

sales, improve fundraising capabilities and most importantly, broaden the opera's community programs in an effort to influence a greater breadth of individuals.

Mrs. MORELLA. Mr. Speaker, I rise in support of H.R. 4542, a bill to designate the Washington Opera in Washington, D.C., as the National Opera.

When first approached about the redesignation by Artistic Director Plácido Domingo, I thought of the Bard's famous line, "What's in a name? That which we call a rose by any other name would smell as sweet."

However, this "national" designation will aid the Washington Opera in furthering their position of leadership in the musical world. Founded in 1956, the Washington Opera has achieved the stature of a world class company and plays to standing room only audiences at the Kennedy Center Opera House and the Eisenhower Theater.

In the spring of 2000, the company had originated 61 new productions, becoming one of the most prolific producing companies in the United States. In addition, the company has averaged 98 percent attendance over the last fourteen seasons.

The Washington Opera has always recognized that their service to the nation does not end with each production. Instead, Washington Opera's Education and Community Programs department dedicates itself to enhancing the lives and learning of children and adults by making the experience of opera available to those who otherwise have limited access to the art form. The Washington Opera has made extensive outreach efforts to area public schools and to the greater Washington community at large. Through their OperAccess program, they have actively involved members of our community who are visually, physically, or audibly impaired. By devoting themselves to broadening the public's understanding and awareness of opera, the company has served as the leader in maintaining opera as a living art form in America.

The National Opera designation will serve to facilitate the company's fundraising efforts and ticket sales, as well as oblige the company, even more than in the past, to become the cradle for American opera.

I urge my colleagues to please support H.R. 4542 and to designate the Washington Opera as the National Opera.

Mr. FATTAH. Madam Speaker, I yield back the balance of my time.

Mr. GOODLING. Madam Speaker, I yield back the balance of my time.

The SPEAKER pro tempore (Mrs. BIGGERT). The question is on the motion offered by the gentleman from Pennsylvania (Mr. GOODLING) that the House suspend the rules and pass the bill, H.R. 4542.

The question was taken; and (two-thirds having voted in favor thereof) the rules were suspended and the bill was passed.

A motion to reconsider was laid on the table.

SENSE OF CONGRESS REGARDING CONGRESSIONAL PHILHARMONIC SOCIETY

Mr. GOODLING. Madam Speaker, I move to suspend the rules and agree to the concurrent resolution (H. Con. Res.

229) expressing the sense of Congress regarding the United States Congressional Philharmonic Society and its mission of promoting musical excellence throughout the educational system and encouraging people of all ages to commit to the love and expression of musical performance.

The Clerk read as follows:

H. CON. RES. 229

Whereas in February 1996, several Senators and members of the House of Representatives participated in a performance of the Broadway musical "1776", a story depicting the signing of the Declaration of Independence;

Whereas in April 1996 several Senators and members of the House of Representatives met with Maestro Martin Piecuch, the music director of the musical "1776", and formed the United States Congressional Choral Society;

Whereas on May 20, 1998, the United States Congressional Choral Society debuted at St. Joseph's Church on Capitol Hill, with standing ovations following its rendition of the "Song of Democracy" and the "Battle Hymn of the Republic";

Whereas on March 13, 1999, the United States Congressional Philharmonic Orchestra String Quartet played before the Ambassador to the United States from Canada at the Embassy of Canada in the District of Columbia;

Whereas on March 19, 1999, the United States Congressional Choral Society appeared in performance at the Washington National Cathedral;

Whereas on May 13, 1999, the United States Congressional Philharmonic Orchestra String Quartet played before a gathering of Ambassadors at the Benjamin Franklin Diplomatic Reception Room of the United States Department of State;

Whereas the United States Congressional Philharmonic Society is approved as a 501(c)(3) nonprofit organization under the Internal Revenue Code and is a corporation in good standing under the laws of the State of Delaware;

Whereas the United States Congressional Philharmonic Society will offer free concerts to the public in the Washington metropolitan area;

Whereas the United States Congressional Philharmonic Society will encourage the development of young musical talent across the United States by providing educational programs for schools across the nation and establishing internships and scholarships; and

Whereas the United States Congressional Philharmonic Society envisions holding a series of concerts focusing on themes such as Celebrations of America, Salutes to the States, a Great Americans series, and an International Congressional Concert series: Now, therefore, be it

Resolved by the House of Representatives (the Senate concurring), That it is the sense of the Congress that the United States Congressional Philharmonic Society should be applauded—

(1) for organizing two musical groups, the United States Congressional Choral Society and the United States Congressional Philharmonic Orchestra;

(2) for having as its mission the promotion of patriotism, freedom, democracy, and understanding of American culture through sponsorship, management, and support of these groups and their derivative ensembles as they communicate through the international language of music in concerts and other multimedia performances in the District of Columbia and throughout the United States and the world; and

(3) for promoting musical excellence throughout the educational system, from pre-school through post-graduate, and encouraging people of all ages to commit to the love and expression of musical performance.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Pennsylvania (Mr. GOODLING) and the gentleman from Pennsylvania (Mr. FATTAH) each will control 20 minutes.

The Chair recognizes the gentleman from Pennsylvania (Mr. GOODLING).

Mr. GOODLING. Madam Speaker, I yield myself such time as I may consume.

I rise in support of House Concurrent Resolution 229 expressing the sense of Congress regarding the United States Congressional Philharmonic Society and its dual mission, promoting musical excellence throughout the educational system and encouraging people of all ages to commit to the love and expression of musical performance.

In February 1996, several Members of Congress participated in the performance of the Broadway musical 1776, a story depicting the signing of the Declaration of Independence. I practiced and rehearsed and then was unable to participate. The Members of Congress so enjoyed this experience that as an outgrowth, the United States Congressional Choral Society was founded in April 1996. The Congressional Choral Society is composed of Members, staff and friends of the United States Congress. In fact, I have also performed with the choral society.

On May 20, 1998, the Congressional Choral Society debuted along with the Washington Symphony Orchestra at St. Joseph's Church on Capitol Hill with standing ovations following their rendition of the Song of Democracy and the Battle Hymn of the Republic. The marriage of the Congressional Choral Society and the Washington Symphony Orchestra gave birth to the idea and the eventual reality of a congressional Philharmonic orchestra. The United States Congressional Philharmonic Society is the institution principally responsible for the formation, development, and operation of the United States Congressional Philharmonic Orchestra and the United States Congressional Choral Society which, I might add, I have chaired in all 15 years of its existence.

The vision of the Congressional Philharmonic Society is to become the artistic voice of America through the international language of music. The society will do that by encouraging congressional Members, staff, and friends of the United States Congress to use their musical resources and talents. Given those talents and resources, the society can accept invitations to present musical programs and intends to present musical performances that will enrich lives all across America with patriotic and classical presentations.

The mission of the Congressional Philharmonic Society is to promote patriotism, freedom, democracy, understanding, and world peace through

music. That mission will be accomplished by sponsoring, managing, and supporting the Congressional Choral Society and the Congressional Symphony Orchestra as they communicate through the international language of music in concerts and other multimedia performances.

House Concurrent Resolution 229 is simple and straightforward. It notes that the Congressional Philharmonic Society is approved as a 501(c)3 non-profit organization under the Internal Revenue Code, offers free concerts to the public in the Washington metropolitan area, and encourages the development of young musical talent across the United States by providing internships, scholarships, and educational programs for schools across the Nation.

This resolution states that it is the sense of the Congress that the United States Congressional Philharmonic Society should be applauded for having as its mission the promotion of patriotism, freedom, democracy, and understanding of American culture through the international language of music; and for promoting musical excellence throughout the educational system, and encouraging people of all ages to commit to the love and expression of musical performance.

I would like to thank the gentleman from Virginia—Mr. DAVIS—for introducing this resolution, and I would urge my colleagues to support House Concurrent Resolution 229 and the Congressional Philharmonic Society.

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Mr. GOODLING. Madam Speaker, I reserve the balance of my time.

Mr. FATTAH. Madam Speaker, I yield myself such time as I may consume.

I rise in support of H. Con. Res. 229, and I am again amazed at the multi-talented nature of the chairman of the Committee on Education and the Workforce. I was not aware that he also performed in these organizations beyond his work on the committee of setting a national education policy, but he is truly a Renaissance man.

Madam Speaker, I support the legislation and the prime sponsor of it, the gentleman from Virginia (Mr. DAVIS). We came to the Congress together, and I hold him in high esteem.

Madam Speaker, I yield back the balance of my time.

Mr. GOODLING. Madam Speaker, I yield such time as he may consume to the gentleman from Virginia (Mr. DAVIS).

Mr. DAVIS of Virginia. Madam Speaker, I thank the gentleman for yielding me this time, and I appreciate his efforts in bringing this bill to the floor.

I rise today as the proud sponsor of H. Con. Res. 229, which expresses the sense of Congress regarding the United States Philharmonic Society and its mission of promoting musical excellence throughout the educational system and encouraging people of all ages to commit to the joy and expression of musical performance.

I believe that all Americans should have the opportunity to participate in

music and art programs. Arts education programs and, specifically, music education programs have a positive impact on the lives of our children. Music education is a valuable lesson that serves to enrich our children and our society, and the United States Congressional Philharmonic Society plays a vital role in accomplishing these goals.

The United States Congressional Philharmonic Society has created its own unique and appropriate mission which promotes patriotism, freedom, democracy, and understanding of American culture through sponsorship, management, and support of these groups and their derivative ensembles as they communicate through the international language of music in concerts and other multimedia performances in the United States and the world.

Under the organization of Maestro Martin Piecuch, the Congressional Philharmonic Society has quickly established itself as a voice of freedom and democracy through the art of music. Maestro Piecuch can be credited with planting the seed for the Congressional Philharmonic Society when he directed the Broadway musical 1776 at DAR Constitution Hall in March of 1995 in which 12 Members of Congress played roles as the Founding Fathers of this great Nation.

As the music director and conductor of the Washington Symphony Orchestra, the maestro has played a great role in the world of music for the citizens of Northern Virginia. He has served as resident conductor, orchestra manager, and chorus manager at Wolf Trap Farm Park for the Performing Arts and held the position of music director and conductor with the Alexandria Choral Society.

The United States Congressional Philharmonic Society has developed a concert series to promote democracy and peace throughout the world. Most recently, on May 13, 2000, the String Quartet of the United States Congressional Philharmonic Orchestra performed in the United States Department of State Diplomatic Reception Room before the ambassadors to America representing the South African Development countries.

I would also like to thank former United States Senator Charles Percy for his support of the Congressional Philharmonic Society. Senator Percy's leadership and guidance have played a great role in Society's formation.

Madam Speaker, the United States Congressional Philharmonic Society is a living example of how our country's principles of freedom and liberty can be showcased to the entire world through music. I urge all Members to join us in supporting this resolution.

Mr. GOODLING. Madam Speaker, I yield myself such time as I may consume.

I do want to mention that the Capitol Hill Choral Society which I chair was the brainchild of Betty Buchanan

who has been our director for 13 years, and she is the wife of our former colleague, Congressman John Buchanan. We have given many concerts with junior high choruses throughout Washington, D.C.

Madam Speaker, I yield back the balance of my time.

The SPEAKER pro tempore (Mrs. BIGGERT). The question is on the motion offered by the gentleman from Pennsylvania (Mr. GOODLING) that the House suspend the rules and agree to the concurrent resolution, H. Con. Res. 229.

The question was taken; and (two-thirds having voted in favor thereof) the rules were suspended and the concurrent resolution was agreed to.

A motion to reconsider was laid on the table.

GENERAL LEAVE

Mr. GOODLING. Mr. Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks on H. Con. Res. 229.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Pennsylvania?

There was no objection.

RECOGNIZING THE IMPORTANCE OF AFRICAN-AMERICAN MUSIC

Mr. GOODLING. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 509) recognizing the importance of African-American music to global culture and calling on the people of the United States to study, reflect on, and celebrate African-American music, as amended.

The Clerk read as follows:

H. RES. 509

Whereas artists, songwriters, producers, engineers, educators, executives, and other professionals in the music industry provide inspiration and leadership through their creation of music, dissemination of educational information, and financial contributions to charitable and community-based organizations;

Whereas African-American music is indigenous to the United States and originates from African genres of music;

Whereas African-American genres of music such as gospel, blues, jazz, rhythm and blues, rap, the Motown sound, and hip-hop have their roots in the African-American experience;

Whereas African-American music has a pervasive influence on dance, fashion, language, art, literature, cinema, media, advertisements, and other aspects of culture;

Whereas the prominence of African-American music in the 20th century has reawakened interest in the legacy and heritage of the art form of African-American music;

Whereas African-American music embodies the strong presence of, and significant contributions made by, African-Americans in the music industry and society as a whole;

Whereas the multibillion dollar African-American music industry contributes greatly to the domestic and worldwide economy;

Whereas African-American music has a positive impact on and broad appeal to diverse groups, both nationally and internationally; and