



LIBRARY OF CONGRESS MAGAZINE
SEPTEMBER/OCTOBER 2014

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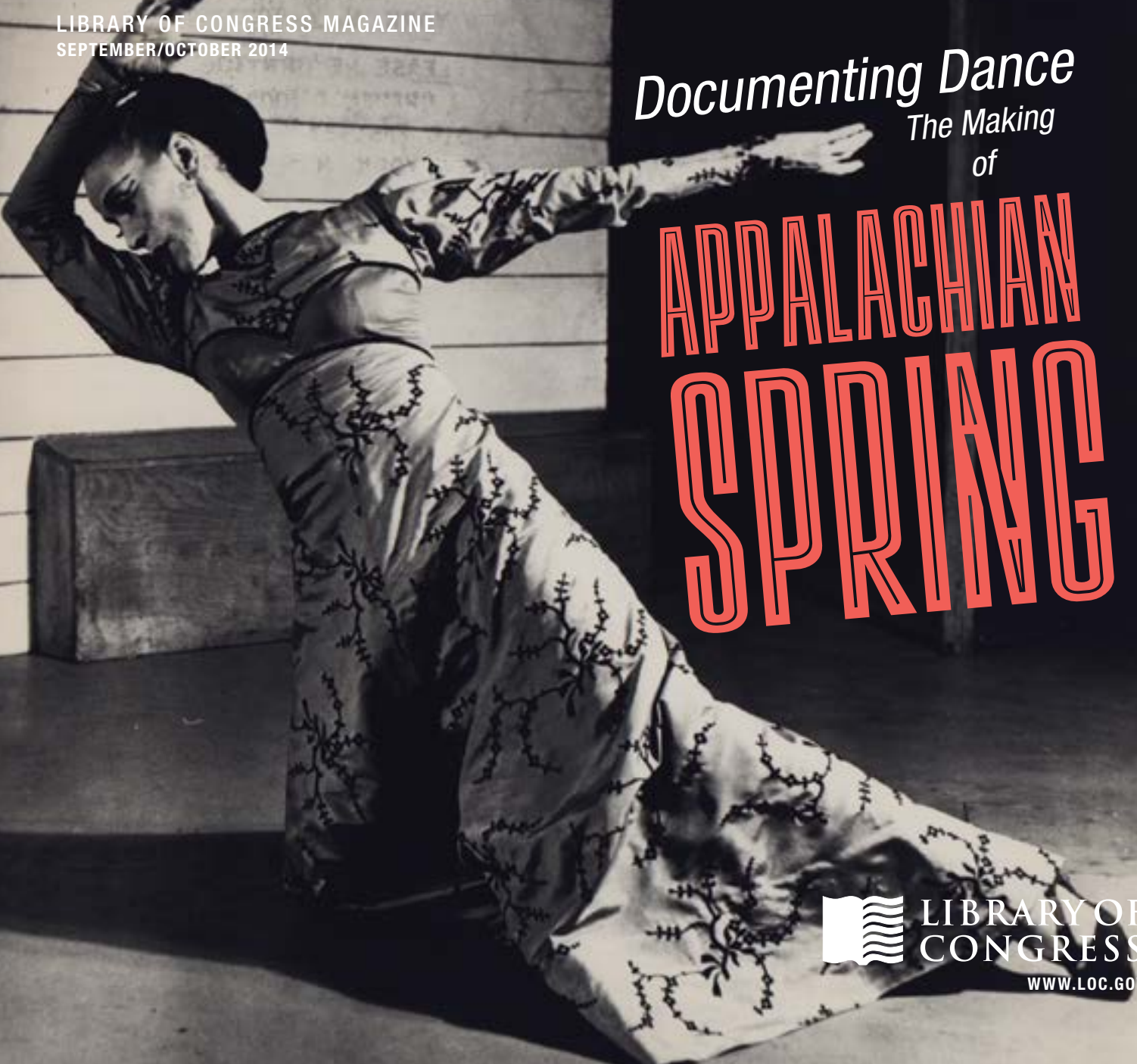
Tracing the Music
of a Movement
Mark Twain & Copyright

PLUS

- ▶ Warren Harding's Love Letters
- ▶ Anatomy of a Glass Flute
- ▶ History of an Anthem

Documenting Dance
The Making
of

**APPALACHIAN
SPRING**





Portrait statue of Ludwig van Beethoven along the balustrade above the Main Reading in the Library's Thomas Jefferson Building | Carol Highsmith



LIBRARY OF CONGRESS MAGAZINE

Library of Congress Magazine
Vol. 3 No. 5: September/October 2014

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HAPPY BIRTHDAY, "STAR-SPANGLED BANNER"

THE LIBRARY OF CONGRESS HAS BEEN PRESERVING THE HISTORY OF THE NATIONAL ANTHEM FOR MORE THAN A CENTURY.



► Francis Scott Key watches the bombardment of Fort McHenry in 1814 in this 20th-century painting by Percy Moran. *Prints and Photographs Division*

▲ Fort McHenry, where "The Star-Spangled Banner" was inspired by a battle in the War of 1812. Baltimore, Maryland | *Carol Highsmith*

The story of "The Star-Spangled Banner," for many decades, seemed as murky as the smoky haze over Fort McHenry on the September morning in 1814 when Francis Scott Key wrote the lyrics that still inspire a nation.

For much of those two centuries, the story behind "The Star-Spangled Banner" remained little understood, even as the song became enormously popular among the citizenry of a growing country.

Key, it was well known, composed the lyrics as he watched British ships bombard Fort McHenry in Baltimore Harbor that Sept. 14. But no one knew for certain who wrote the music or the circumstances of its creation (no, it wasn't a bawdy English drinking song). No one fully grasped how Key's words became connected to the tune or how they were disseminated.

Today, the anthem's history is well-documented—in large part because of research done by Library of Congress musicologists or done by others using Library collections. For more than a century, the Library has served as the principal center of research about "The Star-Spangled Banner."

"We've been collecting, documenting, researching and making available this information since 1909," music specialist Loras Schissel said.

Key wrote his lyrics with a particular tune in mind: "To Anacreon in Heaven," the official song of an 18th-century London club of amateur musicians. Key's work—set to the "Anacreon" melody and soon titled "The Star-Spangled Banner"—quickly became one of America's most popular patriotic songs. In 1931, President Hoover signed legislation making it the United States' official anthem.

The Library holds hundreds of items related to the song—among them, the first printed lyrics and the first printed sheet music of "Anacreon"; Key's own copy of "Anacreon"; the first printing of Key's lyrics; the first printed sheet music setting Key's lyrics to "Anacreon" and bearing the title "The Star-Spangled Banner"; and the lyrics handwritten by Key years later.

"Taken together, we have the whole story," Senior Music Specialist Raymond White said.

Much of the scholarly work of locating, comparing and evaluating often-contradictory information about the song was done by examining numerous editions of music and lyrics, newspaper reports and other documents held by the Library.

Composer and bandleader John Philip Sousa, conducting research at the Library in the late 19th century, produced the first serious study of the piece. Music Division Chief Oscar Sonneck in 1909 authored a groundbreaking report that, among other things, helped resolve the lingering mystery of the music's composer—obscure London church organist John Stafford Smith.

In later decades, librarian Richard Hill uncovered new detail about Smith and the London music club. In 1977, librarian William Lichtenwanger produced the work now considered the definitive history: "The Music of 'The Star-Spangled Banner': From Ludgate Hill to Capitol Hill."

"It basically should be a three-name book: Sonneck, Hill and Lichtenwanger," Schissel said. "That book still is cited. It's always used."

—Mark Hartsell is editor of *The Gazette*, the Library's staff newspaper.

HIDDEN FROM HISTORY: WARREN HARDING'S LOVE LETTERS

WARREN HARDING'S LOVE LETTERS REVEAL A MAN ON THE EVE OF HIS PRESIDENCY AND A COUNTRY ON THE BRINK OF WAR.

Fifty years after a probate judge ordered them sealed, nearly 1,000 pages of letters between President Warren G. Harding and his mistress, Carrie Fulton Phillips, opened to the public on July 29, 2014. Housed in the Manuscript Division since 1972, the correspondence is now on the Library's website.

The letters were written between 1910 and 1920 during an affair that began in 1905 between then-Ohio Lt. Gov. Warren Harding and family friend Carrie Fulton Phillips. The majority of the letters were written by Harding, many while he served in the U.S. Senate (1915-1921). Phillips is represented mainly by drafts and notes. The Library has recently obtained additional material from descendants of Phillips, which now forms the separate Phillips/Mathée Collection in the Manuscript Division, also available online.

The letters tell the story of the 15-year romance, arrangements for secret meetings that included ocean voyages, and sharp political disagreements over the war in Europe. Phillips moved to Germany with her daughter in 1911, returning to Ohio after the outbreak of World War I in 1914. She remained sympathetic to Germany throughout the war, which was just one source of conflict between the two. Phillips was angered that Harding never left politics and his wife to make a new life with her. Harding desperately wanted to find a way to appease Phillips, even offering to quit his Senate seat or to pay her money and provide her some independence. The affair ended prior to Harding's presidential inauguration in 1921. Harding died in office in 1923. Phillips never revealed her letters or their relationship.

The papers have had a contentious history. In 1956, under the direction of a court-appointed lawyer, Phillips moved into a nursing home, and died in 1960. While clearing a closet, her lawyer found the correspondence and showed them to a potential Harding biographer prior to depositing them in the Ohio Historical Society in 1963. When word of the letters leaked to the press, both the Harding and Phillips families began the litigation that led to the collection being closed by court order in 1964. Harding's nephew purchased the letters from the Phillips family and donated them to the Library of Congress in 1972 with the stipulation that they remain closed until July 29, 2014—50 years from the day a judge ordered them closed.

—Karen Linn Femia, an archivist in the Manuscript Division, processed the Harding-Phillips correspondence.

► MORE INFORMATION

Warren G. Harding-Carrie Fulton Phillips Collection
go.usa.gov/PvhB

Phillips/Mathée Collection
go.usa.gov/Pwq5

Harding/Phillips Correspondence Symposium
go.usa.gov/5Mbd



▲ Warren G. Harding, official portrait, 1920 | *National Photo Company Collection*, *Prints and Photographs Division*

▲ Carrie Fulton Phillips | *Phillips/Mathée Collection*, *Manuscript Division*

ANATOMY OF THE FLUTE

NEW TECHNOLOGY IS SHEDDING LIGHT ON THE STRUCTURE OF EARLY 19TH-CENTURY GLASS FLUTES HOUSED AT THE LIBRARY OF CONGRESS.



The Library of Congress holds the largest collection of flutes in the world, due in great measure to the generosity of Ohio physicist and amateur flutist Dayton C. Miller (1866-1941). Miller donated his collection of more than 1,700 flutes and wind instruments to the Library upon his death.

Housed among Miller's gold, silver, wood and ivory flutes are 18 flutes made out of glass during the first half of the 19th century by Claude Laurent of Paris. The Library holds nearly half of the approximately 40 glass flutes known to exist worldwide, in institutions like the Metropolitan Museum, the Corning Museum of Glass and the Smithsonian Institution.

Although trained as a clockmaker, Laurent took out a patent for his "crystal" flutes in 1806 and won the silver medal at the Paris Industrial Exposition that year. Laurent's flutes, with their intricate cut patterns and ornate jeweled keys, are also functional instruments. Some were made for heads of state. One such flute, which was crafted in 1813 and presented to James Madison during his presidency, is permanently on display at the Library of Congress.

The Laurent flutes are the subject of a collaborative research project between the Library's Music Division and its Preservation Directorate. This cross-disciplinary collaboration is shedding new light on the Madison flute and

◀ This glass flute by Claude Laurent, which was presented to President James Madison in 1813, is on permanent display at the Library of Congress. *Dayton C. Miller Flute Collection, Music Division*

▲ Lynn Brostoff of the Preservation Directorate and Carol Lynn Ward-Bamford of the Music Division perform an X-ray fluorescence analysis on a glass flute from the Library's collections. *Abby Brack Lewis*

its sibling glass flutes. The research will allow the Library to care for these rare instruments with the most up-to-date preservation methods, provide a new understanding about the place of Laurent's flutes in history and enrich the world's knowledge of 19th-century glass preservation.

The sheer number of Laurent's flutes in the Dayton C. Miller Collection makes the Library an ideal place for researchers to carry out this work, which was prompted by senior curator of instruments Carol Lynn Ward-Bamford. She observed that some of the flutes were undergoing subtle changes in appearance and enlisted the help of research chemist Lynn Brostoff and conservator Dana Hemmenway. The team is moving forward with an in-depth study that seeks to bring to light the remarkable story behind Laurent's creation of glass flutes, as well as their current preservation needs. Their tools include a high-powered microscope and the use of X-rays to "see" into the glass and discover its composition.

The materials analysis carried out thus far by Brostoff has revealed that only two of the 18 flutes are, in fact, made of "crystal," which is technically leaded glass. The remaining flutes are made of potash glass, so named due to the presence of potassium from the ash used in their manufacture. As the study continues, Library researchers—aided by glass chemists at the Vitreous State Laboratory of The Catholic University of America—will investigate how a new understanding of the materials and manufacturing methods that Laurent used in different flutes may aid in their conservation. Library Junior Fellows Dorie Klein and William Sullivan also are assisting in the Library's efforts by learning more about Laurent, including a possible family connection to the famous Paris maker of cut crystal, Baccarat.

"The project is amazing," said Klein, a history and museum studies major at Smith College—and a trained glassblower. "Our goal to determine the structure and significance of these rare flutes is important, both to the Library and to the larger mission of preservation of history."

► MORE INFORMATION

Dayton C. Miller Collection
loc.gov/ammem/dcmhtml/dmhome.html
loc.gov/item/scdb.200033586



▲ Close-up of a glass flute undergoing X-ray analysis | *Abby Brack Lewis*

for you AT THE LIBRARY

CONCERTS FROM THE LIBRARY OF CONGRESS



FOUNDED IN 1925, the "Concerts from the Library of Congress" series offers a range of genres from classical to pop, jazz to country and American to world music. The series is held in the 485-seat Coolidge Auditorium, considered to be one of the finest acoustic environments in the world.

WHAT: Library of Congress concert series and pre-concert presentations

WHERE: Unless otherwise noted, all concerts are held in the Coolidge Auditorium

COST: FREE but tickets are required for concerts.

With a theme of "Beyond Labels," the 2014-2015 concert season (October through May) will offer 26 concerts, plus 28 other events such as lectures, films, master classes and conversations with the artists. This year's season will include performances by Mavis Staples, the St. Lawrence String Quartet, Broadway icon Jeanine Tesori, tenor Ian Bostridge, pianist Pierre Laurent-Aimard and jazz artist Etienne Charles. Also featured are five new Library of Congress commissions.



Concert schedule: loc.gov/concerts

Ticket information: loc.gov/concerts/tickets.html

SOLOMON HAILESELASSIE

SOLOMON HAILESELASSIE DISCUSSES HIS JOB AS PRODUCTION MANAGER IN THE LIBRARY'S MUSIC DIVISION.

How would you describe your work at the Library?

The Music Division presents about 30 performances and upwards of 50 special events throughout the Library's annual eight-month concert season. As production manager, it's my job to maintain the schedules of each production, manage staff and volunteer needs, arrange for the technical equipment and protect the artistic integrity of the Library's prestigious concert series—now in its 89th season. I am also the resident stage manager and lighting designer. In short, I try to make things pretty and make things happen. I support the producers to get the show that they want and introduce more than 17,000 patrons each year to performers and music they might not normally get to see and hear. Sure, there's also a lot of carting around water and instruments, and the work may not be glamorous, but it's a blast!

How did you prepare for your current position?

I was born and raised in Washington, D.C., and started my professional career performing on stage at the age of eight. I studied at the Duke Ellington School of the Arts and volunteered in the offices of the Studio Theatre as a teenager, doing every job from selling tickets to sweeping the floor. When I returned home to Washington from Winston-Salem State University in North Carolina, I was offered a paid position at the Studio Theatre as director of audience services and special events. It was there that I received my training as a stage manager and production manager. I managed more than 1,500 performances and a wide range of productions—from Chekov and Stoppard to "Reefer Madness" and "Jerry Springer: The Opera." My theater background prepared me for my current position, which I assumed in 2008.



Abby Brack Lewis

What are some of the most memorable Library productions that you've managed?

The most recent memorable event was the May 2013 concert honoring Carole King, who received the Library's Gershwin Prize for Popular Song. To quote her, "This is the most beautiful experience of my career." As the lighting and set designer for the show, it's pretty much the reason I do this work.

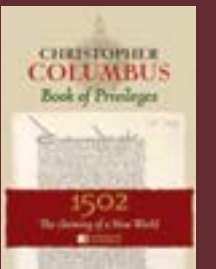
Another memorable production was the March 2012 regional premiere of Samuel Beckett's rarely produced play "Ohio Impromptu." The event inaugurated the Dina Koston and Roger Shapiro Fund for New Music. It was extra thrilling to be able to take the production to New York for an off-Broadway run at Classic Stage later that year.

What are the biggest challenges?

The talent—making them happy and keeping them on schedule. That's tough. Everything else is a piece of cake. But seriously, the work we do is a dance of spinning plates. Keeping each one in the air, knowing how fast to spin and, most importantly, when to take one out of the equation. My mentor would always say, "A good production manager knows how to always say 'yes.' A great production manager knows when to say 'no.'"

COLUMBUS' "BOOK OF PRIVILEGES"

On Sept. 26, 1493, Pope Alexander VI issued a letter to Queen Isabella I of Castile and her husband, King Ferdinand of Aragon, granting them the right to claim for Spain future discovered lands. This letter, pictured at left, is one of 36 original documents that comprise Christopher Columbus' "Book of Privileges," recently translated and reproduced by the Library of Congress in association with Levensger Press.

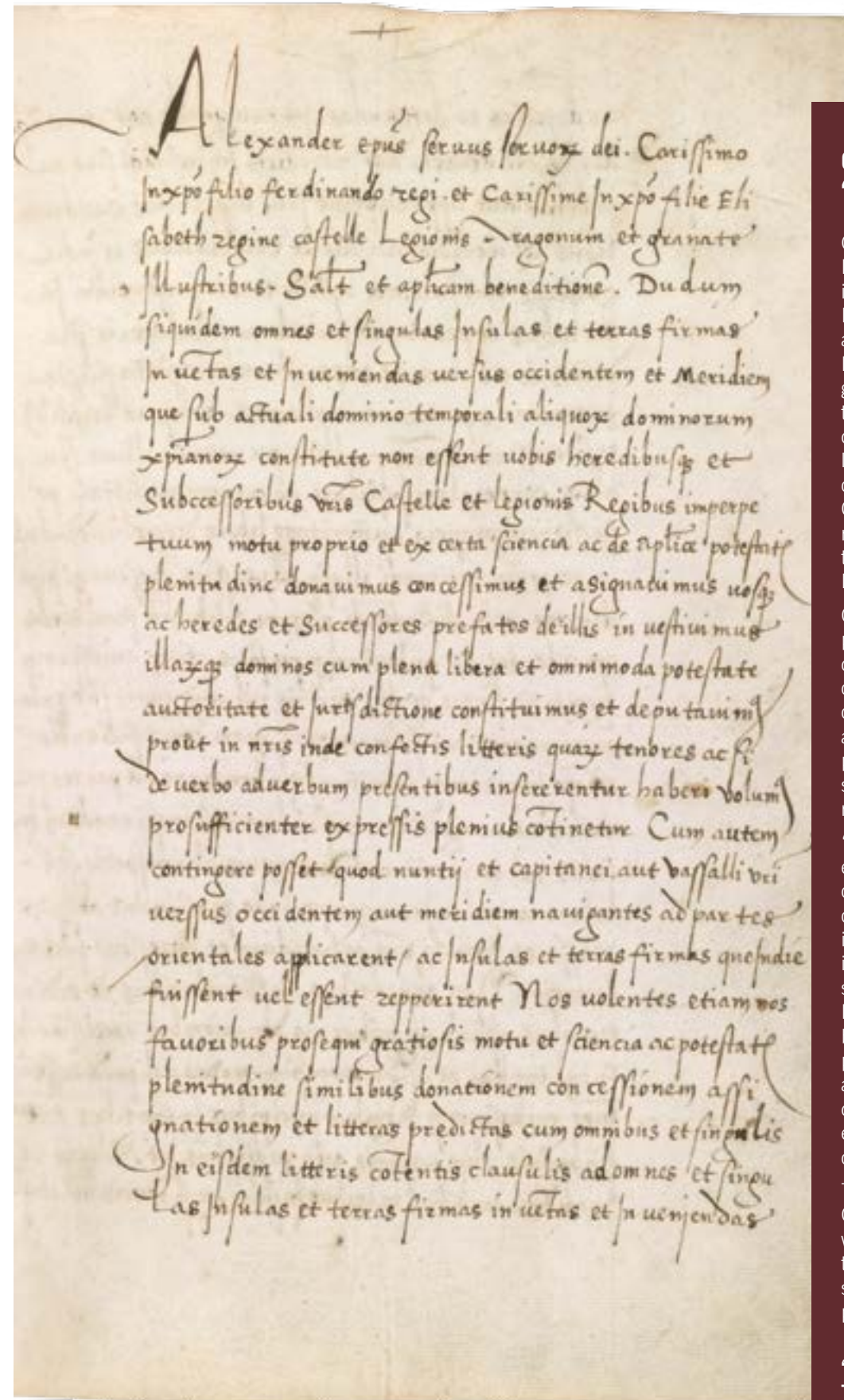


Columbus' "Book" granted titles, revenues, powers and privileges to the explorer and his descendants. The Library of Congress holds one of three copies written on vellum—the only one that includes the 1493 letter, known as the Papal Bull *Dudum siquidem*. This rare papal correspondence is thought by some scholars to contain the earliest manuscript reference to the New World.

"The Book of Privileges" is a story of exploration, bravery, greed, law, the possibility of vast riches and a high-stakes gambit played out in newly discovered worlds for historical immortality," said John Hessler, a specialist in cartography and geographic information science in the Library's Geography and Map Division. "It is the story of a business contract between a visionary explorer and the colonial power of one of the most influential husband-and-wife monarchs ever to rule, and who, during the late 15th and early 16th centuries, exerted their reign over a substantial portion of the then-known world."

The charters and privileges granted to Columbus by the king and queen of Spain were, at some time, given by the explorer to a scribe or legal notary and copied for safekeeping. Through that act, history was preserved.

"Christopher Columbus Book of Privileges: The Claiming of a New World" is available for \$89 in the Library of Congress Shop: 888.682.3557





Tracing the Music

Of a

Movement

BY KATE STEWART

From gospel to folk, jazz to R&B, music gave voice to the social unrest of the 1960s. Songs like “Lift Every Voice and Sing” (the Negro National Anthem) and “We Shall Not Be Moved” bolstered the spirits and resolve of those at sit-ins and on picket lines and may have inspired some on the sidelines to march for equal rights under the law. Bob Dylan’s “The Times They Are A-Changin’” and Sam Cooke’s “A Change Is Gonna Come” announced the end of the status quo. But one song—“We Shall Overcome”—became the anthem of the Civil Rights Movement.

Folksingers Pete Seeger, Guy Carawan and Frank Hamilton registered a copyright on “We Shall Overcome” in 1960 as a derivative work. But

From its origins in gospel to its reinvention in folk music, “We Shall Overcome” became the anthem of the Civil Rights Movement.

the song is deeply rooted in African-American gospel hymns. Folklorists have traced it back to two separate songs: the lyrics from “I’ll Overcome Some Day” written by the Reverend Charles Tindley in 1903, and the melody from a 19th-century African-American gospel song called “I’ll Be All Right.”

According to Seeger, Zilphia Horton, a folk singer and activist from the Highlander Folk School in Tennessee, taught him the song when he visited the school in 1947. She had heard the song the previous year when she went to help tobacco workers with a labor strike in Charleston, S.C. She was struck by the moving simplicity of it and how one picketer, Lucille Simmons, would sing it very

slowly and powerfully. Simmons is credited with changing the lyrics from “I” to “We.”

Horton and Seeger published the song in his newsletter “People’s Songs” in 1948, although Seeger later thought this published version was incorrect. He notably changed the lyrics from “We Will Overcome” to “We Shall Overcome.” He also added several new verses, including “We’ll walk hand in hand.”

In a July 2011 interview for the Civil Rights History Project (a joint project between the Library of Congress and the Smithsonian National Museum of African American History and Culture), Seeger remembered his return to Highlander in 1957, where he met Rev. Martin Luther King Jr. for the first time, Rosa Parks and Rev. Ralph Abernathy. King gave a short speech and Seeger sang “We Shall Overcome” for the group. “What really made the song spread was Guy Carawan and Frank Hamilton learning to put it in a special kind of rhythm,” recalled Seeger. In 1960, Carawan was asked to teach the song to participants at a Student Nonviolent Coordinating Committee (SNCC) meeting in Raleigh, N.C. Seeger recalled that members of SNCC adopted the criss-crossing of hands and swaying right to left that often accompanied the

song’s performance at events like the 1963 March on Washington.

As recently as 2012, new information came to light on the song’s origins. That year, Robert Anthony Goins Shropshire presented Seeger with information about the role of his grandmother, Louise Shropshire, in the song’s creation. In 1954, Shropshire, the granddaughter of slaves, copyrighted “If My Jesus Wills.” Composed sometime between 1932 and 1942, the song includes these lyrics: “If my Jesus wills, I do believe, I’ll overcome someday.” The Alabama native held many fundraisers in her Cincinnati home to support the civil rights struggle. Dr. King often stayed at the home of Shropshire and her husband, a bail bondsman, on these occasions. Seeger reportedly observed that perhaps it was Shropshire who taught the song to Simmons—or perhaps it was the woman he thought of as Lucille Simmons. Shropshire died in 1993. Her grandson claims her final words were, “Someday, somebody’s gonna do something with all my music.”



Columbia Records

▲ Background: “We Shall Overcome” song sheet | *Ludlow Music, Inc., Music Division*

▲ A performance of “We Shall Overcome” at the Newport Folk Festival, July 1963, featured from left, Peter Yarrow, Mary Travers, Noel Paul Stookey (Peter, Paul & Mary), Joan Baez, Bob Dylan, The SNCC Freedom Singers (Bernice Johnson, Cordell Reagon, Rutha Harris, Charles Neblett), Pete Seeger and Theodore Bikel. *John Byrne Cooke*

Kate Stewart is the archivist for the Civil Rights History Project in the American Folklife Center.



DOCUMENTING DANCE: THE MAKING OF

APPALACHIAN SPRING

BY RAYMOND WHITE

A GROUP OF REMARKABLE INDIVIDUALS COLLABORATED TO PRESENT A PULITZER PRIZE-WINNING BALLET AT THE LIBRARY OF CONGRESS.

When “Appalachian Spring” debuted at the Library of Congress on Oct. 30, 1944, the one-act ballet made dance history. Set in rural Pennsylvania during the 19th century, the idyllic story of newlyweds building their first farmhouse evoked a simpler time and place that appealed to a nation at war abroad. Rooted in Americana, the ballet has continued to resonate with audiences during the 70 years since its first performance.

The confluence of several creative forces, each at the top of their game, is a key ingredient to the work’s success. These included choreographer and dancer Martha Graham and her dance partner Erick Hawkins; composer Aaron Copland and artist and set designer Isamu Noguchi. But others played a pivotal role: music patron Elizabeth Sprague Coolidge, who commissioned the work, and the Library’s Music Division chief, Harold Spivacke, who served as impresario.



◀ Martha Graham and May O'Donnell in “Appalachian Spring,” 1944 | *The Elizabeth Sprague Coolidge Foundation Collection, Music Division*

▶ The Martha Graham Dance Company performs “Appalachian Spring” on the stage of the Library’s Coolidge Auditorium on Oct. 30, 1944. *The Elizabeth Sprague Coolidge Foundation Collection, Music Division*



▲ 1946 photograph of Aaron Copland in his studio | Victor Kraft, *The Aaron Copland Collection, Music Division*

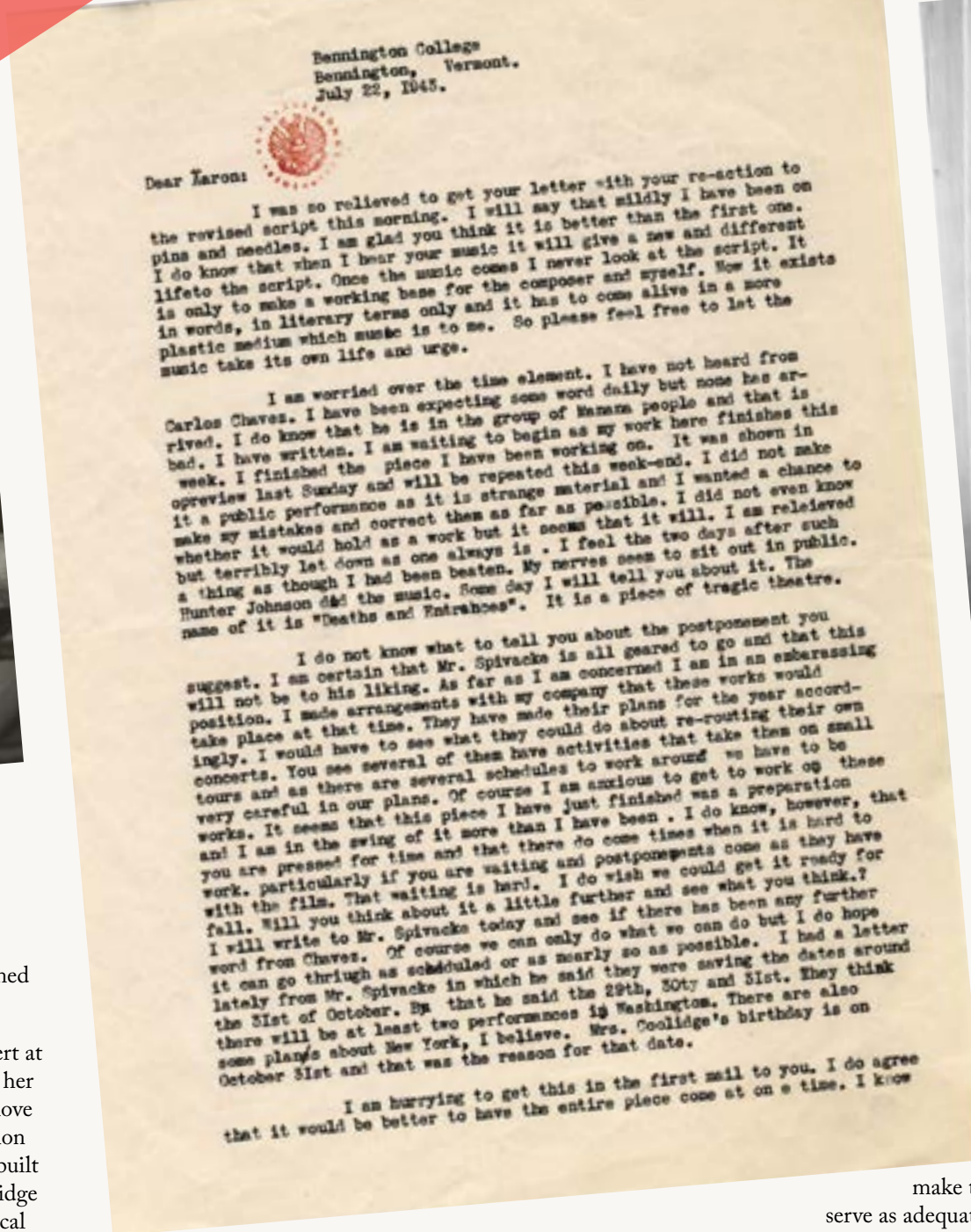
▶ Letter from Martha Graham to Aaron Copland, July 22, 1943 | *The Aaron Copland Collection, Music Division*

The story behind the original commission of “Appalachian Spring” began in June 1942 with an idea of Hawkins, a Graham company dancer (and Martha Graham’s future husband). He wrote to Library benefactor Coolidge, suggesting she commission work by the renowned choreographer and dancer Graham.

Mrs. Coolidge, whose 150th birthday will be celebrated with a concert at the Library on Oct. 30, 2014, was a composer and pianist. Although her musical interests were extremely wide-ranging, her greatest musical love was chamber music, and her chief musical passion was the composition and performance of new works in the Library’s concert auditorium, built with her financial support. Since its establishment in 1925, the Coolidge Foundation has commissioned more than 100 works in various musical genres, including four ballets. “Appalachian Spring” is by far the most well-known and most significant of Mrs. Coolidge’s Library commissions.

Graham came to prominence in the 1930s as director and, often, as a principal dancer of her own company. From 1934 on, the woman known as “the mother of modern dance” relied almost entirely on original scores written for her dances (as opposed to creating choreography for pre-existing music). However, she was limited in the choice of composers for her commissions by a perennial shortage of available funds. Thus, when presented with the prospect of a program of new works with scores by composers of the first rank and commissioned by the Coolidge Foundation, Graham wrote to Mrs. Coolidge with excitement: “It makes me feel that American dance has turned a corner, it has come of age.”

The idea took hold, and prompted a flurry of correspondence among Coolidge, Graham and Spivacke. Graham was officially commissioned to create the choreography and Copland to compose one of the scores.



RESEARCHING THE DANCE

Documentation of the genesis and premier performance of “Appalachian Spring” remains available for scholarship in the collections of the Library’s Music Division. These items include Graham’s original scenarios, Copland’s sketches and completed scores, correspondence among the key collaborators, photographs from the original production at the Library and documentation from subsequent productions of the work by the Martha Graham Dance Company.

By the early 1940s, Copland was widely regarded as the dean of American composers. He was hailed for works in a variety of genres, many of which are still regularly played today, including his “A Lincoln Portrait,” “El Salón México” and ballets “Billy the Kid” and “Rodeo.” In his letter to Mrs. Coolidge in reply to the offer of the commission, Copland said, “I have been an admirer of Martha Graham’s work for many years and I have more than once hoped that we might collaborate.”

Although he is best remembered as an eminent music librarian and administrator, Spivacke was a key force in bringing “Appalachian Spring” to the Library’s stage. When Mrs. Coolidge expressed concern that her first-choice composers might be unwilling to accept her commissioning fee of \$500, Spivacke encouraged her to

make the offer regardless, arguing that Graham’s reputation would serve as adequate enticement.

The original schedule was for the premiere performances to be held in 1943, but for a variety of reasons the concert was delayed. It was Spivacke who pressed Graham and the three composers for progress reports, and he ultimately suggested rescheduling the concert for Oct. 30, 1944—Mrs. Coolidge’s 80th birthday.

Mrs. Coolidge left it to Graham to devise the ballet scripts. Graham ultimately supplied the initial story line and scenario for what would become “Appalachian Spring” for Copland. Letters between Graham and Copland reveal the give-and-take between choreographer and composer that resulted in the final course of the ballet.

Its evocation of simple frontier life appealed to Copland and, in the words of Coolidge biographer Cyrilla Barr, “drew from him some of his best expressions of Americana in the form of hymnlike melodies and fiddle tunes, ending appropriately with variations on the Shaker hymn tune ‘Simple Gifts.’”

▲ Martha Graham and Erick Hawkins in the first production of “Appalachian Spring,” 1944 | *The Elizabeth Sprague Coolidge Foundation Collection, Music Division*

NOTES ON "APPALACHIAN SPRING"

On May 21, 1942, Erick Hawkins, then a dancer in the Martha Graham Company, wrote to music patron Elizabeth Sprague Coolidge, asking her to commission a work for Graham.

He wrote the letter unbeknownst to Graham—his dance partner and later his wife—while working with her during one of her residencies at Bennington College.

"I feel it is important, now that she is at the height of her career, that she be able to use the music of the finest composers of the time for her dance. ... Would you consider commissioning a composer to write a score for Miss Graham for a new work?"

The affirmative response came within a week, along with an invitation for Hawkins and Graham to visit their benefactor in Washington, D.C., to discuss the project.

Nearly 50 years later, Hawkins recollected the events that led to the creation of Graham's ballet, "Appalachian Spring," in a 10-page handwritten manuscript he prepared in advance of speaking at Western Michigan University in 1991, partially pictured at left.

"When I had heard that Elizabeth Sprague Coolidge had a foundation in the Library of Congress that would commission such works as 'Apollo' by Stravinsky, I decided that I should ask her to commission some pieces for dances by Martha," Hawkins recalled.

"This taught me a lesson for the rest of my life. ... When one has an idea of something that is possible, you move toward it, like writing the letter from Bennington to Mrs. Coolidge."

◀ An annotated handwritten manuscript of Erick Hawkins' remarks delivered at Western Michigan University, 1991. *The Erick Hawkins Collection, Music Division*

► MORE INFORMATION

Erick Hawkins Collection
loc.gov/item/scdb.200033597



▲ Martha Graham and Erick Hawkins are greeted by Elizabeth Coolidge, center, following the debut performance of "Appalachian Spring." *The Elizabeth Sprague Coolidge Foundation Collection, Music Division*

At long last, and more than a year later than its originally scheduled premiere, "Appalachian Spring" was presented for the first time as part of the Library's Tenth Festival of Chamber Music. Graham danced the role of the bride, Erick Hawkins was the husbandman, Merce Cunningham was the fire-and-brimstone preacher and May O'Donnell played a pioneer woman. The two other works that made up the evening's program were "Herodiade" (Mirror Before Me) with a score by Paul Hindemith, and "Jeux de Printemps" (Imagined Wing) with a score by Darius Milhaud.

The performance was well-received. New York Times critic John Martin observed that the tone was "shining and joyous. On its surface it fits obviously into the category of early Americana, but underneath it belongs to a much broader and a dateless category. It is,

indeed, a kind of testimony to the simple fineness of the human spirit."

But the story doesn't end there. Copland's score received the Pulitzer Prize for Music in 1945. That same year he arranged an orchestral suite of the music for concert performance, and in 1954 he orchestrated a fully symphonic version of the complete score; all three versions of the score remain popular today as concert pieces. "Appalachian Spring" remains a staple in the performing repertoire of the Martha Graham Dance Company.

Raymond White is a senior music specialist in the Music Division.

► MORE INFORMATION

Martha Graham Collection
go.usa.gov/PwCR

Aaron Copland Collection
go.usa.gov/PwxT

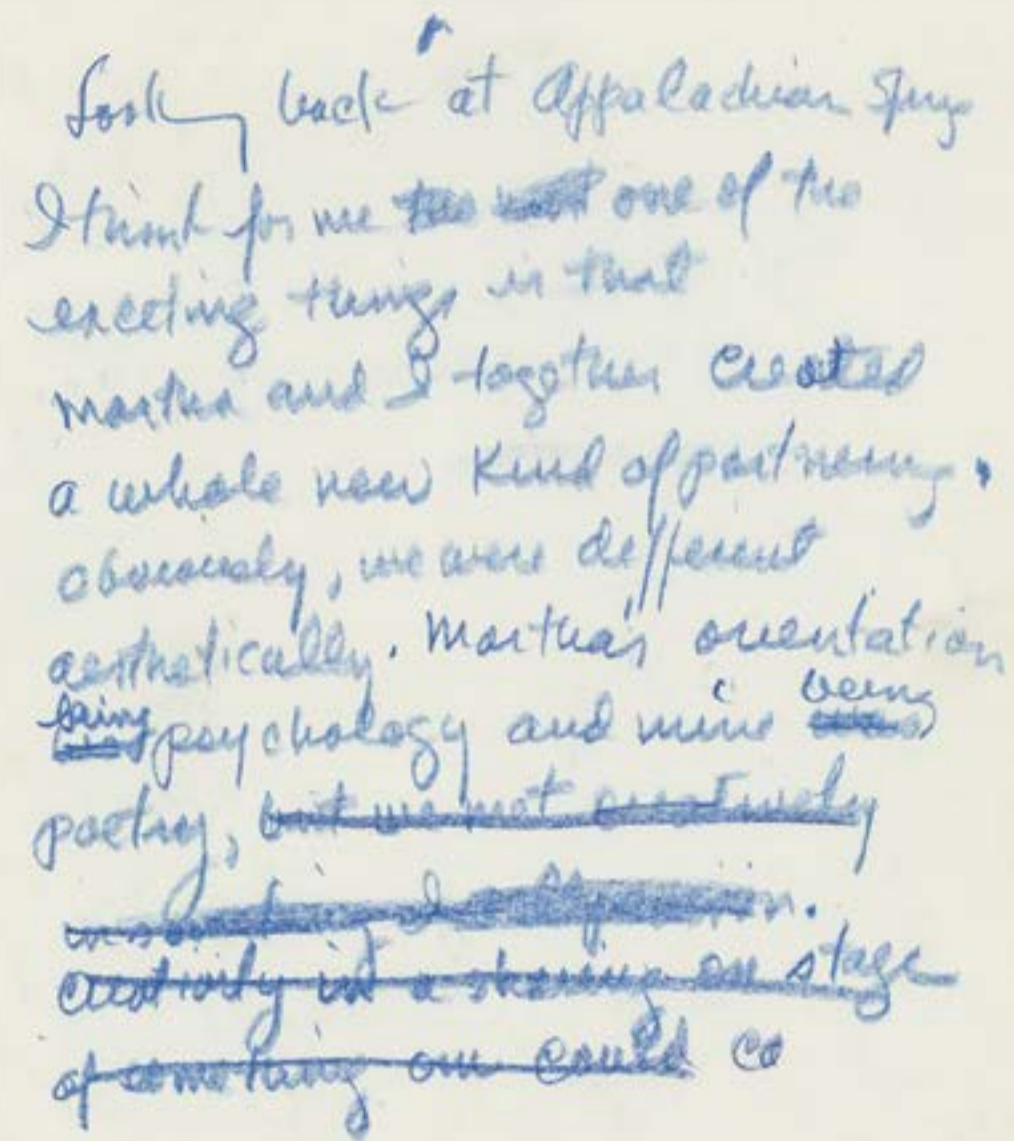
Elizabeth Sprague Coolidge Foundation Collection
go.usa.gov/PwCh

Harold Spivacke Collection
go.usa.gov/Pwr4

Copland referred to the work in progress as "Ballet for Martha." It was Graham who suggested the final title, a phrase from a Hart Crane poem titled "The Dance":

O Appalachian Spring! I gained the ledge;
Steep, inaccessible smile that eastward bends
And northward reaches in that violet wedge
Of Adirondacks!

Mrs. Coolidge herself had very definite ideas about the new score. She wanted it to be "true chamber music, which is to say for an ensemble of not more than 10 or 12 instruments at the outside" to suit the acoustics of the Coolidge Auditorium as well as its small orchestra pit. In the end, the performance featured a chamber ensemble of 13 wind and string instruments along with a piano, which would allow Graham to tour the work with her company.



MARK TWAIN & COPYRIGHT

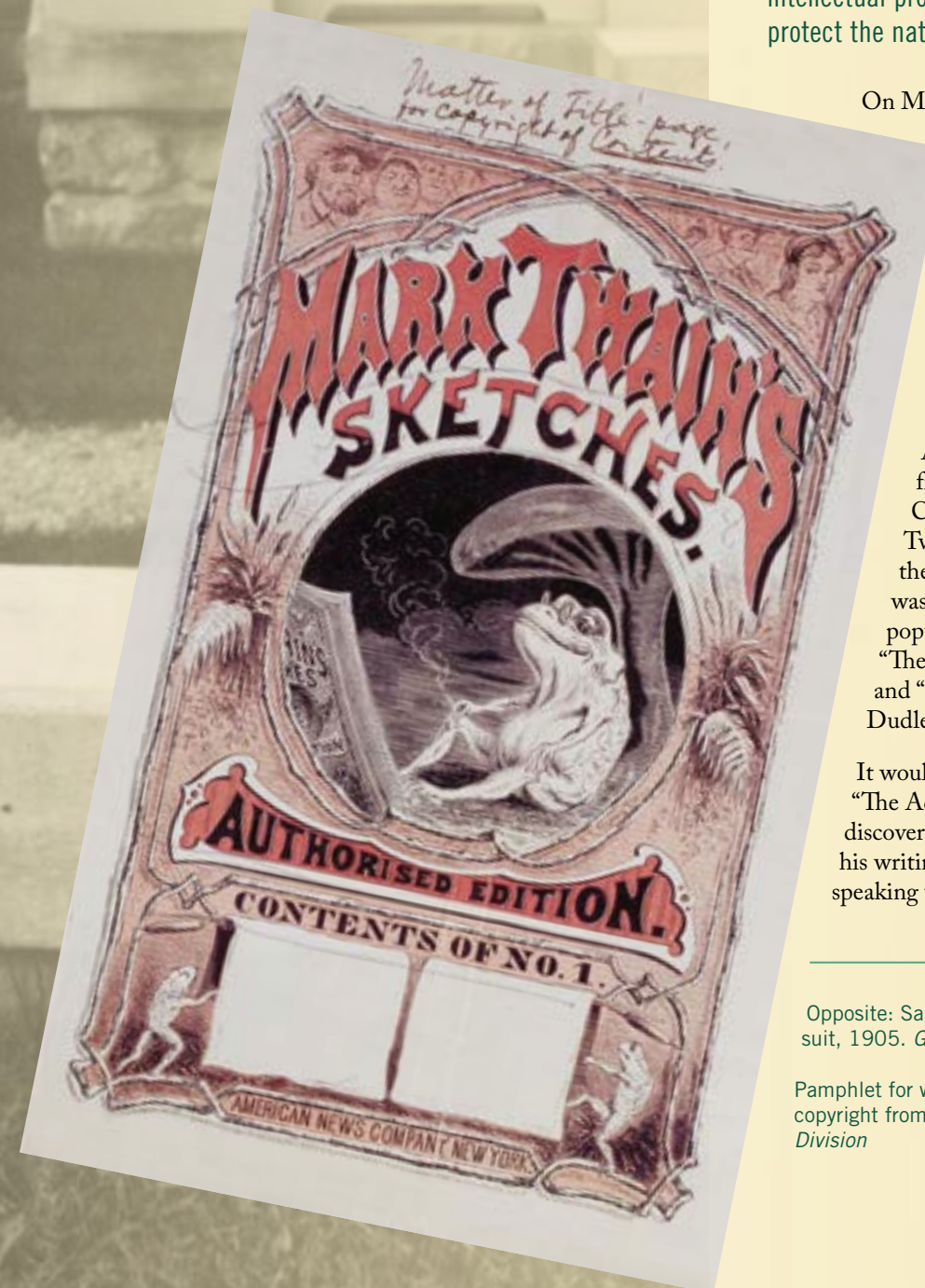
BY HARRY L. KATZ

Samuel Clemens' fight for the intellectual property rights to Mark Twain's works helped protect the nation's authors at home and abroad.

On May 7, 1874, Samuel L. Clemens—the American author and humorist known as Mark Twain—wrote to Librarian of Congress Ainsworth Rand Spofford, seeking copyright protection for his pamphlet and its cover design. In 1870, the Library of Congress had become the federal repository for commercial and intellectual copyright; authors routinely submitted samples of their work to the Librarian of Congress to document their legal claims.

Accompanying Clemens' letter was an illustration from "The Celebrated Jumping Frog of Calaveras County," the landmark comic sketch that made Twain an overnight literary sensation in 1865 under the title "Jim Smiley and His Jumping Frog." Twain was known as "the people's author" for his wildly popular comic sketches and hugely successful books, "The Innocents Abroad" (1869), "Roughing It" (1872), and "The Gilded Age" (1873, co-authored with Charles Dudley Warner).

It would be several years before his publication of "The Adventures of Tom Sawyer," but Twain had already discovered the price of success—unauthorized editions of his writings were being published throughout the English-speaking world without due compensation for the author.



Opposite: Samuel Clemens (Mark Twain) poses in his classic white suit, 1905. *George Edward Perine, Prints and Photographs Division*

Pamphlet for which Samuel Clemens (Mark Twain) sought a copyright from the Library of Congress | *Prints and Photographs Division*

150 R
63478
Huntington Avenue
Hartford

Elmira, N. Y.
May 7, 1874.

A. R. Spofford Esq
Dear Sir:

I enclose
design of a Pamphlet Cover,
upon which I desire a
copyright.

Also, the title-page
of the Pamphlet — upon
the contents of which I
likewise desire copyright.
Fees (\$1.00) enclosed.

Very truly yrs
Samuel Clemens.

Letter from Samuel Clemens to Librarian of Congress Ainsworth Rand Spofford requesting a copyright for his pamphlet, May 7, 1874 | Prints and Photographs Division

From early in his writing career, Twain was victimized by unscrupulous publishers who simply transcribed his published writings into unauthorized editions which were sold without the author's permission. Pirated editions of his works infuriated Twain, who went to great lengths, traveling to Canada and England, to ensure his copyright and protect his intellectual property. Twain told a reporter, "I always take the trouble to step over in Canada and stand on English soil. Thus secure myself and receive money for my books sold in England."

Twain became so frustrated by literary piracy that from time to time he considered giving up books to write plays, successfully staging versions of "The Gilded Age," "Huckleberry Finn," "The Prince and the Pauper," "A Connecticut Yankee in King Arthur's Court" and "Pudd'nhead Wilson."

Twain also became a leading advocate for an international copyright law, which was enacted by Congress in 1891 to extend limited protection to foreign copyright holders from select nations.

In 1900, he appeared before the British House of Lords, and in 1906 made a stunning entrance into a U.S. congressional committee meeting on copyright. As one observer noted of Twain's unveiling of his trademark white suit, "Nothing could have been more dramatic than the gesture with which he flung off his long loose overcoat, and stood forth in white from his feet to the crown of his silvery head."

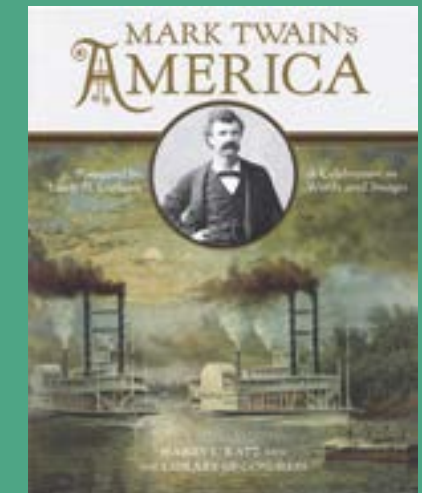


Famed cartoonist Thomas Nast lampoons Mark Twain's efforts on copyright protection in this work titled "Innocence Abroad (in search of a Copyright)," Harper's Weekly, Jan. 31, 1882. Prints and Photographs Division

Twain was in favor of perpetual copyright protection. But he supported a bill that would extend the term of copyright from 42 years to the author's life plus 50 years. The copyright law of 1909—the law's third general revision—provided for a term of only 28 years, plus a single renewal term of 28 years. The life-plus-50 term was not established in U.S. law until 1978.

At its annual meeting in New York City in 1957, the American Bar Association adopted a special resolution that "recognized the efforts of Mark Twain, who was so greatly responsible for the laws relating to copyrights which have meant so much to all free peoples throughout the world."

Harry L. Katz is a former curator in the Library's Prints and Photographs Division and author of a new Library publication, "Mark Twain's America."



"MARK TWAIN'S AMERICA"

Published by Little, Brown and Company in association with the Library of Congress, "Mark Twain's America" is an intimate portrayal of the life and times of one of the nation's most beloved authors and humorists. The 256-page hardcover book, with 300 black-and-white photographs and illustrations drawn from the Library's collections, will be available for \$40 on Oct. 21 in the Library of Congress Shop.

▶ MORE INFORMATION

News Release
loc.gov/today/pr/2014/14-172.html

▶ MORE INFORMATION

U.S. Copyright Office
copyright.gov

FROM THE BALLETS RUSSES TO BROADWAY

THE MUSIC DIVISION'S LORAS SCHISSEL CONNECTS THE DOTS FROM THE PREMIERE PERFORMANCE OF THE BALLET "RODEO" TO BROADWAY'S "OKLAHOMA!"



1. Creative Team

"Set designer Oliver Smith (from left), choreographer Agnes de Mille and composer Aaron Copland collaborated on the ballet 'Rodeo,' first performed by the Ballets Russes de Monte Carlo at the Metropolitan Opera House on Oct. 16, 1942." *Victor Kraft*



2. Original Script with Copland's Notes

"In 1950, Agnes de Mille transferred the rights for 'Rodeo' to the American Ballet Theatre and it has since become one of the company's most beloved works."



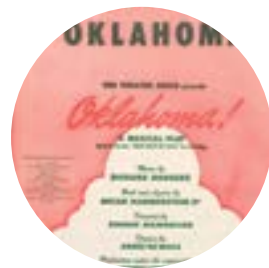
3. American Ballet Theatre Performs "Rodeo"

"'Rodeo' is a cowboy-meets-cowgirl love story. Pictured above are American Ballet Theatre dancers Catherine Horn and John Kriza."



4. Annotated Score

"This annotated score, including choreographic cues, was used by Aaron Copland at the July 8, 1976, performance of 'Rodeo' ballet at the John F. Kennedy Center for the Performing Arts in Washington, D.C."



5. Oklahoma!

"The success of 'Rodeo' led the Broadway team of Richard Rodgers and Oscar Hammerstein to engage Agnes de Mille as choreographer for their own American cowboy show, 'Oklahoma!' that debuted in 1943."

AMERICAN BALLET THEATRE: TOURING THE GLOBE FOR 75 YEARS

To celebrate the Library's acquisition of the American Ballet Theatre Collection and the 75th anniversary of one of the world's great dance companies, the Library has mounted an exhibition of 46 items drawn from the collection. The exhibition is on view through Jan. 24, 2015, in the Library's James Madison Building.

MORE INFORMATION

View the American Ballet Theater exhibition online loc.gov/exhibits/american-ballet-theatre/

All photos | Music Division
Background image: Copland's conducting score for "Rodeo"

MUSIC SPECIALIST NICHOLAS BROWN DISCUSSES HOW SONGS HAVE PROMOTED UNITY THROUGHOUT AMERICAN HISTORY.

As a nation of immigrants, the United States is a melting pot of world cultures. Throughout American history, songs have been used to build community along political, ethnic and religious lines. While some songs were adopted by specific, localized movements, many have been claimed by groups throughout the world—sometimes to the opposite effect.

One such example is "Yankee Doodle." The original tune was sung by British soldiers during the Revolutionary War to insult the colonial settlers. The American patriots made the redcoats face their own music by changing the lyrics and embracing the ruffian spirit of their revolt.

Many of our national songs are similarly entwined with our British heritage. "The Star-Spangled Banner" is sung to the tune of "To Anacreon in Heaven," the official song of the Anacreontic Society, a men's social club in Great Britain. "My Country 'Tis of Thee" shares its tune with the British anthem, "God Save the Queen."

These early patriotic songs set a precedent for the protest songs that emerged throughout every major cultural movement and conflict in our history, from the War of 1812 to the Civil War and from the Civil Rights Movement of the 20th century to today's campaigns for social justice.

The Civil War and Reconstruction periods produced songs that addressed all sides of the hot topics of the day. Two key songs, "John Brown's Body" and "The Battle Hymn of the Republic," are emblematic of how the country was divided ideologically and yet connected as one nation. Both songs utilize the same melody—an early 19th-century religious spiritual titled "Grace Reviving in the Soul." New lyrics were constantly set to the tune, covering issues such as slavery, religion and war-time patriotism, to name a few.

During the Civil War, a rallying patriotic version of "John Brown's Body" was sung by Union troops, a heroic version was adopted by the abolitionist community and a resentful version was created by Confederate troops. "The Battle Hymn of the Republic" with words by Julia Ward Howe, became one of the most celebrated songs of the Civil War. Mark Twain challenged the song's pugnacious spirit with a satirical version of the lyrics that questioned American exceptionalism.



African-American spirituals and work songs of the mid-19th century, like "Go Down, Moses" and "John Henry," have had a powerful impact on protest music in the last century. These songs were originally used to foster solidarity in times of struggle and have become identified as Americana, for they have been assimilated into popular culture as suffrage was achieved.

At the peak of the Civil Rights movement in the 1960s, "We Shall Overcome" became an anthem for racial equality, most notably at the March on Washington. (See story on page 8). The song has since been a rallying cry for anti-war protests, the labor movement, the Latino community and the gay rights movement.

Spirituals greatly influenced popular and folk artists such as Pete Seeger, Woody Guthrie and Bob Dylan, whose music has become a part of our national consciousness. Today, Guthrie's "This Land Is Your Land," once considered contentious, is taught to elementary-school children throughout the country.

As a nation we are constantly evolving as we embrace our diversity. This evolution can be gauged by the way songs progress from protest anthems to reminders of our past differences, present unity and hope for future progress.

MORE INFORMATION

Songs of America
loc.gov/collections/songs-of-america

▲ Nicholas Brown discusses a display of items related to "The Star-Spangled Banner."
Amanda Reynolds



Karen Fishman instructs a user on how to listen to recordings in the Recorded Sound Research Center.
Amanda Reynolds

LISTEN TO RECORDED SOUND COLLECTIONS

THE LIBRARY'S RECORDED SOUND COLLECTIONS are among the most comprehensive in the world, comprising more than 3.5 million items, spanning more than 120 years of sound recording history. Recordings (music, radio broadcasts, spoken word, etc.) are stored on various formats ranging from wax cylinders to digital audio files. Some of these audio collections can be accessed online. Others can be heard, by appointment, in the Library's Recorded Sound Research Center in Washington, D.C. Patrons may use the Research Center without an appointment to access the catalogs, reference books, archival collections, microfiche, microfilm and other reference sources.

To listen to sound recordings at the Library:

- Visit the Library's Recorded Sound Research Center online to determine the accessibility of the sound recordings you wish to hear.
- Contact a reference librarian through the Library's "Ask a Librarian" web page if additional information is needed.

If the recordings must be accessed on site, contact the Recorded Sound Research Center two weeks prior to your visit (by phone, fax or email) to make a listening appointment. Special arrangements are required for requests of more than five items. Certain audio formats may necessitate a longer wait. Include the authors and titles of the items requested, the call numbers and your personal contact information to confirm your appointment.

- Register for a Reader Identification card to gain access to the Recorded Sound Research Center.

▶ MORE INFORMATION

Recorded Sound Research Center
loc.gov/rr/record/

Ask a Librarian
loc.gov/rr/asklib/ask-record.html

Online Audio Collections
loc.gov/rr/record/onlinecollections.html

Reader Registration
loc.gov/rr/readerregistration.html



Abby Brack Lewis

▶ MORE INFORMATION:

Coolidge Auditorium
Jefferson Building
10 First Street, SE
Washington, DC 20540

THE COOLIDGE AUDITORIUM has been the setting for chamber music concerts, Gershwin Prize performances, Poet Laureate readings and lectures, talks by noted historians, and prize-winning authors, and other events. The venue is famous the world over for its acoustics, especially for chamber music. Yet the hall plays host to music of all kinds, such as the "Babalu!" concert of 2011 shown above, honoring the lively sounds of the Desi Arnaz Orchestra and featuring artist Valarie Pettiford.

The Coolidge is also renowned for the caliber and variety of musicians who have performed there and for the newly commissioned works premiered there. The Library draws thousands of people each year to the Coolidge Auditorium to attend free programs, like the Concerts from the Library of Congress series—now in its 89th season—and the American Folklife Center's "Homegrown" concert series, featuring traditional music and dance from a variety of cultures.



1. Baritone Thomas Hampson, left, commemorates the 200th birthday of "The Star-Spangled Banner" with a performance in the Library's Coolidge Auditorium on July 3.
2. The 2014 Junior Fellows at the Library of Congress present the projects they worked on during their summer at the Library at a display held in the Thomas Jefferson Building.
3. Deputy Librarian of Congress Robert Dizard Jr. interviews former U.S. Rep. Patricia Schroeder during a discussion sponsored by the Law Library of Congress on June 4.
4. MSNBC host and author Chris Matthews speaks to Library staff on the occasion of the centennial of the Congressional Research Service.
5. Historian Doris Kearns Goodwin, right, is interviewed by the Manuscript Division's Michelle Krowl in the Coolidge Auditorium on June 18.
6. Academy Award-winning actress and author Octavia Spencer visits the Library's Young Readers Center on June 17.

All photos | Amanda Reynolds

BILLY JOEL NAMED GERSHWIN PRIZE HONOREE

Calling him "a storyteller of the highest order," Librarian of Congress James H. Billington announced that Billy Joel has been selected to receive the Library of Congress Gershwin Prize for Popular Song. With a career spanning 50 years, Joel is the sixth top-selling artist of all time and the third top-selling solo artist of all time, according to the Recording Industry Association of America. The prize will be presented to the Grammy-winning artist in Washington, D.C., in November, with a series of events, including musical performances.

The Gershwin Prize honors a living musical artist's lifetime achievement in promoting the genre of song as a vehicle of cultural understanding; entertaining and informing audiences; and inspiring new generations. Previous recipients are Paul Simon, Stevie Wonder, Sir Paul McCartney, songwriting duo Burt Bacharach and the late Hal David, and Carole King.

MORE: loc.gov/today/pr/2014/14-122.html

CHARLES WRIGHT APPOINTED POET LAUREATE

Librarian of Congress James H. Billington has appointed Charles Wright to serve as the Library's 20th Poet Laureate Consultant in Poetry for 2014-2015. Wright will open the Library's annual literary season with a reading of his work at the Library on September 25. Born in Pickwick Dam, Tenn., Wright received degrees from Davidson College and the University of Iowa Writer's Workshop. Wright is the author of 24 collections of poems, beginning with "The Grave of the Right Hand," in 1970. His most recent book is "Caribou" (2014). Wright's major honors include the Pulitzer Prize and National Book Critics Circle Award for "Black Zodiac"; the National Book Award for "Country Music: Selected Early Poems"; the Bollingen Prize for "Bye-and-Bye: Selected Late Poems"; and the International Griffin Poetry Prize for "Scar Tissue." In 2008 he received the Library's Rebekah Johnson Bobbitt Prize for lifetime achievement in poetry.

MORE: loc.gov/today/pr/2014/14-101.html

LIBRARY ACQUIRES AFRICAN-AMERICAN HISTORY COLLECTION

The Library of Congress recently received The HistoryMakers Archive, a video collection containing 9,000 hours of oral history interviews that capture the struggles and achievements of the black experience. The HistoryMakers represents the single largest archival project of its kind since the Works Progress Administration's initiative to document the experiences of former slaves in the 1930s, according to Julieanna Richardson, founder and executive director of The HistoryMakers.

From well-known individuals such as President Barack Obama and the late poet Maya Angelou, to the unsung "Rosie the Riveters" of World War II, the collection comprises 2,600 videotaped interviews with African-Americans in 39 states, averaging three to six hours in length. The videos are grouped by 15 different subject areas ranging from science, politics and the military to sports, music and entertainment. The HistoryMakers collection is housed in the Library's Packard Campus for Audio-Visual Conservation, in Culpeper, Va.

MORE: loc.gov/today/pr/2014/14-045.html

LIBRARY ACQUIRES AMERICAN BALLET THEATRE ARCHIVE

The American Ballet Theatre has donated to the Library of Congress its vast archive of 50,000 items, including photographs; dance notes; music manuscripts; programs; clipping files; touring files; business papers; information on grants and development, marketing and public relations; and other memorabilia.

The collection will enhance and complement the Library's many other dance, theater and music collections held in its Music Division, including the papers of composers Leonard Bernstein, Morton Gould and Aaron Copland, set designer Oliver Smith and choreographer Bronislava Nijinska. American Ballet Theatre is celebrating its 75th anniversary this year. The Library on Aug. 14 opened the exhibit "American Ballet Theatre: Touring the Globe for 75 Years," on view in the foyer of the Performing Arts Reading Room in the James Madison Memorial Building until Jan. 24, 2015. The exhibit will travel to Los Angeles, Walt Disney Concert Hall, in March 2015.

MORE: loc.gov/today/pr/2014/14-128.html

THE LIBRARY OF CONGRESS SHOP celebrates music, dance and the American flag with items inspired by those themes.



"Ballet for Martha"
Product # 21120120
Price: \$7

Jan Greenberg and Sandra Jordan tell children the story behind the making of the ballet, "Appalachian Spring."



Make Your Own Music Box
Product # 21505287
Price: \$17.95

Create your own melody by following the instructions included in this kit.



American Flag Pillow
Product # 21305102
Price: \$32

Mark the 200th anniversary of "The Star-Spangled Banner" with this patriotic pillow.



Silk Scarf
Product # 21304127
Price: \$45

Original scores of Bach, Mozart and Handel adorn this sheer silk scarf.



Betsy Ross Print
Product # 21604011
Price: \$20 (8 x 10), \$30 (11 x 14), \$40 (16 x 20)

This print by Jean Leon Gerome Ferris depicts Betsy Ross showing George Washington and others how she fashioned the flag.

MORE INFORMATION

Order online: loc.gov/shop
Order by phone: 888.682.3557
Order by fax: 202.707.1771

LET THERE BE MUSIC

TWO EXTRAORDINARY AMERICAN WOMEN LAID THE CORNERSTONE FOR MUSICAL PHILANTHROPY AT THE LIBRARY OF CONGRESS.



Elizabeth Sprague Coolidge (1864-1953) and Gertrude Clarke Whittall (1867-1965) provided unprecedented support for music at the Library of Congress throughout their lifetimes. Through the funds they established—and the example they set for future donors—their legacies continue today.

Mrs. Coolidge's ultimate aim, as stated in a letter dated Feb. 4, 1925, to Librarian of Congress Herbert Putnam, was "to make possible, through the Library of Congress, the composition and performance of music in ways which might otherwise be considered too unique or too expensive to be ordinarily undertaken."



In 1925, the Elizabeth Sprague Coolidge Foundation was established for the promotion and advancement of chamber music through commissions, public concerts and festivals. The Library of Congress Trust Fund Board, the first of its kind in the federal government, was also established in 1925 to administer the funds of

the Elizabeth Sprague Coolidge Foundation and all future endowments. With an additional gift, also in 1925, Mrs. Coolidge financed the construction of the Coolidge Auditorium in the northwest courtyard of the Jefferson Building (see page 23). Since its opening, thousands of premier performances—many commissioned by the Library—have taken place in the venue named for its benefactor.

Between 1935 and 1936, Mrs. Whittall presented to the Library five incomparable Stradivari instruments. In February 1936, the Gertrude Clarke Whittall Foundation was established at the Library to maintain the instruments and to support their use in concerts. In 1938, she provided funds for the construction of the Whittall Pavilion, a drawing room adjoining the foyer of the Coolidge Auditorium, intended as a "beautiful sanctuary of the precious Stradivari." To complete her gift and to enhance the value of the Stradivari, Mrs. Whittall also presented to the Library a remarkable assemblage of original manuscripts by composers such as Haydn, Mozart, Beethoven, Brahms, and Schoenberg.

—Erin Allen contributed to this story.

MORE INFORMATION

Library of Congress Development Office
202.707.2777
loc.gov/philanthropy

Detail of a putti (cherub) by Philip Martiny on the grand staircase in the Library's Thomas Jefferson Building depicts a musician with a lyre studying pages of a music book. *Carol Highsmith, Prints and Photographs Division.*

◀ Elizabeth Sprague Coolidge, drawing by John Singer Sargent, 1923 | *Music Division*

◀ Gertrude Clarke Whittall, photograph by Albert R. Miller, 1950 | *Prints and Photographs Division*

JOINING THE COOLIDGE AND WHITTALL ENDOWMENTS are 16 additional music foundations that have since been established at the Library of Congress to support music commissions, concerts and other performing arts events and activities, musical broadcasting and acquisitions.

The Serge Koussevitzky Music Foundation in the Library of Congress

The McKim Fund

The Dina Koston and Roger Shapiro Fund for New Music

The Mae and Irving Jurow Fund

The Kindler Foundation Trust Fund

The Isenbergh Clarinet Fund

The Boris and Sonya Kroyt Memorial Fund

The Rose and Monroe Vincent Fund

The William and Adeline Croft Memorial Fund

The Katie and Walter Louchheim Fund

The Carolyn Royall Just Fund

The Moldenhauer Archives Foundation at the Library of Congress

The Gershwin Fund

The Da Capo Fund

The Anne Adlum Hull and William Remsen Strickland Fund

The Rose Marie and Harold Spivacke Fund



THE DAUGHTER OF THE LEGENDARY COMPOSER HENRY MANCINI IS PRESERVING HER FATHER'S LEGACY AT THE LIBRARY OF CONGRESS AND IN AMERICA'S CLASSROOMS.

Not long after my father passed away in June 1994, we were going through his things, giving away clothes and personal belongings to friends and family, laughing and crying with each familiar item and the memory it evoked. Diving into a box of videotapes in his home office, I noticed one tape labeled “Let’s Make Music” distributed by Music Educators National Conference. I popped it in the machine.

I was enthralled to watch my dad talk about music education and how important it was to keep it in our schools—to teach kids the basics, help them in other subjects and add an irreplaceable dimension to their lives. His own music training had clearly served him well and he truly believed in giving all kids that opportunity. I kept the tape.

It was not long after that I realized the extent of dad’s music and papers: stacks of movie-score parts, concert music and lead sheets, scripts, reel-to-reel tapes, TV queues—many hand-written, and some up to 40 years old. I researched the best way to store them and ordered dozens of archival boxes and protective paper and sleeves and began to go through each piece, one by one, noting first on a legal pad then transferring to my rarely-used Mac Plus. Before I knew it, I had filled 30 boxes and had only scratched the surface.

I called my mom and told her we needed to donate the collection.

My mom and I visited the Library of Congress and met with the staff. It was one of many stops on our tour of possible resting places for a collection of classic and beloved music from a lifetime of a composer’s work. Each place we went made sense, given the scope of his career, which touched on film, TV, radio, recorded music, live music, theater—Henry Mancini did it all.

The decision to entrust this treasure to the Library of Congress wasn’t easy or made lightly. But what made the choice clear was looking at who dad was and how he related to people. He was approachable and available, open, and saw himself as a regular guy who worked hard and got a little lucky. He was the son of Italian immigrant parents who insisted that he learn music and enjoy a good life. He lived the American dream. The nation’s library was a good and appropriate fit.

Back to the videotape...

In April 1998, I became executive director of the Mr. Holland’s Opus Foundation, a fledgling nonprofit, inspired by a 1995 movie about the effect that one music teacher had on generations of students. We simply began giving musical instruments to schools that couldn’t afford them, so that all kids had an opportunity to learn and play music in school. It made a difference. I pulled out the video of my dad talking about music education and thought how proud and delighted he would be to know about my work to strengthen music education and give kids the opportunity he had growing up.

The entire Mancini family feels that the legacy and the music will live on, through our personal lives and efforts, and in the haven of the Library of Congress. Dad would be pleased.

Felice Mancini is the daughter of Henry Mancini and the president and CEO of the Mr. Holland’s Opus Foundation.

Felice Mancini with her father, composer Henry Mancini, in 1974.
Courtesy Mancini Family



This mural by Frank Weston Benson, depicting one of the three graces, Thalia (Music), hangs in the South Corridor on the second floor of the Library’s Thomas Jefferson Building. *Carol Highsmith*



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CONGRESS

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exhibitions

AT THE LIBRARY

American Ballet Theatre: Touring the Globe for 75 Years

August 14, 2014–
January 24, 2015

The Civil Rights Act of 1964: A Long Struggle for Freedom

September 10, 2014–
September 12, 2015

Exploring the Early Americas

Ongoing

► MORE INFORMATION:
www.loc.gov/exhibits