

# LCM

LIBRARY OF CONGRESS MAGAZINE  
MARCH/APRIL 2019

## THE ART OF SONG

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### Inside

Native Voices,  
Heard Anew

A Slave Memoir  
Written in Arabic

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### Plus

Bully for Teddy

FDR's Great Globe

50 Shades of Green

**GERSHWIN PRIZE RECIPIENTS  
GLORIA AND EMILIO ESTEFAN**







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■ Wé McDonald performs at the 2017 tribute to Gershwin Prize recipient Tony Bennett at Constitution Hall. *Shawn Miller*

## Mission of the Library of Congress

The Library's mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

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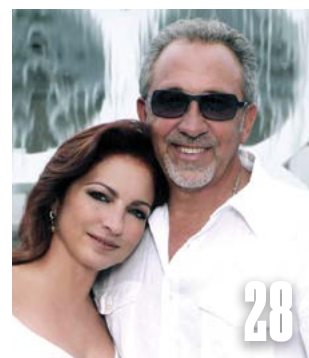
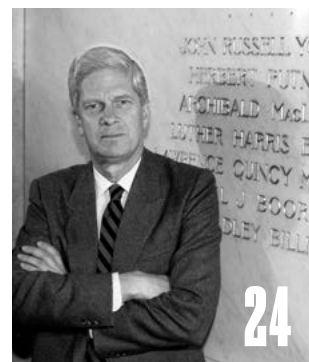
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■ On the cover: Emilio and Gloria Estefan, the 2019 recipients of the Library's Gershwin Prize for Popular Song. *Alberto Tolot*

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### CONNECT ON

[loc.gov/connect](http://loc.gov/connect)







## FIFTY SHADES OF GREEN

■ Top: St. Patrick's Day paradegoers in New York City. *Prints and Photographs Division*

Right: "The Irish American," a two-step written by George M. Cohan and published in 1905. *Music Division*

### Library collections reveal the Irish experience in America.

On St. Patrick's Day, it's said, everybody is Irish.

Indeed, around much of the globe, the centuries-old religious commemoration of Ireland's patron saint has been transformed into a secular celebration of everything Irish, dressed up in green and soaked in millions of pints of Guinness.

For more than 200 years, cities and towns across the United States have celebrated the occasion – each in its own way.

Every March, the citizens of Hot Springs, Arkansas, put on the world's shortest St. Patrick's Day parade, marching the length of 98-foot Bridge Street (once named by Ripley's Believe It or Not! as the world's shortest street in everyday use) before calling it quits.

Enterprise, Alabama, sets its sights lower. Each year, residents there organize the world's smallest St. Paddy's parade: One person of Irish descent, bearing an Irish flag, marches a block from the courthouse to the boll weevil monument and back.

Boston began its celebration back in the 1730s, Philadelphia in the 1770s. Savannah first held its now-famous parade in 1824, some 138 years before Chicago started dyeing its river green.

The oldest and largest parade dates to the 1760s, in New York City. Those first marchers were homesick Irish expatriates and soldiers serving with the British army who, according to organizers today, "reveled in the freedom to speak Irish, wear green, sing songs and play the pipes."

The Library's collections document not just the joy of St. Patrick's Day celebrations but also the Irish experience in America through photos, prints, music and newspapers.

The American Folklife Center, for example, preserves traditional Irish-American folk culture, and the Prints and Photographs Division's Jacob Riis collection preserves harrowing images of tenements in which New York's immigrant communities lived.

Through popular song, Music Division holdings capture the identity of Irish-Americans in a new land, many wistful for an island they left behind:

*From lovely Erin sad I come,  
Across the rolling sea;  
In stranger land to seek a home  
A home of liberty.*

—Mark Hartsell



### MORE INFORMATION

Irish-American Resources  
[loc.gov/rr/main/irishamerican](http://loc.gov/rr/main/irishamerican)

## FDR'S GREAT GLOBE

Roosevelt and Churchill directed World War II using these massive maps.

The “President’s Globe” is big – really big and important. Weighing a whopping 750 pounds and measuring an impressive 50 inches in diameter, the globe was specially designed for use by President Franklin D. Roosevelt during World War II.

The massive representation of the Earth helped Roosevelt gauge distances over water to allocate personnel and materiel in support of the war effort.

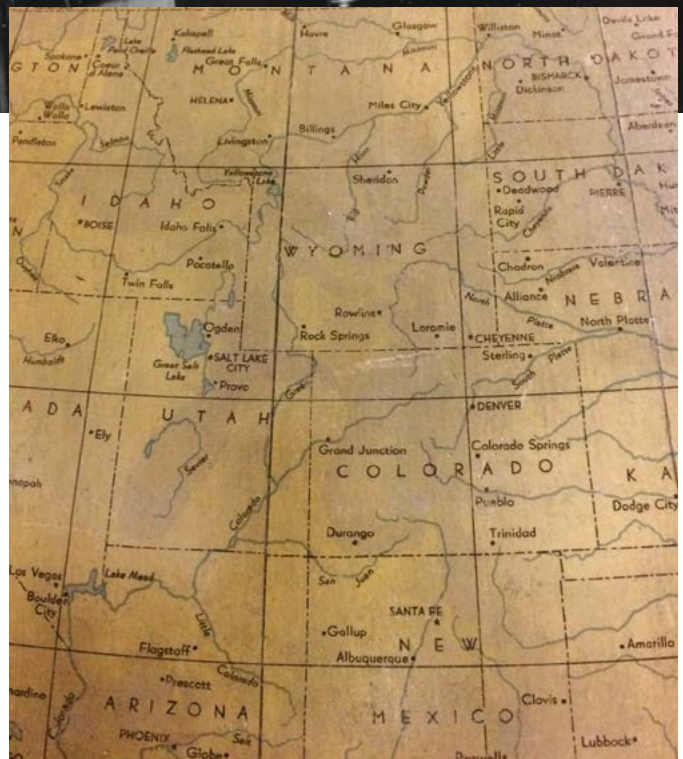
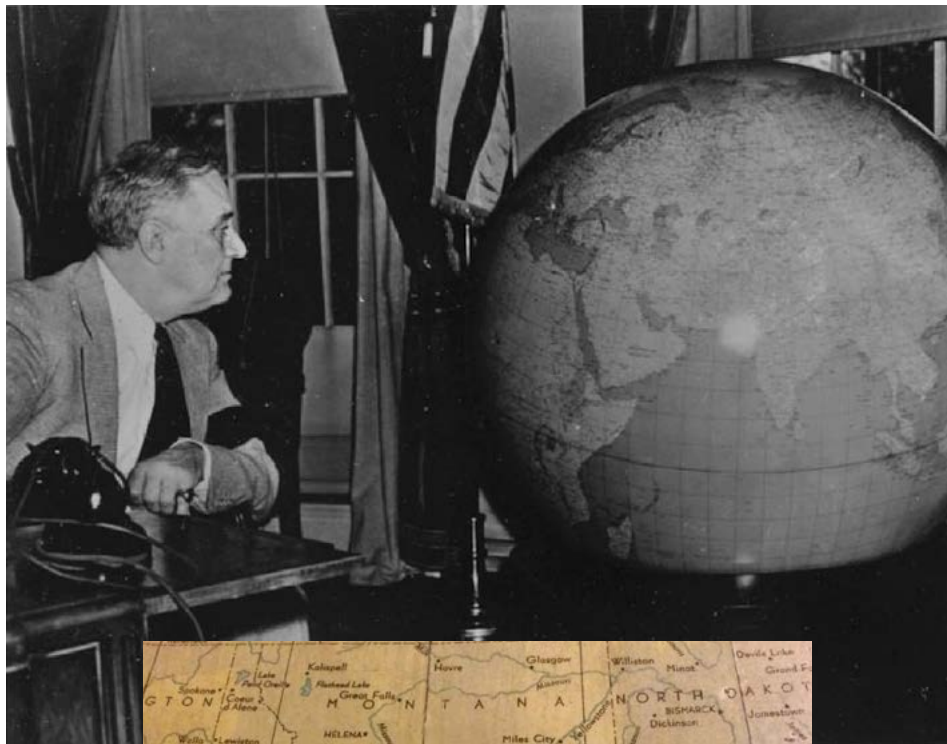
An estimated 12 to 15 of the globes were produced. One was given as a Christmas present to the president in 1942, and he placed it directly behind his office chair, often referring to it during his workday. Matching globes were given to British Prime Minister Winston Churchill, U.S. Army Chief of Staff Gen. George C. Marshall and others. Each man used his globe as a reference point when communicating with the rest.

The globes’ history was authoritatively documented by Arthur H. Robinson, director of the map division of the Office of Strategic Services (OSS) during the war. Robinson said the globes offered the leaders “a view rather like that of an astronaut today. That certainly would have helped them contemplate the immense strategic and logistical problems of a truly global conflict.”

The globe’s size and weight required that a special base be built to hold and rotate it – the cradle uses rubber balls seated in steel cups to move the huge sphere. The OSS mapmakers who worked on the project, however, never received personal credit. Instead, they left a “signature” by inserting their hometowns onto the sphere – one can only guess which towns those might be among the 17,000 place names present.

Roosevelt’s globe is now part of his library and museum in Hyde Park, N.Y. The Library holds the version that resided in the House of Representatives. Today, visitors can see the globe on display in the Geography and Map Division Reading Room, just one of the division’s amazing cartographic artifacts.

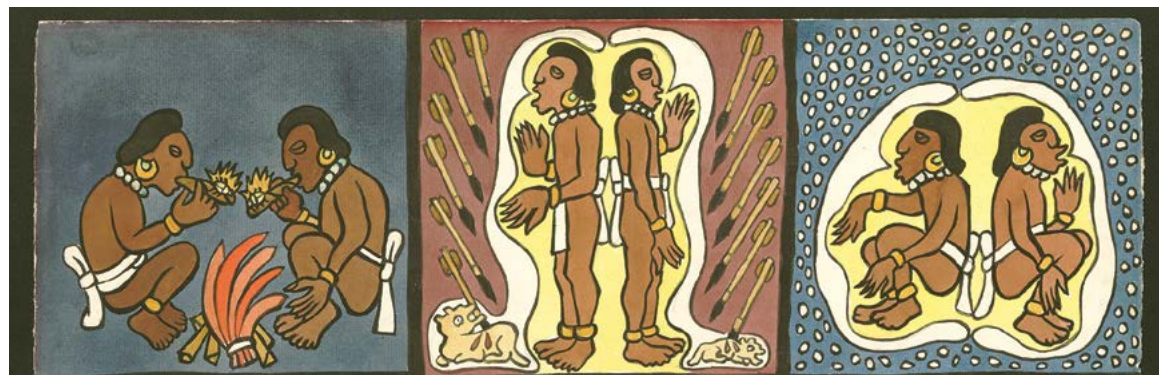
–Ryan Moore is a cartographic collection specialist in the Geography and Map Division.



■ Top: Franklin D. Roosevelt examines the “President’s Globe,” used by Allied leaders during World War II. *Franklin D. Roosevelt Presidential Library*

Below: Mapmakers left their “signatures” on the globes by including their hometowns on the sphere. *Julie Stoner*





■ Top: One of the artworks created by Diego Rivera for an English translation of the Maya creation myth. *Jay I. Kislak Collection / Library of Congress*

Opposite: Tana Villafana of the Library performs tests on a painting by artist Diego Rivera. *Shawn Miller*

## REVEALING RARE RIVERA

Library uses technology to explore below the surface of paintings by Diego Rivera.

Diego Rivera was by all measures one of the most important Mexican artists of the 20th century – his large-scale murals in San Francisco, Mexico City, New York and Detroit helped transform the style of public art and brought new ideas from the Parisian avant garde to the Americas.

In the early 1930s, American writer and art critic John Weatherwax approached Rivera about illustrating an English translation of “Popol Vuh,” the Maya creation myth. Long fascinated by ancient indigenous cultures of Mexico and Mesoamerica, Rivera agreed and produced a series of watercolors and gouache paintings to illustrate the text – paintings that in part derive their layouts, color palettes and themes from early Mesoamerican books or codices.

Weatherwax’s translation was never published. But, today, the Library holds three of the watercolors – largely unknown to art historians and the public – in its Jay I. Kislak Collection.

A team of Library curators and scientists recently used advanced imaging and analysis techniques to examine the underdrawings, paints and pigments

– an effort to better understand the works for art historical purposes and to inform their conservation.

The team digitally photographed the paintings at multiple wavelengths spanning the ultraviolet through the visible and into the near-infrared, a technique known as hyperspectral imaging. In this process, discrete components of an object – inks, glues, parchment – respond in unique ways to the different wavelengths.

To get a more precise sense of the paints and pigments Rivera used, they employed fiber optic reflectance spectroscopy, which uses a white light source and a spectrometer to measure the amount and the color of light reflected from an object. And to analyze chemicals and elements in the paintings, they used X-ray fluorescence spectroscopy, a process that nondestructively bombards the paintings with high-energy X-rays in precisely defined locations, inducing elements of the pigments to emit secondary X-rays that can be captured and analyzed.

Preliminary results – to the team’s surprise – show the artist used very different pigment and paint palettes. For curators and scientists, the project makes clear the new knowledge that can be gained when they collaborate to better understand the collections – and that the sciences and the arts are full of hidden surprises.

–*John Hessler is a cartographic specialist in the Geography and Map Division.*

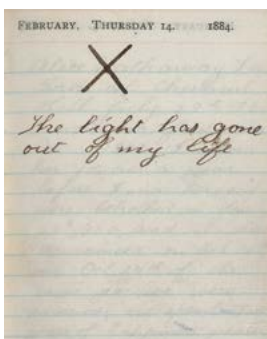




# CURATOR'S PICKS

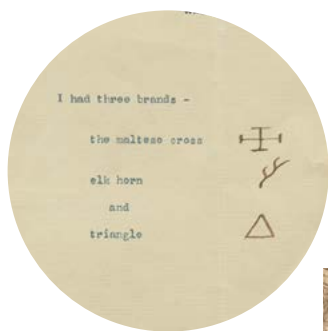
## BULLY FOR TEDDY

Manuscript Division historian Michelle Krowl selects favorite items from the Library's Theodore Roosevelt Papers, which were recently put online.



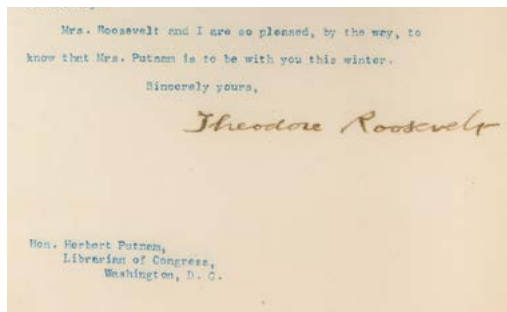
### DARKEST DAY

Roosevelt's mother died the morning of Feb. 14, 1884, and his first wife, Alice, died in his arms that afternoon. He noted the grim day in his pocket diary with a large X and the words "The light has gone out of my life." Roosevelt, then 25, thought his life was over. In truth, it had only just begun.



### ROOSEVELT REBRANDED

After his wife's death, Roosevelt exorcised his grief by living a strenuous life as a cattle rancher in the Dakota Territory. Though the ranch wasn't financially successful, Roosevelt learned valuable lessons there about the natural world, the West and working with people of different backgrounds. Years later, he illustrated his cattle brands in this note on White House stationery.

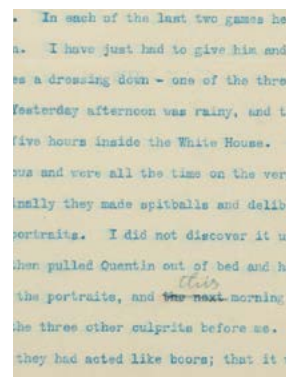


### COMMISSIONER IN CARTOONS

This cartoon, contained in a scrapbook made by Roosevelt, depicts him using only his signature eyeglasses and prominent teeth – one of many to do so. The cartoon captures the effect of Police Commissioner Roosevelt's surprise midnight tours of New York City to ensure beat cops were doing their duty, tours that helped him understand the city's diverse neighborhoods.

### READER-IN-CHIEF

While trying to mediate a serious labor dispute between striking coal miners and intransigent mine owners in 1902 and recovering from injuries sustained in a carriage accident, then-President Roosevelt "simply had to enjoy a few days of history." In this letter, he thanks Librarian of Congress Herbert Putnam for providing books for his reading pleasure.



### JUST SPITBALLING

A devoted father who enjoyed participating in his children's antics, Roosevelt drew the line at decorating historical White House portraits with spitballs. In this 1908 letter, Roosevelt relates how he punished son Quentin and his friends for having "acted like boors" in the nation's house – a most lively place when the six Roosevelt children lived there.

### MORE INFORMATION

Theodore Roosevelt Papers  
[go.usa.gov/xEQEs](http://go.usa.gov/xEQEs)



## Raymond White discusses his work as a Music Division specialist.

### How would you describe your work at the Library?

Fascinating. And varied. Some days, it's acquisitions – the papers of jazz great Billy Strayhorn, or a collection of long-lost manuscripts of composer Samuel Barber, or holograph scores of Beethoven or Brahms or Franz Liszt or Felix Mendelssohn or Richard Wagner. Other days, it's exhibitions – preparing materials for loan to other institutions or for exhibit here at the Library. And displays for Music Division concerts and lectures and for Madison Council meetings. And from time to time tours, research orientations and assisting distinguished music scholars and performers in their research. Writing a press release, a blog post, a condolence letter. Variety is a constant, and it's part of what makes my job endlessly interesting.

### How did you prepare for your position?

I began as a childhood musician, taking piano lessons and singing in a children's choir; I came to the Library with degrees in music and in history and a plan to pursue graduate work in museum studies. After a short time, however, the opportunity to work with the music collections hooked me, and, as the saying goes, I have never looked back. In 1986, I became the first student to complete the then-new music librarianship dual degree program at Catholic University, and I subsequently did additional graduate study in music at the University of Maryland.

### What have been some of your most memorable experiences at the Library?

Some have involved the surprises that sometimes accompany acquisitions. Seeing for the first time the lead sheet for the original version of "God Bless America" – which was not known to have survived. Holding in my hands for the first time the holograph manuscript of Rachmaninoff's two-piano version of his Symphonic Dances. Reading for the first time the previously-unknown letters from George Gershwin to his psychoanalyst.

And then there are events which are just by their nature memorable: I have participated in displays of materials for many notable



SHAWN MILLER

visitors, including French President Macron and Gershwin Prize recipients Smokey Robinson and Paul McCartney, for whom I sang an unused lyric from Irving Berlin's "There's No Business Like Show Business"!

### Why are the Library's Gershwin collections important and what are some of your favorite pieces from it?

Those collections are important because of the combination of two factors: the significance of composer George and lyricist Ira coupled with the richness and vastness of the Library's Gershwin holdings. The Gershwin Collections support research into George and Ira's careers as well as their lives – what they did, what they thought and who they knew.

Among my favorite items from the collection are two letters dating from September 1936, shortly after the Gershwins had traveled to California to write for the silver screen. On Sept. 18, George wrote to his New York secretary: "We are giving a big party Saturday night for [playwright] Moss Hart's new teeth, he having had all sorts of things done to his teeth with porcelain. We expect about seventy-five people." And four days later, George reported to a friend, "We had about a hundred of the Hollywood notables all together in our house in honor of the unveiling of Moss Hart's new teeth. The party lasted until after six in the morning and a good time was apparently had by all."

## HIDDEN GEMS

The copyright registration process preserves little-known works by big-name artists.

The collections of books, songs, films and other creative works deposited at the Library for copyright registration long have been a treasure trove for researchers, helping chronicle the artistic genius of generations of Americans.

Those collections record the history of works everyone knows (“Take Me Out to the Ball Game,” submitted for copyright in July 1908) alongside multitudes that went unheard (an unpublished musical version of “The Great Gatsby”).

They document the works of folks famous for other things: The collections hold, for example, plays written by Pablo Picasso, Mae West and John F. Kennedy. And they catalog the fledgling efforts of future stars – among them, the earliest works by recipients of the Library’s Gershwin Prize for Popular Song.

Years before his Miracles hit the top with “Shop Around,” 18-year-old Smokey Robinson (along with future Motown founder Berry Gordy) wrote “I Cry” and submitted it for copyright registration in June 1958 – preserved today as five smudged lines of music and lyrics, set off by an inky blue fingerprint.

Three months earlier, 16-year-old Carole Klein submitted “Goin’ Wild” and “The Right Girl,” neatly written in pencil on paper torn from a music composition book. By 1961, she had adopted the name Carole King and written the first of her many smashes, “Will You Love Me Tomorrow.”

Paul Simon wrote his first song, “The Girl For Me,” at 12 or 13, and his father wrote out the lyrics and music and submitted them for registration. That tune became the first copyrighted song by Simon and Garfunkel – a little piece of music history, preserved by the copyright process for posterity.

—Mark Hartsell

■ **Opposite:** Early works written by Gershwin Prize winners Paul Simon, Smokey Robinson and Carole King and submitted for copyright to the U.S. Copyright Office at the Library. Music Division





1955  
EU 438518

# "THE GIRL FOR ME"

THE RIGHT GIRL

LYRIC & MUSIC:  
CAROLE KLEIN

o - ON THE GI - I - IRL FOR ME - E - E

IS STANDING THERE

NE FLOWS IN HER HA - IR

ME - E - E - EE BACK TO ME O - ON THE

LOVE HER STI - ILL

OH SHELL RE TU - URN

AND I KND - OW SHELL BE

HER A - AL - WAYS

ill BE

ST A — Daut to DIE DARLING How how will you



Paul Simon  
P. SIMON  
A. GARFUNKEL

FOR... YOU... AND

IER FELT LIKE

NE - VER

SHIT IT WAS LOVE AT FIRST SIGHT

START YOU'D STD - LEN MY HEART THE RE -

HE RIGHT GIRL - THE RIGHT GIRL - FOR...

END

11

B. GORDY JR  
W. ROBINSON

CAUSE YOU'RE GONE

LONG — OR I CANNOT CARRY

IF I CRY — EVERY DAY

ME — So Now I Sit + Cry

BE





# BRINGING NATIVE VOICES TO LIGHT

**Modern technology uncovers new details in historical recordings.**

**BY WENDI A. MALONEY**

It was an emotional moment for Dwayne Tomah of the Passamaquoddy Tribe of Maine when he stood to sing a tribal war song during a celebration at the Library of Congress last summer. No wonder: The song hadn't been performed publicly in 128 years.

Tomah was able to do so, in part, because digital technologies at the Library had helped uncover indistinct words from a historical recording of the song in the collections of the Library's American Folklife Center.

"For me to stand here before you in 2018, to be able to sing our songs ... is very powerful," Tomah said. "To know that our language is still alive."

For the past several years, the Library has collaborated with the Passamaquoddy to digitize, curate and expand access to content from 31 Passamaquoddy recordings made in 1890 by anthropologist Jesse Walter Fewkes. In addition to songs, Fewkes documented folktales, origin stories, vocabulary, numbers and more using wax cylinders, the recording medium of the day.

Those cylinders are the oldest ethnographic field recordings known to survive anywhere; in 2002, they were added to the Library's National Recording Registry in recognition of their cultural importance.

To begin sharing the recordings online, the Folklife Center launched the project,

■ **Dwayne Tomah of the Passamaquoddy Tribe performs a tribal war song at the Library.**  
*Valda Morris*



Ancestral Voices, on the Library's website last spring. Eventually, field recordings of other tribes will be added.

Ancestral Voices builds on the Folklife Center's Federal Cylinder Project. From 1977 to 1987, that project preserved early ethnographic field recordings of the sung and spoken traditions of Native American communities by transferring audio from wax cylinders to reel-to-reel tape. The Library holds about 9,000 such cylinder recordings, the largest collection in the U.S.

Ancestral Voices not only brings that initiative into the digital age but also seeks innovative ways to work with native communities and other partners to curate the recordings.

The project began in earnest with the 2015 transfer of cylinders from Capitol Hill to the Library's state-of-the-art audio-visual conservation facilities at the Packard Campus in Culpeper, Virginia.

There, audio engineers began digitizing the Passamaquoddy recordings using the Archeophone, a specially designed modern cylinder player that allows the recordings to be more easily understood. After creating digital preservation copies, the engineers painstakingly carry out digital restoration.

"You're kind of peeling back layers of noise," said Bryan Hoffa, a recording engineer at Packard. "It's like a surgical operation. ... It's subtle."

Afterward, Hoffa said, it becomes clearer what is being said on the cylinders. On some, voices can now be heard where previously they could not.

As digitization proceeds, the Folklife Center shares files with the Passamaquoddy. "They're going through them to do translations, sort out the meanings that emerge from carefully listening to them," said Guha Shankar of the Folklife Center, a project coordinator.

In turn, the Passamaquoddy help the Library correct and augment catalog records for digitized recordings – many records still include rudimentary descriptions supplied by early field recorders like Fewkes.

"More than 100 years after these recordings were made, they're getting back into public circulation in a robust way, and the Library is at the forefront of leading that initiative in some really important ways," Shankar said.

■ These cylinders represent the oldest ethnographic field recordings known to survive anywhere.  
*Bryan Hoffa*



For the Passamaquoddy, the project not only helps them recover lost or forgotten history but also build language fluency, which has seriously dwindled in recent years.

"This comes at an important time," said Donald Soctomah, the tribe's historic preservation officer. "It's bringing a gift back to the tribe." ■

*Wendi A. Maloney is a writer-editor in the Office of Communications.*

■ Audio preservationist Patrick Smetanick digitizes a wax cylinder using the Archeophone.  
*Bryan Hoffa*

## MORE INFORMATION

Ancestral Voices  
[go.usa.gov/xEQEG](http://go.usa.gov/xEQEG)

friends do we make  
do we lose  
~~times~~ times do we lie - truths do we ~~tell~~ share  
times do we share our true self?  
how do you measure a life?  
in inches? with a ruler,

# THE ART OF SONG



BY MARK  
HARTSELL

Library collections of great  
songwriters reveal the creative  
process behind the music.

■ Above: Jonathan Larson asks "how do you measure a life?" in his notes for "Seasons of Love" – a question at the heart of the classic song from the musical "Rent." *Music Division*



■ **Right: Billy Strayhorn (below) composed the jazz standard “Take the ‘A’ Train” using directions to Duke Ellington’s home in Harlem for inspiration. Music Division**

**W**hen we sit down to write a song, Paul McCartney once quipped of his partnership with John Lennon, we always do two things: First, we sit down. Then, we write a song.

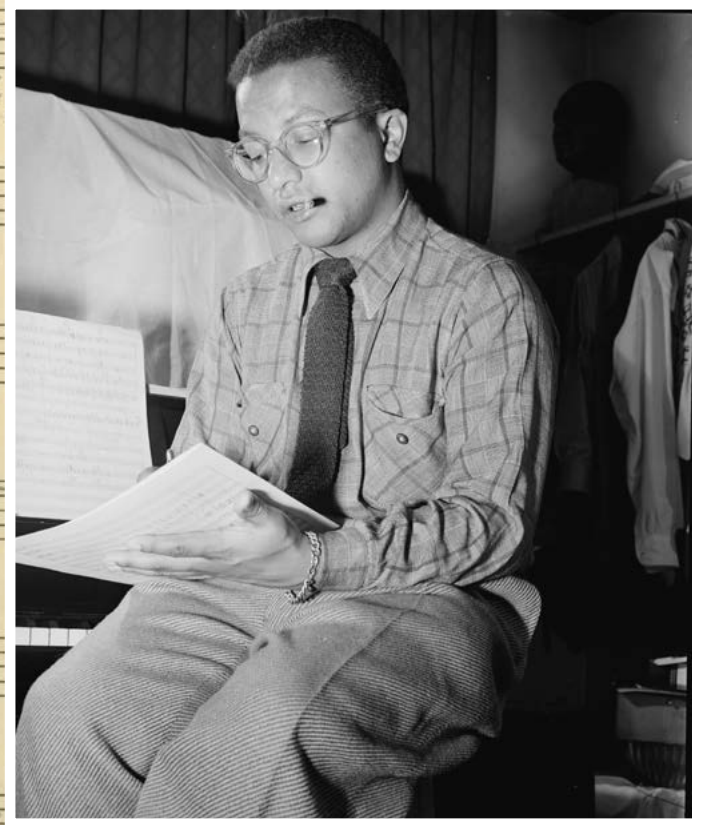
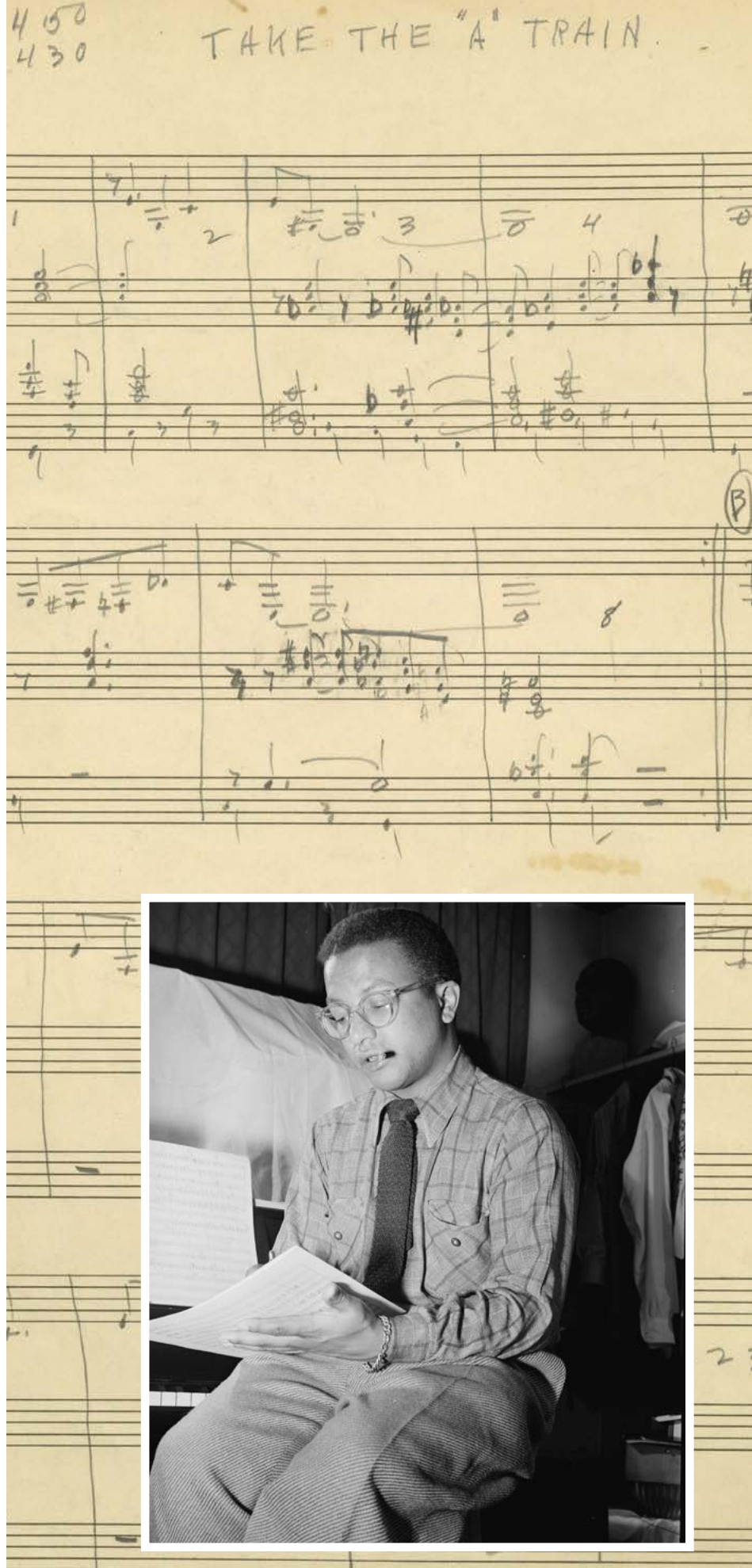
Perhaps it’s not quite as simple as that, this capacity to write a lyric that, 50 years on, somehow still touches the heart or a melody that, after a century, still stirs the soul. Are great songs the product of hard work and meticulous craftsmanship? Or is it a God-given gift of talent and bolt-from-the-blue inspiration that arrives from who knows where?

“Every song comes in a different way,” says singer and songwriter Gloria Estefan, who, along with husband Emilio, received this year’s Library of Congress Gershwin Prize for Popular Song for her lifetime of work in promoting the art form. “I appreciate it, because every time I write one I go, ‘I’ll never be able to do this again.’ And then, lo and behold, somehow it happens.”

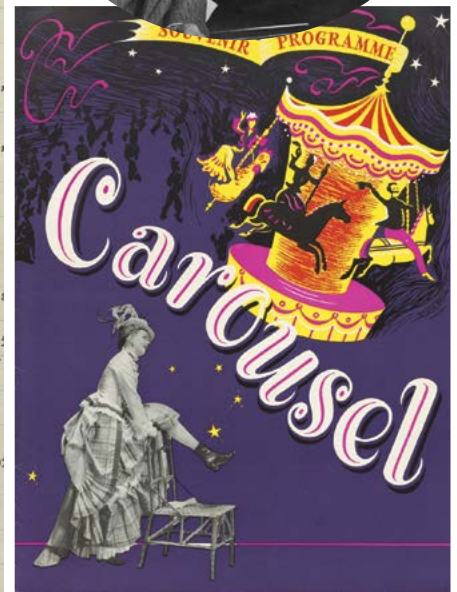
The Library’s Music Division holds the papers of many great composers and lyricists – Oscar Hammerstein, Richard Rodgers, Irving Berlin, Jerome Kern, Billy Strayhorn and George and Ira Gershwin, among others – that collectively provide insight into how “it” happens, into the creative process behind the music.

Most start out with an idea – or, at least, a need: Lyricist Ira Gershwin once was asked, which comes first, the music or the lyrics? “The contract,” he replied.

Strayhorn wanted to impress Duke Ellington in advance of a meeting about a job with Duke’s band. So, he created a tune



MAINE  
 1870 Camp and resorts start  
 Bays: Casco, Penobscot, Passamaquoddy, etc Harbors: Kennebec Boothbay (Lobster Hatchery) to Augusta. Penobscot to BANGOR  
 Fisheries: Herring - Sardines.  
 Lobsters, Cod, Hake, Haddock, Smelt, Mackerel, Swordfish, Shad, Salmon, Eels, Halibut, Clams, Scallops, porpoises  
 Manufactures: Cotton ~~Woolen~~ Woolen  
 Paper and Pulp (From Spruce & Polar in river basins  
 Boots and Shoes where water power handy)  
 Canneries  
 to  
 First Rwy \* Bangor and Old Town, 1836  
 Bangor & Aroostook  
 Fauna: Moose, caribou, deer, Black bear, wolf, fox, beaver, racoon, marten, sable, woodchuck, skunk, otter, mink, rabbit, Geese, duck, in lakes  
 Eagles, gulls, kingfishers, owls, plover, woodchuck, robins, orioles, bobolinks, bluebirds, swallows, sparrows,  
 Flora: White pine, spruce, hemlock, tamarack, cedar, and on south slope, birch, poplar, oak, maple and beech.  
 Apple, plum, cherry, pear.  
 Grape, gooseberry and currant, blackberry, raspberry blueberry, strawberry.  
 Manufactures: Shipbuilding big till middle of century when wooden ships gave way to steel. Also rum from molasses till State went dry  
 First cotton mill Androscoggin 1809  
 Portland, Lewiston, Biddeford and Auburn leading m'f'g co.  
 Largest paper mills: Millinocket, Penobscot Co., Madison on the Kennebec, Rumford Falls on the Androscoggin  
 Auburn, Bangor, August - Boots & Shoes leaders  
 Lewiston, Orono  
 Eastport and Lubec in Canned Sardines.  
 Bath in shipbuilding  
 Pop. Catholics more numerous than all protestant sects combined  
 Governors 1867 ~~Samuel May~~ Rep.  
 1871 Joshua Lawrence Chamberlain  
 1874 Sidney Perham  
 1876 Nelson Dingley  
 1880 Seldon Connor  
 1879 Alonzo Garcelon Dem.  
 1880 Daniel F. Davis Rep  
 1881 Harris Merrill Plaisted Dem-Gre  
 back  
 1883 Frederick Robie Rep  
 1887 Joseph R. Bodwell



■ Above: Oscar Hammerstein II (on right, with Richard Rodgers) wrote the lyrics for songs in some of Broadway's greatest musicals. Left: For "Carousel," he typed pages of notes on everyday life in Maine, the show's setting – an effort to make his lyrics ring true. Right: A program from a London performance of the show. *Music Division*

for the occasion using what he had at hand: the directions to Ellington's house in Harlem. The result, "Take the 'A' Train," became Ellington's signature tune, and Strayhorn got the job: He and Ellington collaborated for nearly three decades.

Ira Gershwin was inspired to write "Let's Call the Whole Thing Off" by the long-ago recollection of a teacher describing an argument between an American and an Englishman over proper pronunciation of "neither" – a memory that spawned one classic song and eight decades of debate over "tomato" vs. "tomahto."

## Making a List

One idea, of course, is only a beginning that creates a need for ... more ideas – and lists to help get them flowing.

Across pages of ruled white paper in the Library's collections, Jonathan Larson

records a stream of ideas for "Seasons of Love" from his smash musical "Rent."

"How do you measure a life?" he asks in a penciled scrawl, then proceeds to try out possibilities: books read, lessons learned, mountains climbed, pain, battles, laughter, fears. No idea is too offbeat to consider: "find out lifespan of a fly," he reminds himself on one page.

Berlin's manuscripts at the Library for "Anything You Can Do (I Can Do Better)" include lists of qualities over which the lead characters in the musical "Annie Get Your Gun" might compete: bigger, smaller, tougher, deeper, lower, faster, brighter, darker. Hammerstein began his work on "My Favorite Things" – originally titled "Good Things" – with a brain-dump of happy-sounding stuff: kittens, mittens, merry-go-rounds, snowflakes, crisp apple strudel.

Hammerstein wrote the lyrics to songs from some of the most popular musicals



in Broadway history: “Show Boat,” “South Pacific,” “Oklahoma!,” “The Sound of Music” “Carousel” and “The King and I.”

“He was an incredibly thorough man,” says Janet McKinney, a Music Division archivist. “He wasn’t just going to write some songs. He did a lot of research.”

For the musical “Carousel,” set in Maine, Hammerstein undertook extensive study of the state. Over 17 pages of notes, he explores Maine’s industries, governors, dialects, religious sects, labor conditions, berries, trees, wildlife and what makes a good clambake.

“This is important in order for him to come up with something true,” says

Loras Schissel, a music specialist in the Music Division. “He really wants to be a voice for whomever he’s writing for.”

Great songs often are the product of meticulous craftsmanship as much as research or sudden inspiration – try this note here, that word there, tweak this line, drop that idea.

In his sketches for “Do-Re-Mi” from “The Sound of Music,” Hammerstein at first represented the fifth note with the line “Sow is a thing you do with oats/wheat/grain.” Refining and revising over a period of weeks, he eventually arrived at the line we all know today: “Sew, a needle pulling thread.”

■ Below: Irving Berlin typed out these lyric ideas for “Anything You Can Do (I Can Do Better),” from the musical “Annie Get Your Gun.” Bottom left: Sheet music for “Anything You Can Do.” Top left: Berlin wrote, but later cut, these pencil-scrawled verses for “There’s No Business Like Show Business” for the same show. *Music Division*

1 opening nights  
 Stage from Joffe who's think  
 you should be fantasy  
 who know you with a ground  
 And that stage director even looking  
 who does his casting  
 upon a coal  
 Management complaining of the gross  
 bring you that "take a cut" routine  
 and the leading man who give you  
 of Hallosias  
 In every se

deeper  
 lower  
 faster  
 writer  
 brighter  
 darker  
 smaller  
 bigger  
 tougher

I can drink a schooner  
 I can do it# sooner  
 You'd get sick on liquor  
 You'd get even sicker  
 Without being caught  
 Yes  
 That's what I thought.

(I can do most anything)  
 Can you bake a pie  
 No  
 Neither can I

I can wear a girdle  
 Not without a hurdle  
 I can be a mother  
 Not without the other  
 Can you open up a safe  
 Yes  
 Without being caught  
 Yes  
 That's what I thought.

Could I live on bread and cheese  
 And only on that?  
 Yes  
 So can a rat

Could I die a##### mythrs death  
 And hang from a rope  
 Yes  
 That's what I hope

I'd be ggod at spying  
 That I'm not deneghing

I reduce my upper  
 After every supper  
 I get even thinner  
 After every dinner  
 I could live on bread and cheese  
 And only on that  
 Yes  
 So can a rat.  
 Anything you can say I can say softer  
 I can say anything softer than you.





Long ago and far away  
 I dreamed a dream one day  
 And now that dream is here beside me  
*But never dreamed you'd be beside me*  
 All the dreary past has passed  
 No skies are overcast -  
 You're here at last.

Long ago the  
 But when or where  
 I never knew ...

Chills go up and down my spine  
 Aladdin's lamp is mine  
 The dream I dreamed was not denied me  
 My long lost dream was not denied me  
*\*\*\*\*\* now when*  
 When you're in my arms I know  
 The ~~glow~~ glow of all I longed for long ago

Long ago I somehow knew  
 There must be someone who  
*would look like you*  
 Long before you came along  
 No matter what the song  
 The key was wrong.

From today I know I'll know  
 The future that I longed for long ago

From now on I know I'll know  
 That paradise I longed for long ago

Now I know I'll always know  
 That happiness I longed for long ago

Now you're here I know I'll know  
 That heaven on earth I longed for long ago

Now you're here and now I'll know  
 The glow of all I longed for long ago

Here you are and here I go

Here we are and here we go  
 Into that dream world longed for long ago

Now you're here I'll always know  
 The dream I always longed for long ago

Now you're here I know I'll know  
 The glow of all I longed for long ago

Long ago and far away  
 I wished a wish one day  
 You're here - my wish was  
 not denied me

For with just one look I knew  
 That all I longed for long ago was you ..

*Long ago I somehow knew that when or where or where who she'd be like you that when if ever it came true she'd be like you. Now you're here & now I know that heaven on earth I longed for long ago*



■ Above: Ira Gershwin tried out, revised and rejected lyric ideas for “Long Ago (And Far Away)” on this sheet – one of 17 such pages for the song held in Library collections. Bottom: Sheet music for “Long Ago,” a song featured in the film “Cover Girl.” Music Division

Kern, his biographer relates, would wrestle with a modulation for hours, taking off his shirt to work, the sweat pouring off him. Stephen Sondheim once recalled a story about Kern – the composer of such classics as “Ol’ Man River,” “Smoke Gets in Your Eyes” and “The Way You Look Tonight” – trying to perfect a tune by sitting at his piano, playing the same melody over and over, each time trying out a different note of the scale in a particular spot until he found one that fit just so.

Sometimes knowing what to leave out is as important as what to put in.

One of Berlin’s most famous songs is “There’s No Business Like Show Business,” from “Annie Get Your Gun” – in the musical, a celebration of showbiz glamour that

attempts to persuade Annie Oakley to join Buffalo Bill’s Wild West Show.

Berlin’s manuscripts at the Library, however, reveal that the version in the show doesn’t include all the verses Berlin wrote. On one page, Berlin penciled in additional verses that he later thought better of and deleted:

*Management complaining of the grosses  
 Giving you that ‘take a cut’ routine  
 And the leading man who gives you doses  
 of halitosis in every scene.*

Clever lines, but perhaps a co-worker with bad breath isn’t a good selling point?

“They’re great lyrics, but they’re not right,” music specialist Mark Horowitz says. “The whole point of the song in the show is these other characters are trying to convince



IRA GERSHWIN  
1021 NORTH ROXBURY DRIVE  
BEVERLY HILLS, CALIFORNIA

A George Gershwin manuscript of "Let's Call the Whole Thing Off," written for the Astaire-Rogers film Shall We Dance.

(The printed title and the couplet in the verse are also in George's hand. I mention this because in later years his handwriting and mine were somewhat similar.)

Inserted are two pages of lyric typescript from my files. The second sheet, "3rd CHORUS," is not in the printed sheet-music but was presented to a night-club boy-and-girl team of my acquaintance for the remote possibility that they weren't out of breath after singing and dancing the number, and required an encore.

G.G.  
Aug. 31, 1964.

2.

You say laughter and I say lawfter,  
You say after and I say awfter;  
Laughter, lawfter, after, awfter -  
Let's call the whole thing off!

You like Havana and I like Havahna, <sup>you like vanilla</sup>  
You eat banana and I eat banahna; <sup>of you,</sup>  
Havana, Havahna, banana, banahna -  
Let's call the whole thing off!

But oh! If we call the whole thing off then we must part,  
And oh! If we ever part then that might break my heart,

(~~departs~~)

So if you like oysters and I like ersters,  
I'll take oysters and give up ersters

■ Above: Inspired by a childhood memory, Ira Gershwin wrote the lyrics for the classic "Let's Call the Whole Thing Off." Top: The Gershwin family donated its papers to the Library, including handwritten notes by Ira in which he discusses aspects of the material.

Annie why show business is such a great thing. And these would not be conducive to making her want to be in show business."

## Perspiration vs. Inspiration

Ira Gershwin wrote four completely different sets of lyrics for the song that eventually became "Long Ago (And Far Away)."

Over 17 pages of drafts in the Library collections – Ira estimated that he threw away 30 or 40 pages more – he tries out, refines and rejects ideas. On one page, he typed out – then crossed out – variations on the same lines over and over: "Now I know I'll always know / That happiness I longed for long ago," "Now you're here I know I'll know / That heaven on earth I longed for long ago."

Eventually, he hit on the words that would help "Long Ago (And Far Away)" sell more in one year than any song of his career: "Just one look and then I knew / That all I longed for long ago was you."

"What these documents show is great care – not just anything will do," says music specialist Raymond White. "The craftsmanship piece of it you see here."

And sometimes the magic of musical creation is simply inexplicable, a sudden inspiration that arrives from who knows where and produces a melody or lyric that resonates for lifetimes.

McCartney claimed the melody for "Yesterday" came to him in a dream, which he captured as soon as he awoke. Harold Arlen wrote the music for "Over the Rainbow" while driving with his wife down Sunset Boulevard to a movie theater.

A sketch in the Library's collections shows that Rodgers likely wrote the tune for the great ballad "Some Enchanted Evening" in one unaltered sweep, as if it descended directly from the heavens to his pencil.

"There's a common misconception that you can stand on the top of a mountain and look at a sunset, and sit down and write something beautiful," Rodgers once said. "I don't think it goes that way. I think that the sunset, the mountain, the experience, all go inside and may not come out for 50 years."

Perhaps. But however it happens, the result is still magic. ■

# A MUSLIM SLAVE IN AMERICA

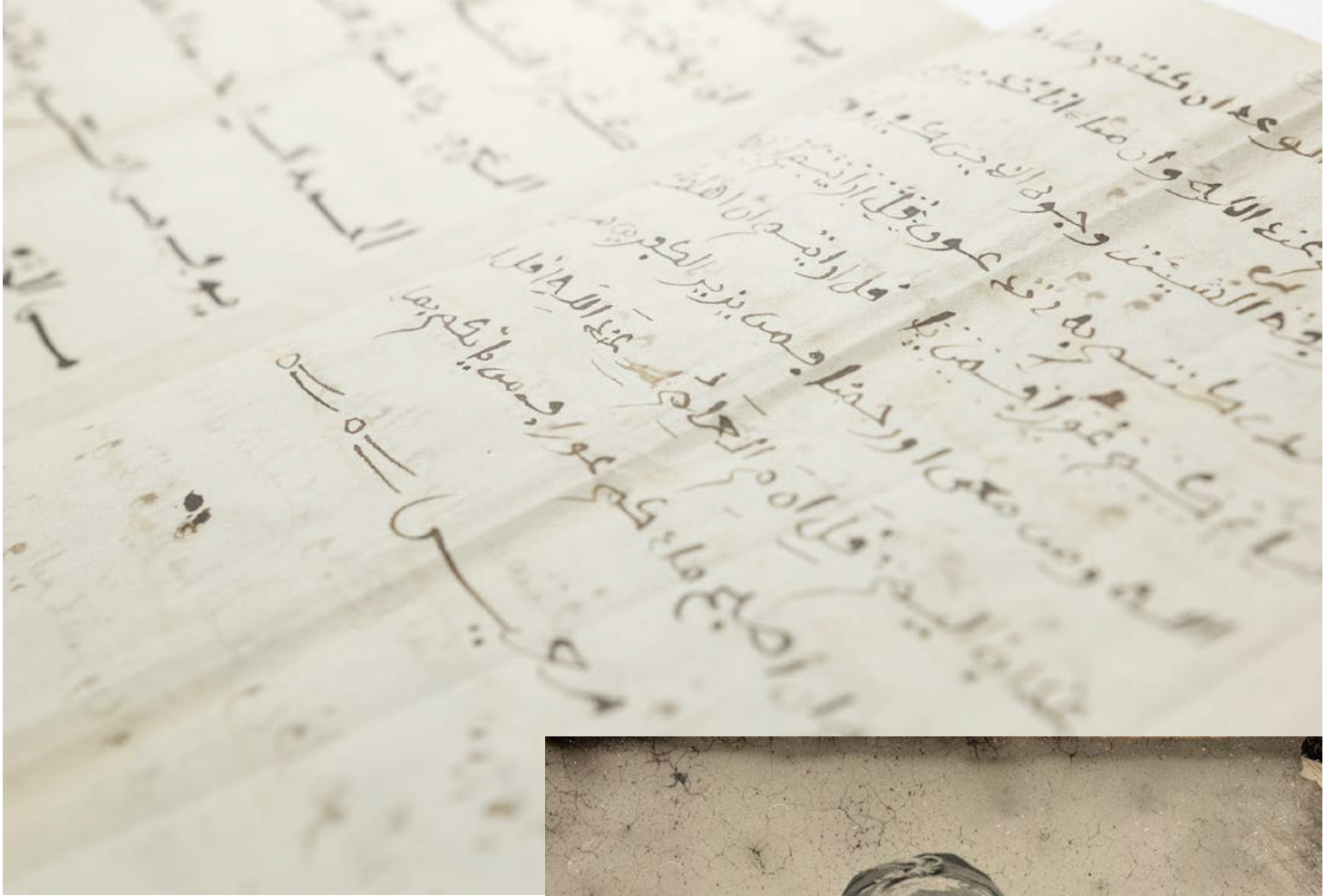
■ Opposite: Manuscript pages from the autobiography of Omar Ibn Said, written in Arabic. *Shawn Miller*

Bottom: A portrait of Ibn Said. *Beinecke Rare Book and Manuscript Library / Yale University*

**The Library acquires an extraordinary manuscript of the only slave memoir written in Arabic known to exist.**

**BY BRETT ZONGKER**





Born nearly 250 years ago in the West African region of Futa Toro between the Senegal and Gambia rivers, Omar Ibn Said started life with many advantages. He was the son of a wealthy father, spent years in school learning Arabic and would become a scholar, teacher, trader and devout Muslim.

Around 1807, however, when Ibn Said was about 37 years old, an army invaded Futa Toro, killing many people and marching others to the sea, where they were sold into slavery.

The army “took me and walked me to the big Sea, and sold me into the hands of a Christian man who bought me and walked me to the big Ship in the big Sea,” he wrote. “We sailed the big Sea for a month and a half until we came to a place called Charleston. And in a Christian language, they sold me.”

Ibn Said’s account of his own story – totaling 15 written pages – is extraordinary. Written in 1831, his autobiography is the only slave memoir written in Arabic known to exist – and one of few such texts written by a subject while he was still enslaved. Ibn Said’s perspective is unique: an African Muslim who had been born free and could



The  
Life  
of  
Omar ben Saed,

called  
Morro,

a Fulla slave, in Fayette  
owned by Governor Du

Written

in 1831.  
H. A. J. J.  
J. J. J.



write his story in his own language.

The original manuscript of “The Life of Omar Ibn Said” was acquired by the Library of Congress and now, for the first time, is held by a public institution, documenting the history of slavery and Islam in North America. The manuscript was acquired by the African and Middle Eastern Division and is held by the Rare Book and Special Collections Division.

Ibn Said’s writings recall his life in slavery, including an early escape from South Carolina.

“A weak, small evil man called Johnson, an infidel who did not fear Allah at all, bought me,” he wrote. “I am a small man who cannot do hard work; I escaped from the hands of Johnson after a month and walked to a place called Faydel [Fayetteville].”

After he fled, Ibn Said recounts entering a house, likely a church, to pray. Soon, he was captured by a man with dogs who walked him 12 miles to a jail in Fayetteville, North Carolina. He was imprisoned for 16 days and nights and began to adorn his cell walls with Arabic texts written in coal dust, revealing his literacy to his captors.

Ibn Said would be sold again – but refused to return to Charleston – and ended up in the hands of a major landowner in North Carolina, James Owen, whose brother John Owen was a state senator and would later serve as governor. From 1810 until his death in 1863, he remained the property of the Owen family, living into his 90s.

Ibn Said’s manuscript has changed hands many times. It was originally dedicated to an unidentified “Sheikh Hunter” who is thought to have passed the manuscripts on to a former slave named Lamine Kebe. When Kebe left the United States as part of a movement by freed slaves to colonize Liberia, he presented Ibn Said’s story to New York abolitionist Theodore Dwight, one of the few collectors of such manuscripts.

Ibn Said’s autobiography is the centerpiece of a collection of 42 items amassed by Dwight, many written in Arabic by people from West Africa. The entire collection was acquired by the Library.

As American interest in West Africa faded, the autobiography was lost and not seen for most of the 20th century. It resurfaced in Virginia in the 1990s and was sold at auction to a private collector, Derrick Beard. In

2017, Beard contacted the Library’s African and Middle Eastern Division in hopes the Library might acquire the manuscripts. An agreement was finalized later in 2017.

The manuscript was kept in good condition, though it had been handled often and was kept folded at times. The pages are fragile with some holes, cracks in the ink and broken edges on one side where the pages were sewn together.

“In many ways, it’s incredible it has lasted as long as it has in the condition it is in,” said Shelly Smith, head of the Library’s Book Conservation Section.

Conservation specialists spent weeks performing a physical stability treatment to help reinforce the pages with tissues and adhesives that won’t exacerbate any deterioration of the ink. High-resolution digital scans and a facsimile will make the manuscript more widely accessible while limiting handling of the original.

Ibn Said’s story joins other slave narratives in the Library’s collections: the papers of Frederick Douglass, including a draft of his autobiography; affidavits of African captives on the Spanish ship *Amistad*; and the Works Progress Administration Slave Narrative Collection of more than 2,300 transcribed interviews and related files, photographs and sound recordings.

Mary-Jane Deeb, chief of the African and Middle Eastern Division, calls the Ibn Said manuscripts “a historical bridge” between African and American history that was preserved for many years to educate Americans about Islam and West Africa’s history and culture. Now, it is also one of the most important collections added to the Library’s African section in the past 50 years, she said.

“Finally, it is here at the Library. It has found a home,” Deeb said. “Now that we’re able to digitize it and put it up online with other items and talk about it, it becomes available to everyone.” ■

*Brett Zongker is a public affairs specialist in the Office of Communications.*

■ **Opposite: Shelly Smith, head of the Library’s Book Conservation Section, disbinds the Ibn Said manuscript in preparation for further preservation treatment.**  
*Shawn Miller*

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## MORE INFORMATION

Omar Ibn Said Collection  
[go.usa.gov/xEPHE](https://go.usa.gov/xEPHE)

Video: Preserving Omar Ibn Said’s Words  
[go.usa.gov/xEQER](https://go.usa.gov/xEQER)

# AROUND THE LIBRARY



1.



2.



3.



4.



5.



6.

**1.** Librarian of Congress Carla Hayden (right) greets Speaker of the House Nancy Pelosi (D-CA) during a reception at the Library on Jan. 3.

**2.** House Majority Leader Steny Hoyer (D-MD) swears in new Rep. Tom Malinowski (D-NJ) in the Library's Madison Hall on Jan. 3.

**3.** Newly elected Rep. Michael Guest (R-MS) speaks at a pre-swearing-in reception for the 116th Congress on Jan. 3.

**4.** Librarian of Congress Carla Hayden (center) poses with House Minority Leader Kevin McCarthy (R-CA) and his wife, Judy, on Jan. 3 at a reception at the Library. PHOTO BY ELIZABETH TORKELSON

**5.** Producer and musical theater historian Ben West speaks at a U.S. Copyright Office event on Jan. 16 that explored new works entering the public domain in 2019.

**6.** The Library hosted a conference examining best practices in the promotion of literacy on Jan. 17.

ALL PHOTOS BY SHAWN MILLER UNLESS NOTED OTHERWISE





SHAWN MILLER

## THE GUTENBERG BIBLE

The invention by Johann Gutenberg of the mechanical printing press marked an immense step forward in the emancipation of the human mind – the press made it possible for any person who could read to access the accumulated knowledge of mankind.

The Gutenberg Bible was the first great book printed in Western Europe using the press. The Library holds one of only three perfect vellum copies known to exist, a copy printed by Gutenberg in Mainz, Germany, in 1455.

More than five centuries later, that volume sits beneath the painted, vaulted ceilings of the Jefferson Building's Great Hall, just outside the doors of the magnificent Main Reading Room.

The Library recently gave the Bible a new home in the same spot – a state-of-the-art case made of glass and steel. The case stands more than 10 feet high, weighs about 800 pounds and holds mechanical systems that ensure the volume's conservation and security. The book itself sits inside on an armature extending from the back wall. Opaque mirrored glass and interior lighting create the impression that it is floating.

This spot is the favorite place at the Library for some visitors, who come specifically to see the Bible – this milestone of human history, now in its new high-tech home.

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### MORE INFORMATION

Library of Congress Bible Collection  
[go.usa.gov/xEQEd](https://go.usa.gov/xEQEd)

# IN MEMORIAM

## JAMES H. BILLINGTON

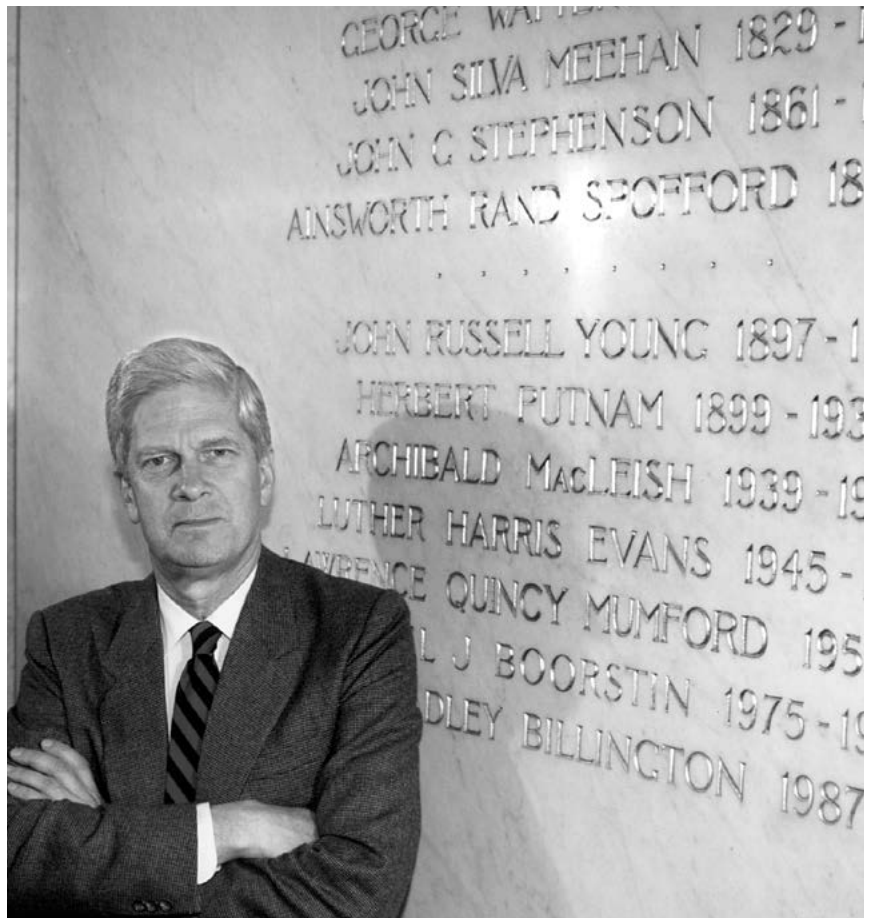
1929–2018

During its 218 years, the Library of Congress has been fortunate in its leadership. Since Ainsworth Rand Spofford (1864–1897), every librarian of Congress has made an important contribution to the institution. Three in particular have shaped the Library in lasting ways: Spofford, Herbert Putnam (1899–1939) and James H. Billington (1987–2015), who passed away in November.

Each of these librarians served for more than a quarter of a century; each was passionate about the Library and cared greatly about its future. Even though they led the institution at different times and under vastly different circumstances, through strong vision and determination they brought to life Jefferson's hope that his comprehensive personal library, acquired after the British destroyed the library in its quarters in the Capitol in 1814, was truly "the substratum of a great national library." Moreover, their strong and persistent personalities often carried the day with Congress and proved persuasive to donors, leading to substantial increases in the Library's space, funding, collections, functions and services.

When Billington took office in 1987, the Library was entering a new and complicated digital era. He brought a new vision and, in effect, a new educational mission to the Library. He called for the institution to "move out more broadly" by "making the riches of this place even more broadly available to even wider circles of our multiethnic society;" simultaneously, it needed to "move in more deeply," in part by fostering new peaks of intellectual excellence that would encourage people "of imagination as well as intelligence and integrity" ... "to put things together and not just tear them apart."

Obtaining congressional approval for the Library's first development office and the creation of the Library's first private-sector support group, the James Madison Council, were key early Billington achievements. In its first decade, the Madison Council became a major supporter of the new National Digital Library program and provided at



least partial funding for a wide array of digital and educational initiatives. Private support also was an integral part of an unparalleled new scholarly program, the John W. Kluge Center and its Prize for Achievement in the Study of Humanity. The equally unparalleled Packard National Audio-Visual Conservation Center in Culpeper, Virginia, was the result of the largest private-sector gift in the Library's history.

Increasing the Library's visibility was another Billington goal. The completion and renovation of the Jefferson Building was augmented by the "opening up" of the building through an underground connection between the Library and the U.S. Capitol Visitors Center. The establishment of the National Book Festival and the creation of the Library of Congress Young Readers Center were two more Billington achievements that have established his legacy as the modern librarian of Congress who succeeded in his 28-year effort to help the Library of Congress achieve what in his view was its destiny: "like the great country it serves ... a living encyclopedia of democracy – not just a mausoleum for culture but a catalyst for civilization."

—John Y. Cole is the historian of the Library of Congress.



## 'MY FAIR LADY,' 'SHINING' NAMED TO FILM REGISTRY

Librarian of Congress Carla Hayden in December announced the selection of the musical "My Fair Lady," the psychological masterpiece "The Shining," the critically acclaimed "Brokeback Mountain" and 22 other works to the National Film Registry.

Each year, the librarian selects 25 of America's most influential motion pictures for induction into the film registry at the Library of Congress because of their cultural, historic and aesthetic importance. The most recent selections bring the number of films in the registry to 750.

Other films chosen for induction in December included the 1940 Hitchcock thriller "Rebecca"; film noir classics "Leave Her to Heaven" and "The Lady From Shanghai"; Disney's 1950 animation "Cinderella"; "Days of Wine and Roses," an uncompromising commentary about alcoholism; James L. Brooks' 1987 treatise on television news, "Broadcast News"; and Steven Spielberg's groundbreaking "Jurassic Park."

**More:** [loc.gov/item/prn-18-144](https://loc.gov/item/prn-18-144)

## NEW LIBRARY EXHIBITION TELLS STORY OF SUFFRAGE

The Library in June will open a new exhibition, "Shall Not Be Denied: Women Fight for the Vote," that explores the long campaign for women's suffrage - considered the largest reform movement in U.S. history.

The exhibition draws from the Library's extensive collections of personal papers and organizational records of Susan B. Anthony, Elizabeth Cady Stanton, Mary Church Terrell, Carrie Chapman Catt, the National American Woman Suffrage Association and others.

Documents, images, video and audio recordings trace the movement leading to the women's rights convention at Seneca Falls, the contributions of individual suffragists, the push for a federal suffrage amendment and the legacy of this movement.

"Shall Not Be Denied" is part of the national commemoration of the 100th anniversary of women's suffrage, marking major milestones in 2019 and 2020.

**More:** [loc.gov/item/prn-19-002](https://loc.gov/item/prn-19-002)

## LIBRARY ACQUIRES ARCHIVE OF JAZZ GREAT STRAYHORN

The Library in November announced that it has acquired the original manuscripts documenting the work of composer, arranger and pianist Billy Strayhorn.

An important star in the jazz firmament, Strayhorn was the source of much of the sound of the Duke Ellington Orchestra. He worked with Ellington for nearly 30 years, writing or collaborating on more than 200 tunes and arrangements for the band.

The collection contains nearly 18,000 documents dating from the 1940s and photographs from the 1930s through the 1960s. Collection highlights include the original manuscripts for hundreds of songs, including "Lush Life" and Ellington's signature "Take the 'A' Train," written by Strayhorn; original manuscripts for musicals "Beggar's Holiday" and "Rose Colored Glasses"; documents concerning Strayhorn's business dealings; and two of Strayhorn's address books and passports.

**More:** [loc.gov/item/prn-18-141](https://loc.gov/item/prn-18-141)

## LIBRARY HONORS GROUPS FOR LITERACY PROMOTION

The Library bestowed the 2018 Library of Congress Literacy Awards on three organizations working to expand literacy and promote reading in the United States and worldwide.

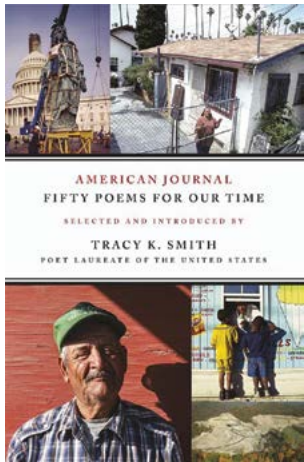
Reading Is Fundamental of Washington, D.C., received the \$150,000 David M. Rubenstein Prize. The East Side Community School of New York City was awarded the \$50,000 American Prize. The Instituto Pedagógico para Problemas del Lenguaje of Mexico City received the \$50,000 International Prize.

The Literacy Awards, originated by Rubenstein in 2013, honor organizations doing exemplary, innovative and replicable work, and they spotlight the need for the global community to unite in working for universal literacy.

The Library of Congress Literacy Awards program also honored 15 organizations for their implementation of best practices in literacy promotion.

**More:** [loc.gov/item/prn-18-104](https://loc.gov/item/prn-18-104)

# SHOP



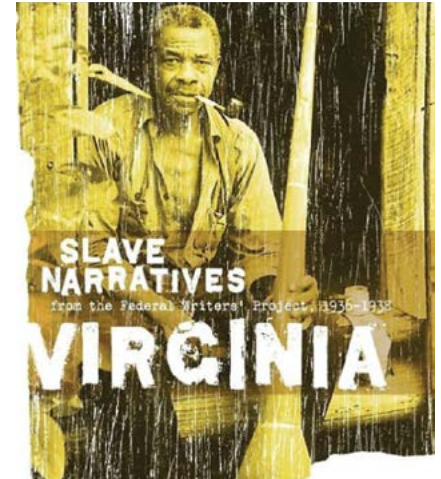
**America, in Poems**  
**Product #21107169**  
**Price: \$14**

In "American Journal: Fifty Poems for Our Time," U.S. Poet Laureate Tracy K. Smith presents contemporary poems that explore and celebrate our country and our lives.



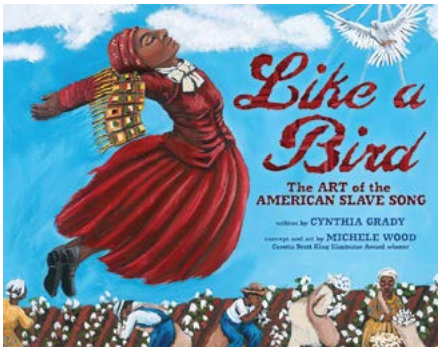
**Gershwin Stamp Bookmark**  
**Product #21502099**  
**Price: \$6.95**

Celebrate the namesake of the Library's Gershwin Prize for Popular Song with this bookmark featuring composer George Gershwin.



**Slave Narratives**  
**Product #215091159**  
**Price: \$14.95**

Former slaves tell their stories in these firsthand accounts. Separate volumes available for Mississippi, Virginia, Ohio, Arkansas and Maryland.



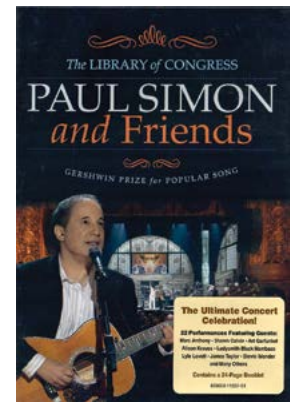
**The Art of Slave Song**  
**Product #21106437**  
**Price: \$19.99**

"Like a Bird: The Art of the American Slave Song" uses text, music and illustrations to convey the meaning behind 13 of these powerful pieces.



**Piano Key Pendant**  
**Product #215091159**  
**Price: \$75**

Show your love of music with this pendant crafted from a real ebony key from a turn-of-the-century upright piano.



**'Paul Simon and Friends' DVD**  
**Product #21204001**  
**Price: \$19.95**

Experience the Gershwin Prize as Stevie Wonder, Lyle Lovett, Art Garfunkel and other artists pay tribute to prize recipient Paul Simon.

Order online: [loc.gov/shop](http://loc.gov/shop) Order by phone: 888.682.3557



## CHEERS TO YOU

Generous sponsors help the Library celebrate artistic achievement.

The Library of Congress Gershwin Prize for Popular Song honors living musical artists whose lifetime contributions to popular song exemplify the standard of excellence associated with George and Ira Gershwin.

Over the past decade-plus, the Library has bestowed the prize on pop music luminaries Paul Simon, Stevie Wonder, Paul McCartney, Burt Bacharach and Hal David, Carole King, Billy Joel, Willie Nelson, Smokey Robinson and Tony Bennett.

The newest recipients are the husband-and-wife team of Emilio and Gloria Estefan. Together, the Estefans embody the rich diversity of the American musical experience: These musical auteurs created a unique sound of Latin rhythms that transcended cultural boundaries, parlayed their creative genius into entrepreneurship and community activism, and helped propel many of today's Latin artists to stardom.

The Estefans in March will be honored at a tribute concert held at Constitution Hall in Washington, D.C., and broadcast on PBS – an event that in recent years has drawn performers such as Neil Young, Dionne Warwick, Michael Buble, CeeLo Green, Cyndi Lauper, LeAnn Rimes, Sheryl Crow, Mike Myers, Josh Groban and Diana Krall.

Such an event just doesn't happen, of course: The Gershwin Prize event has always been made possible by generous donors from the private sector.

Sponsors of the 2019 Gershwin Prize include the Corporation for Public Broadcasting, PBS, WETA, the Library of Congress James Madison Council, Mike Strunsky of the Ira and Leonore Gershwin Fund and the Leonore S. Gershwin Trust for the Benefit of the Library of Congress, United Airlines, Buffy Cafritz, Marjorie and Roy Furman, Brown-Forman Corporation, The Burton Awards for Legal Achievement, RPM Productions, The Hay-Adams Hotel, ASCAP and Exploring the Arts.

So, how about a hand for the prize-winning artists – and to those who help support efforts to recognize their achievements.



■ The Gershwin Prize for Popular Song medal, presented to prize recipients, celebrates the legacy of George (on left) and Ira Gershwin. Library of Congress



# LAST WORD

## EMILIO AND GLORIA ESTEFAN

Emilio and Gloria Estefan are the 2019 recipients of the Library of Congress Gershwin Prize for Popular Song – the first married couple and the first songwriters and musicians of Hispanic descent to win the prize.

Both were born in Cuba and moved to Miami as young people. Eventually, they became stars behind the unique Latin-infused Miami Sound Machine hits such as “Conga,” “Rhythm Is Gonna Get You” and “Get On Your Feet.”

Here, they talked with the Library about their work.

**Your story feels like the ultimate immigrant story, a real American dream story.**

**Emilio:** We realize we are so blessed to live in a country [in which] every dream can come true as long as you have respect for this country, as long as you work hard and as long as you give back. It’s been so important to give back, to be sure that people realize how much we’re blessed to live in the United States.

**You worked hard to make your success happen.**

**Gloria:** It was fun every moment. For me, it was the most exciting thing in the world to have a product, to have my voice on a record. The first time I ever recorded a record I was 12 and my cousin and I went to this studio because her dad wanted us to record something. They made one copy of the record, and that was special enough. But to have a label with our name, the band name on it and have something to offer to people – it doesn’t get much better than that, trying to promote your own music, something that came from your soul.

**How did it feel to first hear your record on the radio?**

**Emilio:** The first time I heard our music on radio, I was in the car with Gloria. I had to stop the car. We was jumping up and down. That feeling – it’s no way you can express it. Probably for somebody who was born in this country, you have the same feeling, but you expect it. What I notice is how the community was so appreciative, how happy. It’s not our success, it’s their success.



JESÚS CARRERO

That’s such a wonderful feeling because they’re pulling for you.

**What legacy – not only musically but as a couple or as artists – would you like to leave?**

**Gloria:** That years from now, our descendants can look back and say this is where we came from, this is who our parents, grandparents, great-grandparents were. That [our work] became part of the musical culture of this country is to me the most beautiful thing.

**How do you feel about receiving the Gershwin Prize?**

**Emilio:** I’m thankful that we get this incredible award and, more than anything else, that I leave something for my kids to prove that I made a right decision to come to live in a free country.

**Gloria:** I am incredibly honored to receive this prize. The Gershwin brothers were huge inspirations to me – some of my favorite music that I sang on my guitar growing up were their songs. I recorded an album with a few of their songs on it. I am beyond honored, especially to be receiving it with the love of my life and as a couple is one of the most special things that I could ever possibly be involved with.





## "HERE TO STAY" THE LEGACY OF GEORGE AND IRA GERSHWIN

In time the Rockies may crumple, but the music of composer George Gershwin and his lyricist-brother Ira Gershwin (1893-1937) lives on. The mention of their names conjures up Fitzgerald's *Gatsby*, Florenz Ziegfeld's clubs, the Manhattan skyline, and the glamour and sophistication of the 1920s. Gershwin compositions continue to be performed in theaters, opera houses, and cabarets. His songs have become so much a part of American culture that few Americans do not know them. The Gershwins' lives continue to be studied in popular studies.

The Gershwins left manuscript collections, correspondence, photographs, and other items that detail their work and their lives. These items were donated to the Library of Congress from the Strunsky Gershwin (1900-1991) family. His mother, Rose (ca. 1876-1948), and his sister, Frances (1911-1981) and Frances (b. 1906), and their friends have created the work of original Gershwin documents. These items, part of the Gershwin Collection, which is housed in the Library's Division, are exhibited in this room.

■ George Gershwin's piano is displayed in the Library's "Here to Stay" exhibit, along with other items documenting the legacy of George and Ira Gershwin.  
*Shawn Miller*

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