Starting at least fifteen years ago, the Midwest Chapter began to discuss the possibility of naming its newsletter. Things started to move when, at the Chapter Business Meeting, it was announced that a name would be chosen after the membership was surveyed. The January issue of the newsletter included a survey form on which all Chapter members and committee members by the Chapter were invited to offer them. Forty-two survey forms were returned. One return proposed leaving the title as it has stood, "Newsletter," while the other forty-one contained votes for and against the proposed titles and a few additional suggestions. Three names had an overwhelming number of supporting votes, but they also had the most opposed votes. The Executive Board of the Chapter met in Baltimore during the MLA Annual Meeting to reach a decision. They selected one of the middle-level titles, "MIDWEST NOTE-BOOK.

The title seems more than appropriate for the purpose. A "Notebook" is a place in which one keeps important information, news, and reports. "Notes" represent music, whether in the live, recorded, or printed forms, and "book" could be the generic term for all sorts of printed information, including books themselves, journals, catalogs, newspapers, and, even, by a little stretch of the imagination, information in computers. A scanning of the contents of this issue will indicate the degree to which we have attempted to live up to our new name.

With the subtitle, "Newsletter of the Midwest Chapter of the Music Library Association," I think the new name is just about perfect. I join the Executive Board in hoping that you agree. As always, I welcome your comments, suggestions, and criticisms.

-- Richard E. Jones, editor

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FROM THE CHAIR

One of the most vital aspects of the Midwest Chapter is its very active committees (a listing of which is given elsewhere in this newsletter with their members). When I consider how the chapter in the late 1970s, committees played a much smaller role in the life of the Chapter. Starting with the development of the Bibliographic Instruction Committee (now the Public Services Committee), the number of committees has expanded. Our meeting time has been similarly expanded to accommodate for the work of these committees. While it may be difficult to participate on a committee in the national MLA, members do have an opportunity to be involved at the chapter level—both in the development of publications and in presentation of sessions at our chapter meetings. All of this improves our Chapter, whose members can be called anything except apathetic.

I recently was asked about the possibility of starting a new committee in the Midwest Chapter. If anyone has a burning interest in an area that is not presently covered by a committee, I suggest that she or he chat with me about it. The next step is to determine, by talking with your chapter colleagues, whether other Chapter members have a similar interest. Finally, those interested in forming a new committee should write a proposal to the Executive Board, and we will officially consider it. If approved, a charter will be written and members appointed.

The Executive Board is presently considering how to handle terms of office for committee members and chairs. Last year, the committee chairs formed a "Committee on Committees" that attempted to address this issue and I plan to act on this question during my term of office. This year I have appointed each committee chair and committee for a two-year term that will end in Fall of 1995. When the new chairs take office, she or he will be able to work with the Chapter Chair in selecting new members for each committee. I feel that there needs to be a definitive list of members for each committee and that it is clear to chairs, committee members, and all Chapter members who is on each committee. The appointment of both committee chairs and committee members by the Chapter Chair is set up precisely to ensure that clarity.

Finally, I want to thank the committee chairs and members for all of their hard work. The Chapter wouldn't be the same without you!

Allie Goudy, Midwest Chapter Chair

ST. LOUIS MEETING IN THE PLANNING

Therese Zoski (Southern Illinois University-Edwardsville), chair of the Local Arrangements Committee, and Linda Fidler (University of Wisconsin-Madison), chair of the Program Committee, are hard at work planning what promises to be an exciting and informative meeting. A session on the business of music libraries is in the planning, as well as one on music in St. Louis. A session in which Chapter members will present their current research is also proposed. The Local Arrangements Committee is working on arranging an experience that will be musically, gastronomically, and comfortably pleasant.

Linda Fidler has stated that she has several good proposals for papers to be presented during the current research session, but would welcome more. Some confusion with her email system makes this means of communication less than optimal; she suggests that you write to her directly at: 7602 Radcliffe Drive, Madison, Wisconsin 53719.

Mark the dates on your calendar: 29-31 October—and "Meet Us in St. Louis!"

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CHAPTER MEMBERS IN THE NEWS

AWARDS: MLA'S SPECIAL ACHIEVEMENT AWARD GIVEN TO RALPH PARAPSHAN

At the MLA Annual Meeting in Baltimore, Don L. Roberts announced the awarding of the first Special Achievement Award to Ralph Parapshan. The purpose of this new award is to recognize members of the Music Library Association who have made a special contribution to the Association and to the profession through specific activities. Ralph, a music librarian in the Music Library at Indiana University University, will complete his term as Executive Secretary of MLA in April 1992. He has served the Association in many capacities, including member of the Board of Directors, Fiscal Officer, Investment Committee, and Bibliographic Control Committee. He is also co-owner and -founder of MLA-L.

In his letter to Ralph, Don stated: "On behalf of the Music Library Association Board of Directors, it is a great pleasure to announce that you are the first recipient of the Special Achievement Award. This award recognizes and commemorates your countless efforts to bring the Association into the electronic age of communications. Perhaps your most significant contribution was the co-founding of MLA-L. As a parent of MLA-L, you should be proud of the way it has grown and developed into a major conduit for the international exchange of information and ideas. Another way you have helped bring the Music Library Association into the electronic age was in creating the listserv for the Board of Directors. This has provided a convenient and effective communication mechanism for Board Members. You also provide MLA-L subscribers with messages and files obtained from sources not readily available to music librarians. By doing this you have broadened our knowledge and perspectives."

Congratulations Ralph! Thank you for your conscientious efforts to enhance our profession by keeping us in touch with developments in electronic communications technology."

Pamela Bouden Dahlausner (Public Services Librarian at the Albuquerque Public Library) has been awarded the 1992 MLA Walter Gerboth Award. The Gerboth Award is an annual prize given to music librarians who have contributed to the field of music librarianship in the first five years of their career who are engaged in research likely to lead to publication.


appointed editor of MLA's premiere publication, NOTES. Of special importance in making the selection from a wide field of candidates was Dan's extensive experience in music librarianship, music scholarship, and music performance.

Dan holds the Bachelor of Music degree in Organ Performance and the Master of Arts degree in Library Science from the University of Wisconsin-Madison, the Master of Arts and the Doctor of Philosophy degrees in Musicology from the University of Minnesota. He has been Conservatory Librarian at Oberlin College since 1983 and has been Music Librarian at Pennsylvania State University from 1983 to 1987. He has held various positions in MLA (including being the current chairperson of the Resource Sharing and Collection Development Committee) and is also a member of the American Musicological Society, the American Music Library Association, the Association of Luther Church Musicians, and the American Guild of Organists. Dan's appointment is effective with the September 1992 issue of NOTES.

At the same time, Michael J. Rogan (Brandeis University) was appointed editor of the MLA Newsletter. The Midwest Chapter of MLA is delighted to congratulate Richard, Dan, and Michael and to wish them great success and fun in their new assignments.

ELECTIONS: BETH CHRISTENSEN ELECTED TO MLA BOARD OF DIRECTORS

In an election that utilized a new election procedure and resulted in one of the highest voting proportions in MLA's history, a Vice-President, Recording Secretary, and three new members of the Board of Directors were elected. Michael Ochs (Harvard University) was elected Vice-President/President-Elect of MLA, and Nancy Bren Nuzzo (State University of New York at Buffalo) was reelected Recording Secretary. The three new Board members are Victor Cardell (University of California, Los Angeles), Beth Christensen (St. Olaf College), and Carol Perdue Britton (St. Olaf College). Beth Christensen, the only new member from the Midwest Chapter, is Music Librarian and Acting Library Director at St. Olaf. She received her Bachelor of Music degree from Illinois State University, the Master of Science in Library Science from the University of Illinois at Chicago, the Master of Arts in Musicology from the University of Minnesota. Beth was chair of the Program Committee for the 1992 MLA Annual Meeting and has served as the Midwest Chapter's Nominations Chair and as member of the Program Committee and the Organizing Committee of the 1988 Midwest Chapter Meeting.
Kansas City did not want for music teachers in the years before the Civil War. Mary Donohue is said to have brought the first piano to Kansas City in 1850 and gave lessons at the home of John C. McCoy on the Pearl and Market Streets. At least four more pianos came during the next five years—with one destined for the multi-purpose store and hall of the Long Brothers at Fifth and Main. It is interesting to note that, in 1894, no fewer than eight persons were credited with having brought—the first piano to Kansas City. In any case, it appears likely that the arrival of the first piano predated the incorporation of the city itself.

At least one music teacher in the years just before the Civil War, including Miss Catherine G. Brown and Mr. Robert Owen, did not specify in the City Directory just what their two, from October through December of 1860, Miss Sarah A. Finch advertised in the newspaper that she was forming a class of guitar students. A singer and violinst, C. M. Root, taught music and conducted the choir at the Presbyterian Church. Lewis Showemyer and David Berger were also listed in connection with the "musicians," and they must have derived much of their income from teaching. The finest teacher in town—through 1859—was said to have been one "Mrs. Levy," possibly the wife of grocer Peter Levi, whose name is listed in the 1859—but not in the 1860—City Directory. In total, Kansas City must have had at least seven music teachers active in 1860; that number would double to fourteen listed in the 1867 City Directory.

Certainly a great deal of printed music and a variety of musical instruments were available to those teachers, students, and other musicians who desired them. Two St. Louis firms—W. M. Harlow’s Fashionable Furniture and Piano Rooms, Leopold and Weber, publishers of music and dealers in instruments—advertised prominently in the first Kansas City Directory in 1859. By the fall of 1860, Balis and Hicks on Main Street, between Second and Third Streets, and sold stationary, "Yankee notions," fire insurance, musical instruments, and printed music. Their signs—as nearly as can be determined from the imprints of and markings on the music they sold—surely included the proper spelling of his name and consistently listed him in city directories and newspapers and even in the 1860 census as "Bantie." Banta left his mark as a young man and made his way to Michigan, where he worked as a painter. After spending some time in St. Louis, he eventually arrived in Kansas City in 1858. He began a trade with the Indians across the Kansas border and, because he played many brass and string instruments—including the violin, melodeon, and guitar—he organized the Kansas City Band (also known as "Bantie’s Band") soon after his arrival. Among the seven members was Adam Long, who offered the basement of the family store and moved into the Kansas City Band. All were listed in the Kansas City Directory in 1859—opposite the Court House—"Wilson’s Piano and Music Room, Located at the northeast corner of Main and Third Streets, adding the Stars and Stripes to its masthead. On 18 February 1859, Banta’s Band played in front of the newspaper office, rendering such patriotic music as "Hail Columbia," "Yankee Doodle," and "The Star-Spangled Banner" for the enthusiastic throng that gathered.

Banta’s repertory was not limited to American patriotic music. Mrs. Cyprian Chouteau recalled a ball held by the French residents of Kansas City just prior to the Civil War. The revelers were eagerly consuming cakes, creams, and wines, when the musicians suddenly struck up "La Marseillaise." Everyone stopped chatting and sang along, with tears of emotion running down their faces. Daniel W. Banta was born in Lockport, New York, in 1839, the son of Peter Banta, a farmer who had been in New York City, although the family seems to have been of central European origin. Kansas City did not want for music teachers in the years just before the Civil War. Mary Donohue is said to have brought the first piano to Kansas City in 1850 and gave lessons at the home of John C. McCoy on the Pearl and Market Streets. At least four more pianos came during the next five years—with one destined for the multi-purpose store and hall of the Long Brothers at Fifth and Main. It is interesting to note that, in 1894, no fewer than eight persons were credited with having brought—the first piano to Kansas City. In any case, it appears likely that the arrival of the first piano predated the incorporation of the city itself.
Music had developed and been retarded during the war, but took flight in the late sixties. By 1867, Banta had also founded the Kansas City String Band, an orchestra purely played light concert music in addition to the new dances and songs demanded by social occasions. The orchestra, which rehearsed in the newly built Turner Hall, soon came under the direction of German-born Phillip Johns and developed a more serious repertoire. The year 1867 also witnessed the founding of the Philharmonic Society, an ambitious chorus with attention to concert music. The German element founded the Liederkreis mixed chorus in 1868; its conductor was thirty-five-year-old C. E. Kollmann, who had been a member of Banta’s band and the Orpheus Männerchor before the War.

By 1870, when the Coates Opera House opened, attracting a flood of touring musical theatricals, and variety companies as they traversed the continent, Kansas City already had its own musical establishment, a string orchestra, and several community choruses—a proud accomplishment for a city only seventeen years old!

BIBLIOGRAPHICAL NOTE
Investigation into the musical history of frontier towns is apt to require more than the tools of the local historian—chronological than that of the analysis-laden musicologist of most recent vintage. While these materials will never produce a Schenkerian reduction of “Old Folks at Home,” nonetheless, yield a serviceable—sometimes even vibrant—picture of vigorous cultural development in a healthy, but equally uncertain, environment. An important tool to require more than that of the century to produce giant, fact-stuffed local histories, with extensive biographical appendices, found in the Kansas City in an "anonymous" German-language Kansas City and sein Deutschland in 19. Jahrhundert (1900) and in Carrie Westlake Whitney’s Kansas City, Missouri: Its History and Its People, 1821-1908 (1908). Among primary materials, early newspapers (both in their news stories and in their advertising) are valuable for facts and attitudes. The solid but provincial Kansas City Journal of Commerce began publication on 15 June 1858 and continued through this period. Of those that would have been the German-language Missouri Post, begun by August Herz on 1 January 1839. Often edited by intellectual “48-ers,” German journals were diligent, detailed, accurate, and anticipative in reporting cultural events than were their English-language counterparts. The Post’s files, however, were lost or destroyed. (Many German newspapers runs survived for decades in the offices of their successors—only to be destroyed in response to anti-German sentiment during World War I.) In the case of several newspapers, whatever the language, all that survives are sporadic issues, clippings (often incompletely identified), or quotes in later stories. If used with judiciousness, these, too, however, can prove valuable—even if their full context is lacking.

The first Kansas City Direct-tory appeared in 1859 and continued as an annual series (with a few breaks) thereafter through the pre-World War I period. One of their counterparts all over the United States contain names, addresses, and occupations of the heads of families and sometimes other employed members of the family. More important perhaps (even if the coverage is inconsistent) is information about churches and other social and cultural institutions, location, date of founding, meeting times, officers, membership, and so on. Business listings are also check-full of information that, when combined with other details and followed over a course of years, create a colorful portrait of a city.

Milestones in the lives of inhabitants may be traced in (microfilm-ed) U.S. Census lists from 1850, 1860, 1870, 1880. Each decade’s forms asked different questions and much can be gleaned from the information not only about an individual, but also about the environment in which he was living. When pioneers passed away—often years after their importance had faded—then their obituaries frequently revealed biographical and cultural information difficult, if not impossible, to retrieve anywhere else. Birth and death records in courthouses and city halls are of enormous help, especially (the more traditional denominations) still preserve early records of births, baptisms, weddings, deaths, and other sacraments. An astounding amount of information can be gleaned by walking through a city’s nineteenth-century cemeteries; don’t forget to check with the office personnel if you are looking for specific information (they can be most helpful). Early city maps, especially pictorial or aerial, provide accurate detail and place you, the researcher, “right in the picture.” Likewise do no neglect pictorial files in local historical societies, museums, and libraries. Local genealogical societies may also be of assistance. Various societies and museums have small, limited-access libraries that are well worth the researcher’s time to “pore around in.”

The Kansas City Public Library has a Missouri Valley Room with a staff who can be most helpful once they get to know the researcher and his/her subject interests. For this study, they provided many of the primary materials listed above—plus the Callie Balis volume of bound music, a three-page holograph entitled “Music in Kansas City” by Henry E. Schultz (1908), and the scrapbooks of the Native Sons Archive. Not all college and university libraries have an attempt to collect local and regional materials, but, when they have (as in the case of the University of Missouri-Kansas City and witnessed by the fascinating presentations by Peter Munstedt and Chuck Haddix at our Midwest Chapter meeting), the results can be extraordinary.

Among my own works that have used these techniques are: "Julius Weiss: Scott Joplin’s First Piano Teacher," College Music Symposium 19 (Fall 1979): 89-105; "Music and the University," in The Music Educator (1975): 517-29. In addition, my students have surveyed the Kansas City Star’s files from its first decade and compiled an indexed chronicle of the Arts in Kansas City, 1880-1890 (1982, ca. 150 pages), copies of which are on deposit in a dozen area library. A grant from the Kansas City Regional Council for Higher Education. There is James Milford Crabbs’ fine dissertation,
"A History of Music in Kansas City, 1900-1965" (D.M.A. dissertation, University of Missouri-Kansas City, 1967), which carries the thread to more recent times.


RAGS TO BE-BOP: THE SOUNDS OF KANSAS CITY, 1890-1945

Chuck Haddix, Sound Archivist, University of Missouri-Kansas City

[Note: A further extension of this topic can be found in the author's "18th and Vine: Street of Dreams," Articole 13, no. 1 (Jan.-Feb. 1992).--Ed.]

INTRODUCTION

The story of the birth of jazz is similar to the theory of the origin of civilization. Civilization did not develop only in the Nile valley; it also developed at the same time in the Yellow River and Tigris-Euphrates River valleys. Similarly, jazz developed simultaneously in New Orleans, New York, Memphis, Chicago, and here in Kansas City.

Present-day Kansas City is known as a livable place. Between 1890 and 1965, however, Kansas City was a wide-open, prosperous, swinging town. Syndicated columnist Westbrook Pegler advised the readers of his column that Kansas City should be visited, not seen, forget Paris; go to Kansas City." This "Paris of the Plains" was the commercial and entertainment center for points north, west, and south.

At the turn of the century, Kansas City tolerated 600 saloons and 147 houses of prostitution. The good times and apparent prosperity were made possible by political boss James A. Reed. Reed was elected mayor in 1892 and re-elected in 1894 and 1896. When James A. Reed was elected mayor, Jim and roll checks, and no one in his ward went hungry. In return he received votes from his constituents. Reed, who was running for the first time in 1890-1965" (D.M.A. dissertation, University of Missouri-Kansas City, 1967), which carries the thread to more recent times.


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chose 123 of the 173 patrolmen appointed to the Kansas City police department. He also appointed his brother Tom street commissioner. He expanded the party's patronage system and created jobs for his cronies.

There were two factions in the Democratic Party. The Goats, headed by Jim and later Tom Pendergast, were named after the goats that were kept by the families living on the West Bluffs. The Rabbits, led by Leon Turner, were named after the rabbits that lived near the OK Creek that ran through the southeast section of the city where Shannon's super-lands were. The two factions fought each other for votes, but, when they were threatened by Republicans, reformers, and William Rockhill Nelson and his son, they joined in the ballot war. The Rabbits and the Goats forced an uneasy alliance.

Jim died in 1911. A statue of him, which was paid for by popular subscription in 1913, still stands in Mulkey Park overlooking his beloved West Bottoms. Tom assumed the helm of the Democratic machine and dominated both Kansas City and Missouri politics until he was convicted on federal income tax charges in 1939. Harry Truman was a protege of Pendergast. He was appointed judge and then elected to the Senate.

Under the control of the Pendergast machine, Kansas City was an unrestrained town. Even during prohibition, it was business as usual; many of the clubs never closed. Gambling, bootlegging, prostitution, and narcotics were lucrative businesses. Gambling gone was $1 million per year. A precious Albert can of reefer went for $3.5. A shot of whiskey was a dime and a beer a nickel.

It was in this permissive atmosphere that Kansas City jazz flourished. Mary Lou Williams recalled fifty clubs featuring live music in a six-block area between 12th and 18th Streets. The Panama Club was at 18th and Forest, the Twin Cities Club was at 12th and 18th Streets. The Subway Club was at 18th and Vine; near 12th and Paseo were the Boulevard Lounge, Cherry Blossom, and the Lonestar; at 18th and Paseo, the Panama, Lucille's, and Ol' Kentucky BBQ (the last of which is now known as Gates BBQ).

Andy Kirk held court at the Sunset Fair. On the county strip, there was the Reno Club, the "Queen of KC clubs," which was owned by Papa Vernal Pease. The Reno would adjoin both races, but had a divided dance floor and bar. There was prostitution upstairs and a balcony above the bands. This was where Lizzie died; she was heavy from the band downtown--and listened to his idol, Lester Young, blowing with the Count Basie Band. At the same back was the place where musicians and prostitutes would gather. A lunch wagon would come around that sold "brains, sandwiches and short thighs."

The El Torrean at 31st and Broadway opened in 1928 and sported a Spanish mission motif. Com- Sanders Original Nighthawk Orchestra, owned by his Texas Tompkins, and Bennie Moten's Kansas City Orchestra frequently played the El Torrean.

Paso Hall, at 15th and Paseo, was the scene of many "battles of the bands," as was Roseland, on Troost. During the summer, crowds of dancers flocked to the outdoor pavilions at Fairland Park and went dancing to the music of Harlan Leonard and His Kansas City Rockets, Andy Kirk, and Jay McShann's big band.

THE ROOTS OF KANSAS CITY JAZZ

The roots of the Kansas City jazz style can be found in two types of music that were equally popular between the late 1800s and the early 1900s--band music and ragtime.

Band music was dominated by John Phillip Sousa. The former director of the Marine Corps Band, Sousa led a one hundred piece band that toured the world. His compositions like El Capitan and The Stars and Stripes Forever are still favored by marching bands.

Andy Kirk and the womens' band of the Kansas City Symphony Orchestra were led by John Philip Sousa. The Kansas City Symphony Orchestra were led by John Philip Sousa.

John Philip Sousa was born in St. Joseph, Missouri. As a boy he listened to "raggy" pre-ragtime piano players. While still a young man, Pryor was a star with and assistant conductor of the Kansas City Symphony Orchestra. He was well known for his flashy trombone style and composing abilities. His band, which was more popular than Sousa's in the midwest, had a much more diversified repertoire that included...
Devils used a modern rhythm section that featured the strong bass work of Walter Page, together with piano and drums. Vocalist Jimmy Rushing, known as "Mister Five by Five," contributed strong vocals in a popular blues style. They were musical antagonists and victors in many battles of the bands, and they frequently battled one of Kansas City's top bands, Bennie Moten's Kansas City Orchestra.

BENNIE MOTEN

Bennie Moten, with the help of the Blue Devils whom he recruited in the late twenties, established and defined Kansas City jazz style. Moten was born in Kansas City in 1894. At the age of 12 he played baritone horn in Lacy Backburn's Juvenile Band. Shortly after World War I, Moten formed the B.B. and D Trio. The "first edition" of the Moten Band, formed a little later, was five-piece unit. In September of 1923, a six-piece band accompanied Ada Brown on what is considered the first recording of Kansas City Jazz, "Evil Mama Blues.

Shortly after this, Moten began his recording career as a "solo leader"; during his recording career he recorded over 110 sides.

Moten's first recording contract was for the Victor label. (Race labels were record labels by and for the black race. Others included Black Swan, Vocalion, and Paramount. The Depression drove the race labels out of business.) Moten began recording for Victor in 1926. One of Moten's strong points was that he was a good businessman.

The band, by this time, had expanded to eleven pieces, including Moten who was featured on piano and directed the band and a young reed player named Harlan Leonard. He had been called to Kansas City and attended Lincoln Academy, which had an outstanding music program. (There is a common myth that Kansas City musicians were not well schooled in music. Bandmaster N. Clark Smith trained many of Kansas City's finest players, including Walter Page. Study included four hours of music theory and four hours of practice.)

When Moten's band was beset by the Blue Devils in a battle of the bands, Moten began hiring members of the Blue Devils. Basie Solo was formed by Page, Jimmy Rushing, "Hot Lips" Page, and Eddie Durham followed soon after. Durham brought his fine trombone style and big arrangements to the band. (The acquisition of the members of the Blue Devils caused the exodus of long-time Moten Band members Thamon Hayes and Harlan Leonard, who formed the first edition of the Kansas City Rockets. Hayes eventually left the group and Leonard became the sole Leader. The

Rockets, who recorded on the Victor label, was one of Kansas City's favorite groups.

When Moten hired Ben Webster and Eddie Barefield in 1932 the modernization of the band was complete. Moten recorded Moten's Suing the same year. This was the one of the first recordings to use a "riff," which was the basis of Kansas City jazz. (A "riff" is a melodic idea usually contained in the first two bars that is stated in forceful rhythmic terms, repeated in the second eight-bar section, and concluded with a return to the original idea.)

The last three years of the Moten Band were not well documented because the depression devastated the entertainment industry. U.S. showroom patronage gave the Moten an all-time high of 104 million in 1927 to an all-time low of 6 million in 1932. Sales of Victor phonographs dropped from 897,000 units to 40,000 over the same period. Both labels and clubs across the country closed. Because of the Pendergast-generated prosperity, however, many musicians came to Kansas City. Moten died in 1935, and, out of the ashes of the Moten Band, the Count Basie Band rose.

GEORGE E. LEE

The George E. Lee Novelty Singing Orchestra was one of the most popular bands in Kansas City from 1916 to 1933. George E. Lee was born in Booneville, Missouri, on 28 April 1896. His family moved to Kansas City when he was a child. His father played violin and led a string trio; his sister, Julia, played piano.

Lee began his musical career in 1917 while he was in the army. In 1918, he formed a trio with his sister and worked primarily at the Novelty Club and Lincoln Hall, at 1739 Lydia. The George E. Lee Novelty Singing Orchestra made their first recordings for the Merrit Label in 1927. (Merrit Recordings were owned by the Winton Holmes Music Company which was located at 1704 E. 18th Street.) In 1929, the band recorded six sides for Brunswick. Their strong vocals and showmanship gave the Novelty Singing Orchestra the edge over Moten's band during the twenties, but the Moten and Lee bands merged temporarily in 1933-34.

In 1934, Lee split with his brother and began her solo career. She recorded for Mercury and Capitol Records and continued playing in Kansas City until her death in 1958. In 1937 George Lee ed a band at a resort in Eldon, Missouri, that featured a young alto saxophonist named Charlie Parker. Lee retired from music in the early forties and died in San Diego in 1958.
Andy Kirk and Mary Lou Williams

Andy Kirk's Twelve Clouds of Joy was the first Kansas City band—after Moten’s—to achieve national recognition. Kirk was born in Newport, Kentucky, in 1898. His family moved to Denver when he was a child. As a youth he played alto saxophone. His first professional job was with violinist George Morrison’s band in which he was featured on bass saxophone and tuba. Kirk joined Terrence Holder’s Band in Dallas where he was elected leader after Holder’s departure in 1928. Around this time, they established their base of operation in Kansas City.

Their first recordings were for the Brunswick label in Kansas City on 7 November 1929. The Kirk band played music for dancing; vocally Tha Terrel was a big attraction. The Twelve Clouds of Joy’s first big national hit was Until the Real Thing Comes Along, recorded 2 April 1936. Around this time, Kirk’s band was playing an extended engagement at Winwood Beach, a summer resort north of the River.

Perhaps the most important component of the Kirk band was their arranger, composer, and pianist, Mary Lou Williams, the "Lady Who Swings the Band." Born Mary Elfrieda Scrugs in Atlanta, Georgia, on 8 May 1910, she began playing piano in 1931, she became a full-time member of the band, providing many compositions and arrangements. She also provided arrangements for other bands, including those of Benny Goodman, Louis Armstrong, Earl Hines, Tommy Dorsey, and Glen Gray. When she left Kirk’s band in 1942, it declined musically and in popularity.

As a youth, Williams was the cutting edge of all new developments in the evolution of jazz. After her departure in 1942, Kirk reorganized and expanded the band to seventeen pieces. This edition of the Band included many modern players, such as Howard McSweeney and Fats Navarro on trumpets. Kirk gave up his band in 1948.

Count Basie

Perhaps the band that is most closely associated with Kansas City jazz is the Count Basie Orchestra. Basie first came to Kansas City on the T.O.B.A. (Theater Owners Booking Association) circuit. After a stint with the Blue Devils, he formed his own band. After Moten’s death, Basie co-led an eight-piece group with Buster Smith called the Barons of Swing; they opened at the Reno Club. (The bandstand at the Reno Club was so small that it couldn’t hold any more than eight players.) The band included many former members of the Blue Devils and the Moten band: Walter page, Lester Young, Buster Smith, "Hot Lips" Page, Jack Washington, and Claude Williams on guitar and violin. Eddie Durham contributed many compositions and arrangements.

They played a two-year engagement at the Reno Club with very few out-of-town engagements. The band played from 9:00 P.M. to 1:00 A.M. nightly. WBZ broadcast the Basie band nightly between 11:15 and midnight. Record producer John Hammond heard the broadcasts and came to Kansas City especially to hear the band in live performance. Hammond, together with Dave E. Dexter, Jr., a Kansas City native and writer and editor for Downbeat, became the champions of Kansas City jazz. They used Basie’s band and their contacts in the record industry to help the careers of many Kansas City jazz musicians.

Relax signed a recording contract with Decca. The thirteen-piece band was paid $750.00 for twenty-four songs—with no royalties. These recordings and the subsequent recordings for Columbia, however, made the Basie’s band a national success. Basie continued to tour and record until his death in 1984.

Pete Johnson and Joe Turner

The blues and boogie woogie were important components of the music of Kansas City pianist, Pete Johnson, and blues shouter, Joe Turner. Both were born in Kansas City, Missouri. Their house on Olive Street was just a short walk from Kansas City’s unruly entertainment district. His mother, Addie, worked as a singer; after she left work, Parker would begin his nightly rounds. His musical education began in the alleyways behind the clubs where Kansas City jazz was first performed.

When he was thirteen, Parker expressed interest in Learning to play the piano. His doting mother bought him a beat-up piano for $10. When he was in the fifth grade, he joined the marching band at Lincoln High, which was under the Leadership of Alonzo Lewis. Bird became obsessed with music and practiced it constantly. When he joined a group that played at Lincoln Hall and was fronted by Lawrence Keyes, the Deans of Swing; they frequently earned as much as $10 to $15 dollars a man each night.

Parker was not very proficient musically at this time but that didn’t discourage him from attempting to participate in the legendary jam sessions that occurred in Kansas City during the mid-thirties. In the spring of 1936, he sat in on a jam session conducted by Jo Jones. After Jo Jones, and Jones showed his displeasure by throwing his cymbal at Parker’s feet. He was humiliating and vowed to return.

The following summer Parker played an extended engagement with a band led by Tommy Douglas and George E. Lee at a resort in Eldon, Missouri. Bird did a considerable amount of "woodshedding" during this period and returned to Kansas City a
changed me musically. Bird met McShann in 1937 and began a short professional alliance and a lifelong friendship. Around this time, McShann expanded his band and played a residency at the Century Room. The band began touring and signed a recording contract with Decca records. Dave Kapp, the "A and R man" in charge of signing new artists for Decca, decided to emphasize the blues side of the band. Confessing the Blues, featuring Walter Brown on vocals, was an instant hit. Confessing the Blues, the Hottie Blues, featured Charlie Parker's first solo that was recorded on a commercial recording. Bird's twelve-bar solo on "Blues in the Night" was his signature piece. The evening's show-stopper was Bird's solo on his favorite tune, Cherokee. The dancers at the Savoy, cavorted with wild abandon while Bird pulled trick after trick out of his musical hat.

Bird left the McShann band in New York during the summer of 1942. (McShann continued to lead the band until he was drafted late in 1943. After he was discharged from the Army in 1945, McShann reformed his big band with Jimmy Witherspoon featured on vocals. In the fifties and sixties, McShann worked around Kansas City, which he made his home. Since then he has concentrated on festival work and tours of Europe, while still maintaining his home base in Kansas City.) By the time he left McShann's band, Bird was a fully developed composer and musician. He went on to establish the be-bop revolution, creating many compositions that became be-bop standards.

While all this was happening, however, Tom Pendergast was indicted on income tax charges in 1939. With both of the Pendergasts off the scene, reform elements closed the clubs that had provided work for so many musicians. The flame of Kansas City jazz was cooled—but never extinguished.

**RECONSTRUCTION OF THE PRINTED MUSIC IN THE LIBRARY OF JOÃO IV**

Calvin Elliker (University of Michigan)

[Ed. note: The following paper was delivered at the Music Bibliography Roundtable meeting during the MLA Annual meeting. Mr. Elliker has generously offered to share it.]

This paper is about an attempt to reconstruct the printed music holdings in the library of King João IV of Portugal. The actual reconstruction was carried out during the author's doctoral studies at the University of Illinois and resulted in a detailed paper nearly 500 pages long. This version can be little more than a few highlights from the original study: the aim is to provide some historical background on João and his music library, present a necessarily brief overview of the extent of the collection, and summarize the outcome of the reconstruction. Along the way some evidence of the progress made in reconstructing the library after João's death in 1556 may become apparent, and the paper closes with an assessment of the effect of the loss of such a collection on musicological studies that is—think—more accurate than previous studies have been able to draw.

João IV was the eighth Duke of Braganza. Early in his reign Portuguese forces broke the Spanish military occupation in effect since 1580. As the head of Portugal's wealthiest and most influential family, the thirty-six-year-old Duke was declared the Restorer and crowned João Cuarto, the first Portuguese king in sixty years.

João IV is interesting in musicological terms because he was a trained composer and writer on music. His grandfather and father, the sixth and seventh Dukes of Braganza, had been lifelong supporters and promoting musical life in Portugal. Both had avidly collected musical works as part of the library at the ducal estate, Villa Vigo, where they had maintained a chapel choir there and engaged an Englishman named Robert Tornar as chapel master and music instructor to his son. Late the future king also studied with the Portuguese composer João Soares Rebello.

A small number of musical works attributed to the King survive—settings of Athanasius Kircher, Dixit Dominus, Laudate Dominum, Ave Maria, and a Magnificat. In addition, passions on texts of Matthew and John—traditionally sung in Lisbon on Easter Sunday—are said to be his. Two treatises on music written by João have also come down to us. The first is a defense of modern music printed in Spanish in 1649, and the second a defense of Palestrina, also in Spanish and printed in 1654. In these writings João declares his admiration for Palestrina and firmly allies himself with the stile antico.

Perhaps João is most interesting in terms of music bibliography. Building upon the music collection from his father and grandfather, João became a driven collector of musical works, buying manuscripts, printed works, and books on music from all over Europe. After his coronation, the collection was moved from the Villa Vigo to the royal palace in Lisbon where the King had special rooms outfitted as a music library and where he engaged the services of a priest named João Alves Frouvo as chief librarian. As king, João had free access to the national treasury and appears to have spent exchequer largely as a means of financing his passion for collecting music. Agents were sent to all the printing centers of Europe to acquire copies of newly printed works and send them to Lisbon. Within the sixteen years of his reign, João had built what Albert Luper called "the largest and most sumptuous music library of its time in private hands."

After the King's death in 1656, the collection continued to reside in the palace. João's will specified a number of conditions to be met in order to assure its preservation, including excommunication for anyone who pilfered the collection or soiled its pages with unwashed hands. But not even royal decrees could protect the library from the fate that awaited it.

At 9:30 on the morning of Saturday, 1 November 1755, Lisbon was struck by an earthquake so powerful it was felt throughout Europe. There were three separate shocks, each about a minute apart. The force of these shocks collapsed nearly every building in the city. The Tagus River was thrown from its bed and driven inland in three surging waves, each fifteen to twenty feet high. Ten thousand shock waves collapsed the structure. As the palace had been built directly on the bank of the Tagus, the river flooded the rubble at full force three times. At last, the plaza on which the palace sat caught fire and burned for days. Along with the palace went the entire music library João had taken such pains to build and preserve.

The destruction of João's music library robbed Portugal of a great national treasure and many writers over the intervening centuries have lamented its loss. Fortunately, most of the collection did not go completely undocumented. The Lisbon printed Paulo Cresques produced an Index to part of the collection in 1649. Two copies of this Index survived to the nineteenth century and were studied by various scholars including Joseph Félos, Robert Eitner, and Edmund Vander Streeten.

However, the very character of the Index made assessment of this
document—and thus the collection it represented—problematic. Entries are given without any system of ordering, mixing sacred and secular works by Italian, Austrian, Spanish, Danish, English, French, Dutch, Flemish, and Portuguese composers randomly throughout its pages, frequently separating two works by the same composer by hundreds of unrelated entries, forcing the reader to scan the entire volume to locate references to specific works or composers. Further, works are frequently not listed by actual title, but merely listed in the genre with indications of the number of voices and book—such as "Madrigals of five voices, book two."

To complicate matters further, many composers are not referred to by their commonly accepted names, but rather by sobriquets or by faulty approximations. Table 1 contains some examples. Thanks to advances in music bibliography, many of these names are now fairly easy to identify from Joao's entries, such as Asola, Buchner, Philips, Schütz, and even the "dissonant" Banchieri. The entries for Benincasa, Humniss, Pedersan, and Burghe are perhaps a bit more difficult. My favorite is the last on the list in table 1.

One can easily imagine how enigmatic these entries must have been for scholars just beginning to explore the music of this period. Thus the question of identifying composers and titles became essential to gaining more information from the Index.

From 1873 to 1876 Joaquin Vasconcellos tried to answer this need by producing an edition of the Index in quasi-facsimile transcription. He also attempted a critical study of it, which inevitably suffered from the embryonic state of knowledge about this music. In fact, Vasconcellos' study was seriously hampered by an inability to penetrate the enigma of Joao's entries. For the most part, he merely accepted them as they appear. The entry for Hammerschmidt that I mentioned a minute ago is listed in Vasconcellos' study under the name "Hiden."

In preparation for the 1940 tricentennial celebration of Joao's restoration of the Portuguese crown, Mario Sampaio Ribeiro began a new study of the Index that was impeded by the outbreak of war in Europe in September 1939. After the war Ribeiro frantically worked, but died in 1966 with only a fragment of the study completed. The Academia Portuguesa de História published his notes together with a photo-lithograph of the Index in 1967. After twenty-eight years of study, Ribeiro had tentatively identified less than a quarter of the printed music in the Index.

I took up my study of Joao's Index twenty-four years after Ribeiro's death with the decision that I would not continue from the torso he left, but rather that I would begin with a fresh start. I was—as we all are—the grateful beneficiary of the efforts of individual scholars and international joint ventures in the documentation of music, as the following points and the figures in table 2 will demonstrate.

The Index is divided into four sections. The first lists printed music, the second monographs, the third manuscripts, and the fourth completes the printed music listings. All together, the sections for printed music contain 1,682 entries. Forty-three of these entries are duplicates, thereby reducing the total to 1,640. These entries represent 1,382 individual works by 425 composers, plus 258 multi-composer anthologies. The principal tool for identification in my study was RISM Series A and the first volume of Series B. Of the 1,640 entries in printed music, 1,385—or 84.5 percent—were identified from information in RISM.

In addition to the items identified through RISM, another eighty-nine items were identified through the use of various bibliographies and other sources. These findings increase the number of identified works to nearly 90 percent of the entries.

I also relied on various articles in Grove for documentation of works where all copies appear to have been lost. An additional sixty-nine items were identified in this manner. This figure added to the two stated previously brings the total of identified works to 1,543—or 94 percent of the 1,640 entries for printed music, with the work accomplished in less than a year. Compare this figure and the time involved to Ribeiro's identification of less than 25 percent of the entries in twenty-eight years, and you have a measure of—and a tribute to—and advances made in this area of music bibliography over the last quarter-century.

There are some additional considerations that could further affect the number of works identified. First of all, the citations are usually quite sketchy, complete, decisive identification could not always be made among related works. The Index, for example, indicates that a book of lute tablature by Francesco de Milano was in the collection, yet Francesco's works were printed in fifteen different books and the index states that to which one is intended. In another instance, the Index lists Jacob van Eyck's Der Fluyten Lust-hof, a title issued in two parts, but again the Index fails to reveal if Joao owned both parts or only one.

The citations cause other difficulties as well. How is one to determine the specific work intended from an entry that reads "Tablatures for Lute," or "Madrigals by Anonymous and others?" Despite advances in the study of this music, it seems unlikely that items referred to by such vague descriptions can ever be identified.

There are other cases in which it appears that the work listed was never printed and that some entries for manuscripts were erroneously added to the sections for printed music. A book of Tentos for organ by Pere Alberch Vila, a set of motets by Estevão de Brito, a collection of masses by Juan de Escobar, an anthology of organ music including works by Francisco de Pera, and another by Bernardo Clavijo de Castro are also listed, to name only a few examples, appear never to have been printed. Indeed, references to these composers all indicate that their music existed only in manuscript form. In addition, some generic entries such as those mentioned earlier may also refer to manuscript compositions. If this conjecture is correct, it would decrease the number of actual printed work still unidentified, while correspondingly increasing the percentage of identified works.

Based on the identification of 94 percent of the printed music Joao owned, it is possible to get some idea of what his collection was like, although time allows only a quick summary of the entire contents. A recent examination of the collection of Palestrina is evident from the first entry in the Index. In all, twenty-one collections of his works are listed, as well as a large number of works that include one or more items by Palestrina.

The Index also includes substantial numbers of entries for printed works by Agostino Agazzari, Giammateo Asola, Adirano Banchieri, Giovanni Croce, John Dowland, Carlo Gesualdo, Sigismondo d'India, Marco Antonio Ingegneri, Orlando di Lasso, Claude Le Jeune, Luca Marenzio, Philippe de Monte, Claudio Monteverdi, Cipriano de Rore, Orazio Vecchi, and Giaches de Wert. Women composers are represented by works of Madalena Casulana and Barbara Strozzi. Although Italian composers predominate, Joao appears to have had a special interest in English music, as along with Dowland, one finds the works of Thomas Morley, Thomas Campion, William Byrd, Anthony Holborne, Francis Pilkington, and many of their contemporaries.

In terms of printing history, Joao's collection ranged from books of masses by Josquin and Obrecht, produced in 1502 and representing some of the first efforts by Petrucci to print music notation, to
Giovanni Rovetta’s fourth book of Gemma Musicalis, printed in 1649—the very year that the Index itself was printed. As I have stated, the collection included many works by Palestrina and other composers of the stile antico, which João’s writings defended and which he most admired, but it also included Giulio Caccini’s Nuove Musiche, polyphonic works by Giovanni and Andrea Gabrieli, madrigals by Heinrich Schütz, and works by many exponents of the stile nuovo, such as Ludovico Viadana, Alessandro Grandi, Giovanni Rigatti, and Gasparo Casati. Dance music, lute tablatures, madrigals, cittern music, chansons, and other secular genres are freely intermixed with entries for masses, motets, vespers, litanies, and additional sacred forms.

Works listed in the Index that are presently believed lost make one wish all the more that the collection had survived. All the works of Cornelius Leewu are listed in Grove as lost, and a copy of every one of them was in João’s library. The same is true of a collection of masses and psalms for eight and nine voices, and a book of motets for eight voices by Peter Philips.

In the 1950s, Sidney Beck of the New York Public Library’s Music Division set out to produce a modern edition of Thomas Morley’s book of Consort Lessons for English broken consort. He delayed production for some time, while searching in vain for a copy of the lute part, and was eventually forced to produce an idealized reconstruction. Had João’s Library survived, Beck would have had access to a complete set of parts to the 1611 printing of Consort Lessons. On the topic of music for English broken consort, the survival of João’s Library would also have offered Beck the opportunity to see a complete copy of Philip Rosseter’s book of consort lessons, which now exists only as a fragment.

In addition to documenting lost works such as these, systematic organization and identification of the printed music in the Index indicate that we may now have evidence of some apparently unknown works. The Index provides a number of examples, such as a book of motets for solo voice and continuo by Jacinto Bondioli and Blagio Marin; a book of masses and motets, one of vespers, and another of litanies by Adriana Banchieri; a book of psalms by Claude Coffin, currently known to us only through examples in two motet anthologies; two books of masses by Giacomo Ganassini; and a setting of the Lamentations of Jeremiah by Alessandro Striggio.

Using RISM to identify printed music provided my study with some additional information because, as a bibliographical census—as opposed to an ordinary bibliography—its entries report extant copies only. This information allows some assessment of the effect the loss of João’s library has had.

Eitner, Vander Straeten, Vasconcellos, Ribeiro, and other writers have portrayed the destruction of João’s library as a tragic and irreversible blow to the study of sixteenth- and seventeenth-century music. While there can be no doubt that the loss of this collection is indeed a tragedy, my study found that— in terms of printed music—the loss to posterity is far less severe than these writers believed.

As I said earlier, among the printed music listed in the Index, 1,385 items appear in RISM, and that at least 84.5 percent of this portion of João’s collection continues to survive in the form of additional copies. While it is difficult to determine if items identified in sources other than RISM still survive, this possibility, together with new discoveries made since RISM’s printing, may mean that as many of 1,474 items—nearly 90 percent of the printed music João owned—survive in additional copies.

The fact that between 85 and 90 percent of this music has not been entirely lost stands as a tribute to the contribution printing has made to the survival of documents through replication and dissemination. Furthermore, I believe that this figure also lessens somewhat the sense of tragedy traditionally associated with João’s music library.

### Chart 1

**Sample Entries**

<table>
<thead>
<tr>
<th>Appears as:</th>
<th>Means:</th>
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<tbody>
<tr>
<td>Io. Matthaei Assulam Veronensem</td>
<td>Giammateo Asola</td>
</tr>
<tr>
<td>Banchieri il disamato</td>
<td>Adriano Banchieri</td>
</tr>
<tr>
<td>Philippo Federgo Buonero</td>
<td>Philipp Friedrich Buchner</td>
</tr>
<tr>
<td>Seur de Chans</td>
<td>Frans de Chancy</td>
</tr>
<tr>
<td>Guigielmo Dillen</td>
<td>Villico Dillen</td>
</tr>
<tr>
<td>Il Ferabosco</td>
<td>Domenico Maria Ferrabosco</td>
</tr>
<tr>
<td>Agigiedo Rovetta</td>
<td>Gilles Hayne</td>
</tr>
<tr>
<td>Christiano Hunnio Herbslebensi</td>
<td>Christian Hunnius</td>
</tr>
<tr>
<td>Thuringo</td>
<td>Magnus Pedersén</td>
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<tr>
<td>Magno Petrozo Dano</td>
<td>Peter Philips</td>
</tr>
<tr>
<td>Pietro Philippo Inglese</td>
<td>Richard Balthazar</td>
</tr>
<tr>
<td>Balthassar Richard Hamnion Montansi</td>
<td>Francois Roussel</td>
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<tr>
<td>Francesco Rosello</td>
<td>Heinrich Schütz</td>
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<td>Heinrico Sagitarrio Allemanno</td>
<td>Frans van Burgh</td>
</tr>
<tr>
<td>Fr. Triburtio Bruxell</td>
<td>Andreas Hammerschmidt</td>
</tr>
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<td>Andre Jan Mersch Heiden</td>
<td></td>
</tr>
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</table>

### Chart 2

**Statistics in Identification**

(NOTE: 1,682 entries - 42 duplicates = 1,640 entries (1,382 individual works by 625 composers + 258 anthologies))

<table>
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<tr>
<th>RISM</th>
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<td>Other sources</td>
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<tr>
<td>Lost (Grove)</td>
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</tr>
<tr>
<td>IDENTIFIED</td>
<td>1,543</td>
</tr>
</tbody>
</table>

Meet us in St. Louis, Louie! (and everybody else too!) 29-31 October 1992
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