

B E Y O N D L A B E L S

**CONCERTS** FROM THE **LIBRARY** OF **CONGRESS**

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**NATIONAL ANTHEM**  
**[REMIX]**

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Thursday, September 18, 2014 ~ 12 pm  
Whittall Pavilion  
Library of Congress, Thomas Jefferson Building

*Presented in conjunction with the  
Library of Congress Songs of America Project*  
[www.loc.gov/collection/songs-of-america/](http://www.loc.gov/collection/songs-of-america/)

# SONGS OF SONGS OF AMERICA

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or [ADA@loc.gov](mailto:ADA@loc.gov).

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the concerts.

Other events are open to all ages.



Please take note:

Unauthorized use of photographic and sound recording equipment is strictly prohibited.

Patrons are requested to turn off their cellular phones, alarm watches, and any other noise-making devices that would disrupt the performance.

Reserved tickets not claimed by five minutes before the beginning of the event will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the concert.

**The Library of Congress  
Whittall Pavilion  
Thursday, September 18, 2014 — 12 pm**

# **NATIONAL ANTHEM [REMIX]**

**NEIL A. GRAUER**

Assistant Director, Office of Marketing and Communications  
Johns Hopkins Medicine

**LORAS JOHN SCHISSEL**

Senior Music Specialist, Music Division, Library of Congress

**MATTHEW SPIVEY**

Vice President of Artistic Operations, Baltimore Symphony Orchestra

**NICHOLAS ALEXANDER BROWN** [MODERATOR]

Music Specialist, Music Division, Library of Congress



***Ode to the Star-Spangled Banner and the National Anthem Bicentennial:*  
The Library of Congress Connection**

By Neil A. Grauer

Perhaps it was just a publicity stunt – but it proved to be prophetic.

On March 3, 1938, André Kostelanetz, a then-celebrated orchestra conductor and arranger of classical music for pops concerts, gave the Library of Congress a sealed container in which he had placed two recordings of contemporary music that he believed would still be popular a half-century later.

The mystery of what he had put in the container did not last long. Within weeks he revealed its contents as “the works of two noted American composers of the age,” George Gershwin’s *Rhapsody in Blue* and the *Cloudburst* movement of Ferde Grofé’s *The Grand Canyon Suite*.

Both pieces indeed remain orchestral standards. What Kostelanetz did not emphasize was that Grofé figured significantly in both. Not only had he written *The Grand Canyon Suite*, but he had arranged the *Rhapsody in Blue* jazz orchestration for its 1924 premiere. He took Gershwin’s short score, created at the behest of conductor Paul Whiteman, the self-proclaimed “King of Jazz,” and in just 10 days of round-the-clock work devised the captivating, version by which it is known today.

Gershwin’s name, of course, is immortal. His oeuvre is an indelible part of American musical history. Grofé today is less well-known despite his placement on a 1997 U.S. Postal Service stamp as part of an American composers and conductors

series that included Leopold Stokowski, Arthur Fiedler, George Szell, Eugene Ormandy, Samuel Barber, Charles Ives, and Louis Moreau Gottschalk.

Even less well-known—indeed, essentially forgotten for the past 82 years—is Grofé’s rousing evocation of the British bombardment of Baltimore’s Ft. McHenry in 1814, which inspired Francis Scott Key, a young lawyer who witnessed it, to write the words that became “The Star-Spangled Banner.”

Grofé wrote what now is known as *Ode to the Star-Spangled Banner* for impresario A. F. Rothafel, better known as “Roxy,” the man behind the creation of Radio City Music Hall. The piece was to be part of the elaborate, celebrity-studded opening of the hall in December 1932. Except for occasional, scaled-down performances by Grofé’s own jazz orchestra in subsequent years, the full orchestral rendition has likely not been heard since that 1932 debut, when an audience paid what *Billboard* magazine called the “ridiculously exorbitant \$2.50” price per ticket to attend the glittering Radio City inaugural.

Now the Baltimore Symphony Orchestra is poised to give Grofé’s ode its debut in the national anthem’s birthplace, thanks to the history-minded instincts of a 1932 Johns Hopkins University freshman, William S. Grauer. He was in that Radio City Music Hall audience with his father, Albert L. Grauer, also a Hopkins graduate, who fortunately kept the program, and thereby rescued from oblivion what originally was billed as an orchestra-and-tableau performance entitled *September 13, 1814*.

The unique restoration of this long-lost tribute to “The Star-Spangled Banner” was made possible by the discovery of the program by William Grauer’s son, Neil Grauer, now a writer for Johns Hopkins Medicine. He recognized that it would be perfect for the BSO to perform on the anthem’s bicentennial.

First, Grauer enlisted the assistance of Dr. Charles Limb, a Hopkins otolaryngologist, researcher, surgeon and jazz saxophonist with a long association with the BSO, who contacted the orchestra’s musical director, Marin Alsop, and other leaders. Limb also used a contact with the Library of Congress, where the Grofé papers reside, to engage the help of Nicholas Alexander Brown, a music specialist and concert producer for the Library, who located and provided the original score for *Ode to the Star-Spangled Banner*.

Next, permission was obtained from a gracious and enthusiastic Ferde Grofé Jr. to allow the BSO to play his father’s piece.

The never-published orchestral score needed to be “engraved,” or prepared for printing. This was done by Jari Villanueva, a former U.S. Air Force Band trumpeter and accomplished arranger. To re-create the “tableau” depicting the bombardment, permission was obtained from the Arts & Entertainment Channels to use footage from a 2004 History Channel docudrama on the War of 1812. Jay Corey, a talented Hopkins videographer, now at Williams College, used the documentary’s scenes of the bombardment to create a modern visualization of the “perilous fight” to accompany the music. In conjunction with the Baltimore Symphony Orchestra’s gala opening performance this September 20 of not only *Ode to the Star-Spangled Banner* but *Rhapsody in Blue*, the Library of Congress is organizing a display of rare, historical documents.



**Saturday, September 20, 2014—8:30 PM**  
**Meyerhoff Symphony Hall, Baltimore, Maryland**

**BALTIMORE SYMPHONY ORCHESTRA**  
**Marin Alsop, conductor**  
**Kwame Kwei-Armah, narrator**  
**Morgan State University Choir**

On the heels of the 200th birthday of our national anthem, join the Baltimore Symphony Orchestra for a special Gala concert showcasing quintessential American music, artists and Maryland's musical roots. Copland's *Lincoln Portrait* and *Old American Songs* are brought to life through narration by Center Stage's visionary Artistic Director Kwame Kwei-Armah and the soaring harmonies of the Morgan State University Choir. Grofé's *Ode to the Star-Spangled Banner* will be brought back to the stage for the first performance in 80 years. The evening wouldn't be complete without a performance of Gershwin's *Rhapsody in Blue* and a special appearance by the BSO OrchKids and the Baltimore Symphony Youth Orchestra! Tickets are required. For more information, visit [bsomusic.org](http://bsomusic.org).

**\*Special Library of Congress display before the concert in the Meyerhoff lobby\***

## About the Speakers

**Neil A. Grauer** is assistant director of editorial services in the Johns Hopkins Medicine Office of Marketing and Communications. Grauer, a third-generation graduate of the Johns Hopkins University, has had freelance writings appear in *American Heritage*, *Smithsonian*, the *Baltimore Sun*, the *Washington Post*, and many other publications. Among his seven books are *Remember Laughter: A Life of James Thurber*; *Centuries of Caring: The Johns Hopkins Bayview Medical Center Story*; *Wits and Sages*; and *Lacrosse: Technique and Tradition* (co-authored with Hopkins's lacrosse coach David Pietramala), the latter two also published by Johns Hopkins. His most recent book, *Leading the Way: A History of Johns Hopkins Medicine*, was published in 2012 by the Johns Hopkins University Press.



**Matthew Spivey** has served as Vice President of Artistic Operations with the Baltimore Symphony Orchestra since 2010. In this role, Spivey manages all aspects of artistic planning and concert production and has been an initiator and a key creative partner in the ongoing development of the Baltimore Symphony Orchestra's artistic profile. In close collaboration with BSO Music Director Marin Alsop, Spivey has produced several key BSO artistic initiatives including recordings with Naxos and Harmonia Mundi, commissions from John Adams, Christopher Rouse and James MacMillan, multiple appearances at Carnegie Hall, and a concert production of *Hairspray* featuring Baltimore's own John Waters. Prior to joining the Baltimore Symphony Orchestra, Spivey held positions with the Los Angeles Philharmonic and Fort Worth Symphony Orchestra. Spivey studied clarinet at the New England Conservatory of Music before earning an Executive MBA at the University of Texas at Arlington.



**Loras John Schissel** is a senior music specialist at the Library of Congress and a leading authority on the music of Percy Aldridge Grainger, Aaron Copland, Leonard Bernstein, and Boston Symphony Orchestra conductor Serge Koussevitzky. Schissel and John Philip Sousa IV (great-grandson of the composer) recently co-authored a book titled *The Stars and Stripes Forever*. He is currently writing a study of the famed impresario Sergei Diaghilev. Also a distinguished conductor, Schissel has served as conductor of the Blossom Festival Band since 1998. He also regularly conducts the Blossom Festival Orchestra. He led the Cleveland Orchestra's free concert on Public Square in 2009 and led the special 9/11 tenth anniversary concert in September 2011. Schissel has travelled throughout the United States, Europe, and Asia conducting orchestras, bands, and choral ensembles in a broad range of musical styles and varied programs. A native of New Hampton, Iowa, Schissel studied brass instruments and conducting with Carlton Stewart, Frederick Fennell, and John Paynter. In the years following his studies at the University of Northern Iowa, Schissel

distinguished himself as a prominent conductor, orchestrator, and musicologist. For over twenty years Schissel has served as the founding music director of the Arlington-based Virginia Grand Military Band, an ensemble comprised of current and former members of the four major U.S. service bands. In 2005, Schissel was elected to membership in the prestigious American Bandmasters Association.

As a composer and orchestrator, Schissel has created an extensive catalogue of over 500 works for orchestra, symphonic wind band and jazz ensemble, published exclusively by Ludwig/Masters Music. His musical score for *Bill Moyers: America's First River, The Hudson*, which first appeared on PBS in April 2002, received extensive coverage and critical acclaim. He also created musical scores for two films for the Franklin D. Roosevelt Home in Hyde Park, New York. As a recording artist, Mr. Schissel has amassed a large discography with a wide variety of ensembles and various musical genres. Schissel has appeared as conductor of All-State music festivals and of festival bands and orchestras in more than thirty states. In July 2008, Mr. Schissel made his debut with "Pershing's Own," the United States Army Band, on the steps of the U.S. Capitol.



**Nicholas Alexander Brown** has served as a Music Specialist/Concert Producer for the Music Division since spring 2012. An active conductor, musicologist and chorister, he is the founder and music director of The Irving Fine Society. He is presently conductor of the Library of Congress Chorale and Washington Sängerbund. Recent conducting positions include staff conductor for Boston Opera Collaborative and junior enlisted conductor for the 215th Army Band. As a guest conductor he has collaborated with the Orquesta Filarmónica de Honduras, Orion Orchestra and Kammerphilharmonie Graz.

A native Bostonian, Brown previously worked in the Harvard University Office of the President and Provost, and held internships with the Office of the First Lady at the White House and the Boston Symphony Orchestra Press Office. Brown is a chorister with the Tanglewood Festival Chorus, London Philharmonic Choir and BBC Symphony Chorus. He served as a French horn player and vocalist in the Massachusetts Army National Guard. Brown is a contributor to the forthcoming *Oxford Encyclopedia of the Bible and the Arts* (Oxford University Press). He lectures regularly at the Library of Congress and has also lectured for Boston Modern Orchestra Project/The Irving Fine Society. Brown received an M.Mus in Musicology from King's College London as well as a B.A. in Music (Conducting Performance) and History from Brandeis University.



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