

Abdukirim, were also arbitrarily detained by Chinese security forces in August 1999 in Urumqi, without any justification or evidence of their involvement in criminal activities of any kind; and

Whereas on November 20, 1999, Ablikim Abdyirim was sent for 2 years to the Wulabai Reeducation Through Labor School, without charge or judicial review, in clear violation of international human rights standards, and Kahrman Abdukirim received a 3-year sentence in the same facility: Now, therefore, be it

Resolved, that the President should express to the representatives of the Government of the People's Republic of China the sense of the Senate that Ms. Kadeer, her family members and business associate, should be immediately and unconditionally released.

Mr. WELLSTONE. Mr. President, China's terrible treatment of ethnic minority Uighurs, a Muslim community in the northwestern province of Xinjiang, has not received the same level of international attention as that of the Tibetans. The Uighurs are also subject to ongoing repression and violations of their internationally recognized rights of free expression, association and belief. The Chinese government is cracking down on a separatist movement in Xinjiang as part of its overall strategy of maintaining "stability" at all costs. According to human rights organizations such as Amnesty International and Human Rights Watch, over the past year China has used draconian measures including public sentencing rallies, long prison terms, and—alarmingly—a rising number of executions of suspected "splittists."

In an apparent attempt to stop the flow of information overseas about this crackdown, Chinese security officials arbitrarily detained a prominent Uighur businesswoman, Ms. Rebiya Kadeer, this past August in Urumqi, the capital of Xinjiang. Her husband is a U.S. resident who broadcasts on Radio Free Asia and the Voice of America, championing the cause of his people.

For years, Ms. Kadeer has been praised by the Chinese government for her efforts to promote development in Xinjiang, including a project helping Uighur women develop their own businesses. She has also been praised in the Wall Street Journal for her business savvy. She owns a department store in Urumqi as well as a profitable trading company.

But now she has been put out of business, is being held in prison awaiting trial, charged last September with "illegally offering state secrets across the border." Even worse, her son and her secretary were also detained and have already been sent to a labor camp. If Ms. Kadeer is convicted, she could be sent to prison for many years.

Ms. Kadeer's case demonstrates that even business people in China are not safe from the arbitrary use of state power. As China tries to become a member of the World Trade Organization, this reality is crucial to bear in mind—both for Chinese and foreign investors.

I urge my colleagues to call on the President to seek the immediate, unconditional release of Ms. Kadeer, her son, and secretary. Today I offer a sense of the Senate resolution urging their release, and hope it can be considered quickly and adopted unanimously by this body.

AUTHORITY FOR COMMITTEES TO MEET

COMMITTEE ON ARMED SERVICES

Mr. GRASSLEY. Mr. President I ask unanimous consent that the Committee on Armed Services be authorized to meet at 9:30 a.m. on Wednesday, February 2, 2000, in open session, to receive testimony on the situation in Bosnia and Kosovo.

The PRESIDING OFFICER. Without objection, it is so ordered.

COMMITTEE ON FINANCE

Mr. GRASSLEY. Mr. President I ask unanimous consent that the Senate Committee on Finance be authorized to meet during the session of the Senate on February 2, 2000 at 10:00 a.m. to hear testimony regarding the status of Internal Revenue Service Reform.

The PRESIDING OFFICER. Without objection, it is so ordered.

COMMITTEE ON HEALTH, EDUCATION, LABOR, AND PENSIONS

Mr. GRASSLEY. Mr. President I ask unanimous consent that the Committee on Health, Education, Labor, and Pensions, Subcommittee on Public Health, be authorized to meet for a hearing on "Gene Therapy: Promoting Patient Safety" during the session of the Senate on Wednesday, February 2, 2000, at 9:30 a.m.

The PRESIDING OFFICER. Without objection, it is so ordered.

SELECT COMMITTEE ON INTELLIGENCE

Mr. GRASSLEY. Mr. President I ask unanimous consent that the Select Committee on Intelligence be authorized to meet during the session of the Senate on Wednesday, February 2, 2000 at 10:00 a.m. To hold an open hearing on intelligence matters.

The PRESIDING OFFICER. Without objection, it is so ordered.

SELECT COMMITTEE ON INTELLIGENCE

Mr. GRASSLEY. Mr. President I ask unanimous consent that the Select Committee on Intelligence be authorized to meet during the session of the Senate on Wednesday, February 2, 2000 at 2:00 p.m. To hold an closed hearing on intelligence matters.

The PRESIDING OFFICER. Without objection, it is so ordered.

ADDITIONAL STATEMENTS

HONORING JIM ATKINSON

• Mr. BAUCUS. Mr. President, I rise today to honor a true Montana hero—Jim Atkinson. His death, after a long battle with leukemia last December, was a great loss to me personally and to the State of Montana.

You know, we always talk about how important education is. Especially here in Congress, we talk about how children are the future and that we need to invest in that future, and that's true. But Jim Atkinson did more than just talk about education; he lived it. He was on the front lines every day, as a principal at Charlo Elementary and later as the vice president of the Montana Association of Elementary and Middle School Principals.

As an Administrator in the Montana school system, Jim was instrumental in the effort to modernize our State's schools. He realized quickly how important technology would be to students, and set up a computer lab for the Charlo school. Without people like Jim all our talk about education wouldn't amount to anything. His foresight and dedication to education in Montana made him a true hero. But there was more to Jim than just his job.

Originally a native of Abington, PA, it was the outdoors and the land that brought Jim to Montana. He was an accomplished mountain climber and fly fisherman. Montana's rugged peaks and blue ribbon trout streams had a hold on Jim's soul. And Jim was a true family man. He is survived by his wife, Luan, and his two sons, Sam and Tyson.

Mr. President, Jim was a young man. He was only forty-eight at the time of his death. He spent his life serving his community, educating children, raising his family and enjoying the land of our majestic State. Many men would be lucky to accomplish this much in a hundred years. I expect Jim's legacy will last much longer than that.●

RECOGNITION OF MATTHEW E. SCHLIMME

• Mr. ASHCROFT. Mr. President, across America, buildings are named for great Americans and fallen heroes so that the living might memorialize the legacy of those who have died. Petty Officer 3rd Class Matthew E. Schlimme was just such an American. He was an extraordinary hero in service to his nation and fellow man.

Raised on a farm in Southeast Missouri, Matthew knew the value of hard work, the necessity for respect and consideration of others, and the need to overcome obstacles. One such obstacle he had from an early age was a fear of the water. Not only did Matthew join the U.S. Coast Guard to overcome his fear, but in doing so he served his country and saved a life.

On February 12, 1997, Officer Schlimme and two other Coast Guardsmen were thrown overboard in 24-foot seas while attempting to rescue a sailboat. Before going overboard, Schlimme was able to buckle in Seaman Apprentice Benjamin Wingo. Mr. Wingo was the sole survivor. Officer Schlimme lost his life, but gained the thanks of a nation.

Mr. Schlimme's parents, Larry and Haroletta Schlimme, of Burfordville,

Missouri, were present at the January 27, 2000, dedication of the Matthew E. Schlimme Industrial Facility in St. Louis. The building will provide a production site for navigation equipment and will house the St. Louis Electronic Support Detachment.

Mr. and Mrs. Schlimme can be proud of their son's bravery and courage. His act of heroism has been remembered in the hearts of many Missourians. All of Missouri is deeply grateful to Officer Schlimme for his bravery and ultimate sacrifice. ●

MAESTRO YURI TEMIRKANOV

● Mr. SARBANES. Mr. President, I am most pleased to join with the citizens of Maryland, Governor Parris Glendening, and other colleagues in government in welcoming Maestro Yuri Temirkanov, one of the most talented and gifted conductors of our time, as the new Music Director of the Baltimore Symphony Orchestra.

Maestro Temirkanov's inspired energy, imagination, and popularity, coupled with the renowned excellence and stellar reputation of the Baltimore Symphony Orchestra, promises Marylanders and the nation an unprecedented artistic combination. As the eleventh Music Director in the Orchestra's 83-year history, Maestro Temirkanov will oversee all artistic programming of the BSO, conduct twelve subscription concerts, the opening fundraising gala, any recordings, and will lead tours as well.

The Baltimore Symphony Orchestra, through its critically-acclaimed concert tours, Grammy Award-winning recordings, and cutting-edge concert formats, has earned deserved respect in the world of classical music. The addition of Maestro Temirkanov takes the BSO to the highest echelon of musical excellence and achievement. A recent article from the Baltimore Sun included the following quote from Mikhail Baryshnikov:

Baltimore audiences can look forward to special excitement, because Yuri Temirkanov is one of the truly inspired maestros of today.

Mr. President, as a strong supporter of the arts, and on behalf of the citizens of Maryland, I take great pleasure in welcoming Maestro Temirkanov to the Baltimore Symphony Orchestra and ask that recent articles from the Baltimore Sun, Baltimore Magazine, and the Washington Post, be printed in the RECORD.

The articles follow:

[From the Baltimore Sun, Jan. 21, 2000]

TEMIRKANOV POWERFUL IN BSO DEBUT

(By Terry Teachout)

So how does a brand-new music director go about making a really big impression at his inaugural concert?

Yuri Temirkanov, who took the helm of the *Baltimore Symphony Orchestra* last night, did it by detonating a performing of Gustav Mahler's 90-minute-long "Resurrection" Symphony at Joseph Meyerhoff Symphony Hall, aided and abetted by soprano Janice

Chandler, mezzo-soprano Nancy Maultsby and the Baltimore Symphony Chorus. Short of inviting John Waters to set off nuclear weapons at midnight in the Chesapeake Bay, you can't get much bigger than that.

The 61-year-old Temirkanov is not a household name outside his native Russia, where he took over the legendary St. Petersburg Philharmonic in 1968 (back when it was the Leningrad Philharmonic) and led it by all accounts with great distinction.

But he has already made waves in Baltimore. Several inches of snow didn't stop local music lovers from turning out in force to hear his official debut, and Mayor Martin O'Malley was on hand to declare him an honorary citizen of the city, expressing the hope that "what is now great will become even greater."

Though he's a certified performer, the major is hardly a full-fledged music critic. Still, I think he's onto something. Temirkanov gave us a "Resurrection" that was weighty, emphatic, deliberate and eloquent, with a resplendent finale full of great subbursts of sound. What's more, the BSO has very clearly taken to him—with good reason. He is a powerful musical communicator with something strongly individual to say. Furthermore, it's clear that he has the kind of personality that makes orchestras long to play their best.

To be sure, orchestras almost always play their best when Mahler is on the program. He has become so popular in recent decades that it is hard to remember a time when he was ever anything else. Yet in his own time and for long afterward, the extreme emotional weather of his music struck most concertgoers as peculiar at best, neurotic at worst. Though his proteges, Bruno Walter and Otto Klemperer among them, resolutely insisted on programming and recording his symphonies, he was widely thought to be little more than a virtuoso conductor who composed on the side; in Ralph Vaughan Williams' wrong-headed but witty summing up, his years of podium experience had turned him into "a tolerable imitation of a composer."

We know better now, but do we really know Mahler? And are his violent passions likely to wear well in our icy age of Irony Lite? Certainly anyone who sees him as a musical special-effects man, or his colossal symphonies as turn-of-the-century equivalents of such movies as "Independence Day," is missing the point. Mahler was nothing if not serious, especially about spiritual matters. Above all, he was (in Walter's apt phrase) "a God-seeker," and his search was fraught with angst.

When rehearsing the "Resurrection" Symphony for his 1907 farewell concert with the Vienna Philharmonic, he went so far as to confess to that hard-boiled bunch of conductor-haters that it was a musical portrayal of "the wrestling of Jacob with the Angel, and Jacob's cry to the Angel: 'I will not let thee go except thou bless me.'" Whatever else that is, it isn't cool.

If the Second Symphony, completed in 1894, is a supreme masterpiece of religious art, it is one whose essential character is as much theatrical—even operatic—as it is spiritual. The expansive first movement was conceived as a free-standing symphonic poem called "Todtenfeier" (Funeral Rites), and the four sharply contrasting movements that follow describe a journey from fathomless despair to the ecstatic deliverance of the Last Judgment.

Like Beethoven in his Ninth Symphony, Mahler ups the expressive ante by introducing vocal soloists and a chorus, who sing of the world's end and the heavenly life to come: "All that has perished must rise again! Cease from trembling! Prepare to live!"

As it happens, the BSO is scarcely in need of resurrection. In his 13 years at the orchestra's helm, David Zinman deprovincialized what had long been perceived in the music business as a stodgy second-tier ensemble and turned it into one of America's strongest orchestras.

Among countless other good things, he taught the BSO how to play Mahler's demanding music. His 1995 performance of the Third Symphony is one of the happiest and most vivid memories of my concert-going life. In all the hoopla surrounding Temirkanov's arrival, it's worth remembering that what happened last night would not have been possible had it not been for Zinman's superb stewardship.

But Temirkanov is very much his own man, and he has had a striking effect on the sound of the BSO. Zinman was a quirky, intelligent modernist; Temirkanov is a high-octane romantic of the old school. A slight man who conducts without a baton, he makes large but straightforward gestures with his startlingly long and supple arms; he likes a dark, full sound, built from the basses up, and he favors plenty of portamento, the great swooping string slides that are so stylish in Mahler.

He doesn't value precision for its own sake—the first movement was expansive rather than tightly controlled, not always to its best advantage—but he knows how to rise to an expressive occasion, and the great choral finale was beautifully controlled and superbly passionate.

On the whole, this was a rather slow performance, more like Leonard Bernstein than Klemperer, and my taste runs to a Mahler that is tauter and more sardonic. Yet there a more than one way to make magic, and Temirkanov's interpretation seemed to me indelible. Indeed, the finale brought tears to my eyes, and I doubt I was alone.

The soloists, not surprisingly, were excellent. Janice Chandler was bright and pure, Nancy Maultsby ripe-voiced and warm. The Baltimore Symphony Chorus did itself proud and deserved its share of the 12-minute standing ovation at evening's end.

Aside from everything else, last night's concert (which will be repeated tonight at 8 p.m. and tomorrow at 11 a.m.) and next week's follow-up, an all-French program featuring pianist Leon Fleisher, are obviously designed to send out a subliminal message about the BSO's new boss. Most Russian conductors are perceived in the West as one-trick ponies, and Temirkanov is no exception: Of his 26 recordings, all but two are of Russian music.

To kick off his first season with Mahler, Debussy and Ravel is thus to issue a bold declaration of independence from repertoire stereotypes, which bodes well for a conductor who will be rightly expected to play the field. Judging by last night's performance, I'd say he's off to a terrific start. I plan to return next week to hear the second chapter in what promises to be a fascinating musical story. You come, too.

[From the Baltimore Magazine, Sept. 1999]

FROM RUSSIA, WITH LOVE

(By Max Weiss)

Yuri Temirkanov cannot tell a joke. He starts to tell it—in Russian, of course—and then halfway through, he starts to laugh. And then you start to laugh, because even though you haven't the faintest clue what he's saying, when Temirkanov laughs, it's impossible not to laugh with him. By the time he spits out the punchline, tears are streaming down his face; he's laughing this joyous, exuberant, completely guileless guffaw. And pretty soon, tears are streaming down your face even though his interpreter—