



*The Library of Congress*  
Collecting and Preserving  
America's Cultural Assets





# THE LIBRARY OF CONGRESS: FOR CONGRESS, THE NATION AND THE WORLD



The Library of Congress is the world's largest repository of knowledge and creativity. Established in 1800 as a small research library for the new Congress, the Library continues to serve the research needs of Congress, with holdings now numbering more than 151 million items in almost all of the world's languages and dialects. The Library has become an unparalleled resource for the American people and the worldwide scholarly community as an archive, a site on the Internet, a protector of American creativity, a reading and literacy center, a partner in the classroom, a center for international studies, an exhibition gallery, a performing arts center, a publisher, a preservation laboratory, and a conservator of national traditions. Most importantly, the Library of Congress serves as the nation's library.

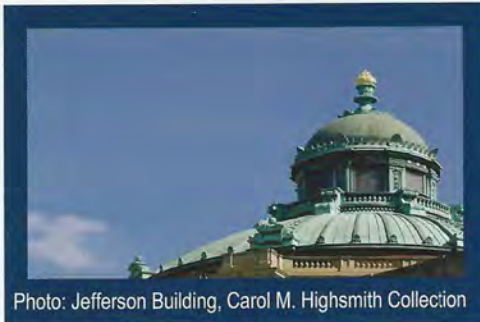


Photo: Jefferson Building, Carol M. Highsmith Collection

To ensure that the stature and strength of its unequalled collections are maintained and offer a broad spectrum of resources to the American people, the Library of Congress continues to acquire collection materials through a variety of means – including the copyright deposit program, gifts, and purchases. However, copyright deposits, gifts, and materials purchased with federal appropriations are not always adequate to satisfy the institution's acquisition needs. The Library depends on the generosity of private donors, especially for rare and unique items of great importance and cost, in order to fulfill its mission of making a universal collection available for future generations.

## THEATER COLLECTIONS: MUSIC, DRAMA, AND DANCE HOLDINGS

Among the great riches of the Library of Congress are its theater holdings. This galaxy of materials documents the creation and performance of theatrical works including opera and operetta, stage and screen musicals, spoken drama, and dance. Collectively, the books and scores, scripts and libretti, scenic, lighting and costume designs, photographs, sound recordings and films, programs and posters, contracts and correspondence make up the largest theater collection in existence, a resource for scholarship and research unmatched anywhere in the world.

The Library's holdings relating to the musical stage are particularly strong, and many of these documents are in the custody of the Music Division. Under the founding leadership of distinguished scholar-librarians, the division focused its attention on the theater, beginning to assemble the opera holdings for which it has become internationally known. In addition to an extraordinary collection of manuscript and printed opera scores, the Library's libretto collection documents the ever evolving art and business of theater over more than four centuries. Less well known, perhaps, are those seventeenth and eighteenth-century libretti containing engravings depicting the splendor of the Baroque spectacles presented with seemingly unlimited funding from imperial, royal, princely and ecclesiastical sponsors.

Recently, the scope of the Library's theater collections has further expanded to include the papers of Danny Kaye and Sylvia Fine, Lucille Ball and Desi Arnaz, and producers Roger Stevens, Robert Whitehead, and David Merrick. Now numbering more than 620, the Music Division's special collections include music scores, lyric sheets, correspondence, photographs, programs, scrapbooks, set and costume designs, choreographic notes, and other materials that serve to document the lives and creative output of these giants of the world of music, theater, and dance.

In addition to acquiring works for the musical stage, the Library has developed its distinguished collections of manuscript and printed sources for sacred music, instrumental music, and secular song from the Middle Ages to today. Simultaneously, the Music Division has systematically acquired American rarities which, bolstered by the acquisition of copyright deposits, has resulted in the Library's now-preeminent collection of musical Americana. The vast collection of sheet music is in itself an unparalleled resource, providing a comprehensive record of the music that was published and enjoyed in American theaters, concert halls, night clubs, and parlors for more than a century.



Set design: La Caduta del Regno dell'Amazzoni, 1690



# CELEBRATING A LEGACY OF HUMAN KNOWLEDGE AND CREATIVITY



Martha Graham & Erick Hawkins; *Appalachian Spring*, Coolidge Auditorium, 1944

The first decades of the twentieth century witnessed not only rapid growth of the Library's musical holdings but a simultaneous broadening of the scope of the Music Division's activities. The Coolidge Auditorium, built in 1925 and named for music patron Elizabeth Sprague Coolidge, became the setting for a diverse series of performances—not only chamber music, for which the auditorium is internationally renowned, but keyboard recitals, choral music, and other genres as well. Mrs. Coolidge's fund for commissioning new works was established at the Library at this same time and has resulted in the creation of some of the most significant music of the twentieth century. Among these, Martha Graham's ballet *Appalachian Spring*, with its score by Aaron Copland, remains the Library's most iconic commission.

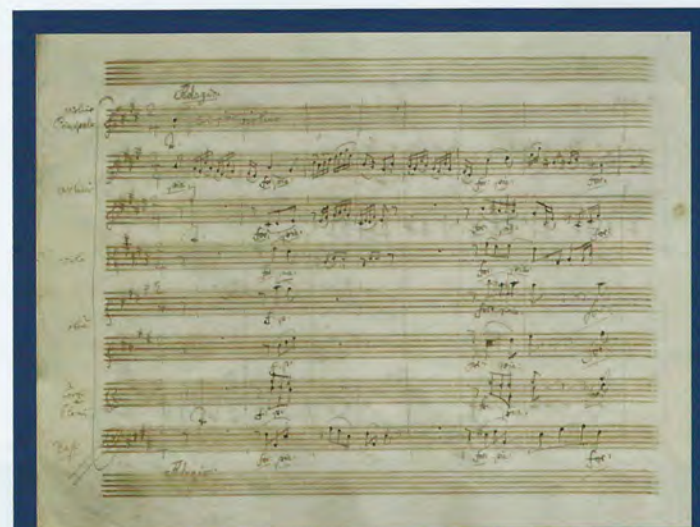
The Library's schedule of chamber music performances expanded in the 1930s with the gift of five Stradivari instruments from Library benefactor Gertrude Clarke Whittall, and soon thereafter, her gift of funds enabled the Library to begin building a collection of music manuscripts by some of the most significant European composers. The Whittall Foundation Collection now includes autograph manuscripts of such masters as Bach, Beethoven, Brahms, Mendelssohn, Mozart, Schoenberg, Schubert, and Wagner. The generous donations of Mrs. Coolidge and Mrs. Whittall became touchstones for further developments in the areas of commissioning, programming, and acquisition.

The Library's theatrical holdings increased markedly in the twentieth century as the Music Division expanded its acquisition of archival collections to include the personal and professional papers of important creators of the American musical theater—among them George and Ira Gershwin, Irving Berlin, Richard Rodgers, Oscar Hammerstein, Leonard Bernstein, Arthur Laurents, Peggy Clark, Oliver Smith, Bob Fosse and Gwen Verdon, Florence Klotz, and Jonathan Larson. The Music Division is also home to the papers of a growing number of distinguished choreographers and dancers—including Martha Graham, Erick Hawkins, Bronislava Nijinska, Lester Horton, Katherine Dunham, and Alvin Ailey.

The Music Division in the twenty-first century has grown to encompass a combined collection totaling more than 22 million items. The division continues its long-established and internationally renowned enterprise of collecting and preserving documents related to music, theater, and dance; presenting concerts and commissioning new works; mounting exhibitions in its facilities on Capitol Hill as well as online; and, to an ever-increasing degree, collecting material created in digital formats. Through all of this change, however, the core missions remain as they have long been: to acquire, preserve, and make available the documentary legacy of human knowledge and creativity, and to serve as the nation's library.



Manuscript: Chansonnier de M. le marquis de Laborde, ca. 1470



Manuscript: Mozart, Violin Concerto No. 5, 1775, Gertrude Clarke Whittall Collection



# TONY WALTON



There is a unique challenge in trying to capture Tony Walton's career in a single page. Just a list of his credits would more than fill it. And it seems impossible that it's the career of one man, as his extraordinary talents are as wide ranging as the venues in which his work has appeared.

Tony Walton is arguably best known as a production/stage/set designer, but he is also a costume designer and an illustrator. While most closely associated with his more than 50 Broadway shows over the course of 50 years, there are also 20 films and television shows, off-Broadway shows, shows in London, and various opera and ballet designs. It's an extraordinary legacy. But his primary legacy is not in the quantity and variety of Walton's work, but its quality...its quality and its beauty.

The range of Walton's styles is as varied as the shows he worked on - musicals, comedies, dramas and revivals; fantasies and works of harsh realism; shows set in Ancient Rome, seventeenth-century England and France, Russia in the 1800s, America from 1776, and including nearly every decade thereafter; shows set in hovels, Army barracks, dance halls, prisons, and boxing rings, to the Garden of Eden, the Orient Express, the White House, opulent penthouses, and luxurious ocean liners.

How important are designs? Before the first word is spoken, before the first song is sung, the audience is presented with a show's design. It literally and metaphorically sets the stage. Designs tell us the time and place, set the mood, and convey the style of a show. Walton is a master of all these things. It is worth noting that designs are also more than how a show looks, but also how it moves - how one scene flows into the next, how disparate places can be seen at the same time, how a claustrophobic space can still

allow a production number. A good designer controls time and space - making the mechanical seem magical.

One of the things that is special about the performing arts is that it's a world of collaboration. Great artists can often be identified by the people with whom they collaborate. Walton has collaborated with the best...and the best have collaborated with him because he, too, is the best. Among them are writers and songwriters: Tom Stoppard, John Guare, David Rabe, Neil Simon, Stephen Sondheim, Bock and Harnick, Kander and Ebb, and Stephen Schwartz; Directors: Mike Nichols, Bob Fosse, Ken Russell, and Sidney Lumet; Actors: Julie Andrews, Meryl Streep, Jack Nicholson, Dustin Hoffman, Lauren Bacall, Richard Burton, Bette Midler, Liza Minnelli, Whoopi Goldberg, and Michael Caine. And yes, a designer's relationship with actors is indeed a collaboration. Julie Andrews has spoken of how Walton's costume designs for *Mary Poppins* helped inform her character - severe and grey on the outside, but with crimson, puce and bright yellow linings.

It is inescapable to list highlights of the shows and films that Walton designed: *A Funny Thing Happened on the Way to the Forum*, *Pippin*, *Chicago*, *Lend Me a Tenor*, *Six Degrees of Separation*, *Heartburn*, *Deathtrap*, *Equus*, *Murder on the Orient Express*, *The Boyfriend* and the aforementioned *Mary Poppins*.

A central aspect of the Library's mission is to acquire, preserve, and sustain a comprehensive record of American history and creativity. Tony Walton's work is the epitome of creativity - by turns exuberant, beautiful, clear, linear, startling, comforting, and original. His work spans six decades, with designs that not only document the dozens of shows with which he was associated, but the evolution of the craft itself. His collection is not only priceless for historians and researchers, but as an inspiration and an education for future designers.

BEFORE THE FIRST  
WORD IS SPOKEN...

BEFORE THE FIRST  
SONG IS SUNG...

ON PAGE 6 - 7: "A Sample Selection of Stage and Film Designs from the Tony Walton Archive" IDENTIFIED FROM LEFT TO RIGHT

SLEEPING BEAUTY [2007], A TALE OF TWO CITIES [2008], COMPANY [1995], GUYS & DOLLS [1992], PIPPIN [1972], PIPPIN NATIONAL TOUR [1980], GRAND HOTEL [1989], ANNIE GET YOUR GUN [1998], THE WIZ [1995], GOLDEN BOY [1964], WILL ROGER'S FOLLIES [1991], LITTLE ME [1982], LITTLE ME [1982], WHERE'S CHARLEY? [2004], CHICAGO [1975], THE BOY FRIEND [1971], ST. LOUIS WOMAN [2003], I'M NOT RAPPAPORT [1985], TOSCA [1992], PETER AND THE WOLF [1992], THE BOY FRIEND [1971], THE TEMPEST [1980], THE WIZ [1978], SEUSSICAL [2000], STEEL PIER [1997], SLEEPING BEAUTY [2007], RADIO CITY CARNIVALE [2003], THE CRIPPLE OF INISHMAAN [1998], STREAMERS [1976], LITTLE ME [1984], PIPPIN [1972], CANCIONES DE MI PADRE [1988], A FUNNY THING HAPPENED ON THE WAY TO THE FORUM [1962], THE REAL THING [1984], BUSKER ALLEY NATIONAL TOUR [1995], LITTLE ME [1984].





**A preliminary costume sketch for Julie Andrews as Mary Poppins**

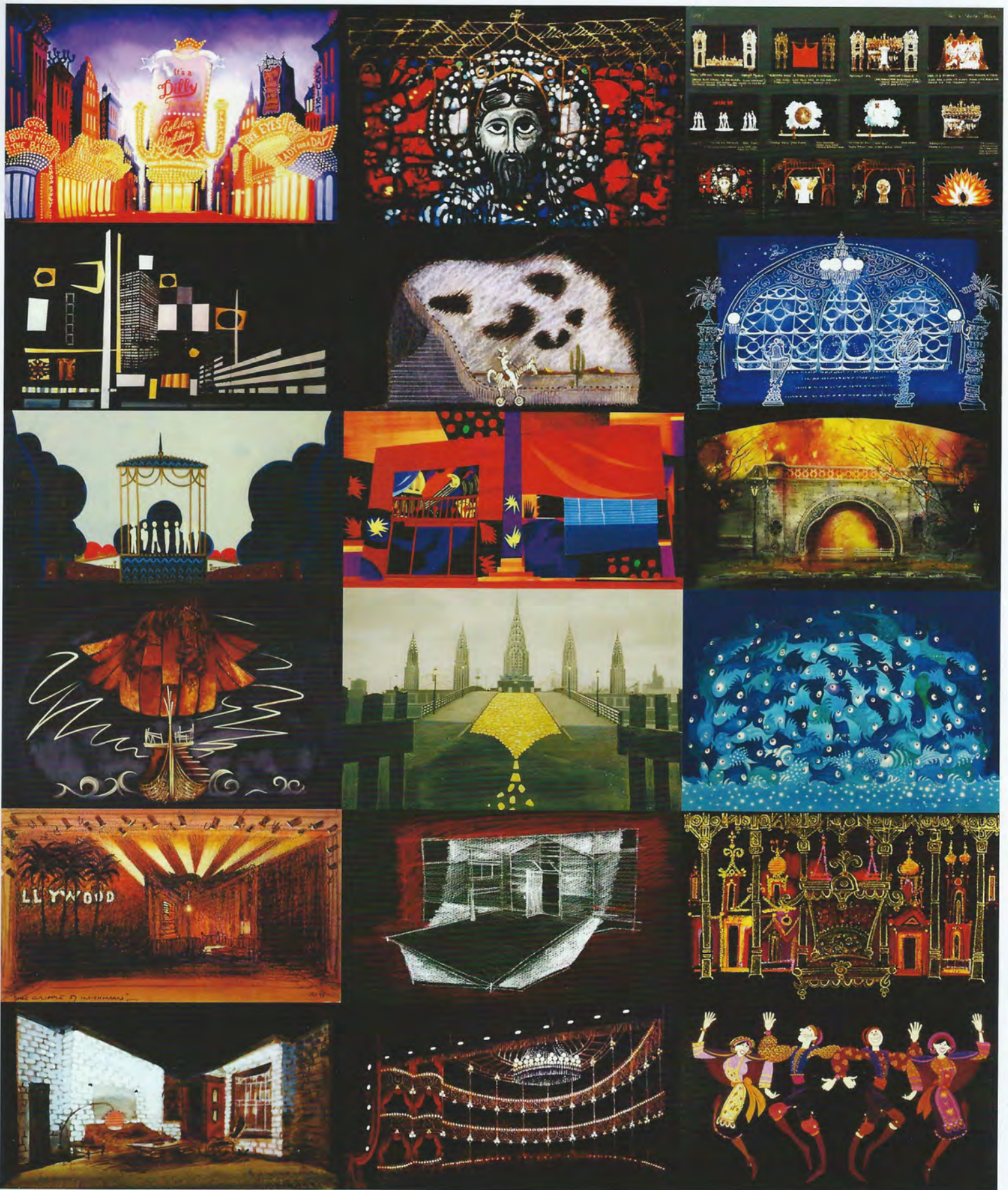
*Mary Poppins* [1963]





A Sample Selection of Stage and Film





Designs from the Tony Walton Archive



1600 PENNSYLVANIA AVENUE



ROMANTIC  
TRIPLE-TIER CAPE  
WITH BLUE LININGS -  
PRUNE COAT - DEEP  
RED VEST - STILL  
OWN RETICULAR  
'JEANS' (?) TRPT. ADAMS  
BOOTS. (DBL. COAT IN MADISON)  
[SPECIAL POCKETS ETC  
AS REQUIRED FOR  
MAGIC TRICKS ETC.]

57 AT HIS  
INAUGURATION  
'OPENED HIS DOORS  
TO ALL - WITHOUT  
REGARD TO SOCIAL

THOMAS JEFFERSON  
1801-1809  
SENSITIVE, SHY, SOFT-SPOKEN  
'LONG TOM' WELL OVER 6' TALL  
SLENDER BROAD SHOULDERS  
HIS JAW SET SQUARE, HIS  
HANDS LARGE - HIS LIMBS  
DISPROPORTIONATELY LONG  
& GANGLING, FALCATED  
HAZEL-EYED REDHEAD  
HE WAS A SLOUCHER

Costume design for Ken Howard as Thomas Jefferson

1600 Pennsylvania Ave [1976]