

Concerts from the Library of Congress 2013-2014

**POETS AND PATRIOTISM:
THE 200TH BIRTHDAY OF
THE STAR-SPANGLED BANNER**

Thursday, July 3, 2014 ~ 2 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

Presented in association with
Star Spangled Music Foundation
National Endowment for the Humanities
Banner Moments Summer Institute

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or 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
Coolidge Auditorium
Thursday, July 3, 2014 — 2 pm

POETS AND PATRIOTISM: THE 200TH ANNIVERSARY OF THE STAR-SPANGLED BANNER

THOMAS HAMPSON, BARITONE
MATTHEW THOMPSON, PIANIST
SUSAN KEY, STAR SPANGLED MUSIC FOUNDATION
MARK CLAGUE, UNIVERSITY OF MICHIGAN
UNIVERSITY OF MICHIGAN ALUMNI CHORUS



Program

INTRODUCTION | Thomas Hampson & Mark Clague

SETTING THE STAGE

FRANCIS HOPKINSON (1737-1791)
LYRICS BY THOMAS PARNELL (1679-1718)

"My Days Have Been So Wondrous Free"

FRANCIS HOPKINSON (1737-1791)

"O'er the Hills Far Away"
"My Generous Heart Disdains"

FRANZ JOSEPH HAYDN (1732-1809)
LYRICS BY ANNE HUNTER (1742-1821)

"The Sailor's Song"

THE ANTHEM

JOHN STAFFORD SMITH (1750-1836)

LYRICS BY RALPH TOMLINSON (1744-1778)

"The Anacreontic Song" (1775-1776)*

TRADITIONAL

"Yankee Doodle" (ca. 1750s)

JOHN STAFFORD SMITH (1750-1836)

LYRICS BY ROBERT TREAT PAINE, JR. (1773-1811)

"Adams and Liberty" (1798)*

JOHN STAFFORD SMITH (1750-1836)

LYRICS BY FRANCIS SCOTT KEY (1779-1843)

"When the Warrior Returns" (1805)*

JOHN STAFFORD SMITH (1750-1836)

LYRICS BY FRANCIS SCOTT KEY (1779-1843)

"The Star-Spangled Banner" *Original Version* (1814)*



LIFE & POLITICS

TRADITIONAL

"Oh! Who Has Not Seen" (Nineteenth Century)

STEPHEN FOSTER (1826-1864)

"Comrades, Fill No Glass For Me" (1855)

E. A. ATLEE (19TH CENTURY, DATES UNKNOWN)

"Oh Say, Do You Hear?" (1844)



A NATION DIVIDED

STEPHEN FOSTER (1826-1864)

"Hard Times Come Again No More" (1854)*

"That's What's the Matter" (1862)*

HARRY T. BURLEIGH (1866-1949)

TEXT BY WALT WHITMAN (1819-1892)

"Ethiopia Saluting the Colors" (1915)*

MICHAEL DAUGHERTY (B. 1954)

TEXT BY ABRAHAM LINCOLN (1809-1865)

"Letter to Mrs. Bixby" (2009)



THE ANTHEM UNITED

TRADITIONAL GERMAN

"Das Star-Spangled Banner" (ca. 1861-1865)

TRADITIONAL SPANISH

"La bandera de las estrellas" (1918)

CHARLES IVES (1874-1954)

TEXT BY JOHN MCCRAE (1872-1918)

"In Flanders Fields" for voice and piano, S. 277 (1919)



PATRIOTIC PARTICIPATION

SAMUEL A. WARD (1847-1903)

LYRICS BY KATHARINE LEE BATES (1859-1929)

"America the Beautiful" (1895)*

JOHN ROSAMOND JOHNSON (1873-1954)

LYRICS BY JAMES WELDON JOHNSON (1871-1938)

"Lift Every Voice and Sing" (1900)*

JOHN STAFFORD SMITH (1750-1836)
LYRICS BY FRANCIS SCOTT KEY (1779-1843)

"The Star-Spangled Banner" *Service Version (1918)**

* = with chorus participation



About "The Star-Spangled Banner"

There is little basis for the legend that the tune of our national anthem was an old English drinking song. On the other hand, there is strong evidence that the members of the club for which the music was originally composed, the Anacreontic Society, frequently lifted not only their voices but also their cups in song.

In the mid-1760s, a London society of amateur musicians, the Anacreontic Society, commissioned a young church musician, John Stafford Smith, to compose music for material written by its president, Ralph Tomlinson. Smith's tune, entitled "Anacreon in Heav'n," was a vehicle not only for the Society's accomplished amateurs, but for its best baritone singer to display virtuosity through an astounding vocal range. Its musical complexity has been compared to that of the famous "Toreador Song" in Bizet's opera *Carmen*.

First published in England, the tune appeared in North America before the end of the eighteenth century where, as often happened, new lyrics—including "Adams and Liberty" and "Jefferson and Liberty"—were written. The song's appeal may have been due at least in part to its unique metrical structure. Not found in any other song of the period, its striking meter may have been what attracted Francis Scott Key. By all accounts tone deaf, Key had already composed one other poem using the meter of the "Anacreontic Song" when he wrote "The Star-Spangled Banner."

On September 14, 1814, while detained aboard a British ship during the bombardment of Ft. McHenry, Francis Scott Key witnessed at dawn the failure of the British attempt to take Baltimore. Based on this experience, he wrote a poem that poses the question "Oh, say does that Star-Spangled Banner yet wave?" Almost immediately Key's poem was published and wedded to the tune of the "Anacreontic Song." Long before the Civil War "The Star-Spangled Banner" became the musical and lyrical embodiment of the American flag. During the latter war, songs such as "Farewell to the Star-Spangled Banner" and "Adieu to the Star-Spangled Banner Forever," clearly referencing Key's song, were published within the Confederacy.

On July 26, 1889, the Secretary of the Navy designated "The Star-Spangled Banner" as the official tune to be played at the raising of the flag. And during Woodrow Wilson's presidency, it was chosen by the White House to be played wherever a national anthem was appropriate. Still the song was variously criticized as too violent in tone, too difficult

to sing, and, by prohibitionists, as basically a drinking song. But on its side "The Star-Spangled Banner" had a strong supporter in John Philip Sousa who, in 1931, opined that besides Key's "soul-stirring" words, "it is the spirit of the music that inspires." That same year, on March 3, President Herbert C. Hoover signed the Act establishing Key's poem and Smith's music as the official anthem of the United States.

The new law, however, did not specify an official text or musical arrangement, but left room for creative arrangements and interpretations of "The Star-Spangled Banner." The standard instrumental version was unofficially established as the arrangement used by the U.S. service bands. However, other versions include: Igor Stravinsky's 1941 version for orchestra and male chorus, Duke Ellington's 1948 Cornell University arrangement, Jimi Hendrix's 1969 electric guitar version, José Feliciano's 1968 rendition, and the 1991 version by the St. Louis Symphony under Leonard Slatkin.

The Anacreontic Society was founded around 1766, and named in honor of the ancient Greek court poet Anacreon, who in the sixth century B.C., entertained his tyrannical patrons with lyrics celebrating wine, women, and song. In 1791 Franz Josef Haydn was the Society's honored guest at a performance of one of his own symphonies, which indicates the primacy of the group's musical interests. Yet as one witness wrote of another occasion:

At ten O Clock the Instrumental Concert ended, when we retired to the Supper rooms. After Supper, having sung "Non nobis Domine" we returned to the Concert Room ... After the Anacreontic Song had been sung, in the Chorus of the last verse of which, all the Members, Visitors, and Performers, joined, "hand in hand," we were entertained by the performance of various celebrated Catches, Glees, Songs, Duettos, and other Vocal, with some Rhetorical compositions, till twelve O Clock. The President having left the Chair, after that time, the proceedings were very disgraceful to the Society; as the greatest levity, and vulgar obscenity, generally prevailed.

Library of Congress Performing Arts Encyclopedia
www.loc.gov/performingarts



About the Artists

Praised by *The New York Times* for his "ceaseless curiosity," **Thomas Hampson** enjoys a singular international career as an opera singer, recording artist, and "ambassador of song," maintaining an active interest in research, education, musical outreach, and technology. The American baritone has performed in the world's most important concert halls and opera houses with many renowned singers, pianists, conductors, and orchestras. One of the most respected, innovative, and sought-after soloists performing today, he was recently inducted into *Gramophone's* 2013 "Hall of Fame;" honored as a Metropolitan Opera Guild "Met Mastersinger;" and presented with the first Venetian Heritage Award (2013) and the Concertgebouw Prize (2011).

On the opera stage in the 2013-2014 season, Hampson made his role debut as the eponymous antihero of Berg's *Wozzeck* at the Metropolitan Opera, in a production featuring Deborah Voigt and led by James Levine. Hampson also reprised his starring role in *Simon Boccanegra* at the Vienna State Opera, and revisited such signature parts as Amfortas in *Parsifal* at Lyric Opera of Chicago (as well as in concert with the National Symphony); Giorgio Germont in *La Traviata* at the Bavarian State Opera; Mandryka in *Arabella* at the Salzburg Festival; and Scarpia in *Tosca* at both the Deutsche Oper Berlin and London's Royal Opera House. In the concert hall, he opened the season in performances of Hanns Eisler's *Ernste Gesänge* with Christian Thielemann and the Staatskapelle Dresden, and followed with singing Brahms, Schubert, and Wolf on a twelve-stop European tour with the Amsterdam Sinfonietta. Other orchestral collaborations include programs of arias and duets with Luca Pisaroni in Prague, Bratislava, Essen, Baden-Baden, and Paris, and selections from *Des Knaben Wunderhorn* with the BBC Scottish Symphony. The baritone takes his celebrated lieder recitals to London's Wigmore Hall, the Leipzig Gewandhaus, and to Coburg, Heidelberg, Brussels, and Berne.

In the season 2012-2013, Hampson's operatic engagements brimmed with Verdi, from his company role debut as Iago in *Otello* at the Metropolitan Opera to singing Giorgio Germont in *La Traviata* at the Vienna State Opera. Having wowed critics in the title role of *Simon Boccanegra* at Chicago's Lyric, the baritone reprised the Doge—in concert and a live recording—at Vienna's Konzerthaus, and closed the season in the role at London's Royal Opera House. He sang Scarpia in *Tosca* at Santa Fe Opera, and revisited the role at Zurich Opera, where he also portrayed Wolfram in *Tannhäuser*. He returned to Wagner in summer 2013, singing Amfortas in *Parsifal* at the Munich Opera Festival, before rejoining the Salzburg Festival as Rodrigo in a Pappano/Stein production of Verdi's *Don Carlo*.

Hampson's recent international concert and recital engagements include performances in New York, Munich, London, Vienna, San Francisco, and more. He has made gala appearances at Baden-Baden's Festspielhaus and celebrated the Concertgebouw Orchestra's 125th anniversary in Amsterdam. His collaborative projects have included a European tour with the Wiener Virtuosen, an appearance with the Borusan Istanbul Philharmonic Orchestra, and concerts with the Jupiter String Quartet—featuring a world premiere by Mark Adamo—in New York, Boston, and Davis, California. Other artistic partnerships included performances with the Los Angeles, London, Munich, and Israel Philharmonics, and the National Symphony.

Internationally recognized for his versatility in operatic repertoire both classical and contemporary, Hampson created the role of Rick Rescorla in the San Francisco Opera's world premiere production of Christopher Theofanidis's *Heart of a Soldier*, which commemorated the tenth anniversary of the 9/11 attacks. In the 2011-2012 season Hampson made his debut as Iago in *Otello* and in the title role of Hindemith's *Mathis der Maler*, both at Zurich Opera, as well as his house role debut as Verdi's *Macbeth* at the Metropolitan Opera.

Hampson was recently inducted into the American Academy of Arts and Sciences and has won worldwide recognition for thoughtfully researched and creatively constructed programs that explore the rich repertoire of song in a wide range of styles, languages, and

periods. Through the Hampson Foundation (www.hampsongfoundation.org), founded in 2003, he employs the art of song to promote intercultural dialogue and understanding. He is one of the most important interpreters of German Romantic song and led a celebrated “Song of America” project (www.songofamerica.net), in conjunction with the Library of Congress.

Hampson's commitment to cross-cultural communication through music and text was showcased in CNN's *Fusion Journeys* series, for which Hampson was filmed in South Africa in a musical exchange with Ladysmith Black Mambazo. 2011 saw the debut of the “Song of America” radio series, co-produced by the Hampson Foundation and the WFMT Radio Network of Chicago. Conceived and hosted by the baritone, the series consists of 13 hour-long programs exploring the history of American culture through song, and has aired in more than 250 U.S. markets. A passionate teacher, Hampson will return for master classes to both the Manhattan School of Music's Distance Learning program and Heidelberger Frühling's Lied Academy, of which he is the co-founder and artistic director.

Hailing from Spokane, Washington, Hampson has received many honors and awards for his probing artistry and cultural leadership. Comprising more than 150 albums, his discography includes winners of a GRAMMY Award, five Edison Awards, and the Grand Prix du Disque. He received the 2009 Distinguished Artistic Leadership Award from the Atlantic Council in Washington, DC, and was appointed the New York Philharmonic's first Artist-in-Residence. In 2010 he was honored with a Living Legend Award by the Library of Congress, where he holds the title of Special Advisor to the Study and Performance of Music in America. Hampson holds honorary doctorates from Manhattan School of Music, Whitworth College, and San Francisco Conservatory, besides being an honorary member of London's Royal Academy of Music. He carries the titles of Kammersänger of the Vienna State Opera and Commandeur dans l'Ordre des Arts et des Lettres of the Republic of France, and was awarded the Austrian Medal of Honor in Arts and Sciences. In 2011 Hampson was again named ECHO Klassik's “Singer of the Year,” marking the fourth time he has received that distinction over a 20-year period.



Matthew Thompson is lecturer of voice at the University of Michigan School of Music, Theatre & Dance. His duties include teaching VoiceLit 200: An Introduction to Lyric Diction and IPA, and MusEd 121: Technology for Music Educators, as well as coaching graduate vocal students and undergraduate opera workshop students. A collaborative pianist for the wind, brass, and percussion departments as well, he performs numerous recitals with students and faculty each semester. Thompson's graduate degrees are from the University of Michigan, where he studied with Martin Katz. As a doctoral candidate, he was the first collaborative pianist to earn a Rackham Research Grant for the preparation of his lecture recital on America Popular Song Accompanying. His undergraduate degree, completed with highest honors and highest distinction, comes from the University of North Carolina at Chapel Hill. His honors thesis was entitled “The Russian School of Piano in America: The Piano Pedagogy of Rosina Lhevinne.”

Recent summer work has been at Belvoir Terrace, a performing and fine arts camp in Lenox, MA where Thompson is a musical theatre music director. Summer festival work has included SongFest, the Merola Opera Program, and Wolf Trap Opera. Active in the community as well, Thompson is pianist and associate conductor with the Carolyn Mawby Chorale. He also serves as the artistic coordinator for the Flint Festival of Choirs. He has been a pianist with the Flint Symphony and played celeste with them in 2013. Thompson can be heard on iTunes as well as on YouTube, where his channel, MattT7000, has numerous vocal and instrumental collaborations. Especially treasured are those with his mentor, Martin Katz, and his partner, Vince Yi.



Mark Clague is an Associate Professor of Music, American Culture, and African American Studies at the University of Michigan. He researches all forms of music-making in the United States, focusing on the functional aesthetic of music, critical geography, and the interrelationship of music and society. Before joining the Michigan faculty, he was bassoonist with the Chicago Civic and Rockford Symphonies and played periodically with the Grant Park and Chicago Symphony Orchestras. He served for six years as Executive Editor for *Music of the United States of America*. He has given pre-concert talks for the Ann Arbor, Detroit, and Chicago Symphonies. He is currently working on a book about “The Star-Spangled Banner” and serves as Associate Director of the School of Music, Theatre & Dance’s American Music Institute.



UNIVERSITY OF MICHIGAN ALUMNI CHORUS

Robert Baker, Jean Bernard Cerin, Mark Clague, David Kozisek,
Joseph Gradisher, Mike Rowan, Matthew Schwartz,
Michael Steelman



Susan Key, Executive Director, The Star Spangled Music Foundation, was most recently Special Projects Director at the San Francisco Symphony, where she worked on a variety of public and media-based initiatives, including Keeping Score and the American Mavericks festivals. After eleven years teaching high school, she earned a Ph.D. in musicology and taught at the College of William and Mary and Stanford University. She has spoken and published on a broad range of topics in American music, including Stephen Foster, Aaron Copland, and early radio. She has served on the boards of the Society for American Music and the Los Angeles Public Library and has developed educational programs for the San Francisco Symphony, the Los Angeles Philharmonic, and the J. Paul Getty Museum. Her current passion is playing old-time fiddle.

The Star Spangled Music Foundation—a 501(c)(3) non-profit charitable organization—was created on September 14, 2012 by dedicated musicians, scholars, and educators to recognize the 200th anniversary of “The Star-Spangled Banner” in 2014 and beyond. Email info@starspangledmusic.org to get involved. The mission of the Star Spangled Music Foundation is to foster appreciation and deeper understanding of the patriotic music of the United States along with its historical and cultural significance through high quality research, education, performance, and media, with particular emphasis on serving K-12 teachers and their students.

We are currently focused on a range of initiatives to celebrate the bicentennial of “The Star-Spangled Banner” on September 14, 2014, from kindergarten classrooms to the concert hall, while reminding all Americans of their shared heritage through the power of song. We have projects underway in education, performance, and a range of electronic media. The Foundation will be active beyond the anniversary year, with ongoing initiatives to support the thoughtful and creative use of American song in U.S. classrooms.

We encourage the public, through service clubs, neighborhood associations, PTAs, and social groups, to develop their own celebrations to honor the bicentennial of our national anthem. To find out how to list your event or link, or to find out how you can help grow starspangledmusic.org, please email info@starspangledmusic.org. We NEED YOU! to make the Banner’s birthday a resounding success.



NEH Banner Moments Summer Institute

Banner Moments, hosted by the University of Maryland at College Park, is structured as a four-week Institute, with summer scholars in attendance between 9:00 AM and 3:00 PM most days, plus additional time for optional activities, research, and several evening events. The Institute will be structured in four major chronological periods, each with associated musical texts, including “The Star-Spangled Banner” and pieces in dialogue with it. A set of thematic guiding questions designed to illuminate the competing forces of cohesion and division within each historical period will run throughout the Institute.

Week 1 (June 30-July 5): A New Union

from the Revolutionary War to the beginning of the War of 1812

Week 2 (July 8-12): A Fragile Union

from the Battle of Ft. McHenry through the Gilded Age

Week 3 (July 15-19): A Modern Union

from the Progressive Era through World War II

Week 4 (July 22-26): A More Perfect Union?

Post-War America to the present

The Institute Co-Directors are Mark Clague and Susan Key have collaborated on a range of initiatives to commemorate the 200th anniversary of “The Star-Spangled Banner” through the establishment of the nonprofit Star Spangled Music Foundation and partnerships with institutions around the country.

Patriotic Participation Lyrics

SAMUEL A. WARD (1847-1903)

LYRICS BY KATHARINE LEE BATES (1859-1929)

"America the Beautiful" (1895)

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

JOHN ROSAMOND JOHNSON (1873-1954)

LYRICS BY JAMES WELDON JOHNSON (1871-1938)

"Lift Every Voice and Sing" (1900)

Lift every voice and sing
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us,
Facing the rising sun of our new day begun
Let us march on till victory is won.

Stony the road we trod,
Bitter the chastening rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered,
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast.

DEFENCE OF FORT MCHENRY.

The annexed song was composed under the following circumstances—
A gentleman had left Baltimore, in a flag of truce for the purpose of getting released from the British fleet, a friend of his who had been captured there returned.—He went as far as the mouth of the Patuxent, and was not permitted to return lest the intended attack on Baltimore should be frustrated. He was therefore brought up the Bay to the mouth of the Patuxent, where the flag vessel was kept under the guns of a frigate, and the Admiral had ordered that he would carry in a few hours, and that the city must fall. He watched the flag at the Fort through the whole day with an anxiety that can be easily felt than described, until the night prevented him from seeing it. In the night he watched the British fleet, and at early dawn his eye was again gratified by the proudly waving flag of his country.

TRUCE—ANACREON IN HEAVEN.

O! say can you see by the dawn's early light,
What so proudly hails at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watch'd, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
O! say does that star-spangled banner yet wave
O'er the Land of the free, and the Home of the brave?

On the shore dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the bright, gleaming, battle-banners
As it flutt'rs above, half-conceal'd, half-discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected new shines in the stream,
'Tis the star-spangled banner, O! long may it wave
O'er the Land of the free and the Home of the brave.

And where is that band who so vauntingly swore
That the havoc of war and the battle's confusion,
A home and a country, shall leave us no more?
Their blood has wash'd out their foul footsteps' pollution:
No refuge could save the hireling and slave,
From the terror of flight or the gloom of the grave,
And the star-spangled banner in triumph doth wave,
O'er the Land of the Free, and the Home of the Brave.

O! that he is ever when freemen shall stand,
Between their lov'd home, and the war's desolation,
Blest with vict'ry and peace, may the heav'n rescued land,
Praise the Power that hath made and preserved us a nation!
Then conquer we must, when our cause is just,
And this be our motto—"In God is our Trust."
And the star-spangled banner in triumph shall wave,
O'er the Land of the Free, and the Home of the Brave.

"Defence of Fort McHenry" by Francis Scott Key - First Printing of Poem
Baltimore: Francis Scott Key, 1814
Music Division, Library of Congress (M1630.3.S69 1814 case)

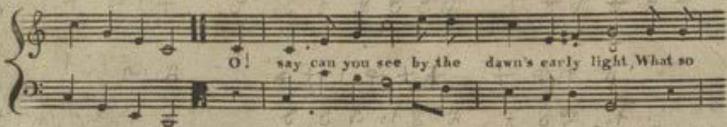
THE
STAR SPANGLED BANNER

A PATRIOTIC SONG.

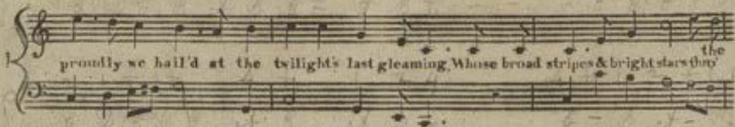
Baltimore. Printed and Sold at CARRS Music Store 56 Baltimore Street.

Air, Anacreon in Heaven.

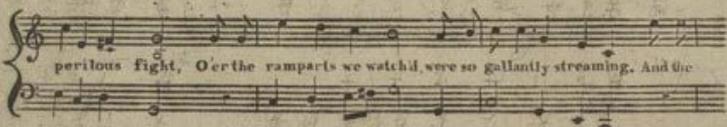
Can Spirito



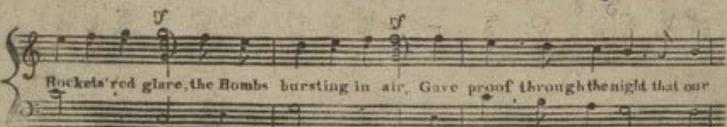
O! say can you see by the dawn's early light, What so



proudly we hail'd at the twilight's last gleaming, Whose broad stripes & bright stars thro' the



perilous fight, O'er the ramparts we watch'd, were so gallantly streaming, And the



Rockets' red glare, the bombs bursting in air, Gave proof through the night that our

(Vest.)

(Adap^d & Arr^d by T.C.)

(P.)

"The Star-Spangled Banner" - First Edition Sheet Music
Baltimore: Carr's Music Store, 1814
Music Division, Library of Congress (M1630.3.S7 M1)

2^d time Chorus.

Flag was still there, O! say does that star spangled Banner yet wave, O'er the
Land of the free, and the home of the brave

L. H.

<p>On the shore dimly seen through the mists of the deep, Where the foe's haughty host in dread silence reposes, What is that which the breeze, o'er the towering steep, As it fitfully blows, half conceals, half discloses, Now it catches the gleam of the morning's first beam, In full glory reflected new shines in the stream, 'Tis the star-spangled banner, O, long may it O'er the land of the free, and the home of the brave.</p>	<p>And where is that band who so vauntingly swore That the havoc of war and the battle's confusion, A home and a country, shall leave us no more, Their blood has wash'd out their foul footsteps' gore, No refuge could save the hireling and slave, From the terror of flight or the gloom of the grave, And the star-spangled banner, in triumph doth O'er the Land &c.</p>
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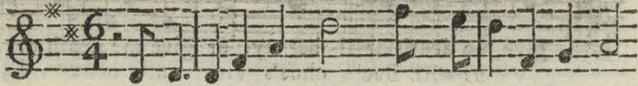
O! thus be it ever when freemen shall stand,
Between their lov'd home, and the war's desolation,
Blest with vict'ry and peace, may the heav'n rescued land,
Praise the Pow'r that hath made and preserv'd us a nation!
Then conquer we must, when our cause it is just,
And this be our motto - "In God is our Trust":
And the star-spangled banner, in triumph shall wave,
O'er the Land &c.

For the Flute,
Con Spirito Song.

(Adap^d & Arr^d by T. C.)

(Pl. 2.)

SONG CLXVII.



To Anacreon, in heav'n, where he sat in full glee,



a few sons of harmony sent a pe-ti-tion, that he



their in-spir-er and patron would be ; when this



answer ar-riv'd from the jol-ly old Grecian—" Voice,



fiddle, and flute, no longer be mute, I'll lend



you my name and inspire you to boot ; and, besides,



I'll instruct you like me to in - twine the myrtle of
Venus

Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from ELIZABETH SPRAGUE COOLIDGE, has been the venue for countless world-class performers and performances. GERTRUDE CLARKE WHITTALL presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



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