FROM THE CHAIR

Thanks to all of those who contributed to the success of our last chapter meeting in St. Louis! Both the program and the local arrangements were wonderful! I was very pleased to see some new faces at our meeting, and hope that you new members will find the Midwest Chapter to be as vital an organization as we old-timers do!

Congratulations to our new Vice-Chair/Chair-elect, Leslie Troutman. Leslie will serve as program chair for our 1993 meeting, and, from what I hear, she has already been hard at work on the program.

Our chapter is moving ahead with several projects. First, I have appointed a By-Laws Committee consisting of Beth Christensen (Chair), Leslie Troutman, Steve Wright, and Jack Knapp. They are charged with looking at ways to make our committees function more efficiently in terms of length of committee member appointment and continuity for committee chairs. We will look for the results of their efforts before our 1993 meeting. In addition, I hope to gather information to compile, with the assistance of the Publications Committee, a "chapter handbook," similar to the MOUG Handbook. This document would include all the information and guidelines for those working with local arrangements.

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WE MET LOUIS (ET AL) IN ST. LOUIS

The Midwest Chapter of the Music Library Association held its 1992 Annual Meeting in Clayton, Missouri, in the heart of metropolitan St. Louis, hosted by Washington University. On the afternoon of Thursday, 29 October, various sessions of the chapter—The Cataloging Committee, Membership Committee, Preservation Committee, Public Services Committee, and Publications Committee—held open meetings. The meeting got really going in the evening when Trebor Tichonor, well-known ragtime pianist and member of the Washington University faculty, presented a lecture-recital entitled "An Introduction to Ragtime Music." A chapter reception followed.

The sixty-two attendees were welcomed on Friday by Nicholas C. Burkel, Associate Dean for Collections and Services at University Libraries at Washington University, and Jeffrey Kurtzman, chair, Washington University Music Department. Session 2, "MUSIC IN ST. LOUIS: An Oral History Perspective" by Therese Zoski (Southern Illinois University). The session included "Music at the 1904 St. Louis World's Fair"/Mary N. Hilton (Brentwood Public School System), "Who's Going to Catalog All This Stuff?" The Kronoh Collection of American Sheet Music"/George Keck (Ouachita Baptist University), and "Popular and Jazz Music Performance in St. Louis in the Mid-1900s: An Oral History Perspective"/Therese Zoski. (Hilton's and Keck's papers appear in this issue; Zoski's paper will appear in the May issue.) The chapter luncheon and business meeting followed. Among other business, it was announced that Leslie Troutman (University of Illinois) had been elected Vice-Chair/Chair-elect.

We met Louis (et al) in St. Louis.

Music Library at Washington University or the Missouri Historical Center Library followed. In the evening, attendees spent a wonderful evening on the Belle of St. Louis, cruising the Mississippi while having dinner and dancing.

After various user group meetings, several business sessions, "Meeting the Challenge: Authority Control in Music Librarianship," moderated jointly by Lynn Gullickson (University of Wisconsin-Madison) and Mary Huijsmann (University of Wisconsin-Whitewater), co-chairs of the chapter Cataloging Committee. Shelley Rogers (Kent State University) discussed "Authority Control in Music: Special Projects at Kent State University." Paul Courter (University of Cincinnati) considered "Vendor Processing for Authority Control: The University of Cincinnati's Experience with Blackwell North America," and "Authority Control for Music: A Report from the NACO Front," and Kim Lloyd (University of Illinois) reported on "Authority Work in a Shared Database Environment." (These papers, or summaries of them, will appear in the May issue.) The meeting ended with a tour of the Scott Joplin House or the Missouri Historical Society Museum, where a special exhibit "Blues to Rock 'n' Roll" was on display.

HEADING FOR LEXINGTON

As we sit in our homes and offices awaiting (or dreading) the covering of our lawns with cold, white precipitation, it may be of some help to think of next October, when the Midwest Chapter will head for the "Bluegrass country"—Lexington, Kentucky.

The 1993 meeting of the Midwest Chapter of MLA will be held in Lexington, Kentucky. The meeting will be held at the Harwley Hotel with various events at the Lexington Public Library, the University of Kentucky Library, and the Shaker Village at Pleasant Hill. Additional side trips to the Kentucky Horse Park, a tour of horse farms, Keeneland race track, and possibly other area attractions will be available. You may want to make an extended vacation of the trip. A varied program featuring music of local interest as well as library-oriented concerns is being worked out, so mark your calendars and plan to converge on Lexington for an enjoyable autumn experience. (Rooms will be available at a flat rate of $59.)
A PERSPECTIVE ON FUND RAISING

Pat Rich, President
Arts and Education Council, St. Louis

One of Oscar Hammerstein's famous songs, "Happy Talk," says: You gotta have a dream. If you don't have a dream—How you gonna have A dream come true?

Fund raising is really about making dreams come true. To be an effective fund raiser, you must believe in the mission of the organization that you represent. By profession, most—if not all of you—are not fund raisers, but rather you work in a situation where you have discovered that, if you want your dream to come true, you will have to spend some time fund raising. And, in fact, in most nonprofits today, many of the program and professional staff are involved in fund raising in one way or another. It has become a fact of professional life.

Some of us want to know why you trained as librarians or as educators, not as fund raisers. The why is that fund raising is not for fund raisers alone. Your school, your symphony, your institution may well have a professional fund raiser or an entire development office, but, as Harold Seymour, one of the gurus of fund raising has written: "It should be both policy and practice to take the position that development is everyone's business."

Just why is it your business and not the fund raiser's alone?

-- You know best what the needs are in your library, and you can speak about that with more authority and authenticity than anyone else.

-- You have more passion about your needs than anyone else; you believe in the mission of your library and in what the fund raising will provide.

-- The reality of it may be that, if you need funding and it is not coming from within your institution, you will have to do the fund raising in order to make your dream come true.

The best case, of course, is if you have a development office within your institution that you can work with, offer your services to, help with donors who might be interested in the library, or to whom you can suggest programs that the office could implement that would benefit the library. That is absolutely the first thing that you should do before you plan a fund raising campaign of your own.

In fact, if you are part of a larger institution with a development office, it is a must that you consult with that department before beginning any program. Most universities have a clearinghouse for fund raising within the institution, and the same is often true with large cultural organizations. It is important to know the rules if there are any—and, if there are, to play by them in your fund raising activities.

I would like to focus now on the library that is going to develop a fund raising program. What should you do? How should you do it? I always insist that one begin with planning. I often hear it that there is never enough time to plan, and, in fact, you should know that there is not enough time not to plan. Taking time to plan your fund raising program is the most important time you can spend before actually asking your supporters for money.

The planning needs to focus on three major issues: (1) why you need the funds, or your "case"; (2) who are the donors and how will you find them; and (3) what kind of fund raising program is best for your needs.

First the case statement—

-- Why do you need the money, or, in fund raising jargon, "what is your case"? Your need must be clear to you and to the donor. How does the program you wish to fund fit into your mission? Who will benefit? Who will you serve? Why is this important? This also needs to include how much funding you need and when you need it. This latter information is particularly important when you are seeking funds for capital expenditures, equipment, or large book or manuscript purchases. Asking for money when you really need $100 is not helpful.

-- Who are the donors? How will you find them? In fund raising literature, we talk about raising money from individuals, organizations, and foundations. In reality, all money comes from individuals, and we must always remember that. Also remember that approximately 86 percent of funding comes from individuals, 6 percent from bequests, and the other 8 percent is split between corporations and foundations. One does not need to be a math major to understand that most time should be spent working with individual donors.

Some of you may also receive government funding from writing proposals. Do remember, however, that individual donors will be your most loyal, long-term supporters. Government programs, corporate giving guidelines, and foundation programs come and go, but the individual donor who supports you will remain with you for a long time.

How do you find donors? If you are looking for a grant from a corporation, foundation, or government agency, there are many reference books to use, as well as online computer services. I am sure that many of you are familiar with many of these. In some communities, there is a "foundation library" set up with fund raising references (in St. Louis, it is called the Metropolitan Association for Philanthropy; in Chicago, the Donor Forum). In some communities, this library is in a public or university library. The Foundation Center in New York or Washington can tell you if they have a repository in your city, and, as librarians, you have a head start! In fact, this has become a whole new specialty field in fund raising called "project research."

Location individual donors can be more difficult. Major supporters of your institution are a possibility; those who use your library are even better possibilities. Developing some activities that attract potential donors and getting to meet them and to know them is always a good way. In fund raising jargon, this is "cultivating" donors.

-- What kind of fund raising program do you need to accomplish what you have set out to do? To answer this, I would like to describe five kinds of fund raising programs that are possibilities to consider.

1. First and foremost of all, for all kinds of fund raising programs, is annual giving. Annual giving is asking donors for a gift every year. This is often unrestricted money, meaning that you can use it for whatever you need is paramount. Most annual giving programs are run in the fall and consist of direct appeals for funding, sometimes by mail, sometimes by telephone, and sometimes in person.

2. Many programs have special project giving. A manuscript is for sale, and you hope for that to come true. You might ask a few select donors or might again use mail or telephone. Or you might fund it by holding a special event.

3. Special events are what many people think of when fund raising is mentioned. This is the special dinner that raises money, the auction, the used book sale. Very often they are held to raise money for a special project.

4. Capital campaigns are those fund raising campaigns that raise money for buildings or endowments. They are typically for large amounts of money and take several years. They use many of the techniques that I have already mentioned, including personal solicitation, special events, mail, sometimes by telephone.

5. Last, but not least, is planned giving. This includes funds raised through bequests and other legal instruments. Bequests are far and away the major means that people have for making a planned gift. That individual donor who has supported you for many years may well leave you that final gift.

How do you decide what kind of program to do? Back to planning...you know what your needs are, and you know what your budget is—those elements help frame the programs. Time is also an element in all fund raising. Rarely does an individual walk in and make a very large gift. It does happen, but you cannot count on it. First, if you need results immediately, plan a special event. This can take a lot of time, but can be implemented quickly. If you have a volunteer staff, see if they will do one. A used book sale is a natural for a library, as is a sale of bookmarks or
bookplates, or a dinner based on authors or composers in your collection.

Second, begin to develop a list of people to whom you would like to send an annual giving appeal. This will take a number of years to develop, but you have to start if you are going to have any program at all. In some libraries, this becomes a "friends" group for the library, complete with membership, activities, and other benefits. This type of program can be very successful over time and develop a wonderful support group for your library.

Third, I would begin a tribute or memorial program. This has been successful in many libraries. Someone makes a gift in honor or in memory of another person and special bookplates are put in volumes to indicate the gift. This can be as extravagant or as modest as you would like to make it.

Of course, these are many other programs that you could begin. Remember, however, that they all take planning and time. You really have to do it, do and give it your attention. Don't put it on the back burner and expect that it will happen all by itself.

There are unlimited possibilities for libraries. If you would like to learn more about what is involved in fund raising, here are a few suggestions. First, of course, go to a library and ask around. There are a lot of books now on fund raising as well as periodicals. The most useful periodical is the Chronicle of Philanthropy, which is published every other week by the same group that publishes the Chronicle of Higher Education.

Second, take a course. Many universities and nonprofit centers are offering courses on fund raising. Third, join the National Society of Fund Raising Executives. There are now chapters in more than 120 cities across the country, and most offer monthly education meetings, conferences, networking with others involved in fund raising, and many other programs. For instance, our St. Louis chapter offers a mentoring program pairing experienced fund raisers with new ones. The national organization works on professionalization of fund raising through education and certification, offers a yearly national conference, publishes and distributes publications, and—of particular interest—maintains a national library. If you have a specific question, you can call the library, and they will send you a referral list of people who can tell you what library can be reached at 800-666-FUND.

If, indeed, you do decide that fund raising is something you want to invest in, that it is important for your library, these are some references to draw from. I would like to end with a favorite saying of mine: "There are three kinds of people: those who make things happen, those who watch things happen, and those who wonder what happened." Fund raising is a way to make things happen, to make your dream come true.

FRIENDS OF THE LIBRARY AND VOLUNTEERISM

Donna Bordon, Friends Coordinator, Southern Illinois University at Edwardsville

I have the good fortune of working with the Friends of Lovejoy Library at Southern Illinois University at Edwardsville—a library that has a long tradition of voluntarism and dedication to our library. Any discussion of volunteers or friends groups should include the basic question, "What do you want these volunteers to do?" You as staff members need to seriously consider this issue before bringing volunteers into your organization.

Organizations generally use volunteers in one of two ways: fund raising or service, or sometimes a combination of the two. Both fund raising and service are important to not-for-profit organizations; however, the staff should be clear in their expectations of volunteers. Volunteers come to your organization with ideas of what they can do for you, but they also come with some notion of what they will receive in return. It is important that staff and volunteers do not get at cross-purposes because of misunderstanding of what the volunteer’s role is in the organization can cause themselves great harm by alienating volunteers. Friends groups are formed to provide financial and public relations support for a library or institution. You must maintain some separation of the library administration, the development office, and the administration of the university before your group can operate. The Friends of the Lovejoy Library always try to maintain an institution-wide view.

Friends groups are just as they are interested in the good of the institution. Friends provide support in a variety of ways. The important thing to remember is to ensure that the volunteer’s role is clear to them and the staff. You want these volunteers to do? You as staff members need to seriously consider this issue before bringing volunteers into your organization.

Members of your board must be willing to make a commitment to the organization, indeed, they should be required to make a contribution. In our case, a new board member must join the Friends of Lovejoy Library as a member—that is, a make a financial contribution—before he or she can be nominated to the Advisory Board. The new board member must consider service to the organization and consider raising money for the organization. People are invited to serve on boards because they can contribute at least the three W’s: wisdom, work, or wealth.

All friends’ groups should have a defined mission, established goals, and a set of by-laws. The group should also have a defined tax-status established with the I.R.S. You need the help of your university legal counsel to establish your group as a not-for-profit organization. Some friends’ groups would have their own tax-exempt status, however, in our case, our friends' group is designed as a subsidiary of the University. Our University Foundation is the only agency on campus authorized by Law to receive gifts on behalf of the University. Not-for-profit organizations are classified by the I.R.S. as 501(c)(3) organizations. This classification allows contributions to your organization to be tax-deductible by the member or donor.

I would be careful to avoid the terms "membership" or "dues." Dues and membership are not tax deductible; contributions, however, are deductible. A contribution to the Friends of Lovejoy Library counts as a tax-deductible contribution.

The by-laws of the friends should establish some policies concerning membership on the board. A board member should be limited to two consecutive three-year terms on the board. Ideally, one-third to one-fourth of the board should change every year. The Friends of Lovejoy Library by-laws were last revised more than 10 years ago to limit terms of the Advisory Board; however, we view this policy as an ideal and have not limited the terms
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those board members who have served us for many years. We do bring new members on to the Advisory Board each year.

Board members receive experience with decision-making by serving on committees. New board members should work on established committees, and committee assignments should be changed every year or two. Volunteers who have served on committees for two to four years make good committee chairs, and volunteers who have more than four years experience will likely serve as officers. Sagging spirits can be revitalized by forming ad hoc committees to work on special projects. Your "old" board members and your officers can represent the organization to the outside world.

It is important to the vitality of your friends' group that your volunteers receive recognition for what they do. We do a press release when the Friends elect new officers and when new members are elected to the Advisory Board. The Library director or I thank the volunteers by letter after each successful event. We thank them especially when they come to meetings or work in the Library. Remember they are working for us without receiving a salary. Most of our volunteers are very busy and work with us because they believe in our cause.

We provide a form of continuing education to our Advisory Board. Our Library staff gives our board a tour of the library about once a year, and, of course, they point out things that were made possible through the generosity of the Friends. About once a year, we schedule a board meeting off campus at another library in the area. We have also spent a day at St. Louis Public Library and met with the officers of that friends group. This spring, we will tour the Missouri Historical Society Library. We try to keep our board informed about what is happening on campus and about funding issues of importance at the University.

Administrators' support is essential in working with volunteers. In my case, our Friends' group exists because the president of the University, the vice-president for Development and Public Affairs, and the director of the Library realize the importance of volunteers and their role in fund raising. These administrators must be committed and enthusiastic about volunteers. The Library director can give support to volunteers and fund raising in several important ways: (1) by providing adequate funding and staffing of the development office; (2) by setting distribution as a priority of the Library; and (3) by including fund raising in the goals of all departments not just in the development office. Ideally, the Library director should not be the principal fund raiser for the Library but should be eager and willing to work with volunteers in setting goals. The Library director should also be prepared to make phone calls, to visit prospects, and to speak publicly about the goals of the Library and the importance of the fund raising effort to achieve those goals.

The Friends of Lovejoy Library began as a "Friends of the Libraries" group for both the Carbondale and Edwardsville campuses of SIU in 1960. The Library directors hired a part-time executive secretary for the group shortly after the group was formed. Lovejoy Library opened in 1965 and the Friends had been active for several years seeking and receiving special collections and gifts-in-kind for the library. When the campuses became autonomous in 1967, the Friends of Libraries separated and became the Friends of Morris Library at the Carbondale campus and the Friends of Lovejoy Library at the Edwardsville campus.

The Friends of Lovejoy Library have provided over a $1,000,000 of support to the Library since the building opened in 1965. They established their first Library endowment in 1978. The Friends now have eleven endowments totaling almost $300,000. Our Friends group has 500 members and raises over $100,000 annually to support the Library.

The Friends of Lovejoy Library is governed by an Advisory Board. The Board currently has forty-six members and nineteen honorary members. The chief executive officer of the SIUE Foundation and the Library director serve as ex-officio members on the Advisory Board. I am appointed as the executive secretary for the board and also serve as an ex-officio member. A few of our volunteers have been active since the late 1960s; however, each year the membership of the Board changes.

Recently, a group of volunteers began work on a major gifts program for the Library. They are currently planning fund raising strategy and looking at possible sources for new funding. The Friends of Lovejoy Library received national recognition in 1991 when they were named the top academic friends group in the country by the Friends of Libraries, U.S.A. (FOLUSA). The Friends received the award for implementing ambitious public relations and fund raising programs on the occasion of the twenty-fifth anniversary of the Library. Sam Streit, Library director at Brown University and chairman of the FOLUSA selection committee, wrote: "All of these [Friends groups] did something to recommend them but SIUE was the most impressive in terms of the number and variety of activities that its Friends group has undertaken and in balancing activities that stress public relations with those that provide a tangible benefit to the Library."

The Friends have three major sources of income: interest on endowments; annual giving, that is contributions by members; and special events. Two other sources of support for the Library are gifts-in-kind—books and collections—and planned giving, that is, wills and bequests. The Friends have sponsored book fairs and antique shows for over twenty years. These special events bring thousands of people to the campus annually as well as providing funds for the Library. These events are planned and managed by volunteers.

The Friends have supported a variety of projects for the Library. Of course, book acquisitions have always been a major focus for the Friends. Several endowments directly support acquisition programs. The Friends have traditionally supported collections where state funding is unavailable—such as rare books, the regional history collection, the Black focus collection, and the Slavic-American collection.

During 1990 and 1991, state funding for new books for the Library was severely limited so the Friends initiated a "Challenge Fund" and matched contributions from academic departments and other friends groups on campus to purchase books. The Challenge Fund was well received and increased our ability to meet the skyrocketing costs of Library materials.

The Friends also fund a unique program to reward the achievements of library student employees. Our Library employs approximately 150 students; the Friends recognize the Library student employee with the highest grade point average, as well as the student or students who have demonstrated extraordinary job performance at the Library. The students are recognized on the University Honors Day and each receives a $100 cash award.

The Friends also provide the Graduate Library School Award to an SIUE graduate who is pursuing a Master of Library Science degree. Several members of our Library staff received funds for graduate school with this award.

The Friends have funded many special projects and equipment for the Library over the years. Our group purchased the first security system for the Library in 1965 and just purchased a replacement system. Several years ago, the Library director expressed concern about the deterioration of Library materials. The Friends initiated and funded a conservation unit within the Library. The Friends purchased the equipment and supplies and funded the staff training. Now minor repairs can be done on the books that come back on the shelves within 48 hours.

A study area in the Library badly needed renovation. The Friends received donated design services from SIUE's Landscape Department and then obtained $12,000 from a donor to refurbish the room.

Most music research collection at Lovejoy Library were obtained
through the efforts of Friends' volunteers or Friends' funding. These collections include the KMOX Radio Collection of scores for radio orchestras, which includes 48,000 arrangements of music popular from the 1920s to the 1940s, the Tolleson Collection of autographed scores, letters, and photographs of such composers as Haydn, Mozart, and Tchaikovsky, and the National Ragtime and Jazz Archives that includes about 10,000 78-rpm records and other items documenting music history in the St. Louis area. The Music Research Collection also contains records, Edison cylinders, piano rolls, scores, and more than 100,000 items of sheet music.

The Friends funded a graduate assistantship to help process the historical records of the Suzuki Association of the Americas and its predecessor organization, Talent Association of the United States of America. This project benefited not only the library and the Music Research Collection, but also the University Archives and the Music Department.

Friends and volunteers can provide important support for your libraries. They can lobby for your causes, provide need manpower, and find additional sources of revenue. Volunteers can provide resources for your library that you as staff cannot.

IN MEMORIAM: EDNA CHRISTOPHER

Longtime MLA member Edna Christopher died suddenly on 3 October 1992. After receiving a bachelor's degree in music from Montana State University in 1945, she began to work in the University of Chicago Libraries. For a time she divided her time between the Musical Library and the Catalog Department, later cataloging shellac records. After her retirement in 1991, she became a volunteer in the Chicago Symphony Orchestra Archives. Over the years she helped many students, teaching them by example what Librarians should be. She will be missed by her many friends. -- Dena Epstein

CHAPTER COMMITTEE REPORTS

Cataloging Committee
Twenty-two people attended the annual meeting of the Cataloging Committee in St. Louis on Thursday, 29 October 1992. Vincent Jenkins and Phyllis Schoonover have left the committee during the past year. Lynn Gullickson stepped down as co-chair of the committee at the conclusion of the St. Louis meeting. The committee sponsored the session "Meeting the Challenge: Author Control in Music Librarianship" during the St. Louis meeting. Speakers included Shelley Rogers, Paul Causer, Kim Lloyd, and Mark Scharff.

Ideas for future programs were discussed. A program to be co-sponsored with the Public Services Committee on split positions is to be suggested for 1993.

New publications of interest to catalogers were announced: "The Report of the Working Group on Types of Compositions" is now available from the MLA Clearinghouse.

The meeting concluded with a discussion of several cataloging issues, including the effects of budget reductions on cataloging workflow and staffing. A current projects in progress around the chapter.

Continuing committee members include: Richard Burbank, Paul Causer, Charles Fitzgerald, Laura Gayle Green, Lyn Gullickson, Mary Huisman (chair), Ruth Inman, Shelley Rogers, Mark Scharf, and Anna Sylvester.--submitted by N. Huisman.

Membership Committee
Members of the committee for 1991-92 were Anita Bealer, Ian Fairclough, Kiyoh Suematsu, and Sue Stancu (chair). Shortly before the St. Louis meeting a fifth member, Kathleen Abromeit, was appointed to the committee.

In late August the committee worked on a project to publicize the St. Louis meeting in the local area. Our purpose was to try to attract people to the annual meeting who might not otherwise be aware of it and also to inform Librarians who work with music in Missouri only occasionally of the existence of the Midwest Chapter. A three-page announcement was assembled consisting of a letter of invitation that included a brief explanation of the purpose of the Chapter, a copy of the preliminary program, and a registration form. Forty copies were mailed out in mid-September to public libraries and schools, academic libraries, and regional networks in Missouri and Illinois. The project was successful in attracting at least four first-time attendees to the annual meeting.

The membership committee's charge for the coming year is to produce an informational brochure that can be distributed to prospective members of the Midwest Chapter.--submitted by S. Stancu.

Preservation Committee
The annual report of the Preservation Committee had not yet been received when this issue was prepared for the printer.--ed.

Publications Committee
The Publications Committee met in St. Louis on 29 October at 4:00 P.M.; all seven members attended.

Chair Allison Goudy, attending the meeting at the invitation of the committee chair, began by reviewing the committee's activities in the chapter. Essentially, the Publications Committee can either initiate its own projects (as was the case with the Directory of Music Collections in the Midwestern United States), or assume an editorial role in other chapter publications (such as those initiated by other chapter committees). The committee chair asked if the journal could consider publishing manuscripts submitted by individuals; although there is nothing in the by-laws that would prohibit this, the consensus was that we should not solicit submissions from individuals for the time being. Allie also clarified that any proposals for chapter publications should be submitted to the Executive Committee first—not to the Publications Committee.

The committee discussed the marketing and publicizing of chapter publications. This is a problem, as there is no individual or group in the chapter with a defined responsibility for publicity. The committee chair expressed concern over the relatively few copies of the Directory of Music Collections which have been sold and wondered if we could consider giving copies away under certain circumstances. Allie felt that we should not consider this at this time. This led to a discussion of whether the directory should be updated. Although we have no immediate plans to produce a new edition, the committee felt that we should at least attempt to gather the various data files that were utilized in its production.

Allie spoke briefly about the need for a definitive history of the Midwest Chapter. The origin of the chapter is somewhat obscure, and the chapter archives are in Maryland and cannot be easily consulted.

The Publications Committee's next project will probably be a chapter handbook, which will verify the many unwritten procedures not included in the by-laws. This will help insure continuity and consistency from one chapter administration to another.

Members of the committee: Perry Bratcher, Grace Fitzgerald, Laura Gayle Green, Patricia Legg, Anna Sylvester, Stephen Wright (chair).--submitted by S. Wright.

Public Services Committee
Current members: Kathleen Abromeit, Robert Acker, Bonnie Boetcher, Holly Borne, Lewis Bowling (co-chair), Beth Christensen, Robert Delvin, Linda Hartig, Eunice Schroeder, Leslie Troutman (co-chair).

The committee would like to welcome Holly Borne and Eunice Schroeder; Leslie Troutman has submitted her resignation co-chair upon her election as Midwest Chapter Chair-elect. The committee wishes to thank Debbie Campagna and Fritz Dolak for their service.

Activities: The committee is currently working on three separate projects.

1. In conjunction with the Cataloging Committee, the Public Services Committee will put forth a program proposal for the 1993 Midwest Chapter meeting in Lexington. This program will deal with the responsibilities, benefits, and drawbacks of librarians in split positions. Lewis Bowling will be working with Mary Huisman; together they will submit a proposal to the 1993 program committee.

2. The committee will compile a...
directory of in-house created song indexes—computerized or printed—in use in music libraries in the Midwest Chapter. Leslie Troutman will draft a questionnaire along lines determined at the committee's meeting in St. Louis. After consideration and revision by other members of the committee, the questionnaire will be submitted to the Executive Committee for approval for dissemination in *Midwest Note-Book* and over MLAL (with Ralph Papakhian's approval). Responses will be sent to Bonna Boettcher (email) and Robert Delvin (written). Depending upon the responses and in consultation with the Publications Committee, the Public Services Committee will then consider the best way to disseminate this information.

3. The committee will undertake a revision of "Bibliographic Competencies for Music Students at an Undergraduate Level" (Notes 60, no. 3 [March 1984]: 529-32), compiled by the members of the (former) Bibliographic Instruction Committee, MLA Midwest Chapter. Committee members will study this article and send suggestions to Amanda Maple (MAPLESTOLAF.EDU) and Beth Christensen. Maple and Christensen will prepare a draft that will be revised by the committee. We would like to have a final or near final draft ready by early February, when the document can be endorsed. We hope that this document, like its predecessor, can be published in an appropriate forum.

While I thought last year's would be my final year for filing this report, I find myself again detailing the activities of this committee. As always, it is a pleasure to work with such a fine group. As I take on the responsibilities of the Midwest Chapter Chair-elect, I look forward to the continued contributions of this committee.—submitted by L. Troutman

**ANNUAL BUSINESS MEETING OF THE MIDWEST CHAPTER (30 OCTOBER 1992) - SUMMARY**

Chair Allison Goodfellow thanked the local arrangements committee for its excellent work in planning the annual meeting: Susanne Bell (co-chair), Nathan Eakin, Mark Scharff, and Therese Zoski (co-chair). She also expressed appreciation to Marty Rubin of Audio Buff for his generous contribution toward our reception on Thursday evening.

Don Roberts, MLA President: (1) urged members to complete and send in the Continuing Education Subcommittee's questionnaire (continuing education courses write to Robert Prentice prior to the 1994 meeting in Kansas City); (2) announced that the Board will begin a campaign to endow the Dukles award; (3) reported that the MLA annual meeting will take place 3-5 February at the St. Francis Hotel in San Francisco; subsequent meetings will be held in Kansas City (1994), Atlanta (1995), and Seattle (1996); and (4) announced the start of a search for an assistant convention manager for MLA (interested members are encouraged to apply).

Richard Jones, newsletter editor, reported that *Midwest Note-Book* is now being indexed in *BRLM Abstracts and LISA*.

Allie thanked the Nominating Committee (Bob Acker, Bonna Boettcher, and Linda Hartig [chair]) for their work and announced that Leslie Troutman will serve as the new Vice-Chair/Chair-elect of the Midwest Chapter.

The next meeting of the Midwest Chapter will be in Lexington, KY, 21-23 October (Lew Bowlling is in charge of local arrangements). The Chapter has received an invitation to meet at Illinois Wesleyan in 1994. Those interested in hosting a chapter meeting should submit proposals to Allie.

There was discussion about the Chapter's 50th anniversary celebration. A definite direction of the Chapter has never been recorded. Rick Jones has been investigating and found that there is some question concerning the year that the Midwest Chapter began, making it a little difficult to plan an anniversary celebration. Allie called for volunteers to work on a chapter history—members who are interested should contact her.

A discussion took place about possible ways to attract new members to the chapter and increase meeting attendance. Ian Fairclough suggested exhibiting at state library meetings, possibly in conjunction with MLA, or sponsoring programs at state library meetings. He would like to hear from anyone with similar interests.

(Note: The full minutes of the meeting will be published in the September 1993 issue of *MLA*.)

**MUSIC AT THE 1904 ST. LOUIS WORLD'S FAIR**

Mary N. Hilton, Brentwood Public School System (retired)

The 1904 St. Louis World's Fair was an international exposition where the arts, products, and industry of the United States were shown in comparison to those of other countries. It was held in commemoration of the one hundred anniversary of the acquisition of the Louisiana Purchase Territory, opening on 30 April and closing on 1 December 1904.

In 1901, a board of directors was organized and divided into committee to deal with the various aspects of the exhibition. The committee investigating the possibilities for music was influenced by the problems encountered in presenting music at the Chicago World's Fair of 1893. The emphasis at the earlier event was on the finest classical music to be performed by the best artists in the world. Many European artists, however, refused the invitation to perform, and low attendance in the early months of the exposition resulted in a lack of funds.

Although DuBois, Paderewski, Lillian Nordica, and Alexander Bukin had performed at the Chicago exposition, and there were good attendance figures at the free concerts, there was a general belief that art music required a disappointing degree of success. Therefore, the special music committee recommended that popular music be played at the St. Louis World's Fair.

An article in the Chicago *Daily News* expressed this viewpoint in a piece entitled "No 'Voguer' at St. Louis!":

Profiting by the teachings of experience, the directors of the St. Louis World's Fair flatly refused the demands of the Wagnerites for a campaign of so-called classical music at the Louisiana Purchase Exposition.

There is going to be no such role for St. Louis. World music is to be given up a vast deal of bad music. Profiting from the mistakes of the Chicago World's Fair that a knot of very well meaning people were allowed to attempt the task of cramming down the throats of the public music which is incomprehensible to educated musicians—and which is none too clearly understood by them either.

The effort failed, of course. It has to be admitted. But it was given up a vast deal of bad feeling had been created and, what was more to the purpose, a very important feature of the exposition had been a failure. People were indignant and justly so when they found high-priced bands and orchestras tooting, banging, and smarting at noisy productions unintelligible, except to the elect. It was as if guide-books had been printed in Greek and the attendants had been instructed to speak Arabic instead of English. The whole affair was exasperating and inexcusable.

The St. Louis management evidently has heard of the Chicago mistake and has determined not to repeat it. The shows that the St. Louis directors are men of wisdom and prudence. There is no more excuse for classical music at a great popular show than for neglige at a funeral.

After the report of the special committee on music was received, the board of directors established the Bureau of Music for the exposition. The members were George D. Mathias, George W. Stewart, and Ernest R. Kroeger. Professor Kroeger accepted his position only after he was given the authority to plan broader and more comprehensive musical events, which would include...
orchestral, choral, and organ concerts of a more serious nature, in addition to the brass bands and popular music of the original music policy. The musical policy was amended to allow art music, provided it was not too austere for the average listener. $450,000 was appropriated for the musical events. A concert hall that seated 5,500 people, Festival Hall, was built. The dome was larger than the dome of St. Peter's Basilica in Rome and was covered with gold leaf. It was directly in front of what is now the St. Louis Art Museum. In front of Festival Hall were the Cascade Gardens, which will be described later.

The band hall and orchestra concerts, organ and piano recitals, choral concerts, and two special historical spectacles that included music. Music on the "Pike," the amusement street of the fair, featured the Garde Republicaine, and the Grenadiers. The most famous were John Phillip Sousa's Band, the Berlin Band, and "Fidelio," are all parts of the fifty-seven varieties of compositions offered. Schools, styles and forms are most importantly presented, and the man who does not like "Die Walküre" may revel in "Dixie," " Parsifal," and "Pigs-feet," and "Frankfurters," and "Fidelio," are all parts of the same menu, the simple-triple Strauss jestles Wagner, and Mendelssohn and Hillrocker go hand in hand.

The twenty-five symphony concerts were given on Fridays in Festival Hall. The works performed at these concerts were by composers in the European concert tradition as well as by some of the popular composers. Each concert featured a soloist, usually a vocalist. A special effort was made to promote American musical compositions by performing at least one such work at each concert.

Organ Recitals: When the Great Organ was built for Festival Hall, it was the largest concert organ in existence. It was designed by George Audsley and had five manuals, 140 stops, and 10,159 pipes ranging from 1/2 inch to 374 feet in length. To dramatize the size of the largest pipe, a Shetland pony was led into it as it lay on the ground awaiting installation. Ten ten-horsepower electric motors were required to operate the five bellows that furnished the wind pressure. Five manuals commanded the five divisions of the instrument: the great organ, the choir organ, the swell organ, the solo organ, and the echo organ. The swell organ was especially noted for its orchestral element, possessing flutes, piccolos, oboes, clarinet, horn, strings, and vox humana.

The combination switchboard had 1,516 electrical switches capable of producing 17,179,869,183 distinct tonal combinations.

Beginning on 9 June, organ recitals were given daily at the exposition. Charles Galloway of St. Louis was the official organist of the exposition. Of international renown, Galloway was the organist at St. Peter's Episcopal Church, musical director of the Apollo Club (a choral group), and organist at Washington University. Many other organists were engaged, usually for two recitals each. Some of the most famous were Clarence Eddy, Horatio Parker, Gaston Dethier, and Alexandre Guilmant. Guilmant was considered the greatest organist of his time and was engaged for thirty-six concerts. His concerts proved so popular that he was asked to give additional recitals. Art music was the primary type of music performed at the organ concerts.

There was another organ at the exposition, an Aeolian player organ, was displayed in the New York State Building. Concerts were given each day on this organ, usually with music rolls, although occasionally an organist would perform. The selections performed were by composers such as Mendelssohn, Wagner, Beethoven, Saint-Saëns, Handel, and Guilmant.

At the end of the exposition, the Great Organ was sold to the Wanamaker Store in Philadelphia, where it has been rebuilt several times. Jane Liebenguth was unable to find out what happened to the Aeolian player organ after the fair, but Howard Kelsey, former Washington University organist, has stated in an interview that he thought it might have been sold to a private party and may remain in a home in St. Louis.

Choral Concerts: Concerts at the exposition were primarily instrumental, with band, orchestra, and organ concerts being the most numerous. Vocal soloists, however, appeared with all of the above, and an Exposition Chorus was organized to give concerts in addition to those given by guest choral societies.

The Exposition Chorus was composed of members of the St. Louis Choral Symphony Society, the Morning Choral Club, and the Apollo Club and was directed by Alfred Ernst, the conductor of the Exposition Orchestra. Two concerts were given by the chorus, performing Handel's Messiah on 9 July and the cantata Gallia by Gounod and John K. Paije's Hymn of the West, the official hymn of the exposition, on 9 August.

Choral contests were held during the week of 11 July with prizes totaling $16,000. The entrants were divided into two categories, the first for choruses of 90 to 100 members and the second for 20-70 members. There were five entries in the first category and four in the second. The results were: First Grade—First prize, Scranton Oratorio Society ($5,000); Second prize, Evansville Choral Society ($3,500), and Third prize, Denver Choral Society ($2,500); Second Grade—First prize, Denver Select Choir ($2,500), Second prize, Pittsburgh Cathedral Choir ($1,500), and Third
The Mirror’s review of the contest generally praised the performances of the choruses and soloists in spite of what it termed the “frightful heat” and “villainous acoustics” of Festival Hall.

The Bureau of Music hoped to stimulate the development and work of choral societies in the United States with the choral contests and large monetary awards. The excellent work done by the choruses convinced the Bureau that the results were worth the effort and expense. The oratorio and cantata concerts were well attended, Festival Hall’s opus. The programs of the pianists were comprised primarily of art music, with heavy emphasis on the works and was assisted by the singer Genevieve Hawes of Kirkwood, Missouri.

The programs of the pianists were comprised primarily of art music, with heavy emphasis on Chopin, Liszt, and Schubert. The second recital included works by Thedora Baldwin and A. Paola N cultivated for the exposition was considered to be in a popular style. Three pieces were commissioned for the opening-day ceremonies and were performed on many other occasions: the Louisiana March by Frank Van der Stucken, a waltz entitled Along the Plaza by Henry K. Hadley, and hymn of the University of Alabama by John Knowles Peale and Clarence Stedham (piano). Ragtime music was so popular at the exposition that it was considered to be in “ragtime syncopation.”

The Wheeler on which Señor Oegon performed was built in addition to his own works and of a popular nature. He also included vocal works for the chorus and assisted by the singer Genevieve Hawes of Kirkwood, Missouri.

Music on the Pike: The Pike was the amusement street of the fair, with performances in Russian, Burmese, and American styles. Many other waltzes, marches, and songs were written for the exposition. One of the most famous, “Meet Me in St. Louis, Louis,” was composed by Ira Gershwin and with Lyrics by Andrew Stering. (A list of some of the music composers for the exposition is found in the appendix.)

The Mirror praised the weight of the show being carried by the choruses, solos, duets, and recitatives of the characters. There was a cast of 600, the principal characters were a mixture of historical and allegorical figures drawn from the history of the Louisiana Territory. The historical roles included Mendez, Desoto, LaSalle, Napoleon, Jefferson, Monroe, and Livingston. The allegorical figures were Chief Evie, Spirit of the Mississippi, Civilization, Louisiana, Electricity, Discovery, Spirit Builders, Spirit of War, Commerce, and Art. There were also Mound Builders, States, Silver Cups, American dancing girls, American and French dancers, radium dancers, representatives of foreign nations, and Indians.

The idea of the quality of the libretto may be gauged from the following description of act 1. Desoto discovers the Mississippi, dies, and is buried in it, his funeral accompanied by a dirge sung by angels. LaSalle claims the Land, declares how Napoleon for France, planting a fleur-de-lis while missionaries sing a hymn of thanksgiving. Spanish explorers rescue Querida, daughtr of the Delmar Garden Theater, an outdoor theater so that the show being carried by the choruses, solos, duets, and recitatives of the characters. There was a cast of 600, the principal characters were a mixture of historical and allegorical figures drawn from the history of the Louisiana Territory. The historical roles included Mendez, Desoto, LaSalle, Napoleon, Jefferson, Monroe, and Livingston. The allegorical figures were Chief Evie, Spirit of the Mississippi, Civilization, Louisiana, Electricity, Discovery, Spirit Builders, Spirit of War, Commerce, and Art. There were also Mound Builders, States, Silver Cups, American dancing girls, American and French dancers, radium dancers, representatives of foreign nations, and Indians.

The musical highlight of the Russian exhibit was a company of forty girls and performers to the Pike and to the night spots in St. Louis. Same ragtime composers for the exposition is found in the appendix.)

The Mirror praised the weight of the show being carried by the choruses, solos, duets, and recitatives of the characters. There was a cast of 600, the principal characters were a mixture of historical and allegorical figures drawn from the history of the Louisiana Territory. The historical roles included Mendez, Desoto, LaSalle, Napoleon, Jefferson, Monroe, and Livingston. The allegorical figures were Chief Evie, Spirit of the Mississippi, Civilization, Louisiana, Electricity, Discovery, Spirit Builders, Spirit of War, Commerce, and Art. There were also Mound Builders, States, Silver Cups, American dancing girls, American and French dancers, radium dancers, representatives of foreign nations, and Indians.
APPENDIX

Some Music Composed for the Louisiana Purchase Exposition

Ragtime Music

Songs

Venturi, 1904.

Waltzes

Marches
Morgan, Bart. "New St. Louis, or the Louisiana Purchase Exposition March and Two-Step." St. Louis: M. P. Kock, 1902.

Piano Composition

NOES

BIBLIOGRAPHY


"WHO'S GOING TO CATALOGUE ALL OF THIS STUFF?": THE KROHN COLLECTION OF AMERICAN SHEET MUSIC

George R. Keck
Quechita Baptist University

In the history of music, enumeration is fundamental: what, which, where, and how many? These are questions to be understood and answered, and not dismissed or avoided. But perhaps the most interesting aspect of this question is how it relates to a comprehensive knowledge of the past. Enumeration means lists and bibliographies. Such lists are essential for the study of the history of music in the United States of America because of the sheer volume of music that confronts the music historian. Without the use of catalogs, this volume of music is more true than in the study of American sheet music music. This study is based on the hundreds of thousands of music publishers that have existed in the United States, and these publications became a subject of interest for collectors of American music in the twentieth century. Such collections are now valuable sources for the study of the history and development of music and culture in the United States. But for the professional librarian, the housing and care of a collection of sheet music of even modest size presents formidable problems. The familiar voice that asks innocently, "What are you going to do with all these boxes of sheet music?" strikes terror in the heart of even the junior staff in the library. The head librarian becomes despondent when faced with the question. First of all, "some boxes of sheet music" can mean anything from two small cartons of music printed on wood pulp paper during the last decade of the nineteenth century (requiring that they be separated out of the box with a spoon because they have already been integrated into quarter-size scraps) to one of the major finds of the century—a collection of such importance that no public scholars can hardly wait to examine it.

The questions, however, are the same for collections no matter what the size. "Where are we going to store the material?" Even a few boxes of sheet music take a considerable amount of space. "How are we going to preserve the material?" "Where are we going to store the material—alphabetical order by title? by composer? by author? by date of publication?" And the most troublesome of all, "Who is going to catalogue it?" For the Gaylord Music Library of Washington University, St. Louis, Missouri, the questions, the answers, and the collection arrived in the person of Ernst C. Krohn (1888-1975). As Krohn himself explained, this collection arose from the desire of the St. Louis Public Library to dispose of donations of sheet music accumulated over a fifty-year period. In 1964, Krohn was hired to accomplish this goal in whatever manner he found suitable. After discarding all music printed on wood pulp paper, he gave the remainder to four St. Louis—Washington University, St. Louis University, Webster College, and the Priory in St. Louis County. In 1965 Krohn was engaged to put the large amount of sheet music given to Washington University in usable order.

Krohn devised what was then a novel approach to the care and filing of his material. He wrote on from white acid-free paper for each piece of sheet music. The music in this cover was enclosed inside another
protective covering made from sixty-pound Kraft paper cut to 14½ x 22½ inch sheets folded in half. Krohn wrote on the outer cover the title and body of the piece on one line and above that the publisher, engraver, and plate number when these were available. The sheet music inside its two covers was filed alphabetically by composer and title and listed separately by Krohn, in music boxes stored on steel shelving in a special room in the Gaylord Music Library. Sheet music with pre-1800 imprints is arranged by decade except for those of the 1860s, which are divided 1860-65 and 1866-69. All music lacking a date is filed by city (i.e., Baltimore, Boston, Chicago, Cincinnati, Cleveland, Louisville, New Orleans, New York, and Philadelphia). There is one box for "Other Cities" containing those imprints of few in number to warrant a separate box. When the pieces for one city are too numerous, the works of the larger publishers in that city are filed separately. There are, for example, separate boxes for Boston, New York, and Philadelphia. Two boxes of Oliver Ditson imprints and two boxes for Oliver Ditson & Company. All the publications of St. Louis publishers, regardless of date or category, are filed in separate boxes according to publisher. Balmer & Weber, Bollman, Compton, Kunkel, Phillips, Shattenger, and Thiebs-Stierlin are represented. There are also two boxes of pieces on which no city, publisher, or date can be found.

Some pieces were filed by subject categories instead of publication date. These include items relating to Jenny Lind, patriotic pieces published before 1880, performing groups, portraits, military Civil War. "Last Rose of Summer," "Home, Sweet Home." Listen to the Windy Blains. Shakespeare, Stephen Foster, Kneass, cities, portraits of women, music with dealers rubber stamps, Krohn's footnote examples for Music Publishing in the Middle Western States before the Civil War, engraved title-pages, and Lithograph title-pages not belonging to any of the categories named above. The collection also contains twenty-five volumes of bound sheet music dating before 1875, including three volumes of pre-1825 publications and two volumes of Confederate imprints. These volumes have all been left intact as important documents of historical and sociological interest.

The object of the method of classification and filing devised by Krohn was to make the collection as accessible as possible for purposes of research. He believed that this filing system would facilitate the use of the collection for comparative study. A planned card index making the entire collection accessible through cross-references was never completed.

The filing and study of this collection of sheet music for many years after 1965. According to Mrs. Elizabeth Krause, retired music librarian of the Gaylord Music Library, when Krohn was in failing health at the end of his life, the staff of the Library took parts of the collection to his St. Louis home. He continued to use these until the last months of his life. After his death, the collection continued to grow and develop through the interest and dedicated work of Krause. One of the many conditions was made to the holdings of the Krohn Special Collections when Washington University acquired the personal library and papers of Krohn after his death in 1975.

I estimate that the collection contains about six thousand pieces of pre-1875 American imprinted sheet music, including about 3,120 separate titles. (There are multiple copies of many titles.) This portion of the collection (excluding the bound volumes, which are filed separately) constitutes 12½% of the collection. The remainder of the collection includes about five hundred pieces published by the Arts Publication Society of St. Louis, forty issues of the original edition of "The American Songster," approximately forty-five hundred pieces of especially popular titles, and about twenty-two thousand pieces published after 1875. There are also several boxes of printed music imprints. The collections includes a total of at least thirty-four thousand pieces of sheet music.

Clearly the sheet music collection included in the Krohn Special Collections is important both for its size and for the unique manner of its filing. A more important consideration is, however, what does the collection contain that makes it a valuable and unique research collection? I cannot begin to cover here the short time allotted to me all the possibilities, but I wish to give general indications of the wealth of information contained in this extensive collection.

The collection includes a range of subject categories and a diversity of types of compositions and represents, to some degree, virtually every element in the rich variety found in American music. These subjects include dance music, songs of England, Ireland, and Germany, stage music including opera excerpts, minstrel music, songs of the family singers and composer-performers, music by American composers of the cultivated traditions, music by composers of the classic European traditions, songs by the best of America's song writers—such as Stephen Foster—and Civil War music (a very large collection). Many other items are of no particular significance, but collectively they reveal important facts about American music and the publishing industry. In addition, important information may be found that adds to, amends, or even changes present opinions about American music.

There are, for example, several pieces of music from the collection that help in clarifying information about early secular American music described in the Sonneck-Upton and Wolfe bibliographies. One title in this collection is listed by Wolfe (item no. 1928) as "unordered." "Cole's Selection of Favourite Cotillions, No. 6." From a comparison of Wolfe's description of the sheet music, I have concluded that the piece in this collection is the same as the unordered copy that he describes.

Several compositions in the Krohn collection appear to date from the period covered by Wolfe, but are not listed by him. Four of these pieces are not described at all in either Wolfe or Sonneck-Upton, but can be clearly dated as published between 1806 and 1819. Three other pieces that can be found in the bound volumes can be dated more precisely than previously. Two of these works appear in a bound volume that is stamped "A. Peabody" on the spines and bound by the Arts Publication Society of St. Louis. The other work, with the date 1818-21 written by hand inside the front cover, "Whither My Love" by Giovanni Pasiello, is dated 1818-21 by Wolfe (cf. no. 676-1). "There's Nothing But True Heaven" by O. Brown is also dated 1821 by Wolfe (cf. no. 799068). In both cases, the publication dates are more accurately fixed if the handwritten date in "A. Peabody" is authentic, which it appears to be for the other works in the volume.

The pre-1875 imprints alone include 325 different publishers representing the geographic extremes of the United States. From the West, there are files from Chicago and San Francisco, California, and spanning almost 100 years of music publishing from the first publications in 1785 of Thomas Dobson in Philadelphia to those of the many firms still active in 1875. It is a long list of publishers representing the great development and variety of American music publishing. Included are the names of the publishers in American musical enterprise—John Cole, George Willig, G. Graupner, Benjamin Cole, William Dubois, J. A. and W. Gell, Edward Reiley, and Alonzo. A large number of these publishers were located in the midwestern states such as St. Louis, Cincinnati, and Chicago, and the companies were active in the midwestern states such as Evansville and Connersville, Indiana, Ottawa, and Marshall, Michigan, to the principal cities of the region such as Louisville, Cincinnati, and Chicago. Sixteen firms were active in Cincinnati, fourteen in Chicago, and thirteen...
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in Louisville—all better before 1875.

A group of pieces printed for
companies to display as compliment-
copies lacks imprints. Eight pieces in
this collection were printed for the
William Barr Dry Goods Co. of St. Lou-
is. These pieces were of various types;
cheap, flimsy paper with advertisements
for the products for sale in the store.

The illustrations are important not only because
they preserve the likenesses of so many
nineteenth-century personalities, but
also because they reveal so much about
fashion on that period. The pictures
show hair styles, clothes, jewelry,
hats, and furs worn by women from vari-
cous social stations and by different
age groups. They also reveal standards
of beauty at the time of execution of
the portraits.

One of the finest lithographs in the collec-
tion is by far that of portraits, es-
specially portraits of women. The
portrait is almost always used to honor a
trait almost always used to honor a

Another favorite subject for
illustrations was local buildings,
especially the buildings and stores
of the publishers issuing the music.
One of the finest lithographs in the collec-
tion is in this group. Compton &
Doan's 1868 edition of the "Fifth
Street Quickstep" shows the build-
ing in which the publisher's music store
was located on Fifth Street with a
horse-drawn streetcar in front. Also
included are especially fine examples
of sheet music, maps, musical
instruments, people in historical
costumes, landscapes, and flags of dif-
terent nations, regions, and states dis-
played in a variety of ways.

Through his filtering system Knob
has already revealed categories that he
found important for research, i.e.,
print dates, cities, publishers, com-
posers, titles of compositions, special
subjects, and illustrations. I have indi-
cated several other categories
that I believe are important for
research. The collection is large
enough to include a sufficient number
of examples for research in any of
these topics, and the collection is
arranged to facilitate such studies.

Even though the cross-reference index
was not completed, I found the access
to the collection through my 1982 disser-
tation, which included a complete cata-
logue of the pre-1875 imprints.

Not many of us will be so lucky as
to receive the gift of such valuable
research materials complete with the
answers to the important questions of
who, where, and how to deal with it.
Nor will most of us receive a collect-
ion and have the money immediately to
to the important questions of

Most of the portraits are posed
in a formal style with the subjects
shown from the waist up, although there
are a few full-length portraits also.
Both black-and-white and color litho-

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ifying Sheet Music," NOTES 26, no. 3
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logue and Descriptive Study" (Ph. D.
thesis, University of Iowa, 1982).

NEW FACES, NEW POSITIONS

Bonna Boettcher has accepted
the position of Head Librarian at
Bowling Green State University (Ohio).
She holds the Doctor of Musical Arts
degree from the University of Iowa, as
well as the Master of Fine Arts degree
from the University of Iowa and the
Master of Library and Information Sci-
dence degree from the University of
Western Ontario. She did her undergradu-
ate work in music at Concordia College
in Moorhead, Minnesota. Before moving
to Bowling Green, Bonna worked as Hu-
manities Librarian at Western Kentucky
University, as Sloan Library and LIt-
ary at the University of Kentucky, and
Benton Music Library at the University
of Iowa. Her research interests in-
clude copyright, fictional and nonfic-
tional musicians (especially female
amateur pianists), and music mysteries.

With Shelley Rogers (Kent State Uni-
versity), she is co-compilor of the "Index
to Audio-Visual Equipment Reviews" for
the "Music Library, Jerome Library, 3rd Floor,
Bowling Green State University,
Bowling Green, Ohio 43402-0170.

Holly Borhe has been appointed
Assistant Music and Fine Arts Librarian
at Butler University. Holly received
the Bachelor of Music degree from Bow-
lng Green State University and her Mas-
ter of Information and Library Studies
degree from the University of Michi-
gain. Before coming to Butler, Holly worked
as the Sheet Music Manager at Shar Pro-
ducts, Art and Music Librarian at the
Free Public Library and Cultural Center
of Bayonne (N.J.), Technical Assistant
II in the Kresge Business Administra-
tion Library and Library Assistant in
the School of Music Library at the Uni-
versity of Michigan, and Library Tech-
ical Assistant in the Jerome Library
at Bowling Green State University.
She has also been a staff commentator
at the Interlochen (Mich.) Arts Camp.
She has also been involved with many social
outreach programs in Ann Arbor, such as
being an on-call advocate for the Safe
House, a facilitator for intergroup
conflict, and a facilitator for the
Educational Outreach Program. She can be
reached at the Music Library
Bowling Green State University, Bow-
lng Green, Ohio 43402-0170.

FACILITIES & SERVICES

Bowling Green State University has
received a grant from the Ohio Com-
mission on Library and Information
Services of $65,000 for the Acquisi-
tions of OH-DIGIT, the statewide
libraries' online public access cata-
logue. The funds will be used to
acquire the necessary hardware, soft-
ware, and training to implement the
system. The project is expected to be
completed in 1993.

The Music Library at Bowling Green
State University has received a grant
from the Ohio Commission on Library
and Information Services of $50,000
for the implementation of OH-DIGIT.
The funds will be used to acquire the
necessary hardware, software, and
training to implement the system.

The grant will also be used to
implement a comprehensive online
public access catalogue for the Music
Library and to provide training for
the library staff. The project is ex-
pected to be completed in 1993.
Ken Calkins began work in October as Recorded Sound Services Librarian at Northwestern University. Previously he worked at the Rodgers & Hammerstein Archives of Recorded Sound of The New York Public Library for the Performing Arts, first as Cataloger/Archivist and then as Chief Cataloger/Reference Librarian. Prior to completing his Master of Library Science degree at Indiana University, Ken worked at the University of Washington and the Seattle Public Library. He has received the Bachelor of Music degree from the University of Arizona and the Master of Music degree from Northwestern University—both degrees in bassoon performance. Ken also attended University of Washington Graduate School of Library Service. He is a member of the MLA Preservation Committee. He can be reached at: Music Library, 1955 Sheridan Road, Northwestern University, Evanston, IL 60208-2900.

Lyne Weber has been appointed Music Librarian and Director of Public Relations for Music at Manhak State University. Lyne has degrees in music from the University of Alabama, Manhak State University, and the University of Minnesota. She worked as a Librarian in the LeSuer Public Library (Minn.) and as music librarian supervisor at Gustavus Adolphus College (St. Peter, Minn.). She continues to teach cello in the Manhak Suzuki School and is principal cellist with the Manhak Symphony Orchestra, for which she also serves as Personnel Manager. Additionally, Lyne books talent for the LeSuer Concert Association. She can be reached at (555) 555-5555, Box 5, P. O. Box 8400, Manhak, Minnesota 56002-8400.

OHIO MUSIC LIBRARIES
Jack Knapp, Oberlin Conservatory Library

"Ohio Music Libraries" (formerly the Cleveland Area Music Task Force or CAMLS) was formed in the late 1970s as a subset of the Cleveland Area Metropolitan Library System with a specific charge to create two collection lists, one for local and one national. These resulted in the Union List of Historical Sets, Collected Editions and Monuments of Music in CAMLS Libraries (1981) and A Union List of Selected Music Journals in CAMLS Libraries (1985). Long dormant in the interim, the group revived itself in 1987, this time without formal affiliation, to form the local arrangements committee of the MLA 1989 national conference in Cleveland.

In the aftermath of this venture the group decided to continue meeting each spring and fall. Represented by music collections large and small at various college, university, public and university libraries, the group has no formal membership structure, dues, officers, or registration fees. Individuals serve as meeting hosts for morning-long sessions followed by a group Luncheon, at such disparate locations as the universities of Bowling Green, Cleveland, and Youngstown, public libraries such as Cleveland's main Library, Cleveland Heights-University Heights, and Mayfield Regional, and others. Agendas typically include tours or presentation of special collections such as the Smith Publications archive at the University of Akron and such discussion topics as circulation and handling issues, updates of the OhioLink consortium project and its impact on resource sharing, and news from the membership.

Currently the group is working on updating the union serials list. At its fall guild meeting in October, it prompted in part by a discussion of the OhioLINK project, the group decided to expand its membership to include all music libraries in Ohio. We look forward to an opportunity for dialogue among Ohio music libraries and increased possibilities for sharing of resources and expertise.

RECLASSIFICATION OF MUSIC SCORES
Ian Fairclough, Co-Chair, Midwest Chapter Preservation Committee

Reclassification can be handled in a "bare bones" approach: it can entail changing call numbers and nothing more. Or it can form part of a broader picture of collection management in which preservation issues are included. In either case, the music librarian will most likely have to justify proposals, actions, and costs to at least one level of supervisory administration.

Deselection commonly precedes reclassification; administrators should not expect the percentage of the collection deselected to equate with the percentage of materials deselected in a similar project for nonmusic material. Music ages at a different rate than other materials, and an edition published in the early 1900s may still be the most current. In such cases, preservation action may well be cheaper than replacement.

Was the "old" material bound? Is the binding of the same size as that given to "new" materials? Has it been carefully preserved? Is the paper brittle and discolored? Do corroded staples poke through the centerfolds and bindery material is no longer holding the pages loose? Is the title, together with the call number, on the spine and visible to borrowers? Are the parts of sets bound together for circulation in the "new," but separate in the "old"?

The implications that can follow from these questions are considerable. As one of the group's members has noted: "We are only doing for our music collections what libraries at large have been doing for their general collections for some time, and the budget cannot accommodate conservation action, then perhaps reclassification can be deferred until preservation for music materials can be built into the administration's list of priorities and the long-term financial planning for the library. The continued presence in the collection of materials in the "old" classification scheme can serve as a prompt for a preservation program in the institution. On the other hand, it may be preferable to have the job over and done with!"

KATIE HOLUM & THE DUCKLES ENDOWMENT CAMPAIGN: A SUGGESTION
Jack Knapp

In his president's report in the September-October 1992 MLA Newsletter, Don Roberts announced board approval to endow the Vincent H. Duckles award, which is presented annually for the best book-length biography or reference work published during the previous year. The campaign will serve to establish financially so that the monetary award can be given off the accrued interest instead of MLA's annual operating budget. You will recall the recent campaign to endow the Walter Gerboth award, now successfully completed.

The "Duckles Campaign" will begin in earnest at the upcoming national meeting in San Francisco. Last year in Baltimore, in an impassioned plea for contributions to the Gerboth fund, Gerry Ostrove recommended that donations made in memoriam could serve to keep alive the names of our distinguished colleagues and their achievements. In the Midwest Chapter, one such individual is Katherine Holum, 1925-1990. Long a member of MLA and music librarian at the University of Minnesota for over 40 years, Katie's accomplishments are well known to those of us who knew her and offer much to a new generation of music librarians.

Building the important music collection at the University of Minnesota practically from the ground up and including the eventual planning and realization of the music library's independent location in an impressive facility, Katie held that special vantage point of those who can look back with pleasure at the gradual but eventual course of development of a collection and services to its users over many years. In addition to the fulfillment of these primary goals, Katie's activities at Minnesota also included teaching--she regularly taught the graduate level music bibliography course--and providing leadership on numerous faculty and library committees throughout her career.

Outside the library Katie was also active as a church pianist, performing as organist in several churches as well as participating in various executive positions on committees of
the Central Lutheran Church. It would naturally follow that such an individual, if only she could summon the time and energy, would want to contribute to MLA. During her long membership, Katie served on and chaired numerous MLA committees (she was a member of the committee that produced the first "Basic Music Library" guide) at both the Midwest Chapter and national levels. As one of us who were members of MLA/MC in the 1980s will remember, Katie served our own chapter chair from 1985-87. For her many contributions, Katie was honored with the Distinguished Alumnae Award from her alma mater, Luther College.

I want to confess to you that despite numerous opportunities last year, I was almost able to resist all temptations to donate to the Gerboth drive—until, that is, when Gerry Ostrove made her "in memoriam" suggestion. Then I immediately thought about Katie Holm who served the chapter, the association, and the profession with such distinction. If you decide that you'll be able to give to the Buckles campaign—and I hope you can—please join me in specifying that your donation be made in memory, Katherine Holm. Thank you! (NOTE: When making a contribution in this way, be certain that the receipt is marked: In memory of Katie Holm by [your name]. The listing for the 1994 annual meeting will reflect this form of listing.--Ed.)

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--- "A Perspective on Fund Raising"
--- "Friends of the Library and Volunteerism"
--- "Music at the 1904 St. Louis World's Fair"
--- "Who's Going To Catalogue All This 'Stuff'"
--- Annual meeting, business meeting, & committee reports
--- New Faces and New Positions Announcements
--- Ohio Music Libraries, Preservation and Classification, AND MORE!

FROM: Richard E. Jones, Editor

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