

INSIDE



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Performers this season include Igor Santos (clockwise from top left), Jennifer Koh, Conrad Tao and Michael Abels.

New Concert Season Announced

An all-virtual lineup will connect a global audience with the world's largest music library.

BY ANNE MCLEAN

The Concerts from the Library of Congress series is going virtual for the 2020-2021 season. A wide-ranging lineup of more than 65 individual events – concerts, conversations, lectures, instrument demonstrations and much more – will launch on Oct. 23. Offered as webcasts on the Library's platforms, each will come with an attractive package of manuscripts and images, artifacts and documents to engage viewers and draw them into a unique and memorable experience, available only at the Library.

"It's a bold move, one that fits the history of the series as a path-breaker in presenting, commis-

sioning and broadcasting over its nearly 100-year history," said Susan Vita, chief of the Music Division.

Programs for this most unusual season reflect the richness and diversity of our American musical heritage, including new music from many voices; concerts showcasing distinguished African American performers and composers; premieres of Library commissions by Michael Abels, James Lee III and Igor Santos; and a minifest featuring contemporary Latino composers.

For two virtual residency projects, the Music Division chose the JACK Quartet and violinist Jenny Koh,

CONCERTS, CONTINUED ON 7

DONATED TIME

The following employees have satisfied eligibility requirements to receive leave donations from other staff members. Contact Lisa Davis at (202) 707-0033.

Shayerah Akhtar
Craig Andrews
Sharif Adenan
Lynette Brown
Eric Clark

Laurie Harris
Sharron Jones
Terri Harris-Wandix
Donna Williams

COVID-19 UPDATE

The Library's Health Services Division (HSD) continues to monitor Library staff members with symptoms, clinical diagnoses or positive test results for COVID-19. On Aug. 21, HSD announced that four employees reported symptoms associated with COVID-19 last week. After investigating, HSD determined that no contact tracing was necessary for these cases. Some employees reporting symptoms are not diagnosed to have COVID-19, but, out of caution, the Library is monitoring all reports of symptoms.

HSD is communicating with all staff members who become ill. In cases in which ill individuals were present in Library buildings, HSD is also notifying their close work contacts and cleaning and disinfecting the areas affected. The same process is followed when contractors in Library buildings become ill.

More information on the Library's pandemic response: <https://go.usa.gov/xdtV5> (intranet) or <https://go.usa.gov/xdtVQ> (public-facing staff web page)

UPDATED GUIDANCE: NONPARTISAN ELECTION POLL WORKERS

With the 2020 election season underway, the Library of Congress encourages employees to engage in political activity to the widest extent consistent with the restrictions imposed by law and Library authorities. The most directly applicable Library regulations are LCR 9-1780 (Political Activity) and LCR 9-1730 (Outside Employment and Activities). For many specific do's and don'ts, see LCR 9-1780 and the Office of the General Counsel's newly updated Political Activities FAQ (<https://go.usa.gov/xfSct>).

The FAQ addresses the ability of Library employees to serve as nonpartisan election judges or poll workers on election day and for early voting activities. Library employees, including those whose political activities are otherwise subject to additional restrictions, may perform these nonpartisan services in their personal capacities, on their own time, subject to supervisor approval for any required leave or other arrangements. Related training should likewise be done on personal time and not using Library computers or systems.

Employees may – with two caveats – accept payment for such service. The first caveat is that the payment is from the federal, state or local government. If the payment is from another source, there may be conflicts or other concerns. The second caveat is that the provider of the payment might restrict the ability of Library employees to accept it. Employees should thus review any rules imposed by the source of funding itself.

Questions? Contact ethics@loc.gov, providing your time frame and as many details as possible.

GAZETTE

LIBRARY
OF CONGRESS

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MISSION OF THE LIBRARY OF CONGRESS

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

ABOUT THE GAZETTE

An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at loc.gov/staff/gazette.

GAZETTE WELCOMES LETTERS FROM STAFF

Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.–
Ed.

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GAZETTE DEADLINES

The deadline for editorial copy for the Sept. 11 Gazette is Wednesday, Sept. 2.

Email editorial copy and letters to the editor to mhartsell@loc.gov and wmal@loc.gov.

To promote events through the Library's online calendar (www.loc.gov/loc/events) and the Gazette Calendar, email event and contact information to calendar@loc.gov by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to mhartsell@loc.gov and wmal@loc.gov.

Early Copyright Records Now Online

Tens of thousands of newly searchable records offer a window on U.S. culture and creativity.

BY ELIZABETH GETTINS

The Rare Book and Special Collections Division last month launched a new digital presentation, the Early Copyright Records Collection, 1790 to 1870, which puts online for the first time nearly 50,000 title pages that accompanied copyright registrations dating back to the foundation of the country. The launch coincides with the 150th anniversary this summer of centralization of copyright administration at the Library.

The documents stem from the first federal copyright laws of 1790 and 1831. They contain the earliest copyright records and materials that were held by the federal district courts and government offices in Washington, D.C. The Copyright Act of 1870 – the birth of modern copyright law – consolidated all these records. The old entries were sent to the Library, where they have since resided, nestled away in archival boxes, some scarcely seeing the light of day in 230 years.

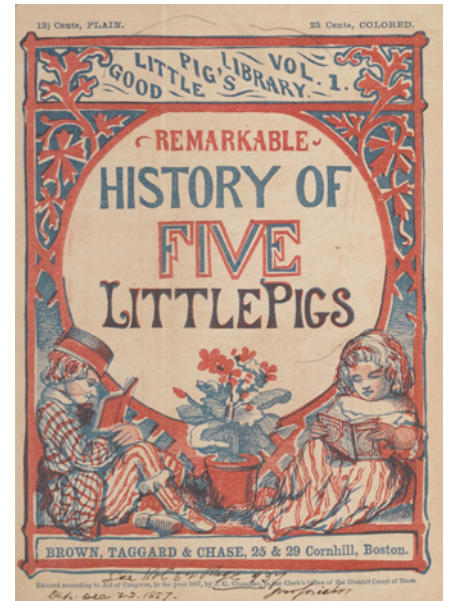
Authors and publishers submitted title pages to register prospective books for copyright. The title pages feature serious literature, comedies, romance, true crime and plays for the theater. There are works on religious instruction, how-to books and educational texts. There are also applications for inventions, sheet music, prints, photographs and illustrated works of the sciences, most notably botany and zoology.

“In terms of the value of the collection, it’s the history of American culture and creativity from the Constitution to the Civil War and beyond,” Zvi Rosen, law professor and former Copyright Office scholar in residence, said. “It’s not just the great books we know about, it’s the works that were never completed or lost.”

Rosen was indispensable to helping make the online collection a reality. Aware of its significance, he reached out to the division, encouraging staff to digitize it, and he provided invaluable guidance.

John Y. Cole, the Library’s historian, has also called attention to the collection’s importance, and numerous essays he wrote about it appear as supporting essays in the online presentation. Years ago, he points out, bibliographer and copyright scholar G. Thomas Tanselle observed that making early American copyright records widely available and easily accessible “would be one of the most valuable conceivable projects for the study of intellectual history in this country.”

Some easily recognizable items in the collection include Mark Twain’s 1875 title page for “The Adventures of Tom Sawyer,” one of the landmark works of literature in the 19th century. It bears a subtitle that didn’t make it to publication, “A Tale of a By-Gone Time.” Frederick Douglass’ 1855 title page for “My Bondage and My Freedom” also appears, as does “History of Woman Suffrage,” by Elizabeth Cady Stanton, Susan B. Anthony and Matilda Joslyn Gage. Other titans of the era are represented as well, including Nathaniel Hawthorne and James Fenimore Cooper, whose title pages are both ostensibly signed, like many appli-



This title page was submitted in 1857 to register the “Remarkable History of Five Little Pigs,” to be published in Boston and sold for 25 cents.

cations, by the authors.

These early copyright materials are just the first wave of many thousands of other older copyright entries to be digitized. The next phase will focus on ledgers, which comprise the great bulk of the collection. Organized by state and date, these bound items were created and maintained by government clerks. In careful handwritten entries, they recorded each copyright application, noting the title, author and date of each work.

But, for now, the thousands of digital files already accessible allow for searching and discovery of previously unavailable primary sources that contribute substantially to the early canon of the United States’ historical works.

View the collection: <https://go.usa.gov/xG33H> ■

Your Employee Personal Page (EPP) is at
www.nfc.usda.gov/epps/

HSD Monitors COVID-19 Conditions, Tracks Cases

Throughout the COVID-19 coronavirus pandemic, the Library's Health Services Division (HSD) has monitored evolving COVID-19 conditions in the Washington, D.C., area and evaluated reports of virus symptoms, clinical diagnoses or positive test results among staff. The division draws on this information to make recommendations about resuming on-site operations and maintaining health and safety within Library buildings.

So, how does HSD go about this data-gathering, and what happens when a potential COVID-19 case is identified?

To obtain an understanding of local and regional pandemic-related conditions, HSD staff assess data from state and local health departments, Johns Hopkins University and other academic and medical sources, and it reviews relevant jurisdictions' experience on factors such as rates of virus transmission, testing rates, percent positivity rates, hospitalizations and deaths.

When a staff member reports symptoms of COVID-19, a clinical diagnosis or a positive test result, HSD immediately initiates a case investigation. Contact tracing is conducted if it is needed based on the results of the investigation, which HSD conducts according to guidelines of the Centers for Disease Control and Prevention (CDC).

Case investigations include interviewing the reporting employee, the employee's on-site supervisor and every employee identified as having come into close contact with the reporting employee. Close contact is defined as being within six feet of the individual for at least 15 minutes within the previous 48 hours.

If, during the course of an investigation, HSD identifies additional contacts of the individual, it will interview them as well. The case investigation process is aided by honest and complete reporting by the source and his or her

contacts of all worksites in the Library where potential exposure could have occurred. Activity logs facilitate the rapid identification of close contacts, which is why staff working on-site are asked to maintain them daily.

Although some cases require contact tracing, those not involving close contact with others may not. Contact tracing is defined by the CDC as "the subsequent identification, monitoring and support of a confirmed or probable case's close contacts who have been exposed to, and possibly infected with, the virus."

HSD remains in communication with all primary contacts that meet the requirements for contact tracing throughout a quarantine period. HSD staff also notify supervisors of the anticipated date an employee placed in isolation or quarantine can return to on-site work. HSD must clear those in quarantine or isolation before they

can return to work on-site. Supervisors should work with employees to determine appropriate work or leave arrangements in the interim.

The Federal Communications Commission has recently reported cases of scammers impersonating contact tracers to obtain personal information (<https://go.usa.gov/xfhgg>). Public health officials use a variety of communications methods, including telephone calls and text messages, to contact those who may have been exposed to COVID-19. Be aware that legitimate contact tracers will not ask for insurance or bank account information, credit card or social security numbers or payment. Contact tracers will also never reveal the identity of the person who tested positive and will be knowledgeable about local testing locations and conditions.

If you have questions, contact HSD at hso@loc.gov ■

PHASE TWO OF ON-SITE OPERATIONS BEGINS



Romeo Johnson

Maleka Carter of the Collections Management Division prepared books on Tuesday for off-site storage and retrieval. She is among the Library staff members who resumed on-site work this week as part of phase two of the Library's gradual restoration of on-site operations.

Concerts from the Library of Congress

The fall series includes the following performances and events:

OCT. 23 CONRAD TAO AND CALEB TEICHER

This brilliant duo – Tao on piano and Teicher tap dancing – will make its first online appearance in “Counterpoints,” combining both composed and improvised music and dance, including J.S. Bach’s “Goldberg Variations.”

OCT. 30 TAMBUCO PERCUSSION ENSEMBLE

Made up of four of the world’s top percussionists, the Tambuco ensemble will perform new works by Mexican, Uruguayan and Costa Rican composers. The quartet will also introduce items from its collection of over 100 percussion instruments in a special bonus video.

NOV. 13 ENSEMBLE DAL NIENTE

Chicago’s 24-player chamber orchestra Ensemble dal Niente will perform music by leading Latino composers, including Hilda Paredes and Tania León, plus a new Library commission by Igor Santos.

NOV. 19 JENNIFER KOH AND THOMAS SAUER

With Koh on violin and Sauer on piano, this concert will feature two Library commissions from the McKim Fund – Julia Wolfe’s “Mink Stole” and George Lewis’ “The Mangle of Practice” – and new works for solo violin.

NOV. 20 TAKÁCS QUARTET

The Takács Quartet will open the “(Re)Hearing Beethoven” series,

performing works of Bartók and Schubert framing Beethoven’s Op. 132. First violinist Edward Dusinberre will also offer a lecture, “Beethoven at a Later Age: The Journey of a String Quartet.”

DEC. 3 JACK QUARTET



The visionary JACK Quartet will explore the Library’s collections and concert history, performing landmark commissions. Pianist Conrad Tao will appear as guest artist.

DEC. 4 UNITED STATES MARINE BAND

The United States Marine Band will continue the “(Re)Hearing Beethoven” celebration, performing Beethoven’s “Eroica” Symphony and Symphony No. 7 in rare arrangements for chamber ensemble, including a nonet for wind instruments.

DEC. 5 BORROMEO STRING QUARTET WITH NICHOLAS CORDS

For the “(Re)Hearing Beethoven” series, the string quartet will explore musical relationships in Beethoven’s late work; violist Nicholas Cords will join it for a performance of Symphony No. 8 in transcription. Nicholas Kitchen will also deliver the lecture, “Expression Marks in Beethoven’s Hand: Discovering New Layers in Op. 130 and the ‘Grosse Fuge.’”

DEC. 10 ZOFO

Short for “20-finger orchestra,” ZOFO is one of only a handful of duos devoted exclusively to piano duets. As part of “(Re)Hearing

Beethoven,” hear Eva-Maria Zimmermann and Keisuke Nakagoshi perform two symphonic transcriptions, Beethoven’s Symphonies No. 4 and 6.

DEC. 11 ADAM GOLKA AND THE VERONA QUARTET

Continuing “(Re)Hearing Beethoven,” pianist Golka and the quartet will present an intensive focus on Beethoven’s “Hammerklavier” sonata: two visions of the work, featuring the transcription by David Plylar for string quartet, followed by the original version for piano.

DEC. 12 RAN DANK AND SOYEON KATE LEE



The award-winning duo will relive a treasured 19th-century concert experience as part of “(Re)Hearing Beethoven” with a storied transcription of Beethoven’s Symphony No. 9 in D Minor for two pianos.

DEC. 17 CHRISTOPHER TAYLOR

Hear virtuoso pianist Taylor perform three of Franz Liszt’s symphony transcriptions for piano – Beethoven’s Symphonies No. 1, 2 and 5 – continuing “(Re)Hearing Beethoven.”

DEC. 18 STRADIVARI ANNIVERSARY CONCERT

For more than 80 years, the Library has celebrated the craftsmanship of Antonio Stradivari, highlighting the five Stradivarius stringed instruments presented to the Library by Gertrude Clarke Whittall. This program presents performances by the Budapest and Dover quartets, among others. ■



Iris Taylor

Iris Taylor is a senior cataloging specialist in the Geography and Map Division.

Tell us a little about your background.

I was born and raised in Richmond, Virginia. I graduated from Virginia Commonwealth University, where I earned a bachelor's degree in criminal justice with a minor in sociology. For the next 13 years, I worked at the Library of Virginia, the state library. My supervisor encouraged me to obtain my master's degree in library science. While working full time as a single parent, I commuted from Richmond, Virginia, to Catholic University in Washington, D.C., to obtain my degree.

What brought you to the Library, and what do you do?

I did a two-week program at the Library through Catholic University for academic credit. When a position as a cartographic materials cataloger became available in the Geography and Map Division (G&M) in 2002, I applied, and the rest is history.

In 2005-06, I participated in the Leadership Development Program and did a two-week externship at the White House Library.

In my current position as senior

cataloging specialist, my responsibilities include creating original bibliographic records in the Voyager integrated library system, suggesting materials to acquire and responding to reference questions through Ask a Librarian.

During pandemic telework, I've been working on retrospective cataloging of the G&M atlas collection, upgrading records so patrons know about the resources in the collection.

What are a couple standout projects for you?

Cataloging Civil War materials has been a highlight, especially the collection of Jedediah Hotchkiss. He was a famous cartographer and topographer of the war. He created detailed drawings of battles and accurate maps of the Shenandoah Valley.

Another meaningful experience was making a unique collection of African maps accessible at the sheet level – individual sheets in the collection had not yet been cataloged. Dating from the 19th century, the collection consists of large-scale maps of Africa created by various publishers. A few years ago, the Council on Library and Information Resources awarded the Library a grant to catalog the approximately 1,800 multisheet map sets included in this collection, to inventory 125,000 map sheets and to furnish a sheet-by-sheet visual index of each map set online through Google Earth.

You're involved in the Library's Daniel A.P. Murray Association. Tell us about that.

Daniel Murray joined the Library of Congress' professional staff in 1871 when he was 18 years old. He was only the second African American to work for the Library. By 1881, he had risen to become an assistant librarian, a position he held for 41 years.

Since 1979, the Daniel A.P. Murray African American Cultural Association has sponsored speakers and events featuring Black historians, entertainers and authors. I'm a longtime member and serve

as the association's treasurer.

An especially proud moment for me and others in the association occurred a few years ago, when the association nominated Murray to be recognized by the Toni Morrison Society's Bench by the Road Project. It commemorates individuals who helped to advance African Americans in U.S. history. In 2017, a society bench was installed on Neptune Plaza outside the Jefferson Building recognizing Murray's role as a trailblazer for African Americans at the Library and his work documenting the literature of the early African Americans.

What do you do for fun?

I'm passionate about Toastmasters. I'm a longtime member of the Library's Toastmasters club – I've twice served as president. Now, I'm serving as director of a Toastmasters district with over 2,000 members and 103 clubs. This is a one-year elected position.

I'm also deeply involved in researching and visiting places all over the world associated with formerly enslaved people. Eventually, I would like to pull my research together to create a StoryMap featuring these enslaved communities that combines maps, images, text and audio.

What is something some of your co-workers may not know about you?

I served as the 2019-2020 American Library Association MAGIRT (map and geospatial roundtable) chair. The roundtable supports information professionals at all levels of expertise in working with map and geospatial information resources, collections and technologies.

I also really enjoy traveling. I recently visited the Catacombs of Paris and the Cape of Good Hope, Cape Town and Robben Island in South Africa, and I took a safari. And I'm a fan of forensic science reality TV and Broadway. I like taking trips to New York by train, seeing a show and visiting a nice restaurant. "Hamilton" was amazing! ■

CONCERTS, CONTINUED FROM 1

visionary artists fired by a passion to reflect diversity in our society.

“(Re)Hearing Beethoven” is a special seven-event festival running from Nov. 21 through Dec. 17: The composer’s nine symphonies will be performed in transcriptions for solo, duo and chamber ensemble performances. Viewers will also have the chance to take a deep dive into the Library’s Beethoven treasures, which include a number of manuscripts, letters and first editions and some significant larger-scale items, among them the 1815 J.C. Heckel portrait that hangs in the Library’s Whit-tall Pavilion and the bronze statue by Theodore Baur on the balustrade of the Main Reading Room.

As it has for every dimension of our lives, the pandemic created tectonic shifts in the music industry. The instant transition to virtual programming has raised thorny legal issues related to copyright, licensing, exclusivity and other matters that commercial and noncommercial parties alike are learning how to navigate.

The Music Division started its voyage into the virtual realm this summer, taking its commissioning tradition into the digital domain with two successful projects: a livestreamed concert featuring the International Contemporary Ensemble and a commission from Suzanne Farrin and the exciting 10-part Boccaccio Project, which shared short Library commissions by composers created in response to the pandemic (<https://go.usa.gov/xfSS9>).

In doing so, the Library has leapt into a super-competitive arena: potential patrons are barraged with a flood of options. The challenge is how to convey the joy and excitement of live performance over a modest-sized screen. On the other hand, the concerts are mobile – literally – and viewers can watch on their cell phones, consuming culture on the go.

Excellent recording quality is paramount. Fortunately, the

Concert Office can draw on the expert advice of Music Division colleagues Mike Turpin and Jay Kinloch, the recording engineers on our team, and Glenn Ricci of the Multimedia Group.

Coming up in spring 2021, subject to confirmation, distinctive projects will spotlight outstanding African American composers and performers. The Ritz Chamber Players will premiere a Library commission by James Lee III, perform pieces by William Grant Still and Adolphus Hailstork and introduce a rarely heard quintet by the 19th-century French composer Louise Farrenc. Featured artists are Ann Hobson Pilot, longtime principal harpist for the Boston Symphony Orchestra, and violinist Kelly Hall-Tompkins.

Eight principal players from major American orchestras will also come together for a performance of Wynton Marsalis’ “A Fiddler’s Tale” and a Library commission by Michael Abels. Former U.S. poet laureate Tracy K. Smith and composer Gregory Spears will talk about the process of creating their opera “Castor and Patience.” And drummer and bandleader Terri Lyne Carrington will be a 2020-2021 Library of Congress Jazz Scholar, conducting research, recording an educational video and giving a talk on jazz and social justice.

It has been heartening for our Concert Office team to receive enthusiastic responses from many of the artists we had expected to present in live concerts this season. They are working with us now to design virtual alternatives, recording their performances in venues, studios and conservatories around the U.S. and abroad: Mexico, the Netherlands, Germany and the U.K. Thanks to Streamyard, a new, better-than-Zoom addition to the Multimedia Group’s toolkit, capturing conversations with performers and composers will be possible, adding an element of intimacy.

Later this season, we will introduce newcomers to American audiences in concerts by 22-year-old

British saxophonist Jess Gillam and young performers from the New World Symphony. Recitalists will include pianist Steven Osborne and harpsichordist Mahan Esfahani, and the Pavel Haas Quartet will partner with Israeli pianist Boris Giltburg. In addition, the excellent French period orchestra Ensemble Correspondances will re-create a salon evening at the Louvre Palace.

Stay tuned for updates to the season and our spring events, and check the concert website (www.loc.gov/concerts) for updates.

Beyond the concert season, the Concert Office continues to develop interesting new ventures for interactive experiences and educational videos for students, teachers and families, plus a series of panels, podcasts and performances recorded in the Coolidge Auditorium.

Likewise, a new Concerts from the Library of Congress LibGuide brings together a curated selection of “best-of” videos of past concerts, fascinating conversations with artists and composers and treasures from all over the Library. Add the link (<https://go.usa.gov/xG3Dm>) to your favorites and join us on the digital stage! ■

OIG WOULD LIKE TO KNOW

Report suspected illegal activities, waste, fraud, abuse and mismanagement in Library of Congress administration and operations to the Office of the Inspector General (OIG). A link to all Library regulations is available on the staff intranet at <http://staff.loc.gov/sites/rules-and-regulations/>.

To make a report, contact OIG via the online form at www.loc.gov/about/office-of-the-inspector-general/contact-us/ or report anonymously by mail to 101 Independence Ave., S.E., LM 630, Washington, D.C., 20540-1060.