

STAR SPANGLED MUSIC FOUNDATION

Poets & Patriots

A Tuneful History of "The Star-Spangled Banner"

DISC ONE: Tuneful Travels *From London to the Chesapeake Bay*

- 1 “The Anacreontic Song,” 1775/76 [1]
lyric by Ralph Tomlinson, music by John Stafford Smith
- 2 “The Anacreontick Song” (three voices), 1799 [2]
music and arrangement by J. S. Smith
- 3 “The New Bibò,” 1789 [3]
- 4 “Jack Oakum in the Suds” [4]
- 5 **An Anacreontic Song**, ca. 1790 [5]
lyric by Francis Hopkinson
- 6 Piano Interlude [6]
The Star-Spangled Banner with Brilliant Variations, 1861;
by Augustus Cull
- 7 “For the Commemoration of the Glorious Fourteenth of July,”
1793 [7] lyric by Julia
- 8 “To Genêt in New York,” Dec. 1793 [8]
- 9 “Hail Columbia,” 1798 [9]
lyric by Joseph Hopkinson, music by Philip Phile
- 10 “Song [for George Washington’s Birthday],”
Feb. 1798 [10] lyric by Susanna Rowson
- 11 “Adams and Liberty,” 1798 [11]
lyric by Thomas Paine [later known as Robert Treat Paine, Jr.]
- 12 Piano Interlude [12]
The Battle of Manassas, pub. 1866
by Thomas “Blind Tom” Bethune
- 13 “The Social Club,” [1792] pub. 1805 in USA [13]
- 14 “When the Warrior Returns,” Dec. 1805 [14]
lyric by Francis Scott Key
- 15 “For the Fourth of July,” 1813 [15]
- 16 “When Death’s Gloomy Angel Was Bending His Bow,” 1813 [16]
music arr. by Raynor Taylor
- 17 “The Star-Spangled Banner,” 1814 [17]
(solo version); lyric by F. S. Key, music by J. S. Smith, arr. by Thomas Carr

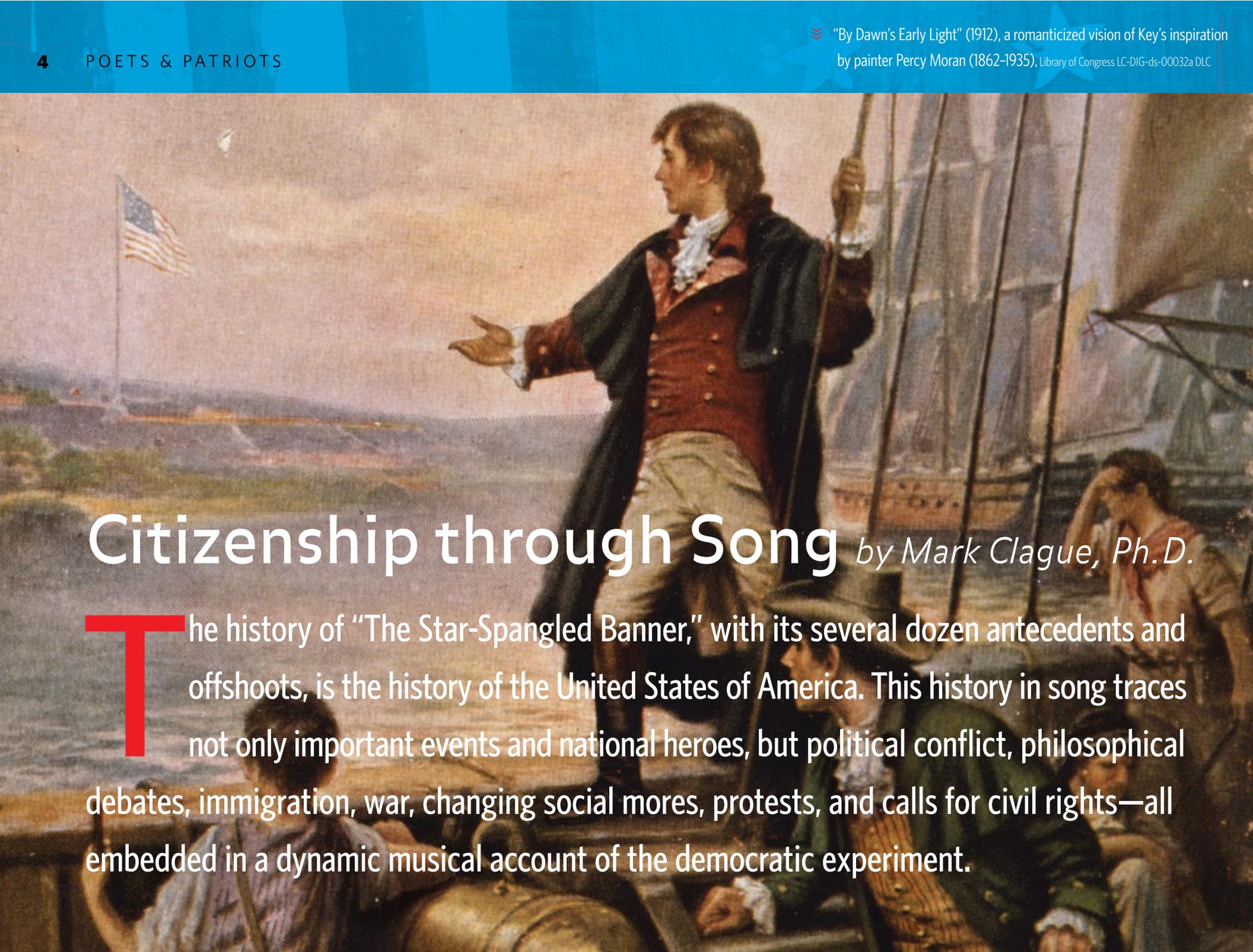
★ For complete lyrics and sheet music to these selections, see the *Star Spangled Songbook*, which is available along with select videos from the Star Spangled Music Foundation at www.starspangledmusic.org

Cover Photo: students from St. Rita’s School for the Deaf (Cincinnati, OH) perform the *Banner* in sign language, 1918. Photo by J. B. Schmidt, National Archives: 165-WW-77E-3

Back Cover Photo: unidentified British band performs the *Banner* in Campus Martius, Detroit, MI, WWI era. George Grantham Bain Photo Collection, Library of Congress: LC-DIG-ggbain-24766

DISC TWO: Banner Discourse *From Patriotic Song to National Anthem*

- 1 "The Star-Spangled Banner," 1814 [18]
(choral version); lyric by F. S. Key, music by J. S. Smith, arr. by T. Carr
- 2 "The Battle of Baltimore," 1814 [19]
Tune: Yankee Doodle
- 3 Verse 5 for "The Star-Spangled Banner,"
pub. 1817 [20]
- 4 "The Star-Spangled Banner," 1817 [21]
lyric by F. S. Key, music by James Hewitt
- 5 "Ode for the Fourth of July, 1826," 1826 [22]
lyric by Mrs. K. A. Ware
- 6 "Harrison and Liberty," 1840 [23]
- 7 "Oh! Who Has Not Seen," 1843 [24]
- 8 "Oh, Say Do You Hear," 1844 [25]
- 9 Organ Interlude [26]
Concert Variations on "The Star-Spangled Banner,"
Op. 23, 1868; by Dudley Buck
- 10 "The Dawn of Liberty," 1856 [27]
- 11 Two Verses for "The Star-Spangled Banner,"
July 1861 [28] lyric by Oliver Wendell Holmes, Sr.
- 12 "Das Star-Spangled Banner" (German) [29]
Civil War Era
- 13 "Our Country's Free Flag," May 1861 [30]
lyric by William Allen
- 14 "The Flag of Secession," 1861 [31]
lyric by Frederick Pinkney
- 15 "Farewell to the Star-Spangled Banner," 1862 [32]
lyric by Mrs. E. D. Hundley
- 16 Piano Interlude [33]
National Airs: Medley Two Step & March,
1902; by R. Keiser
- 17 "Lift Every Voice and Sing," 1900 [34]
African American National Hymn; lyric by James Weldon Johnson,
music by J. Rosamond Johnson
- 18 "The Star-Spangled Banner" (Service Version), 1918 [35]
Prepared for the Army, Navy and school & community singing
- 19 "La bandera de las estrellas" (Spanish), 1919 [36]
transl. by Francis Haffkine Snow, music arr. by Walter Damrosch
- 20 "The Star-Spangled Banner," 1941 [37]
music arr. by Igor Stravinsky. Copyright © 1941 by Mercury Music Corp.,
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Citizenship through Song *by Mark Clague, Ph.D.*

The history of “The Star-Spangled Banner,” with its several dozen antecedents and offshoots, is the history of the United States of America. This history in song traces not only important events and national heroes, but political conflict, philosophical debates, immigration, war, changing social mores, protests, and calls for civil rights—all embedded in a dynamic musical account of the democratic experiment.

In these star-spangled lyrics, poets galvanize social support to capture and even create identity. Song is a potent social force, because it demands action, invites collaboration, and makes expressive passion communal. To thrive, song requires performance just as the nation requires citizenship. As this collection of thirty-seven tracks reveals, one of these acts of citizenship is the writing of music and lyrics that celebrate and, in turn, shape the nation.

Inspired by America's against-all-odds victory at Baltimore on September 14, 1814, Francis Scott Key turned to an established "broadside ballad" tradition to create his lyric "Defence of Fort McHenry," known today as "The Star-Spangled Banner." As early as the sixteenth century, new topical lyrics were given voice through a repertory of well-known melodies as a means of sharing the news in song. Before photography, audio recording, radio, television, the Internet, and social media—that is, before the immediate, ubiquitous, and intimate media presence that characterizes modern life—news was confined

to words on paper and traveled relatively slowly by ship across the ocean and by horse across the countryside. Words were tortoiselike, but feeling no less potent. Song, made everyday in the broadside ballad, conveyed less the facts than the emotional significance of deeds done. Weeks after events became history, song let those just learning about transformative news know what it felt like to be there in the moment.

As anthem "The Star-Spangled Banner" is less a composition than a musical deliberation between lyricist and singer as visionary interlocutors. Boundaries separating creator and recreator, singer and citizen, song and society are at best blurred, and thus the anthem as a tool for living showcases the power of music to symbolize, entertain, and even to imagine a nation—through words given voice in song.

DISC ONE: Tuneful Travels

From London to the Chesapeake Bay

Debates surrounding the 1931 naming of “The Star-Spangled Banner” as the official national anthem of the United States of America included serious critiques of the tune. The melody was of foreign origin and too difficult to sing. The lyric extolled war and reminded us awkwardly that our twentieth-century British ally had once been our eighteenth-century colonial overseer and foe. Yet for Francis Scott Key (1779–1843), who, after the Chesapeake Campaign’s climactic battle, was stuck for three days aboard his own ship and far from a source of melodic inspiration save his own memory, the tune known as “Anacreon” or “To Anacreon in Heaven” was the obvious and clear choice. Key had learned the tune on American soil, in the form of an American patriotic melody used repeatedly to celebrate the Fourth of July [Tracks 15, later 22, 28], praise national heroes, especially George Washington [Tracks 7, 10, 11, 14, 15, 16], and articulate political struggle or argue policy [Tracks 7, 8, 11, 16].

Genesis of a Melody

Although a matter of scholarly debate until the time of the United States’ bicentennial in 1976, the composer of the tune has now been firmly identified as John Stafford Smith (1750–1836), an English church musician living in London. Oscar Sonneck and William Lichtenwanger, both of whom worked in the music division of the Library of Congress, deserve credit for the attribution. Smith appears to have been hired around 1775 or ‘76 by The Anacreontic Society—an all-male amateur music and supper club—to create a jaunty tune to animate a playful lyric by one of its members—Ralph Tomlinson—as the society’s anthem. Although just 25 years old or so at the time, Smith was by this time already an award-winning composer of popular song. Smith’s music propelled the completed song “The Anacreontic Song” [Track 1] to spectacular success. Both club and tune grew quickly in popularity, while the song was regularly parodied in the theaters of London, traveling far and wide in books of lyrics known as songsters. These publications included not only Tomlinson’s poetic effort, but also a number of alternate parody texts. Smith’s own three-part arrangement [Track 2] updated

the song in keeping with the stylistic expectations of the era's singing clubs, but created confusion a century later as it credited the composer as the imprint's "arranger" (in fact, he was both the creator of the original melody, i.e., its composer, as well as the arranger of this elegant, contrapuntal version).

Drinking Song Misnomer

Although commonly referred to as such today, "The Anacreontic Song" is not most accurately described as a 'drinking song.' It is rather a convivial club anthem, used for a ritual function. While the original was undoubtedly meant to generate spirited fellowship, Anacreontic Society members were drawn from the aspiring professional class of London society and their gatherings, according to contemporary accounts, were conducted with the utmost decorum. Meetings began with a two-hour concert of classical music, emphasizing orchestral works, performed by professional musicians and attended by up to two hundred listeners. Next was a dinner followed by vocal performances of catches, glees, and other popular *a cappella* songs. These songs were performed in harmony by a mixture of club members and professional singers, while other members listened.

As the club's anthem, "The Anacreontic Song" was performed to introduce the evening's singing by a musically skilled soloist. (The tune was not originally intended for mass singing.) Club members added their voices in the chorus and joined "hand in hand" for the final verse in a demonstration of fellowship. That members embraced one another during the lyric's "toast" to the club's future would—at that moment at least—have made any accompanying consumption of alcohol difficult. That said, club members certainly drank as part of the evening's social celebration and some—primarily the younger set—were known to remain well past midnight and revel to excess, once any women who might have attended the evening's festivities as guests had departed.

The reputation of "The Anacreontic Song" as a drinking song results from several factors but was exaggerated by those arguing against Key's song as the nation's anthem. Such an association with alcohol was particularly damaging during America's prohibition era (1920–33), precisely when legislation naming the *Banner* the official United States anthem was being considered. The Greek poet Anacreon, to whom the

titles of both club and song refer, wrote many hedonistic lyrics celebrating life's pleasures and indeed such verses in praise of women and wine were known generally as "Anacreontics." The 'drinking song' label was not far off, but was originally and more accurately attached to two other 18th-c. lyrics that use the same tune, "The New Bibo" and "Jack Oakum in the Suds" [Tracks 3, 4]. These parodies make use of the popular melody to mock military heroism in tales of fun and foam.

Toward an American Tune

The first American-born lyric [Track 5] to Stafford Smith's melody was in this whimsical, "Anacreontic" vein, popular among the Greek poet's imitators. It appears to have been written by no less than America's pioneering art song composer and signer of the Declaration of Independence Francis Hopkinson. Yet such songs must be distinguished from pub ditties in that they are affiliated with an aspiring professional class. They celebrate wine and humor certainly, but also fellowship and only rarely beer or grog. Like the London original, the tales and characters of these 'Anacreontics' are drawn from classical

Greek mythology and attest to values of humanistic education and self-improvement through literature and the arts, especially music. The poet Anacreon also wrote lyrics celebrating Greek heroes, so Tomlinson's lyric as well as future patriotic uses of the tune might have found inspiration in the poet's more serious precedents as well.

As Hopkinson's text was not published for more than a century, the first American-born lyrics using Smith's melody to be circulated in the United States are associated with the French Revolution. Credited to "Julia" and appearing in New York's *Weekly Museum* newspaper in July 1793 is the pro-French lyric "For the Commemoration of the Glorious Fourteenth of July" [Track 7]. Many early Americans supported the French Revolution, seeing it as a parallel to their own of 1776. These Democratic Republicans (also known as anti-Federalists) were organized around Thomas Jefferson and pitted themselves against the Federalist party of Alexander Hamilton in the new nation's first iteration of political partisanship. The defiant efforts of French ambassador Edmond-Charles Genêt

to raise financial and military support in the States, despite President George Washington's declared policy of neutrality, fueled Federalist ire and led to the publication of "To Genêt in New York" [Track 8], which hews closely to the language of Tomlinson's London original and proposes hanging the rogue diplomat (along with the Anti's who support him)—proclaiming all fit for the "string." Here the use of an English tune to express pro-British / anti-French sentiment forges a musical alliance to parallel the political.

These several new lyrics along with their English precedents were reprinted in American song collections and thus spread Stafford Smith's melody in the New World. At this same time, Joseph Hopkinson (son of Francis Hopkinson and himself a future Federalist congressman) wrote lyrics to an arrangement of a different, but singularly American tune "The President's March," composed in 1789 by Philip Phile. The march was written to celebrate George Washington's inauguration as the nation's first president, while nine years later Hopkinson's 1798 lyric in part celebrated Washington's service and his just

completed second term. With its fervent, martial text and proud if not defiant rhythms, "Hail Columbia" [Track 9] became the de facto if unofficial anthem of the United States for much of the nineteenth century, certainly until the U.S. Civil War when Key's *Banner* gained similar popularity.

The best known American form of the "To Anacreon" melody was the 1798 song "Adams and Liberty" [Track 11] with lyrics written by Thomas Paine [who later took on the name Robert Treat Paine, Jr.] and mustered in defense of the nation's second president John Adams. At the time, the Adams administration was mired in an undeclared "Quasi-War" with France and troubled by political dissent leading to passage of the controversial Alien and Sedition Acts.

A Key Precedent

As a Federalist himself, Francis Scott Key might well have heard "Adams and Liberty" at a political rally, but regardless of how he learned the tune, it's clear that he himself knew the tune and knew it well. Key first used the "Anacreon" melody to patriotic effect in December 1805 for the lyric "When the Warrior

Returns” [Track 14]. Key wrote this song for a Washington, D.C. dinner in honor of naval heroes Commodore Stephen Decatur and Lieutenant Charles Stewart, whose daring raid prevented enemy hands from commanding the USS Philadelphia during the First Barbary War (1801–05). Key reportedly wrote the song in just an hour and sang it himself at the dinner, discrediting two *Banner* myths too often reiterated today—first, that Key was tone deaf rather than musical and second, that nine years later someone other than Key matched tune to text for “The Star-Spangled Banner.” In fact, “When the Warrior Returns” proves that Key knew the tune and its unique poetic form long before he set sail to rendezvous with the British to negotiate the release of Dr. William Beanes. Here Key also develops several rhymes and even the “star-spangled flag” imagery he would use for the anthem.

Francis Scott Key could also have learned Smith’s melody from the 1804 publication of the *Baltimore Musical Miscellany*, volume one, which included the tune’s musical notation along with full texts to “The Anacreontic Song” original as well as “The New Bibo” and “The Sons of Columbia” (aka “Adams and

Liberty”). Volume two published the following year featured another parody of “Anacreon,” titled “The Social Club” [Track 13]. Its text echoes Tomlinson’s original lyric in its classical allusions, as well as the concluding “entwining” formula of each chorus—now uniting “the study of wisdom with social delight.” This pairing emphasizes the educational purpose of musical fellowship. Curiously, verse two also prefigures the “star-spangled” conceits of Key’s two Anacreontic lyrics with its phrase—“Father Jove then look’d down from his crystalline throne, which with *star-spangled* lustre celestially shone . . .”

First Edition

The first sheet music imprint of “The Star-Spangled Banner” [Track 17] was published in the fall of 1814 by Carrs Music Store in Baltimore, Maryland. It introduces several vital and influential changes. Foremost is the new title “The Star Spangled Banner,” which might have been calculated to sell more effectively than the original “Defense of Fort McHenry.” While Thomas Carr’s arrangement is based closely on Smith’s original setting of “The Anacreontic Song,” he makes a significant harmonic shift

by raising the fourth scale degree of the melody (an F-sharp in the original key of C major) to lend additional momentum and harmonic grace to the lyrics “dawn’s early light,” “perilous fight,” and “flag was still there.” He retains Smith’s original fast tempo marking, “con spirito” [with spirit], no doubt to convey Key’s and, by extension, the nation’s joy after America’s victory.

The melody also differs from the version most commonly sung today in details of rhythm and contour, most notably the lack of the opening triadic descent. Surprising to ears accustomed to singing the *Banner* today, the final pair of lines in each verse follows the precedent of “The Anacreontic Song” and is repeated as a chorus. This echo both lengthens the song and provides a collective affirmation to a soloist’s rendition and was maintained in sheet music imprints throughout the 19th century. The performance here [Track 17] is of this type and offers a historically informed recreation of the first fully documented rendition of “The Star-Spangled Banner” at the Baltimore Theatre on October 19, 1814 by an actor identified as Mr. Hardinge. We have imagined Mr. Hardinge as

a soloist performing from Carr’s new edition and the audience responding as the chorus. ([Track 18] presents the first verse as sung by chorus without soloist.)

Heav’n Rescued Land

Key’s lyric captured a pivotal moment in American history, a moment of unexpected triumph, of independence preserved, a marker of national consciousness. After a series of embarrassing military defeats, his countrymen were victorious. Baltimore would not be sacked, looted, and burned. The victory reversed public opinion to bolster the nation’s resolve in the War of 1812, often referred to as a Second War of Independence. Further, for the deeply religious Key (who had considered a career in the ministry), this reversal of fortunes signified nothing less than God’s reaffirmation of the new nation. This relief is expressed in verse four which identifies the “Heav’n rescued land” and proclaims “in God is our trust.”

DISC TWO: Banner Discourse

From Patriotic Song to National Anthem

Although Key was famous during his lifetime as the author of “The Star-Spangled Banner,” he left no detailed account of writing the song and his name is not even credited on its initial printings. Key’s modesty might be due to his personal conviction that the act of writing patriotic poetry was less heroic than the deeds described. Yet, whatever the reason, the lack of his first-person account invites mythology and misinformation to thrive. For example, Key witnessed the battle not up close from a British vessel as depicted in many illustrations (see p. 4), but from the decks of his own American truce ship, moored some six miles away from the fort. Further, he wrote not a poem, but a lyric always intended to be sung as a song; and he knew precisely which tune (“Anacreon”) would give his words voice. Even if we had no direct evidence that Key knew Smith’s tune in advance (recall [Track 14]), a lyric of eight lines with nine rhymes is not created by happenstance. This unusual form is, however, precisely the shape of “The Anacreontic Song,” as well as its many American patriotic derivatives such as “Adams and Liberty” and Key’s own “When

the Warrior Returns.” Many found it mystifying that Key would choose a British tune for his very American song, yet—as disc one demonstrates—for Key and other Americans of the day the melody was a proven, prominent, and explicitly “American” patriotic tune.

Another Baltimore Broadside

Key’s lyric was not the only broadside ballad to tell the tale of Baltimore’s defense. The “Battle of Baltimore” [Track 19] leveraged the popularity of “Yankee Doodle” to mock Britain’s failure. The irony of turning the rhetorical tables on a melody created by British redcoats to taunt America’s ragtag militia during the first war for independence is captured by the lyric. The text defames British Rear Admiral Sir George Cockburn for his over-confidence, boasts of the killing of British Major General Robert Ross, and facetiously invites the British to visit again. The reference to “Federal City” is a dig at America’s own troops that so unsuccessfully defended the nation’s capitol. The comparison of this text to Key’s reveals both that broadside lyrics were common and highlights one reason why Key’s song could thrive beyond the notoriety of the War of 1812. As compared to the

Yankee Doodle parody, Key's text lacks the names of military leaders. Such detail would have tied patriotic sentiment too closely to a single event, but instead Key issues a more timeless symbolism.

Occurring only a month after the British burning of the nation's capitol, the victory at Baltimore sparked an emotional reversal from despair to pride that seems not only to have inspired Key, but to have propelled the rapid dissemination of his song in newspapers as well as sheet music editions, many of which copied Thomas Carr's arrangement and its distinctive closing codetta. Other poets and composers built upon the popularity of Key's song, soon adding a fifth verse [Track 20] to celebrate Jackson's victory at New Orleans or setting Key's lyric to new music to make it more completely American. Although derided by recent authors who find its march-inspired melody equally difficult to sing, composer James Hewitt's 1817 "The Star-Spangled Banner" [Track 21] enjoyed the success of multiple editions in the 1820s and '30s. In 1826, Mrs. K. A. Ware contributed another lyric to the dozens of Fourth of July songs to use the tune [Track 22].

Civic Resonance

Key's song and its melody, increasingly engrained into the young nation's cultural memory through patriotic repetition, also came to be used for political parody and social critique. In 1840, the tune's association with presidential politics would be celebrated in "Harrison and Liberty" [Track 23], a campaign song that helped to propel William Henry Harrison to victory in his second contest against Martin Van Buren. Reformers further mobilized Key's song to call attention to social ills and moral quandaries at the core of the nation's identity. The 1843 temperance song "Oh! Who Has Not Seen" [Track 24] tells the tale of a drunkard and his suffering spouse, while the 1844 abolitionist lyric "Oh, Say Do You Hear" [Track 25] was published in William Lloyd Garrison's anti-slavery newspaper *The Liberator*. Both lyrics paraphrase Key's own for rhetorical impact, whether highlighting the "havoc of rum and the bottle's confusion" or protesting that in a nation of slavery "our star-spangled banner at half mast shall wave / o'er the death-bed of Freedom—the home of the slave." Inspired by an image of western explorer and abolitionist John C. Frémont planting the Stars and Stripes atop the Rocky Mountains, "The Dawn

of Liberty" (1856) [Track 27] also uses what is now really the *Banner* melody (rather than Smith's *Anacreontic*) to give voice to an abolitionist argument and underscores the growing tension between states free and slave.

A Banner Torn

On the occasion of July 4, 1861, following the secession of Confederate States that had precipitated the U.S. Civil War, poet and physician Oliver Wendell Holmes, Sr. wrote two new verses to the *Banner* melody [Track 28]. Upset by a country torn in half, Holmes professed his belief in the ultimate liberty and glory of the nation. The last of these two verses, critical of the "foe from within" and predicting the freeing of the slaves, was widely disseminated, often as a fifth verse appended to Key's lyrics and even in government-affiliated publications. The *Banner* also appeared at this time in German translation [Track 29] that presumably worked to recruit the country's sizeable German-speaking population to military service.

At the beginning of the Civil War, factions of both North and South claimed Key's *Banner* as their own. Some Confederates saw Key, who was not only from a slave state (Maryland) but

owned a family plantation as well as slaves, as a Southerner. More zealous lyricists offered alternate versions commenting on the war from the perspectives of the North ("Our Country's Free Flag," [Track 30]) and the South ("The Flag of Secession," [Track 31]). Located in the Confederate capitol of Richmond, Virginia, J.W. Davies & Sons published "Farewell to the Star Spangled Banner" [Track 32], jettisoning Key's song and its flag entirely.

Banner Instrumentals

Both discs feature instrumental interludes that date from the Civil War era and its aftermath. Their publication indicates the deepening popularity of "The Star-Spangled Banner" as a symbol of American life. Publishers necessarily printed variation sets [Tracks 6, 26] to make money and only the most popular tunes merited such treatment. *The Battle of Manassas* [Track 12] is a tone poem told from the Confederate perspective that describes one of the Civil War's first battles—a July 1861 rout of the Union army. The composer is an African American slave turned concert pianist known as Thomas "Blind Tom" Bethune. Although dissonant tone clusters would not be "invented" for another four decades, they appear here to depict exploding cannons. Quotes

from “The Girl I Left Behind Me,” “Dixie,” “The Star-Spangled Banner,” and “Yankee Doodle,” as well as trumpet calls and battle effects describe troop movements. The French “Marseillaise,” adopted in 1795 as the Republic’s anthem, is featured here to represent the triumphant Confederate revolutionaries. Keiser’s 1902 *National Airs* [Track 33], in contrast, pulls together Confederate and Union tunes in a medley that seems to attempt a resolution to the tension between north and south—“Maryland, My Maryland” (which uses the same tune as “O Tannenbaum”) and “The Star-Spangled Banner,” followed by the unifying statements of “America” and “Yankee Doodle.”

Lift Every Voice

Serving as principal of the segregated Stanton School in Jacksonville, Florida, future civil rights activist and Harlem Renaissance luminary James Weldon Johnson was called upon to speak on the occasion of Lincoln’s birthday. He responded by writing the lyric “Lift Every Voice and Sing,” [Track 34] soon set to music by his brother J. Rosamond Johnson. It was premiered by some 500 school children on Feb. 12, 1900. The lyricist

identified the song as a “Negro National Hymn,” explicitly avoiding the term “anthem” to escape any suggestion that African Americans would have a separate anthem. In 1919, the song became the official anthem of the NAACP. During the Civil Rights Movement and into the 1970s, it was common at events with strong African American participation to sing the Johnsons’ song immediately following “The Star-Spangled Banner.”

A National Anthem

On January 8, 1917, changes to Army Regulations were the first to proclaim that “the composition consisting of the words and music known as ‘The Star-Spangled Banner’ is designated the national anthem of the United States.” Two separate committees took on the task of identifying a single, official version of text and music. One committee, including military bandleaders and educators, created the “Service Version” in 1918 [Track 35], which was immediately adopted by the Music Supervisors’ National Conference. The second committee, assembled by the U.S. Bureau of Education and featuring prominent conductors including Walter Damrosch and John Philip Sousa, as well as

Oscar Sonneck as head of the music division of the Library of Congress, came up with a very similar but distinct “Standardized Version,” published by G. Schirmer in New York that same year. In 1919, Schirmer published a Spanish translation of this standardized version titled “La bandera de las estrellas” [Track 36], created by Francis Haffkine Snow. With Britain now our World War I ally, these versions skipped the third stanza of Key’s original, presenting only verses 1, 2, and 4.

In September 1939, Russian composer Igor Stravinsky came to the United States to deliver the Norton Lectures at Harvard. He soon settled in West Hollywood to escape the Continental horrors of World War II, as did many European musicians and intellectuals. In 1941, in gratitude for American sanctuary, Stravinsky arranged and published his own harmonization of “The Star-Spangled Banner” [Track 37]. Despite its enriched voicings, Stravinsky’s version is still relatively conservative in that it makes no significant changes to the melody and conveys a harmonic respect for the song. Its open intervals (such as the concluding B-flat octaves) evoke the soundscape of 18th-

century early American psalmody. Nevertheless, Stravinsky’s version was sometimes controversial, likely reflecting American distrust of Russia and foreigners generally. However, the story that Stravinsky was arrested by the Boston Police because of his arrangement is false, although police pressure did force the composer to conduct a standard arrangement with the Boston Symphony in 1944 instead of his own. Stravinsky would become a U.S. citizen in 1945.



Like the flag, Francis Scott Key’s “The Star-Spangled Banner” is a potent expression of American identity—one that encompasses the history of ideas, sacrifice, and hope that forged a nation. Unlike the flag, Key’s anthem must be given voice through repeated performance, as citizens continually revive and renew the nation. On March 3, 1931, the Congressional bill and Presidential signature that made “The Star-Spangled Banner” the official anthem of the United States of America were less acts of legislative creativity than simple recognition of a status Key’s song had earned over

the preceding 117 years. The *Banner's* ascent to the role of anthem represents participatory democracy in action, a result of countless and collective performances that inscribed the song in American cultural memory. The sheer weight of more than two centuries of historical precedent maintains its dominance, and thus Francis Scott Key's song is likely to best any newborn musical challenger. Despite logical arguments against its recognition, lucrative song contests to compose an alternative, and a seeming tradition of inglorious renditions with unexpected variants, errors, or indulgent ornamentation that stretch its very definition, "The Star-Spangled Banner" proudly remains the national anthem of the United States of America. © Mark Clague 2014

Sources and Further Reading

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Artist Biographies

Tenor **Justin Berkowitz** [17, 31] (Edina, MN) earned his Master of Music (M.M.) in Voice from the University of Michigan School of Music, Theatre & Dance (U-M SMTD) and his Bachelor of Music (B.M.) from Lawrence University. He has held apprenticeships with the Janiec Opera Company, Ohio Light Opera, Chicago Opera Theater, and Naples Opera.

GRAMMY® Award-winning conductor **Jerry Blackstone** (Superior, NE) is Director of Choirs and Chair of the Conducting Department at U-M SMTD. Choirs prepared by Dr. Blackstone have appeared under the batons of Valery Gergiev, Neeme

Järvi, Leonard Slatkin, John Adams, Helmuth Rilling, James Conlon, Nicholas McGegan, Rafael Frühbeck de Burgos, Peter Oundjian, and Yitzak Perlman.

Pianist **Michael Carpenter** (Los Angeles, CA) is completing his master's degree in collaborative piano performance at U-M SMTD, where he studies with Martin Katz. He has performed recitals of vocal, instrumental, and solo repertoire across the US, UK, and most recently in Mondavio, Italy. He received his B.M. with honors in piano performance from Boston University.



Musicologist and chorister **Mark Clague** (Ann Arbor, MI) received his Ph.D. from the University of Chicago and serves as Co-Director of the American Music Institute at U-M SMTD. He is editor-in-chief of the *George and Ira Gershwin Critical Edition*, editor of the *Star Spangled Songbook*, and author of *O Say Can You Hear?: A Cultural Biography of "The Star-Spangled Banner."* See www.starspangledmusic.org for information.

Baritone **Nicholas Davis** [19, 23, 25, 32] (Petersburg, TN) earned his M.M. in voice from U-M SMTD and a B.M. from the University of Kentucky. A frequent recitalist in the mid-south, he made his professional debuts in summer 2013 performing *Le nozze di Figaro* with Arbor Opera and as Jim in *Big River* with the Bay View Music Festival.

Pianist **Jeannette Fang** [6, 12, 33] (Bridgewater, NJ) holds degrees from Juilliard and Yale and is currently pursuing her doctoral studies in piano performance at U-M SMTD under Logan Skelton. An active presence on the concert stage, she has performed at such venues as Alice Tully Hall, Kennedy Center, Zankel Hall, and Bargemusic. At the 2013 Seattle International Piano Competition, she won the professional division Gold Medal & President's Award.

Organist **James Kibbie** [26] (Vinton, IA) leads the Department of Organ at U-M SMTD and maintains a full schedule of concert, recording, and festival engagements throughout North America and Europe, including appearances



at the Cathedral of Notre Dame in Paris, Royal Festival Hall in London, Dvořák Hall in Prague, and Lincoln Center in New York. His extensive discography includes the complete organ works of J.S. Bach recorded on historic baroque organs in Germany, available as free downloads at www.blockmrecords.org/bach.

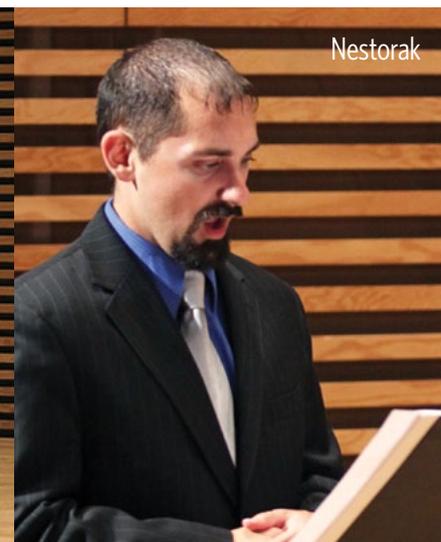
Tenor **Nicholas Nestorak** [30] (Hillsdale, MI) earned a M.M. in voice from U-M SMTD and a B.A. from Hillsdale College. He has been a young artist with the Lyric Opera Studio of Weimar, the Crested Butte Music Festival, and Palm Beach Opera.

Tenor **Scott Piper** [5, 8, 20, 36] (Kirkville, MS) received his Doctor of Musical Arts (D.M.A.) from the University of Michigan and is currently an Assistant Professor of Voice at U-M SMTD. He has appeared on orchestral and operatic stages throughout the world including Oper Köln (Germany), New York City Opera, Houston Grand Opera, Angers Nantes Opéra (France), Carnegie Hall, the Saint Bart's Music Festival, the International Music Festival of Macau, Vancouver Opera (Canada), Compañía Lírica Nacional de Costa Rica, the New People's Theater of Moscow (Russia), Seattle Opera, Minnesota Opera, Michigan Opera Theatre, and the Anna Livia International Opera Festival in Dublin, Ireland.

The Women's Chorus



Nestorak



Piper



Soprano **Leann Schuering** [7, 10, 24] (Decatur, IL) is earning her D.M.A. in Voice from U-M SMTD. She also holds degrees from the University of Illinois and University of Chicago.

Pianist **Scott VanOrnum** (Dexter, MI) is principal keyboardist for the U-M SMTD's choral department under Jerry Blackstone and is on the faculty of Schoolcraft College. He also serves as director of music at Ann Arbor's Knox Presbyterian Church.

Tenor **Jacob Wright** [1] (Asheville, NC) received his B.M. from UNC-Greensboro and his M.M. in vocal performance from U-M SMTD.

All vocal and piano recordings made at Stamps Auditorium (Ann Arbor); the organ was recorded at Hill Auditorium (Ann Arbor) and features the 7,599 pipes of the E. M. Skinner/Eolian-Skinner Frieze Memorial Organ.



Carpenter / Schuering



VanOrnum



Wright



Poets & Patriots

Executive Producer: Mark Clague

Conductor: Jerry Blackstone

Featured Vocal Soloists: Justin Berkowitz, Nicholas Davis,
Nicholas Nestorak, Scott Piper, Leann Schuering, Jacob Wright

Choristers: Alison Aquilina, Justin Berkowitz, John Boggs, Ben
Brady, George Case, Antonina Chekovskaya, Mark Clague,
Nicholas Davis, Stephen Gusukuma, John Hummel, Jaclyn
Johnson, Tim Keeler, Jonathan King, Paige Lucas, Katie Nadolny,
Nicholas Nestorak, Brandon Pemberton, Ronald Perkins, Jr.,
Nathan Reiff, Glen Thomas Rideout, Kate Rosen, Katherine
Sanford, William Scott Walters, Jacob Wright

Instrumental Soloists:

Jeannette Fang (piano), James Kibbie (organ)

Collaborative Pianists:

Michael Carpenter, Scott VanOrnum

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