemed uncomfortable receiving his first huge ovation before having conducted a note. But that discomfort represents the strengths this cultured, dignified and exceptional conductor will bring to the orchestra: a style long on substance and refreshingly free of empty gestures and self-aggrandizement. ●

#### MEMORIAL OF MRS. JEAN MACARTHUR

● Mr. BOND. Mr. President, I rise today to recognize the passing of a wonderful woman and a great American. On the 21st of January, at the age of 101, Mrs. Jean MacArthur passed away at Lenox Hill Hospital in New York.

In 1988, President Reagan recognized her contribution to America by presenting her the Presidential Medal of Freedom. As you know, the Medal of Freedom is the highest award our country can give to a civilian. The citation for the award recognized that "Jean MacArthur has witnessed the great cataclysms of our time, survived war and peace, conquered tragedy and known triumph." President Reagan

also referred to her as "a shining example, a woman of substance and character, a loyal wife and mother, and like her General, a patriot."

The General and Mrs. MacArthur were married in 1937. Mrs. MacArthur remained devoted to her husband until his death in 1964. Her devotion to him was not only emotional, but involved a great deal of physical sacrifice. You see, Mr. President, Mrs. MacArthur lived with the General in Manila until they were forced to retreat to Corregidor by the Japanese. While on Corregidor, she endured daily air attacks while raising their 4 year old son, Arthur. Furthermore, when it was obvious the Japanese would take the Philippines, the president of the Philippines offered passage for her and her son to Australia. She replied: "We have drunk from the same cup; we three shall stay together." She then continued to stay with her husband in the field until General MacArthur finally accepted the surrender of the Japanese in Japan.

After the death of General MacArthur, Mrs. MacArthur lived out her life in New York where she remained active in philanthropic activities. She even served as the honorary chairman of the MacArthur Foundation, which was created in honor of her husband.

The spouses of our Americans in uniform seldom receive the recognition they deserve for their contribution to the valor, patriotism, and loyalty of our fighting forces. Her contribution to America cannot be quantified, but it must not be forgotten. It's no wonder that General MacArthur often introduced her as "my finest soldier."

Mr. President, I ask my colleagues to join me today in paying tribute to this outstanding woman and her sterling contribution to America.●

#### TRIBUTE TO THOMASINA "TOMMY" ROGERS

● Ms. MIKULSKI. Mr. President, I rise today to congratulate the Administration on the selection of Thomasina "Tommy" Rogers, a constituent and friend, to serve as the Chairman of the Occupational Safety and Health Review Commission. Ms. Rogers was confirmed by the U.S. Senate and has served on the Commission since November 1998. On June 4, President Clinton designated her Chairman.

Ms. Rogers, a resident of Upper Marlboro, MD, has held a number of high ranking positions in the federal government, both as a career civil servant and as a political appointee. She entered the Senior Executive Service in 1987. At the U.S. Equal Employment Opportunity Commission, she served as Legal Counsel where she received numerous awards for exemplary performance. She was later nominated and confirmed to chair the Administrative Conference where she served until 1995.

Ms. Rogers received a law degree from Columbia University and an undergraduate degree in journalism from

Northwestern University. She has served on the Boards of Directors of Children's National Medical Center in Washington D.C. and the American Arbitration Association since 1995.

Ms. Rogers is the first woman to be designated Chairman and the first African American to serve as a member of the Commission. She is married to another outstanding Marylander, and friend, Gregory Gill. They have a daughter, Cleo.

I want to commend the Administration for its excellent choice and look forward to Ms. Rogers' tenure as Chairman.●

#### RELIGIOUS LEADERS ON RECONSTRUCTION AND DEVELOPMENT IN SOUTHEASTERN EUROPE

● Mr. LUGAR. Mr. President, the World Conference on Religion and Peace (WCRP) is an organization that is dedicated to promoting cooperation among the religions of the world on behalf of peace while maintaining respect for religious differences.

Since its founding in 1970, the WCRP has become a genuinely global movement with over 30 national chapters and members in over 100 countries.

Two months ago, in Amman, the capital city of Jordan, the WCRP held its 7th World Assembly, which brought together senior leaders of many of the major religions of the world as well as their civil and political counterparts.

The Assembly was held on November 26 and 27, 1999, under the patronage of King Abdullah II and the chairmanship of Prince El Hassan bin Talal, and was attended by some 1,300 delegates from 68 countries.

I note that among the participants in the Amman Assembly was our distinguished former colleague, a Member from Indiana for 22 years of the House of Representatives, where he was Majority Whip, and is now President Emeritus of New York University, Dr. John Brademas.

Dr. Brademas, who is also Chairman of the National Endowment for Democracy (NED), presided at a discussion in Amman on "The Shape of the Future as a Challenge to Religion."

Mr. President, the Assembly also convened a "Forum of South Eastern European Religious Leaders" to promote inter-religious cooperation for reconciliation, reconstruction and development in the region. Representatives from more than 25 different religious communities in 10 countries from South Eastern Europe participated in the forum.

I am pleased to note that the person who organized and chaired this forum, James Cairns, WCRP Project Director, South Eastern Europe, Sarajevo, lived several years in Elkhart, Indiana, where his father was a Presbyterian Church pastor.

As the Secretary-General of WCRP, Dr. William F. Vendley, observed, "This unprecedented gathering of religious leaders from South Eastern Eu-

rope will initiate a process of contact and a dialogue among the religious communities both within specific states and throughout the region to develop concrete inter-religious cooperation."

Mr. President, together this group of leaders of several faiths, drawing on their diverse traditions and working together, produced a statement calling for the promotion of reconciliation, democracy and the peaceful development of South Eastern Europe, and committing themselves to opening dialogue among their communities.

Mr. President, because of the great importance of the events in this troubled part of the world and the significant role of religious leadership in South Eastern Europe, I ask to have the statement printed in the RECORD.

The statement follows:

#### STATEMENT OF RELIGIOUS LEADERS ON RECONSTRUCTION AND DEVELOPMENT IN SOUTH EASTERN EUROPE

As leaders and responsible representatives of religious communities from South Eastern Europe we have gathered at this Forum in Amman Jordan on 26-27 November 1999, in the context of the Seventh World Assembly of the World Conference on Religion and Peace, to discuss the current situation in our region and to identify how our communities can work together to promote reconstruction and development both within our respective states and throughout the region as a whole.

As religious people, we must affirm that in each of our traditions human life is sacred. Any violation of the rights of any person is not acceptable and must be condemned. Our religious traditions all seek to promote fullness of life through peace, justice, mercy and love.

#### CONFLICT IN SOUTH EASTERN EUROPE

Sadly, our recent experience in South Eastern Europe has been filled with conflict that has denied these to many people. After the fall of communism, our region has suffered through unrest and conflict. These conflicts have rekindled old prejudices and created mutual distrust and division among peoples. We regret that key actors in the international community lacked the vision, commitment and preventive strategies to prevent these catastrophes. Even countries that have escaped the violence that has afflicted the states of the former Yugoslavia have faced serious social crises that have created considerable instability in their societies.

We are proud of the role that our religions have played in the history, culture and traditions of the nations and peoples of our region. Our religious identities have been and will continue to be an essential part of who we are as believers and as people. But, we are also aware that this close identity between religious and national communities has been misused by those in positions of influence and power. Too often, within our ethnic and religious communities there have been efforts to portray others as the enemy and a danger to the safety of our own community. We must resist and overcome such stereotyping to ensure that our heritage can serve to build strong futures for all people and not simply be used to perpetuate the myth that security comes only in ethnically pure states.

#### JUSTICE AND FORGIVENESS

We regret and mourn the destruction and death of so many innocent victims in the