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CALENDAR

May 3-5, 2007
ARSC Conference
Milwaukee, Wisconsin

July 1-6, 2007
IAML Annual Conference
Sydney, Australia

October 11-13, 2007
66th Annual Midwest Chapter Meeting
Cincinnati, Ohio

DEADLINE

August 1, 2007
for the next issue of
Midwest Note-Book

“Music Library 2.0” in Cincinnati

66th annual meeting takes a technological theme

Midwest Chapter members! Be sure to reserve October 11-13 for the 66th annual meeting of your MLA chapter in Cincinnati! We will be congregating at the Radisson Hotel Cincinnati, located just across the Ohio River in Covington, Kentucky, and affording a great view of the city’s skyline. Our host, and site for Friday afternoon’s sessions, is the College-Conservatory of Music of the University of Cincinnati.

Planning is well underway for a program with the over-arching theme of “Music Library 2.0.” Join us for “adventures in technology” as we look at new integrated library systems, discovery and social software, EAD (Encoded Archival Description), and other technological issues that are or will be impacting our library lives.

Technology may be the focus, but it won’t be the only topic of the two-day conference. As always, attendees will discover something about the cultural and musical history of the conference locale. Wendy Sistrunk (University of Missouri-Kansas City), who serves as librarian and archivist for Mu Phi Epsilon, will make a presentation on women composers and the fraternity, which began in Cincinnati.

Cincinnati is also known as the first American city to commission an opera (*Paoletta* by Pietro Florida), and we will hear about that from Bruce McClung, associate professor of musicology at the College-Conservatory, in his presentation “Municipal Opera: Cincinnati, *Paoletta*, and the Ohio Valley Exposition of 1910.”

More details on the program and events in the area will be forthcoming in the September issue of *Midwest Note-Book* and on the chapter Web site. In the meantime, start planning now by clicking on the following links to see the many attractions Cincinnati and environs have to offer. We’ll look forward to seeing you October 11-13 on the banks of the Ohio!

Cincinnati Web Sites

Radisson Hotel Cincinnati
<http://www.radisson.com/covingtonky>

Mainstrasse Village
<http://www.mainstrasse.org/Home.html>

Newport on the Levee
<http://www.newportonthelevee.com/>

Purple People Bridge
<http://www.purplepeoplebridgeclimb.com/>

CincinnatiUSA.com
<http://www.cincinnatiusa.com/>
All about Cincinnati events and attractions

2007 Meeting Contacts

Program Chair
Ruthann McTyre (University of Iowa)

Local Arrangements Chair
Paul Cauthen (University of Cincinnati)

Oral History Project

Joan Falconer interview leads off

With this issue we are pleased to begin a series of interviews highlighting the chapter’s oral history project. Coordinated by the Publications Committee, the project is a valiant and painstaking attempt to record much of the history of the Midwest Chapter and its members through their own words and recollections.

To lead off the series we feature an interview with Joan (Jody) Falconer. Jody retired from the University of Iowa seven years ago after a long and fruitful career in music libraries and MLA. Her story is a vivid tour through the early days of the profession and includes some of the famous names in music librarianship and musicology over the years.

Oral history interviews will be appearing regularly in future issues of *Midwest Note-Book*. Join Jody on her journey (page five), and you will not want to miss one!

Midwest Note-Book

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From the Chair

It's a beautiful morning in May, and I'm sitting in my favorite chair, typing away on my beloved laptop. We technically live in the city (Kansas City is our mailing address), but I hear a rooster crowing from a farm a half mile away. The groundhog living under our shed awoke from hibernation back in March, and we delight in seeing him every day. His job is keeping the weeds down, so we don't have to. Then there's the music of the birds—the red-winged blackbirds, robins, cardinals, blue jays, goldfinches, sparrows, mourning doves and the silly bobwhites that make us laugh with their funny walks to and from the bird feeders. The neighborhood woodpeckers are the percussion section—at times they try out the house, but decide the sound (and the potential for food) isn't so good. I hope you're enjoying the music in your neighborhood!



I enjoyed seeing so many of you in Pittsburgh! I hope you enjoyed the meeting as much as I did, and I'm sure you experienced the same problem I had: so many good sessions, so little time, and so many sessions scheduled against another good program! Jen Riley's one-handed cell phone solo at the cocktail hour was a smash hit. If you missed it, be sure to e-mail Jen or ask her about it in person. I'd like to think that the music librarians showed the musicologists a great time at the end of our Pittsburgh meeting.

This fall, Paul Cauthen and Mark Palkovic are hosting our chapter meeting in the greater Cincinnati area, 11-13 October. Ruthann McTyre, chapter Vice-Chair/Chair-Elect, is planning a fabulous program with her dynamic Program Committee crew.

It's housecleaning time in our library. We have a short break before summer session begins, and student assistants are shelving, shelf-reading, doing inventory, and completing projects that were held up during the spring semester. We also do planning during this time—budgets, equipment replacement and upgrades, etc. I'd encourage you to do some planning too!

NEW MEMBERS

Eric Harbeson, student,
University of Illinois at
Urbana-Champaign

Alyssa Inniger, Mankato,
MN

Stephanie Hewson,
student, Illinois State
University

Peter H. Lisius, Music
and Media Catalog
Librarian and
Assistant Professor,
Kent State University

**WELCOME TO THE
MIDWEST CHAPTER!**

MEMBERSHIP

**It's always a good time
to join or to renew
membership in the
Midwest Chapter!
Annual dues are only
\$8 for regular mem-
bers and \$4 for
students.**

**Members are urged to
keep their membership
current so they remain
eligible to vote and to
hold committee
membership.**

**To join or renew, go to
the chapter Web site,
<http://mlamidwest.org>,
and click on *Member-
ship Info* for a member-
ship form. Send the
form with your check
(payable to Midwest
Chapter, MLA) to:**

**Michael Duffy
Secretary-Treasurer
Midwest Chapter MLA
175-A Music Building
Northern Illinois
University
DeKalb, IL 60115**

continued on page 11

PUBLICATIONS

Richard D. Burbank

(University of Illinois at Urbana-Champaign). "Musical Fusion in the Works of Olaf Stapledon: A Matrix of Storms and Stars." *Journal of the Fantastic in the Arts* 16:4 (Winter 2006): 350-368.

R. Michael Fling

(Indiana University). "Tips on Acquiring Music." *Notes* 63:2 (December 2006): 279-288.

Karen R. Little

(University of Louisville) and Julia Graepel. *Grawemeyer Award for Music Composition: the First Twenty Years*. Scarecrow Press/MLA, 2007.

David Procházka

(The University of Akron). "The Development of Uniform Titles for Choreographic Works." *Cataloging & Classification Quarterly* 42:1 (2006): 7-20.

GOT NEWS?

Do you have news of interest to chapter members? New job? Recent publication? Significant library acquisition? Send it in to *Midwest Note-Book*! Committee chairs: update us on projects and activities. Retirees: we would love to hear from you. The newsletter is a great way to inform all your Midwest MLA colleagues and the wider library world.

Send submissions to editor Greg Fitzgerald at the address on page 2. Deadline for the September issue is August 1.

News & Notes

MIDWESTERNERS ASSUME NEW ROLES IN NATIONAL MLA

At MLA's annual business meeting in Pittsburgh in February, President Bonna Boettcher announced the appointments of new editors and special officers, including these Midwest Chapter members.

- D. J. Hoek (Northwestern University) is the new editor of the MLA Technical Reports series, succeeding Stephen Wright (Northern Illinois University).
 - Eric Harbeson (University of Illinois at Urbana-Champaign) has assumed the position of Copyright Web Site Editor.
 - Jon Haupt (Iowa State University) has accepted the new position of Assistant Web Editor.
 - Susannah Cleveland (Bowling Green State University) will assume the position of Placement Officer on July 1, 2007.
- Congratulations and good luck to all!

AMY PENNINGTON RECEIVES KEVIN FREEMAN TRAVEL GRANT

Amy Pennington of the Midwest Chapter was among four recipients of MLA's Kevin Freeman Travel Grant for 2007. The award provides support to attend annual meetings to students, recent graduates, and others who are new to the profession.

Amy is completing an M.A. in library science at the University of Missouri-Columbia. Her B.A. in music is from Calvin College, Grand Rapids, Michigan, and she holds the M.M. in viola performance from the University of Missouri-Kansas City. Currently she is a library technical assistant in cataloging at Washington University in St. Louis, where she recently completed her library science practicum at the Gaylord Music Library. Amy received the Midwest Chapter's Retirees Scholarship to attend the chapter's annual meeting in 2005.

ARTICLES BY GREEN, TROUTMAN HONORED AS JOURNAL'S "BEST OF VOLUME"

Articles by Alan Green (The Ohio State University) and the late Leslie Troutman (University of Illinois at Urbana-Champaign) have received "Best of the Volume" awards from *Music Reference Services Quarterly*. Troutman's "Comprehensiveness of Indexing in Three Music Periodical Index Databases" and "Keeping up with the Times: Evaluating Currency of Indexing, Language Coverage and Subject Area Coverage in the Three Music Periodical Index Databases" by Green, both published in vol. 8, no. 1 of the journal, were selected by a peer review panel.

"Taken together they [the articles] offer a wealth of information about the various music indexing databases available to libraries," the journal stated in announcing the award in its vol. 9, no. 1. "We had difficulty selecting one over the other and felt that the articles complemented each other—and provided a comprehensive way of evaluating available music indexes, which is particularly beneficial to the profession."

MRSQ also announced that in honor of the award, it will make a donation to the Leslie Troutman Scholarship Fund of the Midwest Chapter.

Troutman's article was honored previously with MLA's Richard S. Hill Award as best article in music librarianship published in 2003 (*Midwest Note-Book*, vol. 14, no. 1, May 2005).

...AND SPEAKING OF SCHOLARSHIPS...

The Executive Committee would like to share this note from Eric Harbeson, a 2006 recipient of the Retirees Scholarship:

"Please accept my very sincere thanks for the generous scholarship to attend the Midwest Chapter conference in Milwaukee! I enjoyed the conference thoroughly, and learned a great deal from it. The scholarship made a big difference in allowing me to attend."

Our thanks to Eric, and to members of the Midwest Chapter who make these scholarships possible!

Tips from TAPS

Technology, Archives, Preservation and Sound Committee

PDAS FOR SHELFREADING

At MLA's recent meeting in Pittsburgh, Sha Towers, Music and Fine Arts Librarian at Baylor University, gave an overview of a project Baylor initiated to improve the accuracy and efficiency of shelf reading by using PDAs (personal digital assistants). In the time allotted for questions, Alisa Rata, Director ad interim and Music and Dance Librarian at Southern Methodist University, shared some additional insights into a similar program at SMU. Since we are all beset by the need to keep our shelves as orderly as possible while facing diminishing student wage budgets, it seemed like it would be helpful to put some of the technical details in print.

Both Baylor and SMU are testing the use of hand-held PDAs to help student assistants coordinate their shelf reading duties with their institutions' online catalogs. At Baylor, shelflists are first generated in the online catalog using Innovative Interface's "Create List" function. The list is exported to a Microsoft Excel file, which includes call number, copy number, author, title, barcode, and columns for marking. The Excel file is synced to a PDA running Windows and Excel. The student assistants take the PDA with them to the shelf and indicate whether each item is present or not, and whether it is in need of repair. After the shelf is read, the database is exported back to a desktop computer where staff members consult the status information indicated by the student assistants and take appropriate action.

SMU is taking a slightly different approach. They are using a program called ShelfLister (<http://rocky.uta.edu/doran/shelflister/>) a utility developed expressly for Voyager users by Michael Doran, Systems Librarian for the University of Texas at Arlington. ShelfLister uses the library's wireless Internet connection to generate a call-number sorted list of a range of materials from Voyager when a worker scans or keys the first and last barcodes of items on the shelf. After inputting the two barcodes, the

worker may choose to view a variety of results in addition to the call number: charge status, browse status, item status, call number + (enumeration, copy number, or other call number information that is not from the call number field in the bibliographic record), and/or place holders (a check box to allow the shelf reader to mark his or her progress through a list).

The program then generates a simple list with call number information and any other information selected for the search. This easy-to-read display (optimized for hand-held devices) is numbered, and these numbers are linked to a fuller record that includes author and title; from this more extensive record, it is possible to "mark" an item with a status such as "weed," "missing," "cat review," or "circ review."

Marked items are included in a list that can then be downloaded and imported into an Access table for further action. ShelfLister is a web-based program that requires no specific platform, simply a web browser on the portable device. Scanning of the barcodes with PDAs has proven to be tricky so far at SMU, so they have been testing the program using laptops and tablet PCs. They hope soon to transfer this work to a PDA with a specialized imager engine that will enable the device to recognize their barcodes effectively.

While we would all love for our shelf reading to be instant and hands-free, most of us still depend on student workers to complete this task for us. The addition of PDAs to the process is one approach that can help take some of the pain out of the duty for them, and improve accuracy for everyone. Sha (Sha_Towers@baylor.edu) and Alisa (arata@mail.smu.edu) welcome questions you have about implementing such a project in your library.

Susannah Cleveland, Bowling Green State University

For other Tips from TAPS, information and resources, see the TAPS Web site at:

<http://www.vandercook.edu/library/taps/>



Speaking our History: Joan Falconer

First in a Series in the Midwest Chapter Oral History Project

"I think the greatest pleasure of my life is that most of the time I have been in a job I enjoyed. I can't imagine what it is like to have to do things, week after week, month after month, year after year, that you don't really enjoy..."

With this issue we inaugurate a series of interviews from the Midwest Chapter's Oral History Project. When she retired in 2000, Dr. Joan (Jody) Falconer was head of the Rita Benton Music Library at the University of Iowa. Lynne Weber interviewed Jody at her home in Iowa City on January 28, 2006.

The Early Years

JF: I was born in Schenectady, New York. When I was six years old, we moved outside the city, to a little town called Burnt Hills, which at that time was a little sleepy country village. The street in front of our house had only just been paved. It's about eight miles south of Saratoga. My father wanted to have an apple orchard. Even though he continued working as a civil engineer all his life, we had these twelve acres of apples, plums, pears, peaches and other things and that was how we spent our spare time for many, many, many years.

My parents continued to run their orchard on a pick-your-own basis until my father became too ill to continue and that was around 1980. So we had two generations of people coming. I learned to swing apple boxes, boxes full of apples at an early age. That was very good practice for being a librarian and I could pick up stacks of books easily. I still have that upper body strength which is very nice.

I went to the local schools in Burnt Hills. This was rather sad because it was a very poor school. We were all in one building at that time, this was in the late 30's and the 40's. We had practically no music instruction in the school, but my parents belonged to the Schenectady Choral Society. The conductor of that—who was a lifelong family friend, a very dear friend—allowed me to sing with that group the last two years in high school. Ordinarily, no high school person was admitted, [but] he knew I needed the musical experience. So I had a good time. That was the only real musical experience I had in my high school years.

I had one childhood trauma when I was three years old, a near-fatal strep infection. It damaged my hearing. So my partial hearing loss is something I have had all my life. It has definitely been a professional handicap. I could not

ever be a secretary in a meeting, for example, because I missed a lot of words.

At Cornell

I went to Cornell University. Now, that was the only place I applied to. It never occurred to me I wouldn't be accepted since my father had gone there and three uncles and a godmother or two. We had all kinds of connections. I won a Regents scholarship—that was no big deal either at that time. In my four years there, I became a music major.

The faculty included Donald Grout, one of those great, revered names in our history; William Austin, who started there the same year I did, so we were both newcomers to Cornell together; Robert Palmer was there; [and] John Kirkpatrick, known to very many because of his Charles Ives connection—I am sorry Cornell lost him to Yale. Just at the time I left, the English bass-baritone Keith Falkner came to teach voice. I was just very sorry that I was not there at the time that he was. He thinks that we were distantly related because he said their name was spelled the way ours is a generation before. [After he left Cornell he became President of the Royal College of Music in Britain.]

At Cornell, I sang in the Sage Chapel Choir and also in the A Cappella Chorus, which was a subset of that. Donald Grout was conducting the Sage Chapel Choir at that time, all the four years I was there. William Austin was the University organist. He had not originally been an organist but he was an excellent pianist and Grout had known him at Harvard in the years before the war [WW II], and wanted to get him onto his faculty. The only position that opened up was that of the university organist. So Grout said to Austin, "Are you willing to play the organ in six months?" And by God, he did! (*laughter*) I can still see Bill Austin at that wonderful Aeolian-Skinner organ console playing absolutely flawlessly, and not having to look at what he was doing. It was a great time.

"I learned to swing apple boxes, boxes full of apples at an early age. That was very good practice for being a librarian and I could pick up stacks of books easily. I still have that upper body strength..."

"At Cornell, I sang in the Sage Chapel Choir and also in the A Cappella Chorus.... Donald Grout was conducting the Sage Chapel Choir at that time, all the four years I was there. William Austin was the University organist."

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“It was Bill Austin who had put in my head the idea of being a music librarian. I hadn’t known there was such a thing....he said, ‘These are the people who the scholars depend on.’”

Columbia and the Fulbright

After that, I did a year of graduate study in musicology at Columbia University, ... thanks to a godmother who all during the war years had been a teacher in school and moonlighted by driving a taxi and gave war bonds, one after another, to her godchildren in succession. I had a bunch of bonds that paid my first year in graduate school. I did run out of money after that. I had two younger siblings being educated. I went home; I worked for a year at the Naval Supply Depot in Scotia, New York, where my father had worked as Civilian Foreman of Labor during the war years.

Then during this year, at Mr. Grout’s advice, I applied for a Fulbright [Scholarship] to Italy to study the cantatas of Giacomo Carissimi. I did some Italian tutoring with someone from Schenectady’s large Italian populations. I got the Fulbright, so I spent the next year, mostly in Florence, working with the Italian scholar Federico Ghisi. Since Carissimi’s manuscripts were all over the place, it gave me an excuse to visit all these wonderful places. I spent two months in Rome working at the Vatican and the Casanatense Library. The Casanatense was open from 9 [a.m.] to 2 [p.m.]. I used to work frantically copying manuscripts from 9 to 2. Finally I would stumble out into the sunshine, going to a *panetteria*, getting some food and sitting on the steps of the Trevi fountain to eat lunch. After that, I would walk down to the Forum or someplace like that. That was a really wonderful couple of months. I was there March and April, an absolute perfect time for weather. That year, I had saved a lot of money; they paid “Fulbrighters” very well during those initial years.

I came back after that year and managed to get some scholarship money to return to Columbia and finish my master’s degree on Carissimi. Then I had a choice of what was I to do next. It was Bill Austin who had put in my head the idea of being a music librarian. I hadn’t known there was such a thing. We didn’t really have one at Cornell at that time, but he said, “These are the people who the scholars depend on.” So during my second year of my master’s degree, I had been thinking about this and finally decided the best way to finance further graduate study in music was to get a library school degree because at that time, again, it was a money problem. There was one teaching assistant position, I think, in Columbia at that time in music,

and of course, that did not go to a woman. There was no chance of it going to a woman.

University of Chicago

So I applied for library school at Columbia and I applied to a couple others, including University of Chicago’s Graduate Library School and that was where I ended up going. I spent two years there, ’55 to ’57. It was a wonderful two years. I lived in International House the whole time. International House was just down the mall from the shore, a clean beach, it was at that time, on the lake, and I could walk down there and go swimming at the end of the day.

I worked part-time in the Department of Special Collections. The whole first year I spent “calendarizing” the archives, some of the archives, of *Poetry Magazine*. That was the first of the “little magazines” devoted to publishing [poetry]. They had files and files of letters from all of the poets who had submitted works to Harriet Monroe, who was the editor of *Poetry Magazine*. The Ezra Pound letters had already been done; there were boxes and boxes of them, and those were sort of off limits to all of us. I calendared T.S. Eliot, among others. I held the manuscript of “Prufrock” in my hands; I can’t believe it now—they don’t let anybody handle it now. William Carlos Williams, Hilda Doolittle, there’s a whole list...all of that generation had submitted works to *Poetry Magazine*, and all of these manuscripts had to be dated. ... Things would say Friday the 27th, and you had to try and figure out the date. It was a wonderful, wonderful job.

Also, there was a very interesting manuscript there, a set of instrumental parts that I did some work with, that had been cataloged as “violin music, organ music, et cetera.” That was its total entry. Well, it turned out to be a set of [manuscript] parts for the Handel *Chandos Anthems* that definitely predated the first printed edition. I did a lot of work on that and insisted that they catalog it properly, and I never did anything else. I should have written about this in an article, but at that point I had no mentor to help me with this kind of thing. It was subsequently done... I think [by] Hans Lennenberg. I had some correspondence later about it. It was a wonderful two years because I could go down to the Art Institute and sit in that room full of Renoirs anytime that I felt depressed.

The faculty there included Lester Asheim, Ruth French Strout, Leon Carnovsky, [and] Howard Winger. I think these names are known to many people of my generation. Howard Winger taught a course, and I think it was called “The History of the Book.”

We worked a lot with pre-printing [and early printed] books, which included a lot about watermarks. There were a lot of big volumes of watermarks up in the Department of Special Collections, and that was a fascination that I’ve had all my life—with watermarks. That also led to my choice of musicology dissertation subject which I’ll talk about in a moment. [During those years I met and became a friend of Edna Christopher, whom many in MLA will remember.]

Columbia University and New York Public Library

So I was there for two years and then I went back to New York and started graduate studies for my Ph.D. at Columbia and got a job with the New York Public Library, thanks to Catherine Keyes Miller. I had met [her] my first year at Columbia when she taught our music bibliography course. She is a name famous in annals of the Music Library Association. She was a wonderful person. She was the head of the Music Circulating Library at that time, on Lexington Avenue, just a couple of blocks from Bloomingdale’s. There wasn’t really a job, a position for me on the staff, but she managed to put together two half-time jobs so that I was half time on the regular desk staff and half time up on the top floor recataloging the music collection under the direction of Jean Bowen. So, my first job was half and half, public service and cataloging. I loved the combination and for many years after that, I had jobs that allowed me to do both. [This] caused me problems for the end of my life when I could only do one, at public service.

Anyhow, it was a wonderful job and Jean Bowen ...is a wonderful person. We had a grand time up on that floor. And then the people downstairs ...George Louis Mayer, who went on to become head of some unit at Lincoln Center, and Irene Munchak, who probably most people don’t know except those who used the library. She was a wonderful public service librarian. We still keep in touch. She lives in Pennsylvania. She is very elderly and until the

last year or two, sang in choruses. I sang in choruses, we have all kinds of things in common but we still have this connection. Somewhere along there, I met Joe Boonin.

LW: Were you involved in graduate work at the same time you were at New York Public?

JF: Yes. My seminars for musicology were on Monday morning and afternoon, and my work at the public library, Tuesday through Saturday....I also sang in a church choir that rehearsed twice a week, and I sang in Cantata Singers that rehearsed one night a week. I don’t know how I did it. I would stay and spend the whole day at Columbia on Mondays.

LW: Did you study after working all day?

JF: No, usually I had rehearsal. And I also went to hear the Budapest Quartet play a series at, I think, at the Metropolitan Museum, and the New York Pro Musica played a series at the 92nd Street Y[MCA]. I went to a lot of concerts. I discovered the New York City Ballet and went to that. (*laughter*)...I don’t know how I did it! But I do know that at that age you have endless energy. And it was a wonderful life. I remember it anyhow. I did one course a semester at Columbia.

I sang in the Cantata Singers, which for a number of years, was conducted—it was the group founded by Arthur Mendel. Everyone, I hope, knows his name. He actually came back and guest conducted a concert that I sang in—I think it was the *St. John Passion*. The next conductor after him was Alfred Mann. Then we had Thomas Dunn, who was an absolutely wonderful person, a wonderful conductor and I think, again, well known to people of my generation. Joe Boonin sang in ...the chorus at that time and he met his wife Nancy there, so that was a right nice connection. Joe Boonin’s path and mine have crossed a lot, of course, since I was doing music acquisitions for all these jobs I’ve held. We agreed tremendously strongly on a number of things—one of them being that Thomas Dunn is a magnificent conductor, and the other thing being that Catherine Miller was a magnificent person.

Columbia University Music Library

During two of the years that I was doing my [doctoral] course work at Columbia, I left New York Public Library and went to work in the Columbia University Music Library, where Thomas Watkins, then and before and a long

“...I was half time on the regular desk staff and half time ...recataloging the music collection... So, my first job was half and half, public service and cataloging. I loved the combination and for many years after that, I had jobs that allowed me to do both.”

“I went to a lot of concerts. I discovered the New York City Ballet and went to that...I don’t know how I did it! But I do know that at that age you have endless energy. And it was a wonderful life.”

“I went back to the New York Public Library after that. Sometime along about then, the Lincoln Center Library was coming into being.... The Library had gotten funding from the Rodgers and Hammerstein Foundation, to start cataloging the collection of sound recordings...”

“I had settled on a dissertation subject, the works of Johannes Herbst, a Moravian composer.... The thing that fascinated me about that was that it was a body of original manuscripts, watermarks and all...”

time after, was the music librarian. That made doing my classes ... much easier during the time that I was there. And it was during the time that I was doing subject courses and really needed to have more library time than I would have if I had been working out of the system.

There were other reasons for leaving New York Public Library. Columbia's pay scale, at that time, was higher. In the New York Public Library, there were going to be staffing changes made; I no longer would have been able to be on the Music Library staff, at least for awhile. I thought, "This is the time to switch." So, I went to Columbia. I was there for two years. In time, however, ... maybe this is when the Rodgers and Hammerstein project started, ... I went back to New York Public, again for more money than I'd been getting at Columbia. They said those two institutions tended to leapfrog each other in terms of librarians' pay.

Return to New York Public

I think I finished my course work about 1962. I took a six-month leave from the New York Public Library and I lived on my savings and studied for my doctoral qualifying exams. I think I took those in the spring of '63. I went back to the New York Public Library after that. Sometime along about then, the Lincoln Center Library was coming into being—the whole Lincoln Center project. The Library had gotten funding from the Rodgers and Hammerstein Foundation, to start cataloging the collection of sound recordings that the Reference Department owned. These are mostly, of course at that time, still 78 rpms. LPs started in 1948, and so they had a lot of LPs by that time. They were, I think, a depository library—a big collection. That cataloging project was organized, again, under the direction of Jean Bowen.

They moved us all—staff and all of the recordings—to the Library's 9th Street annex, way over near the Hudson River. We spent, I think, a couple of years there. That was a wonderful time because we had light in the building and space. We were working at our own pace, and we were a good group. Jean directed that project except for six months when she had a maternity leave and I was the acting head of the collection. We moved into Lincoln Center, I think certainly by 1965.

Winston-Salem and the Moravian Music Foundation

I had, meanwhile, settled on a dissertation subject, the works of Johannes Herbst, a Moravian composer—one of the Moravians that came to this country in the latter part of the eighteenth century. The thing that fascinated me about that was that it was a body of original manuscripts, watermarks and all, that were in the Winston-Salem Moravian Music Foundation. So I applied for an AAUW [American Association of University Women] fellowship to go down there and work on my dissertation. I had been working with those manuscripts, photocopies, microfilms of those manuscripts for two or three years after I finished my qualifying exams. Marilyn Gombosi was in charge of the Moravian Archives, and she used to send me a couple of microfilms and I would transcribe those and send them back to her.

Catherine Miller... wrote a recommendation for me for this fellowship. The last conversation I had with her about two weeks before she died, was to tell her that I had gotten the fellowship. So, I'm glad it happened in time for her to know. So anyhow, I left New York, sublet my apartment to a friend, and went to Winston-Salem for a year... it was really a very nice year.

Burnt Hills and Schenectady

After that, I had most of the material I needed but I needed to write this dissertation. I went home, back to Burnt Hills. I had a very close family friend who was the head of the Schenectady County Public Library. Her name was Leonore White... She gave me jobs in the Schenectady County Library part-time, whenever I needed them. She always seemed to have a place for me. I spent a month of [one] summer being a substitute children's librarian and got to read stories, story hour, to the kids. Then during the year, I did all the cataloging of the sound recordings that they got, [while] working on my dissertation. Remember, they did not have word processors. So I retyped and retyped. I did all my own typing, all my own editing. I think the whole dissertation got typed about six times!

I spent quite a bit of time in Bethlehem, Pennsylvania, because of the big Moravian collections there. Some of Herbst's things were there also. I didn't finish my dissertation until

1969, when I finally got my degree, because of the retyping. After a couple of years of part-time work and having it substantially written, I applied for and got a job at Connecticut College. I was there from 1968 to 1970.

Connecticut College

When I was at Connecticut College, I had not been in a position of managing a small departmental library before, in all its various ins and outs and methods. And one of the things that we needed to do there was to get some of our music bound. We had all this loose sheet music and it needed binding in the worst way. And somebody told me that Wellesley College, that the music librarian there had a wonderful system of binding sheet music. So, I went up there and that was when I made the acquaintance of Mary Davidson. She gave me a wonderful tour of the library. She showed me how the binding was done, [and] gave me a printed form, a handout, which they used as a guide to do it. So I took this back to Connecticut College and taught my assistant how to do it. We started going great guns binding up the collection there. I used the same method, of course, at SUNY Albany. We used the same method every place, at Appalachian and here at Iowa also. And I did, eventually, write an article about it...But I'll always be grateful to Mary Davidson. She was very generous in sharing everything she knew, all the advice she could give.

Indiana University School of Music and Burnt Hills

[Next,] I ended up going to Indiana University School of Music, where I was Associate Music Librarian, reporting to Dominique-René de Lerma.... I loved the Midwest and that was what made me realize that the Midwest was a wonderful place to be. After that, I went back to Burnt Hills. I had varicose veins and I really needed surgery, so I went home and I had the surgery. The doctor had said, "No, you can't go back to work for six months," so that precluded my applying for any other job, of course... Eventually I began working as a Kelly Girl and did that for two or three years. One of the jobs I had was in a hospital library.

SUNY Albany

Subsequently [I] was hired at SUNY Albany. And the person who did the hiring was Drew Hartzel. He has been a lifelong friend, he and Marjorie. Marjorie plays harp and Drew sings and plays piano and does all sorts of musical things. Anyhow, that was a wonderful relationship. I worked at SUNY Albany for a number of years on almost a semester-to-semester basis...Mostly it was two-thirds time. That enabled me to get my own apartment in Schenectady and not be in my parents' house anymore. So it was okay. I had enough but I also knew that I could not stay there indefinitely.

Appalachian State University

So, I applied for other things and I ended up going to Appalachian State University in Boone. I made very good friends there. Cordelia Inks was a very close friend until the end of her life, which was unfortunately much too early. One friend, Allen Kindt, a fine pianist, just retired from the university. His wife, Jody—she was Jody number one, I was Jody number two—[had a] beautiful contralto voice. Her daughter, Maria, is my godchild. I met Peggy Polson there in the art department. She is now retired here in Iowa City.

At that time, we began a project there of transferring all of our LPs, our discs to cassette tapes. It preserves the disc. It took a lot of legal back and forth, to such an extent that one of the legal counsels for the University of North Carolina system came up from Raleigh to talk to us about it because we were concerned about copyright and so forth. But I knew of other institutions that had done this. We asked—I remember one thing that was very nice—we asked if anybody else had been doing this and he said, "Nobody else in the system has been taking such a professional approach to this."

One of the things we did there was start a major recataloging job. The cataloging schedule that we used was the so-called "Columbia-Vassar," which I had learned at Columbia University. But I had taken it with me to Connecticut College; we used it there. I used it at SUNY Albany. And we used it at Appalachian. Simply because it is very well suited [for] performance music. LC, by everybody's admission, is not. It was one that I knew well and could do easily.

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Since I had to do it myself, this was the only option. And everybody at Appalachian agreed that we needed to do something about the cataloging situation there. I was at Appalachian for seven years and then went from there to Iowa.

University of Iowa

I worked for Iowa until I retired at the very end of March in the year 2000. By and large I have enjoyed my job here very much. First of all, I was successor to Rita Benton and many people know about Rita Benton. She was a very strong-minded person. She was a very bright, bright person. I gather, a very fine pianist. She had died in 1980. I came in 1985.

I should say at this point, about Rita Benton, that she felt that performers should buy their own music. That idea had validity in the earlier years when there was not so much published. But from about the 1950s on, the publications in performance music just increased exponentially and there was no way in the world that students could buy all the music that they needed to be acquainted with. One person that was of unflagging support all the time I was working was Arthur Benton, husband of Rita. In his quiet manner, [he] used to come along with money for things that we desperately needed, whether it was a really great item for the rare book room or for staff assistance. He funded a staff student assistant for a number of years. It was partly through him that we finally got a cataloging project on all the gifts. This was done by Glenn Lemieux, who some people may remember and may still know; I think he works for A-R Editions now. Dr. Arthur Benton really was a great support during these very difficult years.

Along with Dr. Benton, I had continual support from Miriam and Arthur Canter, who for years have been among the primary “movers and shakers” of musical life in Iowa City. Arthur, a retired professor of psychiatry, is an “amateur musicologist” who for over twenty years has written program notes for major musical events in Hancher Auditorium. Rather soon after my arrival in 1986, the then head of the School of Music, Marilyn Somville, suggested to them that an opera support group would be an asset. So came about the “Opera Supers,” which Miriam organized and for which Arthur wrote a newsletter for many years. Very early in our acquaintance I mentioned to Miriam that

one of my frustrations was—again—having a huge amount of unbound performance music, and she said she thought some Opera Supers might help. Sure enough, two ladies turned up to volunteer—Mary Kane and Pamela Stewart—and during the next four years they caught up our entire unbound backlog and did all the current materials. Meanwhile [they] added immeasurably to the morale of our understaffed operation by their reliable and cheerful presence...

The other great service of the Opera Supers was the support of our music library book sales, which began in 1994 and became an annual event during my tenure. The Canters were among the principal organizers of the Iowa City Public Library’s sales, so they transferred their expertise to us, knowing how to organize, having good ideas on how to price things, and drawing on about a dozen Supers and others to help. We made a lot of money to add to our materials budget, and it was great PR because everyone had a lot of fun.

I should mention now something else that had happened after I retired because it is really quite charming. Catherine Keyes Miller’s sister, Margaret Keyes, lives here in Iowa City. She was one of the forces behind the restoration of the Old Capitol Dome. Some of you may know that for two years in the mid-1850’s, Iowa City was the capital of the state before it moved to Des Moines. Margaret Keyes has written a book about the Old Capitol center. She was younger than Catherine by thirteen years. She is very elderly now. I have met her and had tea with her a number of times. Not too long ago, after Ruthann McTyre came as my successor, Margaret called me and said that she had a copy of her sister Catherine’s Yale dissertation and she would like to present it to the music library. And so she took Ruthann and me to lunch at the Athletic Club and made us a presentation of this dissertation. It really was wonderful to have this helpful circle.

Retirement

On the day that I retired, which was the 31st of March of the year 2000, I kissed everybody goodbye in mid-afternoon, drove down to Fort Madison, took the train out to Flagstaff, and went on my second trip through the Grand Canyon. That was my post-retirement gift to myself. I spent almost the whole

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month of April in the Grand Canyon and I've been doing river trips and other travels ever since, as a number of my correspondents know.

LW: Since your retirement what have you done personally?

JF: I've done a great deal of traveling. My mother died just after I retired and I had a certain amount of money from her estate and I have done a great deal of overseas travel and a number of river trips. It's something that I always wanted to do and am getting out of my system. Beyond that, that's pretty much it. I've begun buying CDs since I no longer have a supply right handy at the library. I write letters to the editor about political matters and stuff like that.

LW: Yes. Name some of the locations of your trips.

JF: Iceland. Jordan and Egypt—absolutely the trip of a lifetime! I recommend it to anybody who thinks the USA does everything the best. Those civilizations, 5,000 years old, and still continuing...they are just a revelation. I can't name a place that I've been to that I didn't enjoy. Actually, Peru I've been to twice and I have a former colleague who now lives there and is a wonderful hostess, Helen Ryan. I'm going to Greece this coming March. And of course, the river trips, the Grand Canyon and the Copper River and Alaska, which is certainly suffering the ravages of global warming...I have seen it. I have seen what it is doing to the forests up there. Oh, every place I've been I like. But those are the ones that stand out. I went to Antarctica too, with all of the penguins and the icebergs.

LW: What are your long-range plans after Greece?

JF: I'm going back to the Grand Canyon for the third time, with very dear friends, in September. I have my fifty-fifth Cornell University reunion in June. And I hope that Bonna [Boettcher] will be there. She hopes so too but there's a chance that she may not be. But it would be fun to see her on my old stomping grounds. And beyond that, I haven't thought particularly—remodel my kitchen.

LW: What do you recall about Midwest Chapter members and officers that you have talked about?

JF: Oh, there were just an awful lot of nice people. A lot of them that I've known, [I]

had met at annual meetings before, or [some] had moved around. I think a couple of them had been in the Southeast Chapter. Dena Epstein, who always roomed with Edna Christopher, from the University of Chicago; Don Krummel of course; Don Roberts; and everybody knew Bill McClellan. I remember Forrest Alter because he was active and he was not an academician. It was very refreshing to have somebody from a public library have something to say at meetings. And I could go on. Then of course, there were people who had been on my own staff. Bonna [Boettcher] and Grace Fitzgerald, and Mark [Scharff], who was a really marvelous student assistant. [Also] Renee McBride and Elaine Bradshaw.

LW: Well, in closing, do you have anything that you would like to say?

JF: I don't see why librarians who are mainly giving service should be required to also publish whereas the academics often publish and that's it. I think it clutters up the literature. We have far too much stuff being published. Most of it rehashes the whole thing. Maybe sometimes somebody has something new to say, but I don't think it should be a requirement for tenure. I think it would be much better to have community service or something akin to that as a requirement for librarian tenure without... It is the community, either academic or public that we serve. That's where our focus should be.

Well, thank you, Lynne. It's been a great pleasure to trip down memory lane. I hope I haven't stepped on too many toes.

LW: (*laughter*) Well, it's been a good day for us. Thank you.

From the Chair...

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We'll be having a chapter election for the Secretary-Treasurer position this fall, and if you'd like to encourage a support staff person or a library school student to apply for a chapter scholarship, please start thinking about it now.

I wish you all a wonderful and restful summer.

—**Laura Gayle Green, University of Missouri-Kansas City**

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MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION ADMINISTRATIVE STRUCTURE

Terms expire in October of the year indicated.

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Chair-Elect: Ruthann Boles McTyre (University of Iowa), 2009
Secretary-Treasurer: Michael J. Duffy (Northern Illinois University), 2007
Newsletter Editor: Greg Fitzgerald (Western Michigan University), 2007
Webmaster: Rebecca Littman (University of Wisconsin-Milwaukee), 2007

2007 Local Arrangements Committee

Paul Cauthen (University of Cincinnati)

STANDING COMMITTEES

Bylaws

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Laura Gayle Green (University of Missouri-Kansas City),
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Membership

(Three-year terms; members may be reappointed; Chair serves year as Chair-Elect, two years as Chair, one year as Past Chair)

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Stephanie Bonjack (VanderCook College of Music), 2008
Keith Cochran (Ball State University), 2008
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Laurie Lake (Indiana University), 2009
Richard LeSueur (Ann Arbor District Library), 2007
Sheri Stormes (Butler University), 2008
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Paul Cauthen (University of Cincinnati)
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Lynne Weber (Minnesota State University, Mankato), Chair-Elect, 2009
Michael J. Duffy (Northern Illinois University), 2009
Laura Gayle Green (University of Missouri-Kansas City), 2009
Kathleen Haefliger (Chicago State University), 2007
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Amy Pennington (Washington University), 2009
Wendy Sistrunk (University of Missouri-Kansas City), 2008

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Carla Williams (Indiana University), 2008

Technology, Archives, Preservation, and Sound (TAPS)

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Susannah Cleveland (Bowling Green State University), 2009
Emma Dederick (Indiana University), 2007
Kathleen Haefliger (Chicago State University), 2007
Jon Haupt (Iowa State University), 2008
Andrew Leach (Center for Black Music Research), 2008
Deborah Morris (Roosevelt University), 2008
Suzanne Mudge (Indiana University), 2008
Misti Shaw (St. Olaf College), 2009
Don Widmer (VanderCook College of Music), 2009

This version of the administrative structure should reflect changes made at the 2006 chapter meeting. Please report errors and omissions to the editor.