

THE JAMES MADISON COUNCIL OF THE LIBRARY OF CONGRESS
MADISON COUNCIL BULLETIN SPRING 2011 | ANNUAL REPORT 2010





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Madison Council Bulletin Spring 2011

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The *Madison Council Bulletin* is a publication of the James Madison Council of the Library of Congress.

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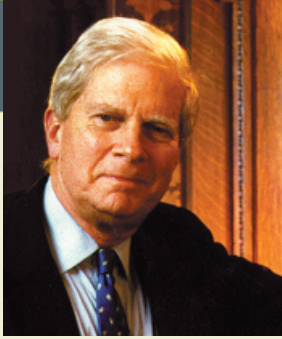
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Leonard L. Silverstein, Treasurer

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Carol M. Highsmith—inside covers, pages 27 and 30; Michael Zirkle—pages 22 and 23

(inside front cover) Second floor, North Corridor ceiling, Thomas Jefferson Building

(inside back cover) Second floor, West Corridor ceiling, Thomas Jefferson Building



From the Librarian

The Madison Council has, for the past twenty-one years, been a stunning example of how a new group of private sector philanthropists can help foster innovation in a public institution. You have played a critical role in helping the Library continue to build the national collection and to make its unique treasures more widely accessible for K-12 students and lifelong learners throughout America.

The Library owes special thanks to Gerry and Marguerite Lenfest for their leadership on our top fund-raising priority: the remodeling of a nearby building on Capitol Hill into a Library of Congress residential center for students, teachers and scholars. I also am grateful to David Koch, Marjorie Fisher, Consuelo Duroc-Danner, Glenn Jones, Jay Kislak, Susie Sainsbury, Jon and Lillian Lovelace, Caroline Rose Hunt, Dennis and Susan Shapiro, David McCullough and Norma Dana for their generous support of this initiative and hope that others might step forward to help put us over the finish line.

We deeply appreciate Council member David Rubenstein buying and giving the Library stewardship for the next five years of the extremely rare 1784 Abel Buell map: the first map of the United States made by the government of the newly independent United States. We are excited for the opportunity to put this remarkable cartographic treasure on public view along with the other historic maps that Council members have helped us acquire. We are also grateful to David for taking the lead in securing the future of the National Book Festival, by providing the additional resources for the next five years and expanding the Festival this year to two days—September 24 and 25.

We are happy to welcome new Madison Council members Nancy and David Haemisegger, nominated by John and Teresa Amend; Roger and Julie Strauch, nominated by Mike and Jean Strunsky; and Margaret Robson, nominated by Caren Prothro and Ruth Altshuler. I appreciate members' efforts to suggest individuals who will further strengthen the Council and help continue its impressive record of stewardship.

The Madison Council continues to work as ambassadors to advance global relationships for the Library of Congress. I look forward to traveling with many of you this summer on our Great Libraries of the World trip to Italy, where Council members will see the originals of many treasures that will play a key role in expanding our partnerships with Italy for the Library's acclaimed World Digital Library. This landmark initiative has already made available on the Internet, free of charge and in seven languages, some important primary source materials from all 193 countries of UNESCO.

All of us at the Library are grateful to our Madison Council friends for your enthusiasm, good counsel and generosity. We look forward to working with you in the coming decade as we face new challenges and opportunities for extending the reach of the nation's library in the information age.

With gratitude for your friendship and support,

James H. Bellington



From the Chairman

I am proud of the accomplishments of the James Madison Council, which is now celebrating 21 years of service to the Library of Congress. The Council is truly a crown jewel of the nation's library, helping to both build the national collection and share it as broadly as possible with people around the nation and the world.

During FY 2010, the Madison Council continued to provide substantial support for a number of key Library initiatives. Our audited financial statement is presented in the final section of this publication, but I would like to share a few highlights with you. Giving from Madison Council members to various Library funds totaled almost \$9 million, bringing the total support from 1990 to more than \$199 million. During this time period, the Council provided critical support for important initiatives including landmark Library exhibitions, the acclaimed Jr. Fellows Program, the nation's leading celebration of reading and literacy—the National Book Festival—and for the World Digital Library initiative.

The Council's financial health remains strong, as witnessed by the outside auditors' seventeenth consecutive unqualified favorable opinion. I appreciate treasurer Leonard Silverstein's excellent counsel and the Library staff's conscientious management of the Council's finances.

I hope that you will help us reach the finish line of our campaign for an affordable residence for the many deserving students, teachers and scholars who wish to use the Library's unmatched resources. We must raise an additional \$1.7 million to make this project a reality, and we would appreciate your support. I thank our most recent benefactors David Koch, Consuelo Duroc-Danner and Dennis Shapiro for joining me in this effort.

The talents, contacts and knowledge of Council members continue to be driving forces behind the Library's efforts to realize its ambitious and worthy vision. Thank you for your steadfast support of this remarkable institution and for your contribution to its very bright future.

Library Steward of Buell Map

On Monday, January 31, 2011, Dr. Billington reported that Madison Council member David M. Rubenstein has given the Library of Congress stewardship of an extremely rare and historically significant map. The map, named for the Connecticut cartographer who created it, is the single most important American cartographic document missing from the collection of the Library of Congress.

“We are truly honored by, and grateful for, the opportunity to have the Buell Map on display,” Dr. Billington said.

Abel Buell’s map “A New and Correct Map of the United States of North America Layd Down from the Latest Observations and Best Authorities Agreeable to the Peace of 1783” is the first to be copyrighted in the United States and was published only six months after the Treaty of Paris signing (September 3, 1783) ended the Revolutionary War. The map, which was printed in early 1784 and is considered the best preserved of those few copies in existence, depicts the boundaries of the new American nation and shows the “Stars and Stripes” for the first time.

The Buell map shows the territory of the 13 colonies and an area east of the Mississippi River. The state boundaries are quite large. Virginia, for example, extends from the Chesapeake Bay to the Ohio River.

“It is a great privilege for the Library of Congress to display this map, which will be on loan from Mr. Rubenstein for the next five years,” said Dr. Billington. “The cartographic curators have pointed to this map as the most important document not held in the national collections.”

“The Library of Congress, under Jim Billington’s leadership, is widely recognized as the finest library in the world, and I am pleased to make the Buell map available for all to see at the Library’s extraordinary facilities,” Rubenstein said.

The hand-colored engraved map is 43 inches by 48 inches, consisting of four parts united into one.



1784 Abel Buell map

National Book Festival 10th Anniversary

Setting a new attendance record, an estimated 150,000 book-lovers gathered on the National Mall on Saturday, September 25, for the 10th annual National Book Festival. Celebrating a “Decade of Words and Wonder,” nearly 1 million people have attended the event since 2001. The James Madison Council has provided funding for the National Book Festival since its inception.

Major figures at the festival were “Hunger Games” trilogy author Suzanne Collins in the Teens & Children pavilion; four-time *New York Times* best-selling author Ken Follett in the Fiction & Mystery pavilion; National Book Award-winner Jonathan Franzen in the Poetry & Prose pavilion; former First Lady Laura Bush in the History & Biography pavilion; and “Top Chef” contestant Spike Mendelsohn in the Contemporary Life pavilion.

Dr. Billington opened the festival saying, “Everybody loves a good story; they unify people,” calling attention to the international flavor of this year’s event. Later he added, “Young adults who have virtually grown up with the National Book Festival have come back year after year. It’s never the same experience.”

CONTINUED ON PAGE 8



MORGAN GREENE

(above) Young Festival-goers
(right) Dr. Billington with
Melissa Blaschke and
Ryan Dunmore



ABBY BRACK



ABBY BRACK



(right) Dr. Billington and Laura Bush
(below) Marie Arana and Marjorie Billington



BARRY WHEELER

BOOK FESTIVAL, CONTINUED FROM PAGE 6

Many authors opened their talks with an appreciation not only for the fans braving the heat to attend the festival but also for those who work diligently to promote a love of reading, whether it was festival volunteers, the Library, or even teachers and school librarians.

“I know many of you are librarians, and I feel I should say something,” said Elizabeth Kostova. “I love librarians, I love books, and I’m thrilled to see such an outpouring on the Mall. It’s a great gift to children to be given books and taken to the library.”

“I can’t believe I’m here, I’m alive, and I’m speaking English,” exclaimed Anchee Min, who once lived under the communist rule of Mao Zedong. “This is such a wonderful moment. It reminds me of when I first landed in America in 1984. Thank you, America, for giving me a chance.”

“Thank you for coming, for the support you give us as writers,” said biographer James McGrath Morris. “When we’re working alone for five years, it’s nice to know you’re out there.”

“It seems like a miracle to me to have people come out to hear an author,” said novelist Jonathan Franzen.

National Book Festival 10th Anniversary

Acclaimed children's book author Anita Silvey exclaimed, "Joie de libre!"

"We've come here several years now, and we always have a great time," said Stephanie Zeebars of Spring Castle, Pennsylvania. "We love books, we love reading and learning. There are endless opportunities on a day like this."

"My favorite part about the book festival—I just like the air here and how books are celebrated," said Nancy Hunt of Westport, New York.

"I really get a charge out of seeing all the kids and how excited they are about reading and books, because that is something that will last a whole lifetime," said Bill Lowenburg of Pennsylvania.

Dr. Billington gave special recognition to James Madison Council member David Rubenstein for his generous donation of \$5 million to support the festival. "To another five years," saluted the Librarian to raucous applause and cheers.



MICHAELA MCNICHOL



BARRY WHEELER



MICHAELA MCNICHOL

(from top to lower left)

James Ransome and admirer

Laura Bush, Dr. Billington, and David Rubenstein

Phillip Hoose



TOM FONTANA



TOM FONTANA



ABIGAIL VAN GELDER

(right) Digital artwork provides an overview of the *Gateway to Knowledge* exhibit.



Gateway to Knowledge

Sponsored by Bernie and Audre Rapoport's granddaughters Abby and Emily Rapoport, the Library of Congress Gateway to Knowledge launched from the 2010 National Book Festival in Washington, D.C. This traveling exhibition features a wide assortment of high-resolution facsimiles including such treasures as the Gutenberg Bible, the rough draft of the Declaration of Independence, and the original 1962 drawings of the comic book that introduced Spiderman.

The Gateway to Knowledge exhibition truck is 90 feet long, 30 feet wide, ADA compliant, and houses nearly 1,000 square feet of exhibition space. The mobile exhibition truck expands to twice its road width allowing visitors to enter from a central staircase to find several areas of museum-style displays.

The Gateway to Knowledge mobile exhibition unit has traveled to nine states. The population of the towns and cities the tour has visited ranges from 10,000 to 60,000. The venues have been public libraries, fire stations, malls, schools, museums, and college campuses. The response has been extremely positive from the perspective of the number of visitors (more than 17 thousand) who have attended the exhibit as well as the media exposure (media value estimate at more than \$500,000) the tour has generated about the Library and its vast resources.

The traveling exhibit is appropriately organized by *Memory, Reason and Imagination*. In addition to high-quality, engaging displays, the exhibition features a welcoming multimedia gallery and computer terminals.



EADDITION Corrections

Movement I - p. 24

① Add the humming after letter K, after Chorus Amen shouts: on the words: Sh'lamah rabs!

Chorus starts indeterminate humming again and they stop on the word "speak"

After the chorus is seated, at the end of Movement I, percussion of DRUM TAPAKI begins, IN PIANO (including low brass)

Movement II

Within this piano dynamic the brass still make tiny crescendi, as indicated.

Chorus sings, on their entrance (instead of humming): "Amen" on C-sharp: "A" on quarter-note upb., "men" on dotted half-note sbt.

Speaker: delete "Must I reintroduce myself?"
ironic delivery for: "Por lo I do set myself ..."

At letter A, middle of bar, begin to speak: "With Amen on my lips"

M.B. "Are You listening ..." begins on 3/4 bar, one before letter B.

"avid for death" starts 6 bars after letter B (after lull pause)

1st bar of vocal begins on next bar.

LB annotations, August 1977 - Arthur

② No speechless dir. T.

③ Giving place B

④ Chorus Amen instead of humming (continue in into him)

⑤ Delete of text on next page dir. of keyboard II

Notes by Jack Gottlieb

About the revised version of his Third Symphony, the composer, ~~in response to a question asked~~ during an interview given in Berlin, August 1977, commented:

Q. ~~What is the reason for the new version?~~

L.B. I was not satisfied with the original. There was too much talk. The piece is essentially the same, only better. It is tighter and shorter. There are some cuts, some musical re-writing and a lot of re-writing of the spoken text.

Q. On the CBS recording there is a woman speaker ...

L.B. It's my wife.

Q. ... and now it is a man who speaks. Why did you change?

L.B. Well, I did not change from a woman to a man. I made it so that it can be for either one. The original idea was that it be a woman because she represented das ewig Weibliche ("Eternal Womanhood"), that part of man that intuits God. But then I realized that this was too limiting. Hence the alternative possibility."

⑤ Add. → Assumption of piece - add 2A, next page, here

(The following is adapted from an article by Jack Gottlieb published in Perspectives of New Music, 196).

* The American press reactions to the original version read like notices of a controversial Broadway play: "man't be missed!" and "A melodramatic tearjerker!" Such opposite views were almost to be expected about a composer who has openly declared all his music to be inherently theatrical.

2.94

* ~~Subscripted 7.1~~

Bernstein Correspondence Acquisition

Thanks to the James Madison Council the Library of Congress has added significant material documenting the rich life and career of American composer and conductor Leonard Bernstein.

The Council recently funded the Library's purchase of an exceptional array of correspondence and other materials from Jack Gottlieb, who was for many years Bernstein's assistant at the New York

Philharmonic and later, publications director for the Leonard Bernstein Office, Inc. Chief in importance among these documents is correspondence from Bernstein to Gottlieb spanning the period 1955 to 1988. These personal letters and postcards cover a wide spectrum of topics, from plans for performances and recordings to television programs and vacations. Together they serve to augment the already extensive record of Bernstein's creative activity. In addition, the collection

The Symphony opens with an invocation that introduces two of the main motives of the entire work, as well as one of the ~~main~~ ^{in part} themes. A brief passage by the chorus, singing words of the prayer for the first time, switches abruptly to a ~~savage~~ ^{fiery} allegro: Kaddish I. A tone-row and a subsidiary, declamatory theme are the new components.

The second movement begins with a "Din-Torah" (trial scene or "Judgment by Law"), the Speaker hurls accusations at God. At the height of his torment, a new tone-row is presented. A grotesque, quasi-jazzy development leads to an even more desperate outcry that explodes into a chaotic eight-part choral cadenza.

Kaddish II is a tender lullaby in a slow undulating 5/8 time, for soprano solo, with choral responses by the women. The crux of the Symphony is the presto Scherzo (Kaddish III). In it every ~~XXXXXX~~ musical idea, with the exception of the second tone-row, is subjected to various kinds of manipulation. This points up the ironic commentary of the Speaker (see further on). *of this kind that he had (in his dream) to answer the faith in man.* The Finale begins with an orchestral reverie, also based on previous material, which has its counterpart in the Speaker's final meditation. A jubilant fugue ~~XXXXXXXXXXXXXXXXXXXX~~ for all the vocal forces follows, with thematic allusions from the entire work punctuating the concluding amen.

As God and man both awake from the dream, the Finale begins with the spirit of reality. This ~~subject~~ ^{subject} confrontation is resolved in the speaker's final meditation, where a new, more mature relationship with God is established. This renewal of faith is celebrated in a jubilant ~~music~~ ^{music}.

wouldn't you say? Instead, I wrote one little opera, 25 years ago, Trouble in Tahiti, 40 minutes long, and never wrote another one. I think that was partly because I believed so deeply in the American musical comedy, that out of this kind of "Singspiel" atmosphere would grow what would eventually be ~~the~~ American Opera - or ~~the~~ kind of American opera. And when I wrote West Side Story, I felt: we have taken a step in that direction, certainly not yet Mozart. It ~~isn't~~ ^{wasn't} that step from "Singspiel" to "Zauberflöte." But it was a step in our terms, in our American terms. That was 20 years ago and I felt that having taken that step, that many other young American composers would ~~concomitantly~~ ^{concomitantly} take the next step, and the next and the next. ~~By now~~ ^{That by now} I was sure we would have something that you could call American opera, that grew out of this soil which ~~was~~ ^{is} very fertile, ~~very rich soil~~. I am ~~very~~ ^{am} disappointed to have to say that it is not so. I gave up trying to do the next step because I thought ~~that~~ ^{that} all right, I have done my bit. Then I took over the New York Philharmonic, and ~~became a conductor~~ ^{conducted it in conducting} and wrote very little music. Just after West Side Story, I thought: now I leave it to the younger people. But what has happened ~~in~~ ^{is} that ~~the~~ ^{the} ~~fruit~~ ^{fruit} is that they have gone backwards. ~~It has~~ ^{The musical comedy has} become more commercial, ~~the musical comedy~~ ^{the musical comedy} is more like what it was before West Side Story, and I am ~~disappointed~~ ^{disappointed}. Now I feel I must go back to ~~it~~ ^{it}, and find what the next step is, ~~even though it is 20 years later~~. I suspect that ~~the~~ ^{the} next step will be taken not in Broadway, but in the opera house!

contains office notes and memos relating to preparations for publication of many Bernstein works.

In 2008, Council member Fred Krimendahl funded the purchase of the autograph short score for Bernstein's Kaddish, the latest major Bernstein music manuscript added to the Library's holdings.

The Library is the preeminent repository for Bernstein's music manuscripts—including

the original scores for *West Side Story*, *Candide*, and *Wonderful Town*. In addition, the Library's Bernstein holdings include his voluminous correspondence and other writings, and more than 17,000 photographs! Most of these materials came to the Library as gifts from Bernstein himself and, following his death in 1990, from his estate. During the past two decades, the Library has had a number of opportunities to add to these holdings, adding to the documentary record of this towering figure.

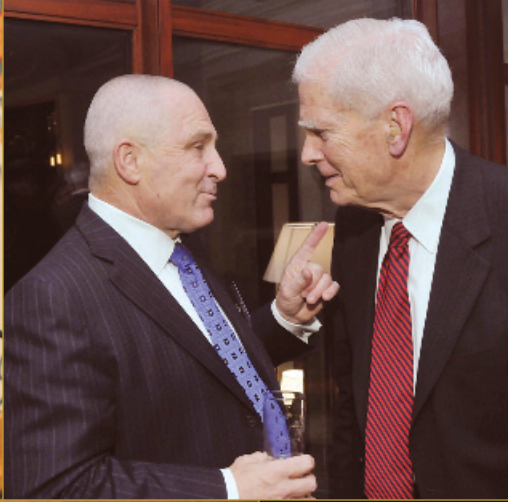


Madison Council Meeting Fall 2010



(top) Luncheon in the historic Members Room
 (row 2) Dr. Billington and David Broder; Paula Kislak, Jay Kislak, and Gerry Lenfest
 (row 3) Dennis Shapiro and Jim Hutson; Glenn Jones





(row 1) Leonard Silverstein;
John Amend and Dr. Billington;
Nancy Jewell

(row 2) Georgia Shreve and
W. S. Merwin; James Kimsey
and Marjorie Billington

(row 3) Lucie Arnaz; W. S. Merwin
(bottom row) Barbara Guggenheim
and Gerry Lenfest; Teresa Amend





Madison Council Meeting, CONTINUED



(row 1) Albert Small; Patrick Loughney; Jay Kislak

(row 2) Gerry Lenfest, Jeong Hyouun, Elizabeth Fayette, Amanda Verner, and Dr. Billington; Gerry Lenfest

(row 3) Raymond White and Nancy Nasher Haemisegger; Gerry Lenfest, Robert Diaz, Jim Kimsey, and Dr. Billington

(row 4) Ken and Katy Menges, Mike and Jean Strunsky, and Sheila Labrecque



(row 1) Raja Sidawi, Marjorie Billington, Dr. Billington, Lucie Arnaz, Marguerite and Gerry Lenfest; Mike Strunsky, Dr. Billington, and John Amend

(row 2) Mitzi Perdue; Dr. Billington and W. S. Merwin

(row 3) John Despres, Roberta Shaffer, Marjorie Billington, and Gina Despres; Roger Strauch and Mike Strunsky

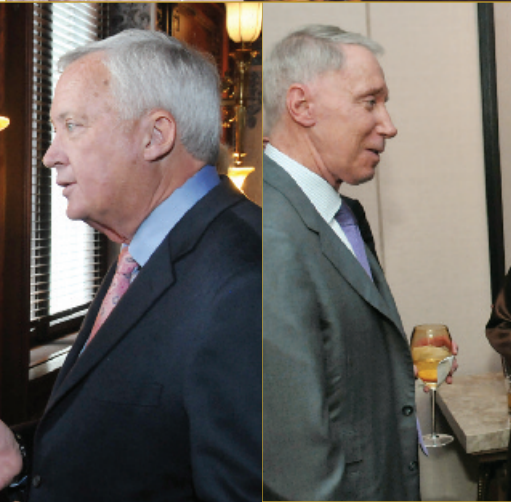
(row 4) Great Hall; Lucie Arnaz





Madison Council Meeting, CONTINUED

(row 1) Mrs. Billington and Council members; Deanna Marcum
 (row 2) Mrs. Billington and Lucie Arnaz; Matt Gross
 (row 3) W. S. Merwin and Kay and Tom Martin; Jim Kimsey, Buffy Cafritz, and Annette and Jack Friedland
 (row 4) Mitzi Perdue and Gerry Lenfest; Dr. Billington and W. S. Merwin





(row1) Dennis Shapiro,
Gerry Lenfest, and David Broder;
Dr. Billington and Lucie Arnaz
(row 2) Curtis students performing
at James V. Kimsey's home;
Dr. Billington
(row 3) Carole Kimberlin,
Bridget Baird, Gerry Lenfest, and
Carol Lynn Ward-Bamford





Madison Council Meeting, CONTINUED



(row 1) Raja Sidawi; Martha Morris and Dr. Billington

(row 2) Madison Council Meeting; Dr. Billington and Jim Kimsey

(row 3) Jim Kimsey and Gerry Lenfest; Roger Baskes and Nancy Jewell

(row 4) Barbara Guggenheim and Glenn Jones; Albert Small, Matt Gross, and Gerry Lenfest





(row 1) Katherine Blood;
Sheila Labrecque and Gerry Lenfest
(row 2) Joe Rishel and John and
Gina Despres; Jim Kimsey,
John Medveckis, and Dianne Eddolls
(row 3) Council gathering in the
Marden House; John Amend and
Nancy Nasher Haemisegger
(row 4) John Hessler, Roger Baskes,
and Gerry Lenfest; Jim Kimsey and
Dr. Billington



Tuscan-Medici Viola



The Tuscan-Medici viola, made by Antonio Stradivari in 1690 in Cremona, Italy, was commissioned by the Grand Duke Cosimo III and presented to Prince Ferdinand, son of the Grand Duke of Tuscany, in 1690. Cameron Baird purchased the Tuscan viola in 1957. He was

founder and, for eight years, chairman of the Music Department at the University of Buffalo. Professor Baird was an amateur violist and played the Tuscan until his death in 1960. The viola has been on loan to the Library of Congress since 1977 by the (Cameron) Baird family for use in our concert series. In October 2010 Mr. Baird's daughter, Dr. Bridget Baird, was a special guest during the James Madison Council's special evening at Jim Kimsey's home, where Roberto Díaz played the treasured instrument.

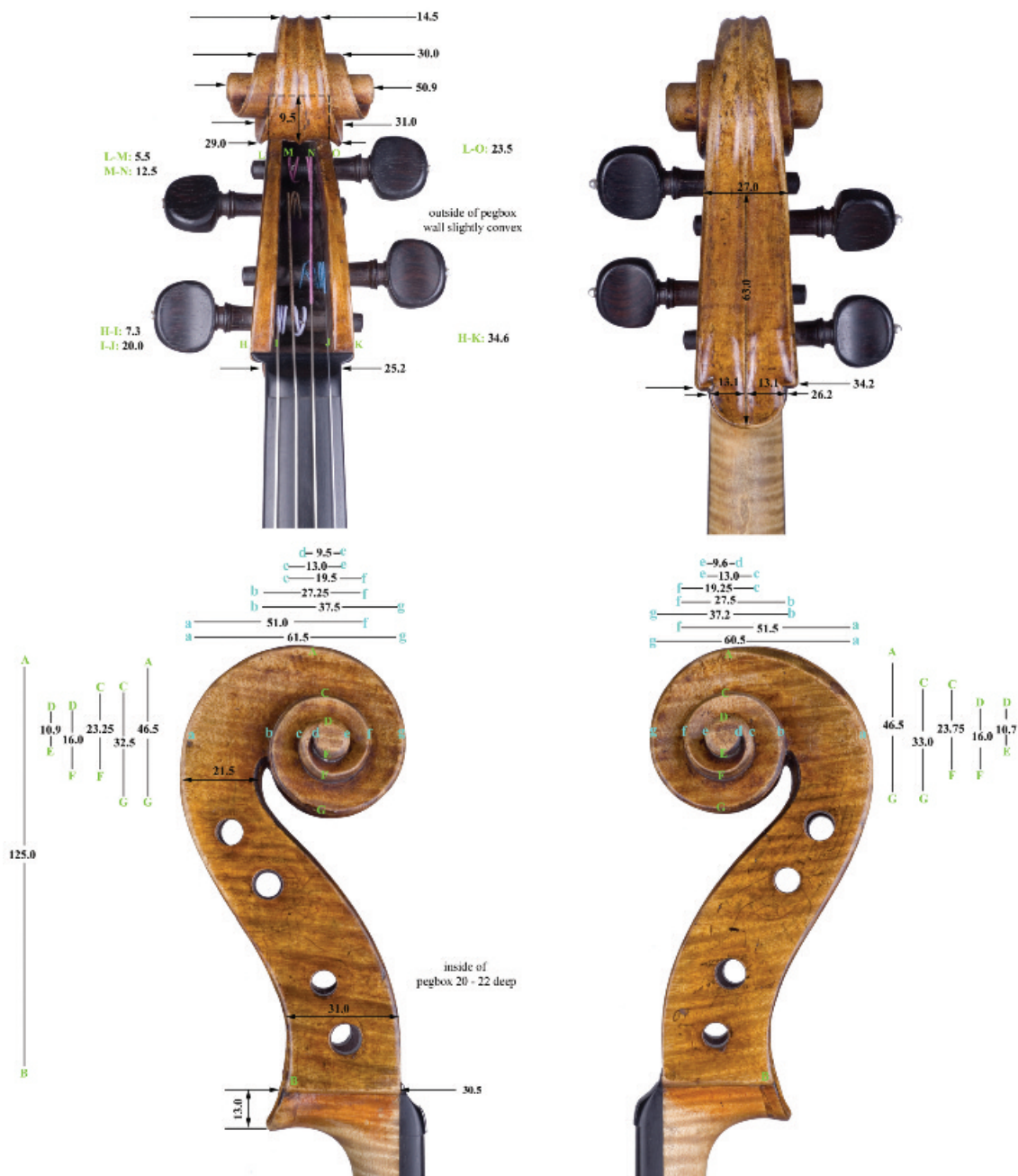
The Tuscan was played by Samuel Rhodes of the Juilliard Quartet during their long tenure at the Library of Congress. Mr. Rhodes, who played on the Tuscan just last year at the Library, remarked that it is "one of the finest in existence of any maker." Also in 2010, the Tuscan was part of a string quartet that accompanied Sir Paul McCartney when he performed on the Coolidge Auditorium stage when he was in Washington to receive The Library of Congress Gershwin Prize for Popular Song.

The tone of the Tuscan viola has been described as "unsurpassable." It was built at the time of Stradivari's "flowering genius," one of the most skillful and artistic periods of his long life. It is in outstanding condition and state of preservation.



This page and facing page: Details of the Tuscan-Medici viola, by Antonio Stradivari, 1690, on loan from The Tuscan Corporation

Viola *the Tuscan-Medici* Antonius Stradivarius 1690



measurements in millimeters

John Montgomery
January 2006

The Gift That Keeps on Giving

I would like to express thanks for a series of extraordinary opportunities that the Library of Congress and members of the Madison Council have afforded me...and to celebrate some of the other good things they lead to.

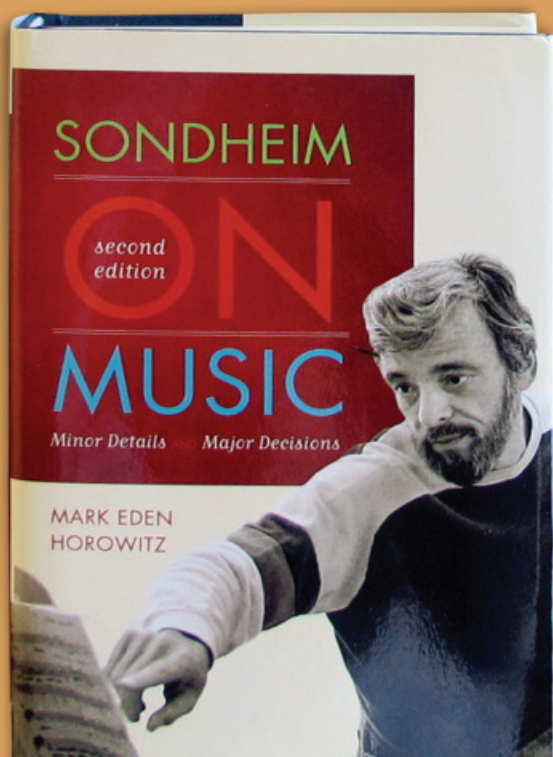
It mostly started in 1996 with a grant I received through the Library from a fund endowed in Dr. Billington's name by Madison Council members Abraham and Julienne Krasnoff. The purpose of the fund was to allow curators to propose projects that would enrich the Library and our collections in a special way. My proposal was to do a series of videotaped interviews with Stephen Sondheim in his New York home with his manuscripts at hand. The interviews would try to imagine the kinds of questions future generations of musicians and scholars would wish to ask when examining his manuscripts that would then be in our collections—as they were (are) promised to us as a bequest.

The interviews took place over three days in October 1997, and the original tapes were placed in the Library's Motion Picture, Broadcasting and Recorded Sound Division. In theory, the project was over. But I couldn't resist paying for a set of copies for myself, and after a couple of viewings I decided it would be good to transcribe them in order to provide a concordance to the interviews. Much to my wife's chagrin, thus began months of

evenings and weekends of listening...typing... pausing...rewinding...repeat. While the original notion had been that the interviews would be for a narrow universe of musical scholars, they turned out to be far more wide-ranging than I had initially presumed, and it seemed that they well might be of interest to a larger universe. Thus the notion of turning the transcripts into a book began.

Before we get to the book, however, another event took precedence. Sondheim's 70th birthday was in March of 2000. In March of 1999, the Chief of the Music Division wondered whether it would be possible for us to produce a concert to celebrate the event and the Library's close relationship with Sondheim. Discussions began. As we made various proposals for what such a concert might entail, Sondheim responded: "As for the other choices, a commission is out (I don't have the time). I would love to have a concert of *The Frogs*, but that's hardly a full meal. The 'desert island' concert would be nice, and certainly the easiest. And I would enjoy sharing my enthusiasms with a lot of people who might not have heard some of the more obscure songs. All of which leaves us up in the air, as usual. Perhaps a potpourri of all the above might be best: a couple of songs by young writers, a selection of the 'desert island' stuff, four or five songs from *The Frogs*, etc. What do you think?"

What I thought was: "Oh, my God, we're really going to do a Sondheim concert and he's going to be involved!" This consumed much of the next year of my life. It is also worth noting that producing the concert would not have been possible without a generous gift from Madison Council member Norma Asnes. As the concert evolved, it included the following: We opened with a concert version of the complete score for *The Frogs*, with bits of dialogue between (some of it newly written, and even with input from me), and all newly orchestrated by Jonathan Tunick. We then had a long section that straddled the intermission: thirteen "Songs I Wish I'd Written (At Least in Part)," introduced by Sondheim, and several of them arranged and orchestrated by Tunick. And we closed with five "Songs I'm Glad I Wrote."



The concert was conducted by Paul Gemignani, included a chorus, and the featured performers were: Nathan Lane (also as host), Audra McDonald, Brian Stokes Mitchell, Marin Mazzie, Debra Monk, and Davis Gaines. Tickets were gone within five minutes of their being made available. Most of the concert was broadcast on NPR. I can still hear the echoes of applause.

This was enough in itself, but it turned out that there was so much more as a result. First, as I pursued with Sondheim what songs we might perform as “Songs I Wish I’d Written (At Least in Part),” he began mailing me and faxing possible song titles (this was before he used email). I compiled and annotated the master list of 55 songs. As the concert itself neared, it turned out that Sondheim was being featured by a cover story/interview with Frank Rich in the *New York Times* Sunday Magazine. Sondheim mentioned our list to Rich, and I was asked to provide a copy, which was included as a sidebar to the article. Also, as a surprise to Sondheim, I contacted the living composers and lyricists who had songs included on the list, and asked them to provide some comment that we could print in the concert program. This unexpectedly had the side benefit of beginning relationships between several major songwriters and the Library, some of which have already resulted in collections either coming to us (Charles Strouse), or being promised (Hugh Martin).

And I’ve just begun. “Bambalelê” was an obscure Brazilian song that Audra McDonald sang in the concert, and she became so taken with it that she recorded it on her next album. Barbara Cook heard of our concert and the notion behind it, asked us to fax her the list of “Songs I Wish I’d Written,” and formed her own “Mostly Sondheim” concert using those numbers—that concert was then recorded and released on CD and DVD. Perhaps most significantly, shortly after our concert the first recording of *The Frogs* was made (using our cast and orchestrations), and Nathan Lane became so taken with the work that he convinced Sondheim to collaborate on a revised and expanded production that opened at Lincoln Center in 2004. So a new Broadway musical grew from the seed of our small concert.

Meanwhile, back to the book. Scarecrow Press agreed to co-publish the transcripts with the Library. Sondheim agreed. Not only did he agree, but he reviewed each chapter and make suggestions to clarify, correct, and add information to improve it. The book came out in 2003. It went on to win the ASCAP Deems Taylor Special Recognition Award, and the ARSC Award for Excellence in Historical Sound Research: Best Research in Recorded Popular Music, History (the book also included a discography of all known commercial recordings of Sondheim songs). The book even made an appearance last season on the television show *Glee*. One of the characters goes to the library for an assignment, when a book is knocked off the shelf in front to her. She picks it up, looks at it, and says “Sondheim on Music.” And indeed it is.

In the fall of 2010 a second edition of *Sondheim on Music* was published, including transcripts of two new interviews with Sondheim. During that interview Sondheim mentioned that he was working on his own book of collected lyrics and commentary and asked whether I’d be willing to look at it and respond. Thrilled, I said yes. A few days later I received a disc in the mail with several chapters, and subsequently received emails with attached chapters as he completed them. His book, *Finishing the Hat*, was published this fall to deservedly rave reviews, even debuting at number eleven on the *New York Times* Bestseller list. I’m proud to say that the book includes a few lyrics that he had forgotten he’d written and was reminded of by me.

I should add that *Sondheim on Music* itself has found many fans, particularly among composers and songwriters, as well as being used as a textbook in some college courses on Sondheim. The second edition of the book even features blurbs on the back cover from the Broadway composers Stephen Flaherty (*Ragtime*), and Jeanine Tesori (*Caroline, or Change*).

All of this is a long way of showing how one modest grant fourteen years ago became the catalyst to so many unexpected and wonderful consequences.

— Mark Eden Horowitz

A Warm Welcome to New Members

Roger Strauch | Dr. Julie Kulhanjian Strauch

Roger Strauch is the Chairman of The Roda Group, a seed stage venture capital company, based in Berkeley, California. His firm provides entrepreneurs the resources, environment, and guidance to launch and grow their high technology businesses.

Dr. Julie Kulhanjian is a physician specializing and Board certified in Pediatric Infectious Diseases. She practices at Children's Hospital of Oakland, California.

Dr. Kulhanjian earned a Bachelors of Science from Stanford University, with honors, and a Doctor of Medicine from The University of Michigan. She was a Resident at Children's Hospital of Oakland and completed her Fellowship at Stanford University Medical Center. She has published a cover research paper in the New England Journal of Medicine.

Julie is on the Board of the Bay Area Friends of



Armenia, an organization that provides humanitarian assistance to the most needy and vulnerable in Armenia. She is a Life Trustee of the Armenian Assembly of America.

Mr. Strauch earned a Bachelor of Science degree, with distinction, from Cornell University and Master of Science degree from Stanford University, both in electrical engineering. He holds two patents in the area of wireless communications.

Roger was raised in Lexington, Massachusetts, the son of a Harvard Physics professor and commercial artist. Julie grew up in Birmingham, Michigan, the daughter of an elementary school principal and teacher.

The Strauchs have three teenage children—a sophomore at Dartmouth, a freshman at Stanford, and a high school freshman at the College Preparatory School.

The Roda Group is the lead investor in Solazyme, a renewable oil and bioproducts company and the leader in algal biotechnology. The Roda Group has led or co-led every round of the company's financings. Biofuels Digest named Solazyme as the 2010 Company of the Year. Over the last several years, Roger has helped build and sell software and Internet service companies to HP and Logitech.

Mr. Strauch is on the Board of Directors of Cool Systems, the manufacturer of Game Ready, a medical physical therapy system. He was the first CEO and former chairman of Ask Jeeves (now Ask.com) a leading search engine on the web. Mr. Strauch was a board member and former CEO of Symmetricom, a public telecommunications equipment manufacturer. In 1983 he co-founded TCSI Corp., a telecom software company. As TCSI's chairman and CEO, Mr. Strauch led the company from a start-up to a successful IPO in 1991 and secondary public offering in 1996. Prior to TCSI, he was a communications system engineer and project manager for Hughes Aircraft's (now Boeing) Space and Communications Group.

Mr. Strauch is a member of the Engineering Dean's College Advisory Boards of Cornell University and University of California at Berkeley. He is the recipient of the 2002 Wheeler Oak Meritorious Award from the University of California at Berkeley. In 2006, Mr. Strauch and his wife Dr. Julie Kulhanjian were named and honored as "Builders of Berkeley." He is an executive member of the Board of Trustees for the Mathematical Sciences Research Institute in Berkeley and is on the Board of Trustees and is past President of the Berkeley Repertory Theater. Roger was the recipient of the 2010 Helen C. Barber Award from the Board of Trustees for a Trustee who serves the Berkeley Repertory Theatre with unique distinction. Mr. Strauch is Vice President and a member of the Executive Board of the Piedmont Council of the Boy Scouts of America and serves as a leader in the local scouting troop. He is also a Life Trustee of the Armenian Assembly of America.

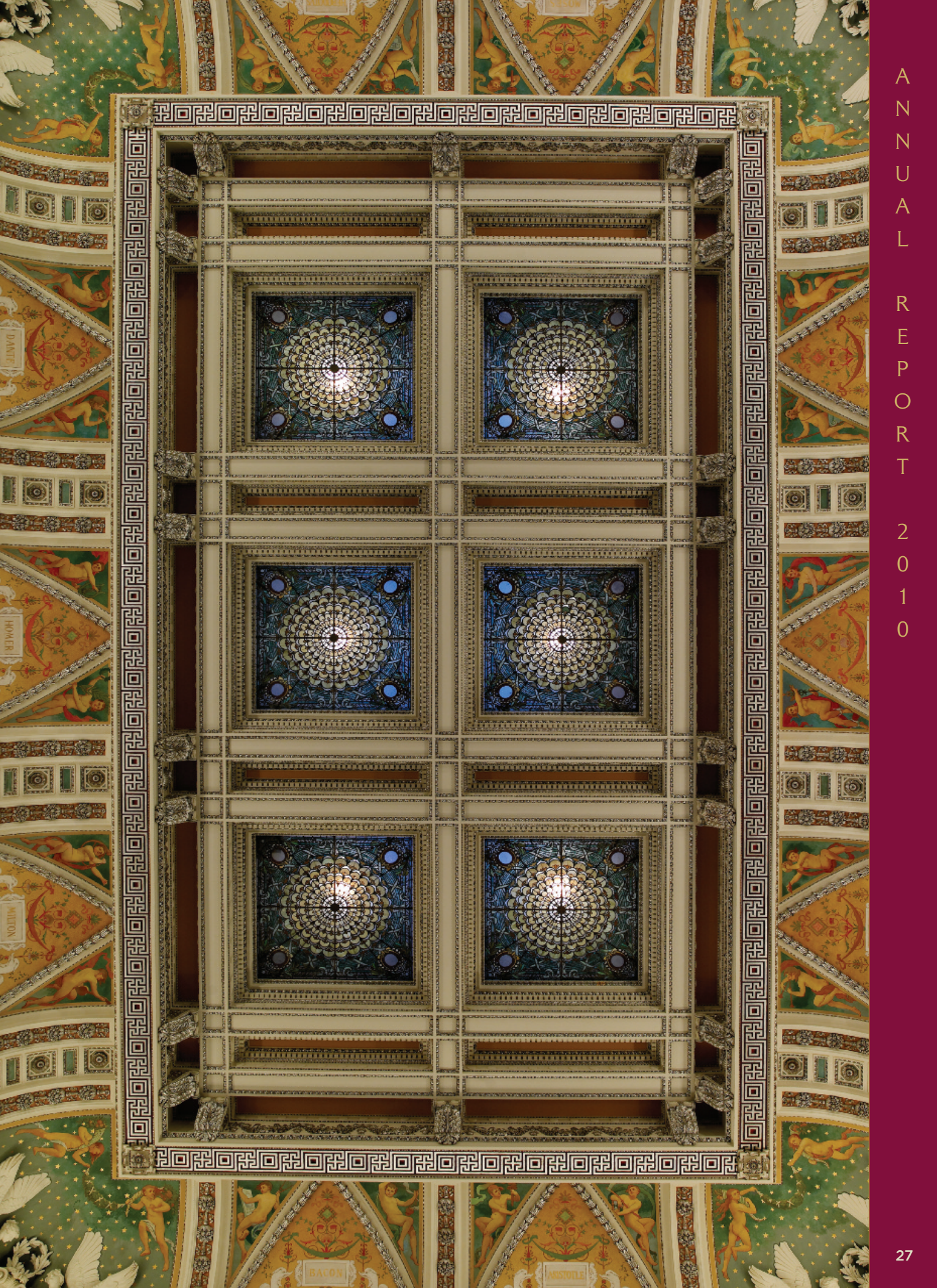
Roger is on the Board of Trustees of the Northside Center for Child Development, a mental health social services agency in Harlem, New York City.

Mr. Strauch endowed the Roger A. Strauch Chair in Electrical Engineering and Computer Sciences and co-founded the William Saroyan Endowment for Armenian Studies at the University of California, Berkeley. He helped establish the Ask Jeeves Planetarium at the Chabot Space and Science Center and the Roda Theater at the Berkeley Repertory Theater, winner of the 1997 Tony Award for Outstanding Regional Theatre.

Mr. Strauch is the Chairman of the Paros Foundation, which supports arts and education organizations in Armenia. Roger co-founded and is an owner of ICON Communications, a broadband ISP in Armenia.

For forty years, Roger has been a licensed amateur radio operator—he holds an extra class license. His current call sign is KD6UO and it was WA1KZE.

Nancy Nasher Haemisegger's biography will appear in the Fall 2011 issue of the *Bulletin*.



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The Great Hall, Thomas
Jefferson Building

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New York, New York

*Names of Jeffersonians,
Madison Council members
who have given 1 million
dollars or more

FINANCIAL STATEMENTS



STATEMENT OF FINANCIAL POSITION

ASSETS

Cash	\$ 40,185
Investments: (Note 2)	
U.S. Treasury Market Based Securities	3,232,857
Growth and Income Pool	722,187
Total investments	<u>3,955,044</u>
Receivables:	
Pledges (Note 3)	935,691
Accounts	<u>2,296</u>
Total Receivables	<u>937,987</u>
Property, Plant and Equipment (Note 4)	<u>169,073</u>

Total assets **\$ 5,102,289**

LIABILITIES AND NET ASSETS

Accounts payable	\$ 21,108
Accrued payroll and annual leave	<u>67,886</u>
Total liabilities	<u>88,994</u>

Net assets (Note 5)

Unrestricted-Undesignated	1,992,162
Unrestricted-Council designated for projects	484,243
Temporarily donor restricted for projects	<u>2,536,890</u>
Total net assets	<u>5,013,295</u>

Total liabilities and net assets **\$ 5,102,289**

These financial statements should be read only in connection with the accompanying notes to financial statements.

STATEMENT OF ACTIVITIES

CHANGES IN UNRESTRICTED NET ASSETS

Revenues

Membership contributions	\$ 1,321,051
Interest	3,547
Net unrealized gain/loss and realized gain on investments (Note 2)	60,622
Imputed financing for cost subsidies (Note 6)	46,781
Dividends	4,867
Net assets released from restrictions	<u>398,093</u>
Total revenues	\$ <u>1,834,961</u>

Expenses (see Schedule B)

Personnel costs	793,524
Travel and transportation and subsistence/support persons	52,645
Other services	106,308
Books and library materials	243,394
Exhibit opening events, receptions, and Madison Council meetings	313,463
Contractual and personnel services	160,265
Office supplies, printing and materials	<u>21,770</u>
Total expenses	\$ <u>1,691,369</u>

Increase/decrease in unrestricted net assets	\$ <u>143,592</u>
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CHANGES IN TEMPORARILY RESTRICTED NET ASSETS

Contributions	\$ 169,705
Temporarily restricted donations	55,858
Net assets released from restrictions	<u>(398,093)</u>
Increase/decrease in temporarily restricted net assets	<u>(172,530)</u>

Decrease in net assets	<u>(28,938)</u>
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Net assets at beginning of year	<u>5,042,233</u>
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Net assets at end of year	\$ <u>5,013,295</u>
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STATEMENT OF CASH FLOWS

Cash flows from operating activities:

Donations Received	\$ 1,495,623
Interest Received	3,805
Cash paid to others	(910,468)
Cash paid to employees	<u>(727,338)</u>
Net cash provided by (used by) operating activities	\$ <u>(138,378)</u>

Cash flows from investing activities:

Investment in U.S. Treasury Market Based Securities	\$ (2,213,797)
Redemption of Investment in U.S. Treasury Market Based Securities	2,318,854
Purchases of Plant, Property, & Equipment	<u>(9,000)</u>
Net cash provided by (used by) investing activities	\$ <u>96,057</u>

Net Increase (decrease) in Cash	(42,321)
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Cash at beginning of year	<u>82,506</u>
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Cash at end of year	\$ <u>40,185</u>
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Reconciliation of Changes in Net Assets to Net Cash From Operating Activities

Change in Net Assets	\$ <u>(28,938)</u>
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Adjustments to reconcile changes in net assets to net cash provided from operating activities

Non-cash gain on mutual fund investments	(60,622)
Decrease in investment discount	258
Increase in pledges receivable	(55,857)
Increase in accrued payroll and annual leave	19,404
Increase in accounts receivable	(2,220)
Decrease in accounts payable	<u>(10,403)</u>

Total Adjustments	<u>(109,440)</u>
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Net Cash provided by (used by) Operating Activities	\$ <u>(138,378)</u>
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NOTES TO FINANCIAL STATEMENTS

NOTE 1 | REPORTING ENTITY AND SUMMARY OF SIGNIFICANT ACCOUNTING PRINCIPLES

A. Description of Fund

The James Madison National Council Fund (JMNC Fund) was initiated by the Librarian of Congress, accepted through a poll vote by the Library of Congress Trust Fund Board in July 1989 and reaffirmed October 7, 1989. A gift of \$100,000 from Robert Gwinn, Chairman of the Board of Encyclopedia Britannica, established the Fund. The JMNC Fund is reported in the Library of Congress gift and trust funds.

The James Madison National Council is an advisory board of business people and philanthropists that contribute ideas, expertise, and financial backing to support the Library's collections and programs. The Council is open to persons from the private sector interested in advancing the Library's outreach mission.

Significant accounting policies followed by the JMNC Fund are presented below.

B. Basis of Accounting and Presentation

The Fund's financial statements have been prepared on the accrual basis in accordance with generally accepted accounting principles.

The Fund adopted financial reporting standards applicable to not-for-profit organizations. The financial statements are prepared in accordance with Financial Accounting Standards No. 117, and recognizes net assets based on the existence of applicable restrictions limiting their use.

Temporarily restricted net assets result from donor-imposed restrictions that permit the Fund to use or expend the assets after the restriction has been satisfied. When a donor-imposed restriction is satisfied, that is, when a stipulated time restriction ends or the purpose of the restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the Statement of Activities as net assets released from restrictions.

Unrestricted net assets result from the receipt of unrestricted contributions, the expiration of donor-imposed restrictions on contributions, and changes in other assets and liabilities. These assets are available to the Fund for use in support of current and future operations. The Library of Congress provides support services to the James Madison National Council. The cost of these services are, by their nature, indirect, difficult to quantify, and financed with appropriated funds of the Library. To the extent that these services are provided, they are not considered operating expenses of the James Madison National Council.

C. Use of Estimates

The preparation of the Fund's financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the amounts reported in the financial statements and accompanying notes. Actual results could differ from these estimates.

D. Contributions And Revenue Recognition

The Fund records as contribution revenue amounts received in the form of cash, promises or pledges to give. Unconditional promises or pledges to give are recognized as a contribution receivable. Multi-year pledges or promises due over a period of time are discounted to their present value, based upon prevailing interest rates, and recognized in the period of initial pledge.

E. Income Tax

The JMNC Fund operates for the benefit of the Library of Congress which is an instrument of the United States and, as such, is not subject to income tax.

F. Investment Policy

The Library of Congress Trust Fund Board determines the investment policy for the Library's trust funds. The policy provides three options for investment of the JMNC Fund funds:

- a permanent loan with the U.S. Treasury
- a pool of U.S. Treasury market-based securities
- a private investment pool consisting of five stock funds and one money market fund. The funds recommended by the Library of Congress Trust Fund Board's investment committee and approved by the Board are:
 - Vanguard Institutional Index Fund
 - Diamond Hill Investments
 - Dodge & Cox Income Fund
 - Dodge & Cox Stock Fund
 - Harbor Capital Appreciation
 - Artio International Equity
 - Lazard Emerging Markets Equity
 - Allianz Capital Appreciation Fund
 - Neuberger & Berman Equity
 - Pimco Funds
 - Vaughn Nelson Investment Management

Investments in U.S. market-based securities are stated at cost net of any unamortized premium or discount, which approximates market value at September 30, 2010. The permanent loan is an interest bearing par value investment which equals the market value. Stock and money market mutual funds are stated at current market value.

NOTE 2 | INVESTMENTS

A. U. S. Treasury

An act of Congress approved March 3, 1925, and subsequently amended, permits up to \$10 million of trust funds to be invested with the United States Treasury as a perpetual loan, at a floating interest rate, adjusted monthly, but no less than four percent per annum. Other investments with U.S. Treasury were as follows:

Investment	Par	Unamortized Premium	Unamortized Discount	Amortized Cost
Non-Marketable, Market Based Government Securities	\$3,232,404	\$ 0	\$ (453)	\$3,232,857

B. Mutual Funds

The JMNC Fund invested \$500,000 in the growth and income pool (non-Treasury mutual fund investments) in 1996 and has reinvested capital gains distributions and dividends since then. Market value of the growth and income pool as of September 30, 2010, totaled \$722,187.

The net gain on investments of \$60,622 consists of the following: \$27,914 of mutual fund capital gains distributions and \$32,708 unrealized gain on the growth and income pool.

NOTE 3 | PLEDGES

Contributions of unconditional promises to give (pledges) to the JMNC Fund are recognized as temporarily restricted revenue in the period received. They are recorded at their present value using a market discount rate. Accretion of the discount in subsequent years is also recorded as contribution revenue. Outstanding pledges of \$1,089,360 at September 30, 2010, were discounted through fiscal year 2018 at a market discount rate and are included in the statement of financial position at their discounted present value of \$935,691. The amounts due in future years at their current discounted value are: \$44,559 in fiscal year 2011; \$44,332 in 2012; and \$846,800 in fiscal year 2018. The Library regularly monitors the status of all pledges and adjusts accordingly; therefore no allowance for uncollectible pledges has been established.

NOTE 4 | PROPERTY, PLANT, & EQUIPMENT

Property, plant, & equipment of \$169,073 represents design services for exhibit space in the Jefferson Building that are being paid for by the Madison Council. The Library occasionally acquires property and equipment by direct gift or by purchase from funds donated for a specific purpose or project. Because property is generally not restricted for use to gift and trust activities, capitalized property and equipment acquired through gifts are recognized as donated revenue in the gift and TFB funds and transferred to the Library's appropriated fund, once the costs are complete and the property is placed in service. The work is not yet complete and will likely transfer to the Library's appropriated funds in fiscal year 2011.

NOTE 5 | NET ASSETS

The JMNC Net Assets of \$5,013,295 are classified as Unrestricted-Undesignated, Unrestricted-Council Designated for Projects or Temporarily Donor Restricted for Projects. Of this total amount, \$1,992,162 is classified as Unrestricted-Undesignated. The balance of \$3,021,133 consisting of \$484,243 (Unrestricted-Council Designated for Projects) and \$2,536,890 (Temporarily Donor Restricted for Projects) is earmarked for initiatives such as the purchase of special acquisitions including overseas rare publications, the Junior Fellows Summer Internship Program, the addition of materials to the World Digital Library website, seed money for the 2012 Civil War in American Memory Exhibition and an amount that is restricted to be used at the discretion of the Librarian of Congress for projects that arise that do not have funding or the time horizon to raise money for the project (see Schedule A).

Ending Net Assets includes undelivered orders of \$223,932 which are funds that have been obligated for budgetary purposes, for goods and services not yet received for JMNC Fund operations and designated projects.

NOTE 6 | IMPUTED FINANCING FOR COST SUBSIDIES

An adjustment of \$46,781 was recorded as an imputed financing source and a corresponding expense in the accompanying financial statements. This adjustment recognizes the full cost of pensions and other health and life insurance benefits incurred by the Office of Personnel Management during the employees' active years of service.

NOTE 7 | EXPENSES BY FUNCTIONAL CLASSIFICATION

As permitted by SFAS No. 117, the Library has elected to present its operating expenses by natural classification in its Statements of Activities for the period ending September 30, 2010. The functional breakdown of these expenses is as follows (see Schedule B):

Fiscal Year 2010 Expenses by Functional Classification	Amount
JMNC Fund Projects and Programs	\$ 278,174
Members' Specific Projects	398,093
Supporting Activities—Fundraising	1,015,102
Total Expenses	\$ 1,691,369

NOTE 8 | RETIREMENT PLANS

Employees of JMNC Fund participate in two different retirement plans. Civil Service employees participate in the Civil Service Retirement System (CSRS) or the Federal Employees' Retirement System (FERS). FERS is the system in effect for most employees hired after December 31, 1983.

In fiscal year 2010, the JMNC Fund paid approximately \$68,832 to fund retirement benefits, excluding FICA taxes.

This information is an integral part of the accompanying financial statements.

INDEPENDENT AUDITOR'S REPORT



We have audited the accompanying statement of financial position of the James Madison National Council Fund (the Fund) as of September 30, 2010 and the related statements of activities and cash flows for the year then ended. These financial statements are the responsibility of the Fund's management. Our responsibility is to express an opinion on these financial statements based on our audit.



LIBRARY OF CONGRESS

February 25, 2011

To the Steering Committee
James Madison National Council Fund

We contracted with the independent public accounting firm of Kearney & Company to audit the Fund's financial statements. The firm is responsible for the attached auditor's report and the opinion and conclusions expressed in that report.

We reviewed Kearney & Company's report and related documentation. Our review was not intended to enable us to express, and we do not express, an opinion on the Fund's financial statements, conclusions on internal control, or compliance with laws and regulations. Our review disclosed no instances in which Kearney & Company did not materially comply with U.S. generally accepted government auditing standards.

Karl W. Schornagel
Inspector General

SUMMARY

As stated in our opinion on the financial statements, we concluded that the Fund's financial statements for the year ended September 30, 2010 are presented fairly, in all material respects, in conformity with accounting principles generally accepted in the United States of America (GAAP). Our consideration of internal control over financial reporting (including the safeguarding of assets) disclosed no material weaknesses. The results of our tests of compliance with certain provisions of laws and regulations disclosed no instances of noncompliance that are required to be reported herein under *Government Auditing Standards* issued by the Comptroller General of the United States.

The following sections discuss our opinion on the Fund's financial statements, our consideration of the Fund's internal control over financial reporting, our tests of the Fund's compliance with certain provisions of applicable laws and regulations, and Fund management's and our responsibilities.

OPINION ON THE FINANCIAL STATEMENTS

We have audited the accompanying statement of financial position of the Fund as of September 30, 2010 and the related statements of activities and cash flows for the year then ended. These financial statements are the responsibility of the Fund's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with auditing standards generally accepted in the United States of America; the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States; and Office of Management and Budget (OMB) Bulletin No. 07-04, *Audit Requirements for Federal Financial Statements*, as amended. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the statement of financial position as of September 30, 2010 and the related statements of activities and cash flows for the year then ended September 30, 2010, including accompanying notes, present fairly, in all material respects, the financial position of the Fund as of September 30, 2010, and its activities and cash flows for the year then ended, in conformity with GAAP.

Our audit was conducted for the purpose of forming an opinion on the financial statements referred to in the first paragraph of this report. The information contained in Schedules A and B is not a required part of the Fund's financial statements. Such information is subject to the auditing procedures applied in the audit of the basic financial statements. In our opinion, this information is fairly stated, in all material respects, in relation to the basic financial statements taken as a whole.

INTERNAL CONTROL OVER FINANCIAL REPORTING

In planning and performing our work, we considered the Fund's internal control over financial reporting and compliance by obtaining an understanding of the design effectiveness of the Fund's internal control, determining whether controls had been placed in operation, assessing control risk, and performing tests of the Fund's controls as a basis for designing our auditing procedures for the purpose of expressing our opinion on the financial statements and not to provide an opinion on the internal controls. Accordingly, we do not express an opinion on the effectiveness of the Fund's internal control over financial reporting and compliance.

We limited our internal control testing to those controls necessary to achieve OMB Bulletin No. 07-04 control objectives that provide reasonable, but not absolute assurance, that:

1. Transactions are properly recorded, processed, and summarized to permit the preparation of the financial statements in accordance with GAAP, and assets are safeguarded against loss from unauthorized acquisition, use, or disposition
2. Transactions are executed in compliance with laws governing the use of budget authority; Government-wide policies and laws identified in Appendix E of OMB Bulletin No. 07-04, as amended; and other laws and regulations that could have a direct and material effect on financial statements. We did not test all internal controls relevant to operating objectives, as broadly defined by the Federal Managers' Financial Integrity Act, such as those controls relevant to ensuring efficient operations.

A deficiency in internal control exists when the design or operation of a control does not allow management or employees, in the normal course of performing their assigned functions, to prevent or detect and correct misstatements on a timely basis. A significant deficiency is a deficiency or combination of deficiencies in internal control that is less severe than a material weakness, yet important enough to

merit attention by those charged with governance. A material weakness is a deficiency or combination of deficiencies in internal control such that there is a reasonable possibility that a material misstatement of the entity's financial statements will not be prevented or detected and corrected on a timely basis.

Our consideration of internal control over financial reporting was for the limited purpose described in the preceding paragraphs and was not designed to identify all deficiencies in internal control that might be deficiencies, significant deficiencies, or material weaknesses. We did not note any deficiencies in internal control that we consider to be material weaknesses or significant deficiencies, as defined above.

COMPLIANCE AND OTHER MATTERS

As part of obtaining reasonable assurance about whether the Fund's financial statements are free of material misstatement, we performed tests of the Fund's compliance with certain provisions of laws and regulations, noncompliance with which could have a direct and material effect on the determination of financial statement amounts and certain other laws and regulations specified in OMB Bulletin No. 07-04, as amended. We limited our tests of compliance to these provisions; we did not test compliance with all laws and regulations applicable to the Fund. Providing an opinion on compliance with certain provisions was not an objective of our audit and accordingly, we do not express such an opinion.

The results of our testing disclosed no instances of noncompliance or other matters that are required to be reported under *Government Auditing Standards* and the requirements of OMB Bulletin No. 07-04, as amended.

This report is intended solely for the information and use of the Steering Committee, the Fund's management, those charged with governance, the Library of Congress Office of Inspector General, OMB, the Government Accountability Office, and Congress, and is not intended to be, and should not be, used by anyone other than these specified parties.



February 16, 2011
Alexandria, Virginia

SUPPLEMENTAL INFORMATION

SCHEDULE A

Schedule of Net Assets Available for Designation

Total Net Assets	\$ <u>5,013,295</u>
Net assets restricted by donors for projects	(2,536,890)
Net assets designated by the Council for projects	<u>(484,243)</u>
Total restricted or designated net assets	<u>(3,021,133)</u>
Net Assets Available for Designation	\$ <u>1,992,162</u>

SCHEDULE B

Schedule of Expenditures

	Fund Projects and Programs	Members' Specific Projects	Supporting Activities— Fundraising	Total
Personnel costs	\$ 134,443	\$ 82,496	\$ 576,585	\$ 793,524
Travel and transportation and subsistence/support persons	1,880	175	50,590	52,645
Other services	(37)	0	106,345	106,308
Books and library materials	3,765	230,633	8,996	243,394
Exhibit Opening Events, Receptions, and Madison Council Meetings	25,700	71,660	216,104	313,463
Contractual and personnel services	112,424	13,129	34,712	160,265
Office supplies, printing and materials	0	0	21,770	21,770
Totals	\$ <u>278,174</u>	\$ <u>398,093</u>	\$ <u>1,015,102</u>	\$ <u>1,691,369</u>



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