

The Gaylord Texan will bring more economic stability to an already growing local economy with its creation of 1,300 new jobs and an estimated \$23 million in spending annually. The Gaylord Texan team has certainly set high standards for which other businesses will aspire.

Gaylord Entertainment has paired up with the city of Grapevine's Convention and Visitors Bureau and other local businesses to ensure a better quality of life for area residents, and a memorable visit for all those who pass through the front door. Whether it is to enjoy the scenic view of Lake Grapevine, an evening of dining and entertainment or to attend a business seminar, the Gaylord Texan is sure to meet the needs of its visitors.

For many years to come, the Gaylord Texan Resort and Convention Center will receive the international spotlight for its state of the art entertainment facilities, 1,511 guest rooms, relaxing atmosphere, beautiful scenery, and a wide variety of activities to choose from.

We congratulate the efforts made by Gaylord Entertainment for the creation of this spectacular new facility. Best wishes to all who are involved and best of luck in future endeavors. In addition, we add our congratulations on having March 2, 2004, Texas Independence Day also named "Gaylord Appreciation Day" in Texas.

FLORALBA DEL MONTE, FIRST
LADY OF DOMINICAN CLASSICAL
MUSIC—A SALUTE ON HER 75TH
BIRTHDAY

HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Tuesday, February 24, 2004

Mr. RANGEL. Mr. Speaker, I rise today to salute Dominican concert pianist and piano teacher Floralba Del Monte, the "First Lady of Dominican Classical Music," who has just celebrated her 75th birthday, and who this year also celebrates several professional anniversaries: The 55th anniversary of her debut in the United States at Carnegie Hall; the 50th anniversary of her graduation from the Paris Conservatoire; the 45th anniversary of her appointment to the Piano Faculty at the Santo Domingo National Conservatoire of Music; the 53rd anniversary of her U.S. network television debut on CBS; and the 52nd anniversary of her debut in Washington, DC, at the Dominican Embassy.

Floralba Del Monte was the first Dominican concert pianist who performed in North America, and the first Dominican performer who appeared at world-famous Carnegie Hall in New York, making her professional and U.S. debuts there on June 14th, 1949, performing on this recital the U.S. premiere of the "Sambumbia" or Dominican Rhapsody for Piano by Dominican composer Juan Francisco García, "Father of Dominican Music." In the late 1940s and the early 1950s, she was the first Dominican classical musician who professionally appeared at several of the most prestigious concert halls in New York City, including Carnegie Hall, Town Hall, Steinway Hall, Kauffmann Auditorium and Labor Temple Concert Hall; at important venues such as the International School of Arts, American Women's Union, Fun & Fine Arts Club and the Women's Club of

New York; on radio stations and television networks such as NBC, CBS, The Voice of America, WNYC, and WLIB; and at distinguished residences in New York City, performances in which several Dominican piano works were performed for the first time in the U.S. These acclaimed performances established Floralba Del Monte on New York's classical music scene and social circles of the 1950s, the first Dominican performer to make a name for herself in New York.

Floralba Del Monte was the first Dominican performer to appear on U.S. network television, making her debut on CBS on October 1, 1951 as one of the selected artists invited to appear on the Arthur Godfrey Show special that inaugurated coast-to-coast television broadcasting in the United States. During this broadcast, she performed the world premiere of her own arrangement for three pianos of the popular "Malagueña" by Ernesto Lecuona, starring as the First Piano of the Pan-American Piano Trio. This piano trio was founded by Floralba Del Monte in New York, and made its world debut on that historic night, with Del Monte, Peruvian pianist Elvira Román and U.S. pianist Dolores Layko representing the three Americas—Central, South, and North.

Floralba Del Monte was the first Dominican performer who performed in the Nation's Capital, making her debut there on May 16, 1952, in a gala recital at the Dominican Embassy, and giving another recital at the Pan-American Union, in which she offered the Washington, DC, premieres of several Dominican piano works.

Floralba Del Monte is recognized as a pianist of exceptional interpretative force, holding a unique place in the Dominican Republic that consecrates her as one of the most revered Dominican artistic figures in Dominican history. In the Dominican Republic, as the concert pianist of most important legacy, and as the music educator of most influential pedagogical work, her artistic legacy that spans five decades of unprecedented achievements, includes: Performing the Dominican, North American, and European premieres of the most important and difficult piano works of Dominican music literature, distinguishing herself for her fervent patriotism, including Dominican piano works on her appearances in her country and abroad; being the first performer invited by the Dominican Government to give a concert tour in the country; being the mentor of the most important school of piano ever created in the Dominican Republic, a school comprising several generations of accomplished pianists, including winners of international music competitions, whom she taught during a distinguished tenure of more than 40 years as a Piano Faculty member at the Santo Domingo Conservatoire; and being director of the Santo Domingo Conservatoire, whose recently completed tenure of more than a decade is already regarded as the Golden Age of that preeminent Dominican institution. This legacy, deservingly consecrates Floralba Del Monte as the unrivaled "First Lady of Dominican Classical Music."

"SWEET AND SOUR SUBSIDIES"

HON. BARNEY FRANK

OF MASSACHUSETTS

IN THE HOUSE OF REPRESENTATIVES

Tuesday, February 24, 2004

Mr. FRANK of Massachusetts. Mr. Speaker, trying to decide what is the greatest hypocrisy in politics is a hard job, but I believe that by sheer dollar volume the support of many who call themselves free market conservatives for the leading aspects of America's agricultural policy qualifies for the prize.

Few areas in public policy in this country are as heavily subsidized by the taxpayers, rigged against consumers, blatantly unfair to poor people in other parts of the world, and contemptuous of the whole notion of competition and free enterprise as American agriculture policy in various of its aspects.

I am frequently puzzled to hear many who declaim their staunch allegiance to free trade, low taxes, no government intervention in the economy, the free market, and unmitigated competition make an implicit exception when the subject is corn, cotton, wheat, peanuts, sugar, or other commodities. Apparently, there are people who believe that the works of Ludwig von Mises and Friedrich Hayek contain an invisible footnote that says that none of this applies to agriculture.

In the February 12 Washington Post, just before we went on our mid-winter break, George Will documented the blatant inconsistency with regard to the sugar program of the U.S., noting correctly that it has once again contributed to the demise of jobs in the United States by people who had been manufacturing candy. I disagree with much of Mr. Will's conservative approach to economic matters, so I do not agree therefore with everything he says in this column. But I salute his intellectual honesty in urging that the conservative economic principles he professes be applied across the board, without the exception for agriculture made by so many others who claim to be his conservative confreres.

[From the Washington Post, Feb. 12, 2004]

SWEET AND SOUR SUBSIDIES

(By George Will)

Saturday, Valentine's Day, sweets will be showered on sweethearts—a bonanza for candymakers. But the very next day all 242 Fannie May and Fanny Farmer chocolate candy stores will be closed.

They and many jobs—625 of them at the firm's 75-year-old Chicago manufacturing plant—are, in part, casualties of that outdated facility, bad business decisions, and high U.S. labor and other costs. But jobs in America's candy industry also are jeopardized by protectionism, which is always advertised as job protection. In this case, the protectionism is an agriculture subsidy—sugar import quotas.

Chicago is no longer Carl Sandburg's wheat stacker and hog butcher, but it remains America's candy capital, home of Tootsie Rolls and many other treats. In 1970, employment by the city's candy manufacturers was 15,000. Today it is under 8,000, and falling.

Alpine Confections Inc. of Utah has bought Fannie May and Fanny Farmer and may continue some products. This is partly because the price of sugar is less important in soft chocolates than in hard candies.

But the end of 2003 brought the end of Brach's production of hard candy on the city's West Side. A decade ago, Brach's employed about 2,300 people. Until recently,