

JOHN STAFFORD SMITH *The Star-Spangled Banner*

John Stafford Smith (1750-1836) was an English composer, organist, and musicologist. A tune that Smith composed for the English Anacreontic Society in the 1770s was later famously adopted by Francis Scott Key to accompany his poem "Defence of Fort McHenry" during the War of 1812. Smith's tune and Key's poem eventually became known as "The Star-Spangled Banner," which was officially recognized as the U.S. national anthem by the U.S. Navy in 1889, by President Woodrow Wilson in 1916, and by a congressional resolution in 1931.

JOSEPH BOLOGNE *Overture to The Anonymous Lover*

The son of an enslaved African woman and her Guadeloupean master, Joseph Bologne (1745-1799) spent most of his life in France, where he was highly regarded as a fencer, violin virtuoso, conductor, and composer. Sometimes referred to by his title, Chevalier de Saint-Georges, Bologne composed pieces in all the major genres of his time and served in the French Revolutionary Army. *The Anonymous Lover*, which features a witty love triangle involving only two characters, was premiered in 1780 and was Bologne's most successful comic opera.

RUTH CRAWFORD-SEEGER *Rissolty Rossolty*

Crawford-Seeger was an American composer known for her dissonant, modern music in the 1920s and '30s. After the Depression, she dedicated her career to transcribing field recordings of folk music and arranging them for piano and orchestra. *Rissolty Rossolty* was a result of this work and combines elements of multiple tunes plus a surprise twist ending. Her legacy continued with stepson Pete Seeger, whose rendition of "We Shall Overcome" became an anthem of the Civil Rights Movement.

ARTHUR SEYMOUR SULLIVAN *Overture to The Pirates of Penzance*

The famous 19th-century British duo known as Gilbert and Sullivan collaborated on 14 comic operas that helped pave the way for modern musical theater. *Pirates* was written and produced in New York City in an effort to control and combat plagiarism, which had become an issue when their previous hit *H.M.S. Pinafore* was pirated countless times in the US. The Overture was assembled by Sullivan's assistant, who expertly tied together the composer's material from the opera, finishing it mere days before the first performance.

WOLFGANG AMADEUS MOZART *Mvt. I, Allegro maestoso, from Sinfonia Concertante in E-flat Major, K. 364*

Mozart wrote this double concerto for violin and viola towards the end of his years as a court musician for the Archbishop of Salzburg. He was eager to break free from his church-music composing duties and follow his own creative impulse to write more secular instrumental music and operas. The *Sinfonia Concertante* opens with a long orchestral introduction before the duo emerges from the texture, at first almost unnoticed, then bursts forward to embark on a playful and flirtatious exchange.

GEORGE BIZET Symphony No. 1 in C Major

Bizet was a 17-year-old student when he composed his first symphony in 1855. Because it was never published, the piece remained unknown until it was discovered 78 years later, hiding in the Paris Conservatory library. When he died at the young age of 36, Bizet had no idea that this symphony would be so loved, or that his opera *Carmen* would become one of the most famous works in the history of music.

University of Maryland: Fight Song

With a catchy tune and lyrics spurring athletes to honor Maryland's name, push up the score, and keep fighting for a Terrapin victory, the UMD "Fight Song" has been sung by fans for decades. The song was composed in 1939 by then-student Ralph Davis ('42), a chemistry major who participated in band, orchestra, and the swimming club. After graduate studies at UMD's Medical School and the Johns Hopkins University, Davis enjoyed a distinguished career in radiology and was the director of public health for Adams County, Illinois.