

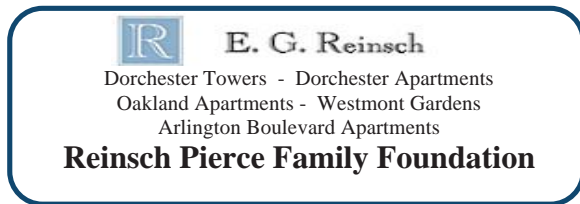
*Music in the Life
of
President Lincoln*

Virginia Chamber Orchestra Study Guide

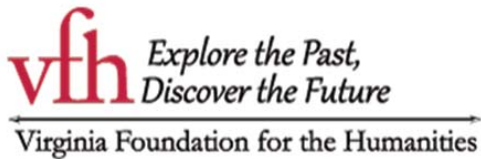
Music in the Life of President Lincoln

a production of the
Virginia Chamber Orchestra

MAJOR SPONSORS:



E. G. Reinsch
Companies &
Reinsch Pierce
Family Foundation



Virginia Foundation for the
Humanities



Video distribution funded by
Claude Moore Charitable
Foundation

ADDITIONAL SUPPORT FROM:

Arts Council of Fairfax County
Virginia Commission for the Arts
Dominion Virginia Power
TD Bank
Fairfax County History Commission
Douglas and Diane Lovejoy
Richard S. Thompson
Marija Fine
Joan H. and Raymond Braitsch
Charles and Barbara Gholz
Susan Soza
Helen and John Gordon
Yinling Zhang



TABLE OF CONTENTS

PAGE

Video Chapters, Times	3
Performers, Authors, Contributors to Study Guide	4
Lincoln's Autobiography- contributed by <i>Gilder Lehrman Institute of American History</i>	5
Music at the White House Eleanor Whiteside	6
Lincoln at the Opera; Dixie Eleanor Whiteside	7
Timeline: Lincoln's Presidential Years	8
Website resources	9
Relationship of video program to Virginia, National Standards of Learning	10
Upper Elementary Students, Teachers	
Essay: <i>Experiencing the Abraham Lincoln Presidential Library and Museum</i> Michelle Poe	11
Further study: topics, listening activities	12
Suggested books	13
Middle School Students, Teachers	

Essay: <i>Lincoln on Music</i>	14
Elizabeth Smith Brownstein	
Further study: topics, listening activities	16
Suggested books	17
High School Students, Teachers	
Essay: <i>Abraham Lincoln and Music</i>	18
Christian McWhirter	
Further study: topics, listening activities	20
Suggested books	21
Lifelong Learners	
Essay: <i>Lincoln's Second Inaugural</i>	22
Lewis E. Lehrman	
Reading list	26
contributed by Christian McWhirter	

CHAPTERS, APPROXIMATE DURATION

I. Introduction, Overture to Inaugural Opera (6:00)

Narration: Robert Aubry Davis

Friedrich von Flotow: Overture to *Martha*

Virginia Chamber Orchestra, David Grandis, Music Director

II. Aria from “A Masked Ball” (4:30)

Giuseppe Verdi: “*Volta la terrea*” from *Un ballo in maschera*
Meghan McCall, soprano and Virginia Chamber Orchestra

III. Songs (5:00)

Stephen Foster: “Oh! Susanna”

Alexandria Choral Society and Virginia Chamber Orchestra

Lady Jane Scott: “Annie Laurie”

Alexandria Choral Society

IV. Authors: White House, Lincoln’s Cottage (4:30)

Betty C. Monkman and Elizabeth Brownstein; Robert Aubry Davis, moderator

V. Familiar Spirituals (3:00)

Traditional: Nobody Knows The Trouble I’ve Seen

Traditional: Many Thousands Gone

The Grand Contraband Jubilee Singers

VI. Authors: Lincoln and Music (9:00)

Betty C. Monkman and Elizabeth Brownstein; Robert Aubry Davis, moderator

VII. “Gettysburg”(“Dixie,” “Battle Hymn of the Republic”)

by David Kneupper, commissioned for the Abraham Lincoln Presidential Museum
Alexandria Choral Society and Virginia Chamber Orchestra (7:00)

Chapters may be selected and viewed singly or in any sequence.

PERFORMERS, AUTHORS, CONTRIBUTORS TO GUIDE

The VIRGINIA CHAMBER ORCHESTRA (VCO) is comprised of professional musicians who present public concerts and record music live for distribution nationwide via educational videos. The Lincoln program is the third *Music of the Presidents* project.

VCO MUSIC DIRECTOR DAVID GRANDIS is Director of Orchestras at the College of William and Mary. In Europe he serves as Assistant Conductor of the historic Lyon National Opera. Grandis' guest conducting appearances include the Bordeaux National Symphony and Nice Philharmonic in France.

ROBERT AUBRY DAVIS, NARRATOR and DISCUSSION MODERATOR, is creator and host of "Millennium of Music." Now in its 36th season, it is carried by over 120 public radio stations nationwide, internationally, and on SiriusXM Satellite Radio. He has been host and moderator of WETA TV's Emmy Award-winning weekly arts discussion program "Around Town" since its inception.

The ALEXANDRIA CHORAL SOCIETY is directed by Brian Gedron. It has enriched the area with a broad spectrum of choral music for almost forty-five years, often collaborating with area orchestras for major works.

Soprano MEGHAN MCCALL has performed many standard operatic roles as well as new works, in venues including the Kennedy Center, Atlas Theater, and Carnegie Hall Stern Auditorium. She made her debut recording of *Sancho Panza* with the ensemble for the classical music label NAXOS which was released in October 2011.

The GRAND CONTRABAND JUBILEE SINGERS are a trio of spiritual singers led by LARRY C. EARL. They specialize in spirituals from *Slave Songs of the United States* (1867), considered the first compilation of African American spirituals ever published.

AUTHORS, IN-STUDIO DISCUSSION:

BETTY C. MONKMAN, author and lecturer, served more than thirty years in the Office of the Curator, The White House, retiring as Chief Curator in 2002. She is the author of *The White House: Its Historic Furnishings and First Families* and *The Living White House* and is a frequent contributor to *White House History*.

ELIZABETH SMITH BROWNSTEIN is a researcher, writer and producer of cultural documentaries and public affairs programs. She is the author of *Lincoln's Other White* and *If This House Could Talk...Historic Homes, Extraordinary Americans*.

STUDY GUIDE content has been provided by Christian McWhirter, author of *Battle Hymns: The Power and Popularity of Music in the Civil War* and Assistant Editor, *The Papers of Abraham Lincoln*; Lewis E. Lehrman, author and co-founder, The Gilder Lehrman Institute for American History; Michelle Poe, Director of Education, Abraham Lincoln Presidential Library and Museum; and music and social studies specialists and instructors in the Arlington, Fairfax County, and Alexandria Public Schools.

LINCOLN'S AUTOBIOGRAPHY: In December, 1859, Lincoln prepared an account of his life for Jesse W. Fell, an Illinois Republican, which was published on February 11, 1860 in the Chester County Times of West Chester, Pennsylvania.

“I was born Feb. 12, 1809, in Hardin County, Kentucky. My parents were both born in Virginia, of undistinguished families-- second families, perhaps I should say. My mother, who died in my tenth year, was of a family of the name of Hanks, some of whom now reside in Adams, and others in Macon Counties, Illinois. My paternal grandfather, Abraham Lincoln, emigrated from Rockingham County, Virginia, to Kentucky, about 1781 or 2, where, a year or two later, he was killed by indians, not in battle, but by stealth, when he was laboring to open a farm in the forest. His ancestors, who were Quakers, went to Virginia from Berks County, Pennsylvania. An effort to identify them with the New-England family of the same name ended in nothing more definite, than a similarity of Christian names in both families, such as Enoch, Levi, Mordecai, Solomon, Abraham, and the like.

My father, at the death of his father, was but six years of age; and he grew up, literally [sic] without education. He removed from Kentucky to what is now Spencer County, Indiana, in my eighth year. We reached our new home about the time the State came into the Union. It was a wild region, with many bears and other wild animals, still in the woods. There I grew up. There were some schools, so called; but no qualification was ever required of a teacher beyond "readin, writin, and cipherin" to the Rule of Three. If a straggler supposed to understand latin happened to sojourn in the neighborhood, he was looked upon as a wizzard [sic]. There was absolutely nothing to excite ambition for education. Of course when I came of age I did not know much. Still somehow, I could read, write, and cipher to the Rule of Three; but that was all. I have not been to school since. The little advance I now have upon this store of education, I have picked up from time to time under the pressure of necessity.

I was raised to farm work, which I continued till I was twenty-two. At twenty one I came to Illinois, and passed the first year in Macon County. Then I got to New-Salem (at that time in Sangamon, now in Menard County), where I remained a year as a sort of Clerk in a store. Then came the Black-Hawk war; and I was elected a Captain of Volunteers--a success which gave me more pleasure than any I have had since. I went the campaign, was elated, ran for the Legislature the same year (1832) and was beaten--the only time I ever have been beaten by the people. The next, and three succeeding biennial elections, I was elected to the Legislature. I was not a candidate afterwards. During this Legislative period I had studied law, and removed to Springfield to practise it. In 1846 I was once elected to the lower House of Congress. Was not a candidate for re-election. From 1849 to 1854, both inclusive, practiced law more assiduously than ever before. Always a whig in politics, and generally on the whig electoral tickets, making active canvasses--I was losing interest in politics, when the repeal of the Missouri Compromise aroused me again. What I have done since then is pretty well known.

If any personal description of me is thought desirable, it may be said, I am, in height, six feet, four inches, nearly; lean in flesh, weighing on an average one hundred and eighty pounds; dark complexion, with coarse black hair, and grey eyes--no other marks or brands recollected.”

Music at the White House

Eleanor Whiteside

While *Music in the Life of President Lincoln* focuses on opera, songs, spirituals and patriotic melodies, it is essential to appreciate the significant role of the Marine Band during Lincoln's presidential years. The band performed frequently at official functions, presented weekly concerts at the White House, and accompanied the president to the dedication of the National Cemetery when Lincoln delivered his Gettysburg address.

In *Musical Highlights from the White House* Elise Kirk credits Lincoln with establishing the first act to recognize the Marine Band by law. She includes an account of a Marine Band concert on the White House lawn. When Lincoln appeared on the portico, the crowd quickly demanded a speech. Retreating into the parlor, Lincoln sighed: "I wish they would let me sit out there quietly and enjoy the music." (F.B. Carpenter, *The Inner Life of Abraham Lincoln: Six Months at the White House*, p. 14.)

In 1863, responding to complaints from some quarters, the Secretary of the Navy ordered the Marine Band to perform fewer operatic airs and more martial and patriotic music. They reluctantly obeyed, though Lincoln's secretary objected, preferring more "refined music." The band's music at the White House was only stopped for a time at the Lincolns' request when they were mourning the death of their son, Willie—a reminder of the tragic burden Lincoln had to bear in addition to dealing with the pressures of the war.

Along with frequent appearances by the Marine Band, many spontaneous serenades from large groups of singers on the White House lawn were typical of that period. In 1864, to commemorate Independence Day and the Emancipation Proclamation, thousands of black people appeared on the White House lawn to sing spirituals. (Kirk p. 43.) In *Lincoln and the Music of the Civil War*, musicologist Kenneth Bernard observed: "No president, before or since, has been sung to and played to as much as was Lincoln. During the first year [of the war] alone, an estimated two thousand compositions had been produced, and by the end of the war, more music had been created, played and sung than during all our other wars combined."

In addition to being the first president to invite an opera singer to perform at the White House, Lincoln also invited and championed Louis Moreau Gottschalk, often called "America's first important pianist." The expensive piano the White House acquired was criticized along with Mary Todd Lincoln's other extravagances, which were often considered inappropriate during a time of war.

Lincoln at the Opera

Eleanor Whiteside

Attending the American premiere of Verdi's opera *The Masked Ball* at New York's Academy of the Arts put Lincoln in the company of an elitist audience. These were members of the "old guard" who considered the Vanderbilts, Rockefellers and Morgans to be "nouveau rich," and didn't permit them to have boxes at the academy. Those families ultimately retaliated by founding the Metropolitan Opera. (New York Times)

When Lincoln attended the premiere at the Academy, his first experience at the opera, he was criticized for wearing black gloves. Later on he wore white kid gloves with his evening clothes. The blood stained pair he wore on his final visit to Ford's Theater is on display at the Abraham Lincoln Presidential Library and Museum in Springfield, Illinois.

During his presidential years the opera provided Lincoln with temporary relief from the heavy burden of the Civil War. It also afforded a brief escape from another burden: the steady stream of people clamoring for his time and attention at the White House. He generously said: "I feel—that no hours of my day are better employed than those which bring me again within the direct contact and atmosphere of the average of our whole people." (Elizabeth Brownstein, *Lincoln's Other White House White House*, p. 29.)

However, although Brownstein explains that "political patronage was an accepted adhesive for nineteenth-century political parties she explains that Lincoln "came to dread" the office seekers. Even at the Soldiers Home (now known as President Lincoln's Cottage), which the Lincolns had hoped would offer a retreat from the demanding lines of people at the White House, they were visited by "friends, generals, politicians, members of the cabinet, the brazen and the curious." (*Brownstein*, p. 17.)

During the time that he was seated at the opera Lincoln could be certain that no one would interrupt him. When Mary Todd Lincoln encouraged her husband to attend, it was not a simple matter of a wife wanting to enjoy an evening out. She was concerned for his health and knew that the evenings at the opera were a great benefit.

"Dixie" and the "Battle Hymn of the Republic"

Following the Civil War, Lincoln expressed his hope that music would play a role in the reunification of the country. When asking a band to play "Dixie" he explained: "It is good for the rebels to know that with us in power they are free to hear it again." His wish that "Dixie" would become a symbol of reconciliation as a national song was not realized. However, the "Battle Hymn of the Republic" is frequently included as an American patriotic song, at the conventions of both the Republican and Democratic political parties and on many other occasions. It was also performed at the funeral of Sir Winston Churchill.

TIME LINE, 1860 to 1865

November 6, 1860	Abraham Lincoln Elected 16th President of the United States
February 22/23, 1861	The Baltimore Plot -- an alleged conspiracy to assassinate President-elect Lincoln en route to his inauguration
March 4, 1861	Inauguration of Abraham Lincoln as President
April 12-14, 1861	South Carolina attacks Fort Sumter
July 21, 1861	First Battle of Bull Run
April 6-7, 1862	Battle of Shiloh.
Apr 16 1862	Lincoln Signs the Emancipation Act, abolishing slavery in the District of Columbia.
May 20 1862	Lincoln Signs the Homestead Act, providing settlers with 160 acres of surveyed public land after payment.
July 1, 1862	The Pacific Railway Act of 1862 is signed into Law
July 1-3, 1862	Battle of Gettysburg
September 17, 1862	Battle of Antietam
September 22, 1862	Abraham Lincoln Issues First Order of Emancipation Proclamation.
January 1, 1863	Abraham Lincoln signs the Emancipation Proclamation, which also formally recognized the right of black men to enlist in the army
May 18 to July 4, 1863	Siege of Vicksburg
November 19, 1863	Abraham Lincoln Delivers the Gettysburg Address □
December 8, 1863	Abraham Lincoln Issues Amnesty Proclamation □
December 8, 1863	Lincoln Attempts Reconstruction with the Ten Percent Plan □
June 30, 1864	Abraham Lincoln Signs the Yosemite Valley Grant Act □
July 2, 1864	The Wade-Davis Bill Passes Congress-- program proposed for the Reconstruction of the South written by two Radical Republicans
November 8, 1864	Presidential Election after Union victories at Gettysburg, Vicksburg, and Chattanooga in 1863, overall victory seemed at hand and Lincoln promoted Ulysses S. Grant
November 15- December 21, 1864	Sherman's March to the Sea
December 6, 1864	Abraham Lincoln Appoints Salmon P. Chase Chief Justice of the US
March 4, 1865	Lincoln Delivers Second Inaugural Address
April 9 1865	Gen. Robert E. Lee surrenders to Gen. Ulysses S. Grant, ending the Civil War
April 14, 1865	President Abraham Lincoln Assassinated.

WEBSITES

- Civil War Trust <http://www.civilwar.org/>
 - Civil War 150 - Gilder Lehrman: <http://www.gilderlehrman.org/civilwar150>
 - NPS Civil War Infographic <http://www.nps.gov/civilwar/facts.htm>
 - Under His Hat: Lincoln and Primary Sources <http://www.underhishat.org/intheclassroom.html>
 - Miller Center. Abraham Lincoln <http://millercenter.org/president/lincoln>
 - Smithsonian – Interactive Photo: http://www.smithsonianmag.com/history/Interactive_Seeking_Abraham_Lincoln_at_the_Gettysburg_Address-180947919/?no-ist
 - International Lincoln Association: <http://internationallincolnassociation.org/Legacy.aspx>
 - National Constitution Center: <http://constitutioncenter.org/lincoln/index.html>
 - TED Talk: Doris Kearns Goodwin: https://www.ted.com/talks/doris_kearns_goodwin_on_learning_from_past_presidents?language=en
 - TED Ed – Emancipation Proclamation: <http://ed.ted.com/on/lzn9z5Gg>
 - *The Atlantic*, How the World Mourned Lincoln: <http://www.theatlantic.com/politics/archive/2015/04/how-the-world-mourned-lincoln/390465/>
 - Abraham Lincoln App: <http://www.touchzing.com/abrahamlincolnapp/>
 - American Civil War: Then and Now: <http://www.theguardian.com/artanddesign/ng-interactive/2015/jun/22/american-civil-war-photography-interactive>
- <http://www.lincolnlibraryandmuseum.com/websites.htm>
Abraham Lincoln Presidential Library and Museum in Springfield, Il web page
<http://www.lincolnlibraryandmuseum.com/websites.htm>
- <http://www.history.com/topics/american-civil-war/american-civil-war-history>
articles, videos, pictures, speeches
- <http://worldhistoryproject.org/topics/abraham-lincoln> - Illustrated timeline with links to timelines for related topics such as American Civil War, Stephen A. Douglas, slavery
- <http://abrahamlincoln.org/> - sites for the Gilder-Lehrman Institute of American History-- a wide variety of resources focusing on Lincoln.
- <http://goo.gl/M5z0cv> The Lincoln Archives Digital Project
- <http://www.civilwar.org/resources/the-importance-of.html> The Importance of African Americans in the Civil War
- <http://www.historyplace.com/lincoln/> Detailed, illustrated timeline with hyperlinks to additional resources

RELATIONSHIP TO VIRGINIA, NATIONAL STANDARDS OF LEARNING

The video program “Music in the Life of President Lincoln,” streaming at www.virginiachamberorchestra.org, and this Study Guide relate to the following standards:

National Standards for Music Education:

8. Understanding relationships between music...and disciplines outside the arts.
The program is designed to illustrate the relationship of music to history, a discipline outside of the arts.
9. Understanding music in relation to history and culture.

National Curriculum Standards for Social Studies:

Chapter 2—Themes of Social Studies: Time, Continuity, and Change Social studies programs should include experiences that provide for the study of the past and its legacy.
This program provides a fresh approach to studying the past and its legacy.

Virginia Standards for History:

VUS.7 “The student will demonstrate knowledge of the Civil War...by...
b)“identifying the major events and the roles of key leaders in the Civil War Era, with emphasis on Abraham Lincoln”(and others). *A time line of major events is included on page 7. The heavy burdens of the office of the presidency during the Civil War years are described by both authors in the in-studio discussion and illuminated by Lincoln’s quotation regarding his need for the relief that music provided. Lincoln’s documented public remarks about “Dixie”and the “Battle Hymn of the Republic” illustrate his hope that music could exert a positive influence on the reunification of the country after the Civil War and his leadership in promoting that goal.*

and by (e) “examining the social impact of the war on African Americans”
Lincoln’s visits to area encampments for escaping slaves, where he joined in singing spirituals and was documented as having been moved to tears, demonstrate his sensitivity to the uprooting of African Americans escaping to seek their freedom.

Virginia Standards for Music:

MS.6 The student will investigate the role of music in society.
The prominent role of music during the Civil War years is illustrated by accounts of large groups gathering for spontaneous serenades to celebrate victories, soldiers singing in camps, and appropriation of “Dixie” by the Confederates, to cite just three examples.

MS.9 The student will identify and compare the relationships between music and other disciplines. *(See National Standards for Music Education No. 8, above.)*

NOTE: Lesson plans at www.virginiachamberorchestra.org specifically address additional standards.

Experiencing the Abraham Lincoln Presidential Library

By Michelle Poe

When you walk into the main Plaza of the Abraham Lincoln Presidential Library and Museum, you find yourself standing in the middle of a great round room with a full size log cabin on your left and a scale recreation of the White House on your right. There's a larger than life portrait of Lincoln straight in front of you and if you look down—and you look carefully enough—you'll see a worn penny in the center of the floor, Lincoln side up. As your gaze moves around the room, there are many visually striking scenes to draw your attention, but if you close your eyes and listen, you'll hear music.

Just as music was important in Lincoln's time, it helps tell his story every day at the Abraham Lincoln Presidential Library and Museum. For example, the cheerful "Mary Lincoln Polka" plays in the background of an exhibit where young Willie Lincoln lies in bed, sick and dying. The vignette shows that the Lincolns have left a party to check on Willie, and visitors see an elegantly dressed Mr. Lincoln standing in the doorway, clutching Willie's favorite doll while Mary Lincoln leans over her son, her face etched in concern. The buoyant music coming from downstairs paints a sharp contrast to the somber mood in Willie's room, creating an environment that allows Lincoln scholars and elementary students alike to experience a moment from Lincoln's life.

Since its Grand Opening in 2005, the Abraham Lincoln Presidential Library and Museum has received well over one million people. Visitors step into immersive exhibits that show Lincoln's youth, legal career, and presidential years, many of which are enhanced by songs from Lincoln's lifetime or new music created specifically for the museum. It's these exhibits, in conjunction with the ALPLM's scholarly research and extraordinary collection, that continue to draw people from around the world to learn about the legacy and impact of America's sixteenth President.

We welcome this opportunity to introduce viewers from the Washington metropolitan area to the Abraham Lincoln Presidential Library and Museum in Springfield, Illinois. We are also pleased that "Gettysburg," by David Kneupper, which was originally commissioned for the museum, is included in the Virginia Chamber Orchestra's program about "Music in the Life of President Lincoln."

UPPER ELEMENTARY TOPICS FOR FURTHER STUDY

HISTORY

Select one or more of the following and investigate their role in the Civil War:

General Ulysses S. Grant

General Robert E. Lee

Jefferson Davis

Harriet Taubman

Clara Barton

Mathew Brady

Did black soldiers participate in the Civil War?

Select a battle from the timeline. What was the objective and what was the outcome? .

MUSIC

Why was Stephen Foster called “the father of American music”?

Aaron Copland’s “Lincoln Portrait” is one of the best known musical works inspired by Lincoln. What sources of Lincoln’s quotations did the composer draw upon for the narration? If you were composing a musical piece with narration about Lincoln what quotations would you choose and why?

LISTENING ACTIVITIES

*** documented Lincoln favorite ** opera Lincoln attended

Minstrel song: *** “Blue Tail Fly-Jimmy Crack Corn”

<https://www.youtube.com/watch?v=KXYNjpcsuSc>

Opera: **Mozart: The Magic Flute aria: “Der Vogelfanger bin ich ja”

(“The birdfinder am I indeed”)

humorous staging; a lighthearted introduction to opera music

www.youtube.com/watch?v=JqwBZ639pvw

Patriotic song: “When Johnny Comes Marching Home”- lyrics by Patrick Gilmore under the name of the name Louis Lambert, origin of melody is in question *popular with northerners and southerners during the Civil War, still sung today; basis for Morton Gould’s “American Salute.”* https://www.youtube.com/watch?v=T3k8H_9SjoM

Spiritual: “Amazing Grace”- English Christian hymn which became a

<https://www.youtube.com/watch?v=GYMLMj-SibU>

SUGGESTED BOOKS-UPPER ELEMENTARY

Armstrong, Jennifer. *A Three–Minute Speech: Lincoln’s Remarks at Gettysburg*. Aladdin, 2003. (ages 9-12)

Bowler, Sarah. *Abraham Lincoln: Our Sixteenth President (Our Presidents)*. Child’s World, 2002. (4th grade and up)

Davis, Kenneth C. *Don’t Know Much About Abraham Lincoln*. HarperTrophy, paper, 2004. (grades 3-7)

Deutsch, Stacia, and Rhody Cohon. *Lincoln’s Legacy-Blast to the Past Series*. Aladdin Paperbacks, 2005. (grades 2-5)
“action-packed time-travel series”

Freedman, Russell. *Lincoln: A Photobiography*. Houghton Mufflin, Harcourt,1989. (grades 5-7)

Freedman, Russell. *Abraham Lincoln and Frederick Douglass: The Story Behind an American Friendship*. Houghton Mifflin, 2012. (grades 5-7)

Harness, Cheryl. *Abe Lincoln Goes to Washington*. National Geographic Childrens Books (grades 4-6)

Pascal, Janet. *Who Was Abraham Lincoln?* Children’s Press,1992. (grades 3-7)

Richards, Kenneth. *Cornerstones of Freedom: The Gettysburg Address*. Children’s Press, 1992. (5th grade and up)

Robertson, James I, Jr. *Civil War! America Becomes One Nation!* Knopf, New York (age 10 and up)

Wisler, G. Clifton. *When Johnny Went Marching Home: Young Americans Fight the Civil War*. HarperCollins Children’s Books, 2001. (grades 5-8)

“He didn’t know the difference between pink and blue when I met him” remembered Mary Todd Lincoln after they married in 1842. This was not surprising. Asked to provide material for his presidential campaign biography in 1860, Lincoln replied, “It is a great piece of folly to attempt to make anything out of my early life. It can all be condensed into a single sentence, and that sentence you will find in Gray’s *Elegy*, ‘the short and simple annals of the poor.’ That’s my life, and that’s all you or any one else can make of it.”¹

Years later, President Lincoln, listening to a promenade concert on the White House grounds, revealed his regret that the music reminded him of what he had never had. “As a student in a rugged school, I have through life been obliged to strip ideas of their ornaments, and make them facts before I conquered them. Euclid was my cornerstone, and the few flights I have taken in eloquence have never carried me out of sight of that hard basis. What began as a narrow necessity remains a habit, and I have but a dull sense of the beautiful; still, a few soft, heart-searching notes, such as we now hear, will often remind me of a want, convincing me that, like other hard workers, I may have gained in precision, concentration, or that hard power of arrangement we draw from mathematics, at the cost, maybe of the silent pleasure an eye educated to beauty can always drink in at a glance.”²

But Lincoln did love music. “It was something passionate,” said his friend, journalist Noah Brooks, “but his tastes were simple and uncultivated...all songs which had for their theme the rapid flight of time, decay, the recollections of early days, were sure to make a deep impression.”³

Lincoln’s musical tastes were eclectic: he thought “Dixie”--originally a minstrel song--one of the “best tunes I have ever heard.”⁴ When the South American piano prodigy, eight-year-old Teresa Careno, played in the White House and stopped in a fit of pique at the out-of-tune piano, Lincoln plaintively asked if she would play one of the popular sentimental ballads he enjoyed, “Listen to the Mockingbird.” “It is as sincere as the laughter of a little girl at play,” he said.⁵ He saw his first opera, Verdi’s *Masked Ball* in New York, on his way to Washington for the inauguration. He was fifty-one. He attended the opera in Washington many times. During a performance of *The Magic Flute*, asked if he was enjoying it, Lincoln replied, “Oh no, I have not come for the play, but for the rest. ... it is simply to get two or three hours’ relief that I am here.” When Mary asked if he would like to leave, Lincoln replied, “Oh no, I want to see it out. It’s best when you undertake a job, to finish it.”⁶ She was always solicitous of her adored husband’s health, realizing, as Lincoln himself pointed out, “The truth is, I must have a change of some sort or die.” But it was always the “simple heart-songs [that] pleased him...much more than the elaborate music of the opera,” observed a friend, former congressman Isaac N. Arnold.⁷

One of the interests Lincoln and Mary Todd shared was a love of poetry. His favorite poem was William Knox's "Mortality." Given credit for writing it, Lincoln surprisingly replied, "I should not care much for the reputation of having written that, but would be glad if I could compose music as fit to convey the sentiment as the words now do."⁸

Of course, neither he nor Mary could read music, and his ability even to carry a tune was in doubt. Nor did he play a musical instrument, despite a few references to his playing the harmonica, the jew's harp, or the violin. Presented one day at the White House with a violin made out of the skull of California hunter Seth Kinman's favorite mule, Lincoln replied tactfully, as he must, given the need to refuse exotic gifts offered by the King of Siam (an elephant) and other potentates, that "if he could play the fiddle, he would ask Mr. Kinman for it, but since he could not, the fiddle would be better off in Mr. Kinman's hands."⁹

The Civil War, the bloodiest conflict in the nation's history, has nevertheless been called "a musical war...a war with a musical soundtrack." Lincoln's exposure to and appreciation of the rich musical life of the period gives us not only a feeling for his own temperament and leadership, but for the life of the nation itself, and the music that played a crucial role in shaping the people's emotions and beliefs.

Footnotes

1 Douglas L. Wilson, *Honor's Voice: The Transformation of Abraham Lincoln* (New York: Alfred P. Knopf, Inc., 1998) 3.

2 David Rankin Barbee, "The Musical Mr. Lincoln" (*Abraham Lincoln Quarterly*, Vol. 5 (12/49) 447.

3 Noah Brooks, *Lincoln Observed: Civil War Dispatches of Noah Brooks*, ed. by Michael Burlingame (Baltimore, Md: Johns Hopkins University Press, 1998) 220.

4 *Lincoln on Lincoln*, ed. by Paul Zall (Lexington, Ky: University of Kentucky Press, 1999) 170.

5 Steven Cornelius, *Music of The Civil War Era* (August 2004) 89. (cited in Wikipedia "Listen to the Mockingbird")

6 David Herbert Donald, *Lincoln* (New York: Simon & Schuster, 1955) 570.

7 "Abraham Lincoln and Music" (in *Abraham Lincoln's Classroom Featured Book: Kenneth A. Bernard, Lincoln and the Music of the Civil War*) n.p.

8 Richard Wrightman Fox, "If I Could Compose Music" (ALPLM.org blog, December 6, 2010)

9 Stanley Kimmel, *Mr. Lincoln's Washington* (New York: Cowan and McCann, 1957) 157.

MIDDLE SCHOOL TOPICS FOR FURTHER STUDY

HISTORY

What was the Gettysburg Address? What was its influence on a) the war, and b) the rest of U.S. history?

Lincoln's entire formal education amounted to less than one year. Compare this with the formal education of other U.S. Presidents.

Read one of the most famous poems inspired by a president, Walt Whitman's "Oh Captain, My Captain," written after Lincoln's tragic death.

MUSIC

What spiritual-like song is included in Antonin Dvorak's Symphony No. 9, "From the New World"? Compare this with Aaron Copland's use of a Quaker hymn, "Simple Gifts" in "Appalachian Spring."

Before slavery was abolished, minstrel shows featuring singing and dancing were a popular form of musical entertainment. What forms of entertainment replaced them?

Lincoln admired Louis Moreau Gottschalk, the leading pianist of his day. Research Gottschalk's contributions and influence as a composer as well as a pianist in the United States and abroad.

LISTENING ACTIVITIES

*** documented Lincoln favorite ** opera Lincoln attended

Folk song: "Camptown Races"- Stephen Foster
a minstrel song which became a popular song
https://www.youtube.com/watch?v=VXE_PfcXtYE

Opera:*** *Faust* "Soldiers' Chorus" **<https://www.youtube.com/watch?v=LW-6HMenF74&list=RDLW-6HMenF74>

Patriotic song: "Battle Cry of Freedom"- George Frederick Root
patriotic song advocating Unionism and abolitionism which became so popular that composer H. L. Schreiner and lyricist W. H. Barnes adapted it for the Confederacy
https://www.youtube.com/watch?v=88x_rmeLPO4

Spiritual: "I've Been in the Storm So Long"
The Spirit Choral of Los Angeles
www.giantmusic.com/watch?y=vlGPUlLWig

SUGGESTED BOOKS—MIDDLE SCHOOL (grades 6-9)

Ashabranner, Brent K. *No Better Hope: What the Lincoln Memorial Means to America*. Twenty-First Century, 2001. (grades 6-8)

Bolden, Tonya. *Cause: Reconstruction America, 1863-1877*. Alfred A. Knopf, 2005. (grade 6 and up)

Hamilton, Virginia. *Many Thousand Gone: African Americans from Slavery to Freedom*. Alfred A. Knopf, 1995. (grades 6-8)

Freedman, Russell. *Lincoln: A Photobiography*. Houghton Mifflin, Harcourt, 1989. (grades 5-7)

Freedman, Russell. *Abraham Lincoln and Frederick Douglass: The Story Behind an American Friendship*. Houghton Mifflin, 2012. (grades 5-7)

Holzer, Harold. *Abraham Lincoln The Writer: A Treasury of His Greatest Speeches and Letters*. Compiled, edited by Holzer. Boyds Mills, 2000. (grade 7 and up)

Marrin, Albert. *Commander in Chief Abraham Lincoln and the Civil War*. Paw Prints, 2008. (grade 7 and up)

McComb, Marianne. *The Emancipation Proclamation*. National Geographic, 2006. (grades 6-8)

Sandburg, Carl. *Abe Lincoln Grows Up*. Harvest Books, 1975. Drawn from early chapters of Pulitzer Prize-winning biography, *The Prairie Years*. (grade 7 and up)

Swanson, James L. *Chasing Lincoln's Killer* Scholastic Press, 2009. (grade 7 and up) “a fast-paced thriller based on rare archival material, obscure trial manuscripts, interviews with relatives”

Abraham Lincoln and Music

by Christian McWhirter

Music was one of Abraham Lincoln's great joys. His friend and fellow lawyer, Henry Clay Whitney, recalled Lincoln told him that "all other pleasures had a utility, but . . . music was simply a pleasure and nothing more" and God, "after providing all the mechanism for carrying on the world, made music as a simple, unalloyed pleasure, merely as such."¹ In some ways this statement might sound dismissive, but Lincoln was actually placing music on a pedestal. For Lincoln, music was so beautiful and transcendent he presumed God took special care in creating it as the world's one pure pleasure. This may discount music's other values, but it nevertheless shows Lincoln's extreme fondness for and interest in music. Although Lincoln said little about music in his own writings, there is ample evidence that he enjoyed it as often as he could. His tastes were not particularly discerning—another friend, Noah Brooks, called them "uncultivated"—but they are interesting because they reflect his rise from humble rural beginnings to the highest office in the country.²

In his youth, Lincoln's interactions with music matched those of other Midwestern pioneers. Still largely immersed in the folk tradition, he picked up whatever songs (or pieces of songs) he liked. Most stories about music in his early life emerged years later from his friends and neighbors in Indiana and Illinois. The picture they paint is one of a young man who had no musical skill (according to one friend, he was "wholly unable to produce three harmonious notes together") but loved to sing and learn songs.³ Besides religious music from the popular hymnals of the day, the young Lincoln loved joke songs and ditties that he could easily remember and sing with friends and family. One of the earliest music stories from Lincoln's life was his contribution to his sister Sarah's wedding in 1826. Lincoln selected a religious folk song derived from a passage in Geoffrey Chaucer's *Canterbury Tales* that went by various names—in this case, "Adam and Eve's Wedding Song." The piece is sometimes erroneously attributed to Lincoln, but it was typical of the songs he enjoyed—melodically sweet and slow, lyrically irreverent, with a hint of sentimentality. It warns husbands not to abuse their wives because Eve did not come from Adam's foot, nor to be ruled by them because she was not made from his head. Instead, it urges men to protect their spouses because Eve came from Adam's rib. Some of the wedding guests thought the performance was tacky, but it seems that Lincoln merely thought it was a cute way to celebrate his sister's marriage.

As Lincoln grew older, he became especially fond of two musical genres. The one most often noted by scholars is sentimental ballads. These slow, gentle pieces were extremely popular in the nineteenth century and typically told tragic stories of separated lovers. Death dominated the genre, as many such songs depicted one lover deeply mourning the other. Lincoln's bodyguard and friend, Ward Hill Lamon, as well as Noah Brooks, claimed Lincoln's favorite song was a sad nostalgic ballad called "Twenty Years Ago." The piece does not specifically describe a tragic romance but hints at one as a man visits the sites of his youth and remembers a lost love. "Annie Laurie," too, merely suggests death by having the singer repeatedly vow to "lay me down and die" for his sweetheart. Another of Lincoln's early friends recalled the future president singing "John Anderson's Lamentation," which describes a man who has lost everything to alcoholism (a noteworthy subject given Lincoln's own aversion to drink), and

¹ Henry Clay Whitney, *Life on the Circuit With Lincoln* (Boston, Mass.: Estes & Lauriet, 1892), 156.

² Noah Brooks, "Personal Recollections of Abraham Lincoln" in *Harper's New Monthly Magazine* 31 (1865), 229.

³ Ward Hill Lamon, *The Life of Abraham Lincoln: From his Birth to his Inauguration as President* (Boston, Mass.: J. R. Osgood, 1872), 58.

"Barbara Allen," a traditional British folk ballad depicting a man on his sick bed calling for a woman he had wronged, only to have her refuse just before he dies. These reflected the folk tradition of the time in the Midwest—combining British and American music and lyrics transmitted orally to build a sort of *ad hoc* genre.

Lincoln adored another genre typical for his time and place: minstrel tunes. It may seem odd that the "Great Emancipator" loved the most racist musical genre America ever produced but there was plenty about minstrelsy that would have appealed to Lincoln. Tied to blackface stage performances, minstrel songs were widely considered funny by nineteenth-century audiences and, like the songs of Lincoln's youth, often had sentimental subtexts. Although there is no evidence Lincoln heard the songs of the genre's most successful songwriter, Stephen Foster, their ubiquity suggests Lincoln probably encountered them and liked the maudlin but jaunty sentimentalism of "Oh, Susannah" or "Camptown Races." A tune with a similar upbeat catchy rhythm and nostalgic outlook Lincoln enjoyed a great deal was "Dixie." Whitney states he accompanied Lincoln to the theater the first time they heard the song in 1860 and Lincoln's reaction was one of pure joy. "Dixie" is the subject of one of Lincoln's only surviving comments on a particular song—a speech after the Union capture of Richmond in which he reclaimed it as a national, rather than Confederate, song. This statement was surely designed as a signal to white southerners that they would be welcome back in the reunited nation but Whitney's story indicates Lincoln's fondness for "Dixie" was genuine. That these minstrel tunes all portray their African American subjects as mentally and racially inferior demonstrates the pervasive white supremacy of the time, from which Lincoln was not immune.

As Lincoln's legal and political career brought him into the ranks of the nation's elite, his musical tastes did not become more refined but broadened as he gained access to new venues and styles. Opportunities to enjoy orchestral music or opera were limited in Springfield and even Chicago, but Lincoln took full advantage of living in an emerging cultural center when he moved to Washington. During his first residency in the city as a Congressman from 1847 to 1848, Lincoln frequently attended free concerts by the Marine Band, which was only beginning to earn its reputation as the military's most respected musical outfit. By the 1860s, it had become one of the most effective small bands in the country and its association with the presidency increased as Mary used the band for executive functions and Lincoln's fondness for it became widely known. Lincoln also became an avid theater-goer during his administration and attended as many as nineteen different operas. The separation between high and low culture had only just begun to materialize in the 1860s and Lincoln, like most Americans, barely distinguished between different forms of music—viewing them all as part of popular culture. These retreats became one of Lincoln's great sanctuaries during the war, in which he could take refuge in music and temporarily escape the pressures of his office.

Which brings us back to Lincoln's belief that God created music as a pure pleasure. Lincoln's breadth of taste as well as his artistic curiosity testifies to his true enthusiasm for music. Never a musician himself, Lincoln sought out music wherever he could find it and appears to have always delighted in it. As we observe the anniversary of his horrible assassination and consider his life, we should not forget that he was a man with real passions—and music was clearly one he held most dearly.

HIGH SCHOOL TOPICS FOR FURTHER STUDY

HISTORY

Frederick Douglass, an African American leader of the abolitionist movement, was a self-taught orator and writer, as was Lincoln. What is an orator? What does it mean to be self-taught? How did their lives intersect?

Why has President Lincoln's cabinet been described as one of the most unique in American history?

Music provided Lincoln with a temporary respite from the burdens of Presidency. In addition to all the challenges on the home front, he needed to maintain good relations with France and England. In the early days of the war there was a concern that France might become involved on the side of the Confederates. How likely was that?

MUSIC

What were the origins of spirituals? Some writers have asserted that the words of certain spirituals contained coded references to escape routes—for example, that “Gospel Train” referred to the underground railroad. Is there evidence to support that?

What 20th century classical composer quoted Stephen Foster's melodies in his compositions?

LISTENING ACTIVITIES

*** documented Lincoln favorite ** opera Lincoln attended

Folk song: *** “Barbara Allen”
Originally a traditional English ballad, this song became very popular in America.
<https://www.youtube.com/watch?v=wk2sBFkZz3k>

Opera: ** Friedrich von Weber: Overture to *Der Freischutz*
<https://www.youtube.com/watch?v=7ki0uNJQCllU>

Opera: ** Vincenzo Bellini: *Norma* aria: *Casta diva*
<https://www.youtube.com/watch?v=JISodSvo1Lg>

Marching song: “John Brown's Body” *Originally evolving out of the oral folk tradition, this patriotic song advocating [Unionism](#) and abolitionism became so popular that it was also adapted for the [Confederacy](#). The melody was later appropriated for the “Battle Hymn of the Republic”****
<https://www.youtube.com/watch?v=LGPN2x0ChnY>

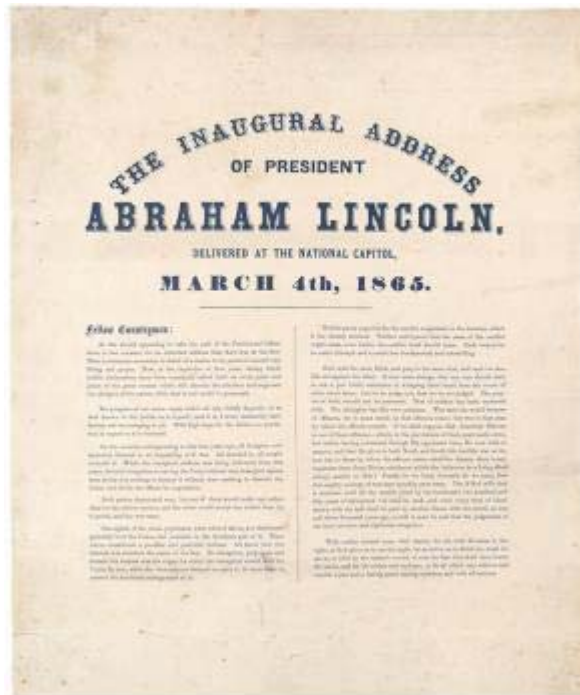
Spiritual: “Wade in the Water”-Traditional
<https://www.youtube.com/watch?v=ZXqMQfpNSes>

SUGGESTED BOOKS - HIGH SCHOOL

- Shaara, Michael. *The Killer Angels: The Classic Novel of the Civil War (Civil War Trilogy)*. Ballantine. 1975
- Foner, Eric. *The Fiery Trial: Abraham Lincoln and American Slavery*. W.W. Norton. 2010
- Faust, Drew Gilpin. *The Republic of Suffering: Death and the American Civil War*. Vintage. 2009
- Foote, Shelby. *Shiloh: A Novel*. Vintage. 1991
- Doyle, Don. *The Cause of All Nations: An International History of the American Civil War*. Basic Books. 2014
- Donald, David Herbert. *Lincoln*. Simon & Schuster. 1996
- Franklin, John Hope. *The Emancipation Proclamation*. Wiley-Blackwell. 1994
- Wills, Gary. *Lincoln at Gettysburg: The Words that Remade America*. Simon & Schuster. 2006
- Goodwin, Doris Kearns. *Team of Rivals: The Political Genius of Abraham Lincoln*. Simon & Schuster. 2006
- Stauffer, John. *Giants: The Parallel Lives of Frederick Douglass and Abraham Lincoln*. Twelve. 2009
- Brookheiser, Richard. *Founders' Son: A Life of Abraham Lincoln*. Basic Books, 2014.
- White, Ronald C, Jr. *The Eloquent President: A Portrait of Lincoln Through His Words*. Random House, 2006.
- Guelzo, Alle C. *Abraham Lincoln: Redeemer President*. Wm. B. Eerdmans Publishing Company. 1999
- Brownstein, Elizabeth Smith. *Lincoln's Other White House*. John Wiley & Sons, Inc. 2005
- Monkman, Betty C. *The White House: Its Historic Furnishings and First Families*. Abbeville Press, 2000

Lincoln's Second Inaugural

by Lewis E. Lehrman



Abraham Lincoln's Second Inaugural Address (Gilder Lehrman Institute of American History)

Abraham Lincoln's Second Inaugural Address was a peerless work of political theology, evoked in the native tongue he had mastered in the same diligent way he had mastered the rebellion. In 703 words, he summarized the moral dilemma of slavery in American history and the four-year conflict it caused. In a few words, he looked back at America's original sin as he looked forward to the Union's restoration. With the sword of a poet, the commander in chief had, in a few exquisite words, summoned the "better angels" of our nature, now set free by the Thirteenth Amendment and the abolition of slavery. "Neither party" to the Civil War, Mr. Lincoln observed, "expected for the war, the magnitude, or the duration, which it has already attained. Neither anticipated that the *cause* of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding."^[1] There was to be no easy triumph, but there arose great expectations at the moment of Lincoln's Second Inaugural—as the Civil War came to an end.

"When Mr. Lincoln delivered his second inaugural address, I had the privilege of standing within twenty feet of him," recalled an Army corporal in the presidential guard

His voice was singularly clear and penetrating. It had a sort of metallic ring. His enunciation was perfect. There was an immense crowd of people surrounding the east front of the Capitol, but it seemed as if his voice would reach the entire audience. It had rained a great deal during the forenoon, and clouds overcast the sky as the presidential party and the Senate came out on the east portico. While the ceremonies were in progress the clouds suddenly parted, and, although it was about midday, Venus was seen clearly shining in the blue sky. The attention of the immense throng was directed to it.[2]

The entire nation was moved then, as it is now, by the gravity of the moment, the eloquence of the President.

The speech focused on the great issues of Lincoln's presidency—the war, the preservation of the Union, and the emancipation of black slaves. It was in the courtroom that the onetime Illinois litigator had mastered the language and argument whereby he learned to persuade such an audience. But Lincoln had often warned against rhetorical excess. He himself had learned to take care not to inflame passion. “In times like the present, men should utter nothing for which they would not willingly be responsible through time and in eternity,” Lincoln declared in his Second Annual Message to Congress in December 1862.[3] Now, with the dome of the Capitol looming behind him—rebuilt during the Civil War—the President emphasized that “[t]he progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself. . . . With high hope for the future, no prediction in regard to it is ventured.”[4] Lincoln would not raise expectations for a quick conclusion of the war. But he was never self-conscious about the decisive role of the Union Army.

In the face of arguments that there were other philosophical, constitutional, and economic causes for war and secession, the President unequivocally identified slavery as the cause of the Civil War. With slavery abolished, there were grounds for cautious hope at the onset of his second presidential term: “Fondly do we hope—fervently do we pray—that this mighty scourge of war may speedily pass away.” This he said as his future assassin, John Wilkes Booth, lurked nearby. “Yet, if God wills that it continue, until all the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash, shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said ‘the judgments of the Lord, are true and righteous altogether.’” Lincoln scholar Lucas Morel remarked: “Given the aim of the speech, which is essentially the aim of his second term as president—namely, uniting a divided country—Lincoln had to hide or diminish the culpability of the South for the Civil War but he could not ignore it.”[5] Indeed, the President spoke plainly: “All knew that [slavery] was, somehow, the cause of the war.” The entire speech was the work of a disciplined master of the English language. Moreover, Lincoln had developed the exacting habit to edit the words he expected to be printed, read, and interpreted. It is fair to say that in many cases he wrote for all future time.

The enduring power of Lincoln's Second Inaugural originated in the unique combination of five salient strengths of the President. First, Lincoln possessed a phenomenal memory for facts, people, and phrases and the genius to mobilize them with the pen. Second, Lincoln had assiduously studied the history of the United States, often in the primary documents themselves. The great Peoria and Cooper Union speeches are but two examples of his primary historical research. Mindful of America's history, he tended from his earliest political days to concentrate on the republican example America must set for other nations. Third, he read, wrote, and loved great prose and poetry with a deep respect for the compelling rhythms of the Bible and Shakespeare. Fourth, he was a lifelong student of leadership. He understood—he had learned from hard experience—how to distill leadership lessons and to

express them in compelling words and stories often drawn from both biblical and literary lessons. Finally, commingled with his brooding melancholy, Lincoln's was a spiritual temperament. Before and after he was elected President he felt the hand of Providence intervening in his country's history, even perhaps in his decisions. As the great man said: "The will of God prevails—In great contests each party claims to act in accordance with the will of God. Both *may* be, and one *must* be wrong. God can not be *for*, and *against* the same thing at the same time. In the present civil war it is quite possible that God's purpose is something different from the purpose of either party—and yet the human instrumentalities, working just as they do, are of the best adaptation to effect His purpose."^[6]

One can hear biblical tones in his musings, his formal writings, his speeches. Asc Morel noted: "From his 1838 Lyceum Address to his 1865 Second Inaugural Address, Lincoln quoted or alluded to the Bible with a familiarity and profundity that rivaled the preachers of his day."^[7] However, in no writing before the Second Inaugural did Lincoln use scriptural language and its cadences to such extraordinary effect. Lincoln's faith has often been identified with the Old Testament. Theologian Reinhold Niebuhr noted: "Lincoln's faith is closely akin to that of the Hebrew prophets, who first conceived the idea of a meaningful history. If there was an element of skepticism in his grand concept, one can only observe that Scripture itself, particularly the Book of Job, expresses some doubts about giving the providential aspects of history exact meanings in neat moral terms."^[8] Though no orthodox believer, Lincoln thought to align his actions with the will of Providence, not unlike some prophets of the Old Testament. But he also quoted Jesus of the New Testament, perhaps to encourage his anti-slavery cohorts: "Be ye perfect as your father in heaven is perfect." Lincoln's disposition was not quick to judgment, as he made clear in his Second Inaugural: "It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces, but let us judge not, that we be not judged."

But divine judgment is final. As historian James L. Huston wrote: "The middle portion of the Second Inaugural . . . is almost abolitionist in its condemnation of the peculiar institution. Here, in the most religious portion of the speech, Lincoln declared that some force, which he could only describe as a 'living God,' had determined slavery was to end."^[9] Lincoln understood that a president speaks to many different audiences—in his particular case, to free soil supporters in the North as well as to secessionists and slaveholders in the South. As pastor to the Union, he preached the equality of the Declaration of Independence, but with a humility often absent in didactic presidents and politicians. He understood he was speaking for posterity. Lincoln biographer Michael Burlingame noted, "Readers in Old as well as New England were appreciative. The Duke of Argyll told Charles Sumner: 'It was a noble speech, just and true, and solemn. I think it has produced a great effect in England.'"^[10]

There may be no peroration the equal of Lincoln's Second Inaugural in any language: "With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just, and a lasting peace, among ourselves, and with all nations." As the great black abolitionist Frederick Douglass told President Lincoln later that day at a White House reception, it was "a sacred effort."^[11] Lincoln himself was modest but honest. He responded to the praise of a New York editor: "Every one likes a compliment. Thank you for yours . . . on the recent inaugural address. I expect the latter to wear as well as—perhaps better than—anything I have produced."^[12]

- [1] *Collected Works of Abraham Lincoln*, ed. Roy P. Basler et al. (New Brunswick, NJ: Rutgers University Press, 1953–1955), 8:332-333.
- [2] Robert W. McBride, *Lincoln's Body Guard, the Union Light Guard of Ohio: With Some Personal Recollections of Abraham Lincoln* (Indianapolis: Edward J. Hecker, 1911), 29–30.
- [3] *Collected Works of Abraham Lincoln*, 5:535.
- [4] *Collected Works of Abraham Lincoln*, 8:332.
- [5] Lucas E. Morel, "Lincoln's Political Religion and Religious Politics," in John Y. Simon, Harold Holzer, and Dawn Vogel, eds., *Lincoln Revisited* (New York: Fordham University Press, 2007), 30.
- [6] "Meditation on the Divine Will," [September 2, 1862?], in *Collected Works of Abraham Lincoln*, 5:403-404.
- [7] Morel, 21.
- [8] Reinhold Niebuhr, "The Religion of Abraham Lincoln" in Kenneth L. Deutsch and Joseph R. Fornieri, *Lincoln's American Dream: Clashing Political Perspectives* (Washington, DC: Potomac Books, 2005), 379.
- [9] James L. Huston, "The Lost Cause of the North," *Journal of the Abraham Lincoln Association* (Winter 2012): 36.
- [10] Michael Burlingame, *Abraham Lincoln: A Life* (Baltimore, MD: Johns Hopkins University Press, 2008), 2:772.
- [11] Frederick Douglass, *The Life and Times of Frederick Douglass: From 1817–1882*, ed. John Lobb (London: Christian Age Office, 1882), 321.
- [12] Abraham Lincoln to Thurlow Weed, March 15, 1865, in *Collected Works of Abraham Lincoln*, 8:356.

Lewis E. Lehrman is co-founder of the Gilder Lehrman Institute of American History and the author of *Lincoln at Peoria* (Stackpole, 2008) and *Lincoln 'by littles'* (TLI, 2013).

SUGGESTED BOOKS
Lincoln Biographies:

contributed by Christian McWhirter

Burlingame, Michael. *Abraham Lincoln: A Life*, 2 vols. Baltimore: Johns Hopkins University Press, 2008

Donald, David Herbert. *Lincoln*. New York: Simon & Schuster, 1995.

White, Ronald C. A. *Lincoln: A Biography*. New York: Random House, 2009.

Lincoln and Music:

Bernard, Kenneth A. *Lincoln and the Music of the Civil War*. Caldwell, Ohio: Caxton, 1966.

Kirk, Elise. *Music at the White House: A History of the American Spirit*. Urbana: University of Illinois Press, 1986.

Lair, John. *Songs Lincoln Loved*. New York: Duell, Sloan, and Pierce, 1954.

Nineteenth-Century Music

Crawford, Richard. *America's Musical Life*. New York: W. W. Norton, 2005.

Hamm, Charles. *Yesterdays: Popular Song in America*. New York: W. W. Norton, 1979.

Tawa, Nicholas E. *High-Minded and Low-Down: Music in the Lives of Americans, 1800-1861*. Boston: Northeastern University Press, 2000.

Minstrelsy

Cockrell, Dale. *Demons of Disorder: Early Blackface Minstrels and their World*. Cambridge: Cambridge University Press, 1997.

Lott, Eric. *Love and Theft: Blackface Minstrelsy and the American Working Class*. New York: Oxford University Press, 1993.

Civil War Music

Cornelius, Steven. *Music of the Civil War Era*. Westport, Conn.: Greenwood Press, 2004.

McWhirter, Christian. *Battle Hymns: The Power and Popularity of Music in the Civil War*. Chapel Hill: University of North Carolina Press, 2012.

Stauffer, John and Benjamin E. Soskis. *The Battle Hymn of the Republic: A Biography of the Song that Marches On*. New York: Oxford University Press, 2013.

This Study Guide was compiled by Virginia Chamber Orchestra (VCO) Board members Ann Sica and Debra Kay Robinson Lindsay. Ms. Lindsay also contributed the Lesson Plans which accompany the streaming video on the VCO website (www.virginiachamberorchestra.org)

Ann Sica created and produced the video program “Music in the Life of President Lincoln” for the VCO. She previously served as liaison to the Fairfax Network for four nationally distributed educational productions. Ms. Sica provided research and content for “History Notes: The Music in Washington’s World,” a collaboration with the Department of Education at Mount Vernon and the Fairfax Network.

Debra Kay Robinson Lindsay is the author of books, articles and lesson plans by Rowman & Littlefield, NAFME, MusicWorks, and The Core Knowledge Foundation. She is a former Fullbright Memorial Scholar, Horace Mann–Abraham Lincoln scholar, and VDOE Russian Fellow. Before joining the staff at Lyles Crouch Academy, Ms. Lindsay taught music in the Fairfax County Public Schools for 38 years.