From the Chair…

Leslie Troutman
University of Illinois at Urbana-Champaign

Program and registration information for our annual meeting will be found in this issue. This year we meet in the Toledo/Bowling Green, Ohio area the first weekend in November. Steve Wright and his committee have put together an interesting and informative program. Bonna Boettcher has prepared the Bowling Green/south Toledo area for our arrival (all breakables have been removed!). This year’s highlights include a performance by the Bowling Green State University gamelan and an opportunity to visit the world-renowned Toledo Museum of Art which will be hosting the exhibition Made in America: Ten Centuries of American Art. I hope to see you there!

In my last column, I promised more information concerning membership dues for the Midwest Chapter. The Executive Committee has determined that a small dues increase is in order. An informal survey of several of the chapter’s senior members reveals that it has been at least ten to fifteen years since the cost of membership has been raised.

Several events have precipitated this request for a dues increase:

1. Increase in Postage for the Midwest Note-Book
   It costs the chapter $.52 per issue for postage; this translates to 31% ($1.56) of each member’s dues. And we all know that postage will go up again.

2. Publication Projects
   New membership brochure: The Membership Committee is in the process of designing a much-needed membership brochure for the chapter. While design costs will be negligible, there will be expenses for reproduction and, to a lesser extent, distribution.

Midwest Chapter Committee Handbook: The ad hoc Handbook Committee will soon finish its work. We anticipate expenses for reproduction and distribution.

3. Midwest Chapter Librarian Exchange Program
   This very successful program was funded two consecutive years by the national MLA Board.

continued on p. 2
When the call for funding proposals came this past spring, the Midwest Chapter Executive Committee decided that instead of asking yet again to have the Exchange Program funded, we would support a request for funding proposed by the ad hoc Anniversary Committee. I am pleased to report that funding was granted [see related story, p. 3—Ed.]. Congratulations to Jean Geil and the rest of her committee.

Nevertheless, the Executive Committee recognizes the importance of the Exchange Program and wishes to see it continue. We propose that the grant be offered every two or three years, instead of annually, with funds coming from the chapter. We will establish a standing committee to deal with the Exchange Program and its funding.

According to the Midwest Chapter Bylaws, Article III.C.1:

The dues of the membership classes [currently regular and student] shall be determined by a majority vote at the annual business meeting. Student members will be entitled to membership at half the rate for regular members.

The proposal to come before the membership at our fall business meeting will be to raise the dues from $5.00 to $8.00 ($4.00 for student membership). I hope that you will support this vote. I am happy to answer any questions you may have about the need for this dues increase.

Addition to Midwestern Music Libraries Chronology

[This addition to the chronology of midwestern music libraries was submitted by Eunice Schroeder—Ed.]

I would like to add our library here at Lawrence University to the chronological listing of midwestern music libraries published in the May 1995 issue of the Midwest Note-Book. The Lawrence University Library was founded ca. 1850 (actually it was already in existence before 1850) and, since there was already a conservatory here from the earliest days of the school, it would be correct to say that the library collected music materials from its inception. The current name Seeley G. Mudd Library, of course, came much later.

I wanted to send this information so that Lawrence can now take its place proudly as the home of the oldest library music collections in the Midwest Chapter area!
Technology ... Archives ... Preservation ... Sound

Technological change, preservation of collections, archival control, issues surrounding recorded sound..., all present daily challenges for the music librarian. How do we meet these challenges and to what extent does our own experience reflect that of our colleagues?

On Thursday afternoon, 2 November at our annual meeting there will be a meeting to discuss these and related issues. This broad-ranging discussion will be led by former Preservation Committee member Karen Little from the University of Louisville. It is intended to be an open forum and will be used to gauge the level of interest in these topics among members of the Midwest Chapter. A potential outcome of this meeting might be a reorganization of the Preservation Committee or the creation of an entirely new committee devoted to one or more of these issues.

Please join us for what promises to be a lively discussion.

Leslie Troutman, Chair
Midwest Chapter

Applications Invited for Gerboth Award

Applications for the Walter Gerboth Award, offered annually by the Music Library Association, are now being accepted by the Walter Gerboth Award Committee.

Applicants should be music librarians who are members of MLA and are in the first five years of their professional career. The award, an amount up to $1,000, supports research and bibliographic projects. The funds may be used for travel, to support the gathering of data or other material, and similar activities. The award may not be used to purchase equipment or software. Applicants may request any amount up to the $1,000 maximum. Should more than one applicant win the award, each will receive a portion of the full amount.

Applications should contain:

• A letter of application that includes a full description of the project;

• A detailed budget;

• A curriculum vitae;

• Two letters of recommendation, one supporting the applicant and the other supporting the project.

Mail applications to Geraldine Ostrove, Gerboth Award Committee Chair, 4805 Westway Dr., Bethesda, MD 20816-1729.

The deadline for receipt of applications is 31 October 1995. The winner will be announced at the February 1996 annual Music Library Association meeting in Seattle, Washington.

Geraldine Ostrove, Chair
Gerboth Award Committee

Chapter Receives Grant from MLA Board to Fund Oral History Project

The officers and members of the Midwest Chapter are very pleased to have received a grant of $580 from the national MLA board to underwrite the chapter’s oral history project. The grant provides funding for purchase of cassette tapes, transcription of interviews, and miscellaneous expenses such as postage, equipment rental, and photocopying.

The oral history project is being coordinated by Therese Zoski Dickman of Southern Illinois University at Edwardsville. Interviews will be conducted with past chapter chairs, heads of large midwest music libraries, midwest chapter members who held prominent positions within the national organization, and other individuals who were active members of the Midwest Chapter during the 1940s and 1950s.

We anticipate that the oral history program will provide data for one or more presentations at the 1996 chapter meeting at Notre Dame.

Jean Geil, Chair
Ad Hoc Anniversary Steering Committee
Chapter to Elect New Secretary/Treasurer

The Midwest Chapter Nominating Committee has announced two candidates for the position of chapter Secretary/Treasurer: Bob Delvin and Lynn Gullickson. Abstracts of their curricula vitae, prepared by the editor, appear below.

A ballot for registering your vote is contained on the last page of this issue of the Midwest Note-Book. Ballots submitted by mail must be received by the current Secretary/Treasurer, Linda Hartig, by no later than 25 October.

Alternately, you may choose to submit the ballot personally at registration for the annual chapter meeting.

The Nominating Committee consists of Robert Acker, chair (DePaul University), Greg Fitzgerald (Western Michigan University), and Laura Probst (University of Minnesota).

Bob Delvin

Bob Delvin has been Music and Fine Arts Librarian at Illinois Wesleyan University since 1980 and has held the rank of assistant professor since 1986. Having a varied background in music, Bob was employed as an organist at Christ the King Episcopal Church in Normal, Illinois from 1983 to 1994, a library assistant at Hope College Library from 1977 to 1979, a sales associate with Malecki Music, Inc. from 1975 to 1977, and a graduate teaching assistant at Eastern Michigan University from 1970 to 1972.

He holds the Bachelor of Arts in Organ from Hope College, the Master of Arts in Music History from Eastern Michigan University, and the Master of Arts in Library Science (A.M.L.S.) from the University of Michigan.

Bob has been a member of the Midwest Chapter since 1980 and has served on several of its committees. From 1985 to 1986 he was chair of the Small Academic Music Libraries Committee, and in 1987 Bob was appointed to the Public Services Committee. Most recently he hosted the Midwest Chapter's 1994 annual meeting at Illinois Wesleyan University.

In addition to his involvement with the MLA, Bob is a member of Pi Kappa Lambda (Gamma Upsilon chapter), Illinois Library Computer System Organization (ILCSO), the Organ Historical Society, and the Music Commission of the Episcopal Diocese of Springfield, Illinois. He is currently on the User Interface Subcommittee of ILCSO, and was User Education Subcommittee chair from 1986 to 1989.

Examples of Bob's professional activities include "A Computerized Index to Organ-Builders and Recorded Instruments," a paper which was delivered at a Midwest Chapter meeting in October 1984 as well as at the MLA national meeting in March 1985; "The King of Instruments: the Aeolian-Skinner Recording Project, 1953-1972," a paper read at the MLA national meeting in February 1986; and "Tunes for Our Times: Music in ILLINET Online," published in the September 1989 issue of Illinois Libraries. He also helped to design the music interface module for ILLINET Online, which was implemented in February 1994.

Lynn Gullickson

Lynn Gullickson has been Art and Music Librarian at the University of Northern Iowa since January 1995. Lynn has formerly held positions as Music Technical Services Librarian at the University of Wisconsin—Madison, Acting Recorded Sound Services Cataloger at Northwestern University, and Music Cataloger at the University of Wisconsin—Milwaukee.

She received the Bachelor of Music in French horn performance from the University of Wisconsin—Madison, the Master of Library Science from Indiana University, and the Master of Music History and Literature from Northwestern University.

Lynn has served on several committees within the Midwest Chapter, including the Cataloging Committee (1987-1992, chair; 1993-present, member); the Nominating Committee (1993, member; 1994, chair); the Exchange Program Committee (1993); the ad hoc Committee on Committees (1990-1992, chair); the Local Arrangements Committee (1989-1990, co-chair);
and the Publications Committee (1988-1990). Within the national organization Lynn is currently a member of the Bibliographic Control Committee's Working Group on Names of Types of Compositions for Uniform Titles (1989-present) and the Reference Performance Subcommittee (1995-present). She is a former member of the MOUG Program Committee (1989-1991), and from 1990 to 1992 she was co-chair of the NOTIS Music Users Group.

Additional professional organization memberships for Lynn include MOUG, the Innovative Music Users Group, IAML, ARLIS/NA, ARLIS/Midstates, the Iowa Library Association, ALA, AMS—Midwest Chapter, and the International Horn Society. She is also currently a member of the IAML Working Group on Bibliographic Core Records for Music.

Midwest Chapter publications with which Lynn has been involved include the Directory of Automation Projects in the MLA-Midwest Chapter 1990 (compiled by the Cataloging Committee) and A Directory of Music Collections in the Midwestern United States (compiled by the Publications Committee). More recently she assisted Richard Green with the preparation of the text for the Foundations of Music Bibliography (Haworth Press, 1993), and she is currently an abstractor for Répertoire Internationale de la Littérature Musicale (RILM).•

Administrative Structure of the Midwest Chapter

Officers
Chapter Chair: Leslie Troutman (University of Illinois at Urbana-Champaign); Vice-Chair/Chair-Elect: H. Stephen Wright (Northern Illinois University); Secretary-Treasurer: Linda Hartig (University of Wisconsin—Milwaukee); Newsletter Editor: Jack Stewart (University of Kentucky).

Ad Hoc Anniversary Steering Committee
Chair: Jean Geil (University of Illinois at Urbana-Champaign); Bonna Boettcher (Bowling Green State University), Allie Goudy (Western Illinois University), Marty Jenkins (Wright State University), Sue Stancu (Indiana University), Steven Sundell (University of Wisconsin-Madison).

Bylaws Committee
Chair: Beth Christensen (St. Olaf College); Allie Goudy (Western Illinois University), Jack Knapp (Oberlin College Conservatory), Stephen Wright (Northern Illinois University).

Cataloging Committee
Chair: Mary Huismann (University of Wisconsin—Whitewater); Richard Burbank (University of Illinois at Urbana-Champaign), Paul Cauthen (University of Cincinnati), Grace Fitzgerald (University of Iowa), Lynn Gullickson (University of Wisconsin—Madison), Ruth Inman (University of Illinois at Chicago), Mark Scharff (Washington University), Anna Sylvester (University of Missouri-Kansas City).

Ad Hoc Handbook Committee
Allie Goudy (Western Illinois University), Laura Gayle Green (University of Missouri—Kansas City), Sue Stancu (Indiana University).

Ad Hoc Librarian Exchange Program Review Committee
Richard Jones (University of Notre Dame), Kim Lloyd (Illinois State University), Leslie Troutman (University of Illinois at Urbana-Champaign).

Program Committee (1995)
Chair: H. Stephen Wright (Northern Illinois University); Stacey Pearson (Allen County Public Library), Mark Scharff (Washington University—St. Louis), Lynne Weber (Mankato State University).

Membership Committee
Chair: Linda Hartig (University of Wisconsin—Milwaukee); Kathleen Abromeit (Oberlin College Conservatory), Anita Bealer (Minneapolis Public Library), Keith Etten (Central College), Sue Stancu (Indiana University).

Nominations Committee
Chair: Robert Acker (DePaul University), Greg Fitzgerald (Western Michigan University), Laura Probst (University of Minnesota).

Preservation Committee
Chair: Therese Zosk (Southern Illinois University at Carbondale); Anita Bealer (Minneapolis Public Library), Marlena Frackowski (Indiana University), Karen Little (University of Louisville), Steven Sundell (University of Wisconsin—Madison).
Hotel and Meeting Information

The Thursday and Saturday sessions will be held in the Holiday Inn–Southwyck, located just off the 80/90 turnpike. The hotel, which has recently been remodeled, is located near the Southwyck Mall; numerous restaurants are minutes away. In addition to the Thursday-evening reception, your registration fee includes a continental breakfast on Friday and Saturday mornings, and the chapter luncheon on Friday.

The Holiday Inn will honor the room rate of $65, but will guarantee room availability only through 10 October, so make your reservations early. When making reservations, please remember to indicate that you are with the Music Library Association Midwest Chapter. This will insure getting the group rate and will keep our meeting-room fees down. Information regarding placing your hotel reservations is located on the opposite page.

Friday morning and afternoon sessions, as well as the chapter luncheon, will be held on the Bowling Green State University campus. Transportation to BGSU is included in your registration fee. You should have time to explore the library and to stroll around campus.

Made in America: Ten Centuries of American Art

The Toledo Museum of Art houses numerous, excellent collections, including many well-known artworks. In addition to its own collections, the Museum will be hosting the exhibition Made in America: Ten Centuries of American Art from 13 October 1995 to 7 January 1996. This exhibition includes functional, decorative, and fine arts from the eleventh century to the present, by lesser-known and famous artists, including Winslow Homer, Mary Cassatt, and Ansel Adams.

The fee for this expedition includes admission to the exhibition and transportation to and from the hotel. The Museum’s cafe will be open from 5:30 to 8:30 for those who wish to eat dinner or have a snack while at the Museum. A minimum of fifteen people is required to receive the group rate for tickets. We need to confirm the number of tickets for our group by Friday, 13 October, so if you plan on joining us for this event, please send in your registration as soon as possible. This trip may be canceled if sufficient interest isn’t generated. If the trip is canceled, you will receive a refund.

Weather in Northwest Ohio

Early November weather in Bowling Green/Toledo is unpredictable. We could have frost and highs in the 40s, or we could enjoy sun and the 60s. Our best advice is to bring layers, an extra sweater, and don’t forget your umbrella!

Time Zone

Please remember that Ohio is in the Eastern time zone.

Logistics/Transportation

Air: the Toledo Express Airport is served by numerous commuter airlines. The Holiday Inn has a free shuttle service to and from the airport. A courtesy phone is located near the baggage claim area.

Bus/Train: Toledo is served by Greyhound and Amtrak. According to the Toledo Convention and Visitors Bureau, the best way to get to the hotel is to take a cab. Black & White Cab estimates the fare to be approximately $10-$11.

Car: if you are traveling on the 80/90 turnpike, you are in luck! The Holiday Inn is just off Exit 4. (Don’t confuse Exit 4, the Toledo/Maumee/Route 20 exit with Exit 4a, the I-75 exit.) From Exit 4, go north. The Holiday Inn is on the right, just past Heatherdowns Road.

From I-75: if you are arriving from the north, take I-75 south to I-475 west. Get off at Exit 8a (Route 2 east), also know as Airport Highway. Take Route 2 east to Reynolds Road and turn right. Go south four lights; the Holiday Inn–Southwyck is on the left just before Heatherdowns Road. If you are arriving from the south, take I-75 north to I-475 west. Get off at Exit 6 (Salisbury Road/Dussel) and turn right. Take Dussel to Reynolds Road and turn left. Go north one light; the Holiday Inn is on the right side just past Heatherdowns.
From Ann Arbor: Route 23 merges with I-475. Get off at Exit 8a (Route 2 east), also know as Airport Highway. Take Route 2 east to Reynolds Road and turn right. Go south four lights; the Holiday Inn-Southwyck is on the left just before Heatherdowns Road.

Friday sessions in Bowling Green: if you are driving into Bowling Green, beware. Parking on campus is at a premium; you may end up parking in a commuter lot and taking the campus shuttle to the library.

From I-75: take Exit 181. If you are coming in from the north, turn right off the exit; from the south, turn left. Proceed to the first traffic light and turn right on Alumni Drive. Stop at the information booth for parking information and for a campus map.

If you drive from the hotel: turn left onto Reynolds Road. After you cross the Maumee River, follow the signs for Route 25. Take I-475 south/east to I-75 south (you’ll only be on I-475 for about one-half mile; stay in the right lane). Follow directions for I-75.

Bonna Boettcher, Chair
Local Arrangements Committee
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Directions, Holiday Inn-Southwyck

Directions, Bowling Green to Toledo
Preliminary Program
Midwest Chapter of the Music Library Association
1995 Annual Meeting
2-4 November 1995
Toledo, Ohio
Bowling Green, Ohio

Thursday, 2 November
12:00 p.m.-5:00 p.m. Registration
1:30 p.m.-5:00 p.m. Chapter Committee Meetings
  1:30-2:30 Cataloging Committee
  1:30-2:30 Membership Committee
  2:30-3:45 Open Forum: Technology, Archives, Preservation, Sound
  4:00-5:00 Public Services Committee
  4:00-5:00 Publications Committee
7:00 p.m.-8:00 p.m. Session 1
  Lecture/Recital
  David Hamish
  Assistant Professor, College of Musical Arts,
  Bowling Green State University
  Kasuma Sari Balinese Gamelan
8:00 p.m.-10:00 p.m. Reception

Friday, 3 November
8:00 a.m.-8:30 a.m. Continental Breakfast at the Hotel
8:30 a.m. Vans Leave Hotel for Bowling Green State University
8:45 a.m.-9:15 a.m. Registration
  (at Jerome Library, BGSU)
9:15 a.m. Welcome
  Linda S. Dobb
  Dean of Libraries and Learning Resources
  Bowling Green State University
9:30 a.m.-10:45 a.m. Session 2
  "Collecting Popular Music and Popular Culture"
  William L. Schurk and Alison Scott
  Popular Culture Library and Sound Recordings Archives
  Bowling Green State University
10:45 a.m.-11:30 a.m. Tours of Popular Culture Library and Sound Recordings Archives
11:45 a.m.-1:45 p.m. Chapter Luncheon and Business Meeting
2:00 p.m.-4:00 p.m. Session 3
  "The Mid-American Center for Contemporary Music"
  Marilyn Shrude, Director
  Suzanne Thierry, Assistant Director
  "The Midwest Chapter’s Librarian Exchange Program"
  Mark Scharff (Washington University), Moderator
  with participants from the Librarian Exchange Program
4:15 p.m. Vans Leave for Toledo Museum of Art
5:30 p.m. Vans Leave for Hotel

Saturday, 4 November
8:00 a.m.-9:00 a.m. User Group Meetings
  Chapter Officers’ and Committee Chairs’ Meeting
8:30 a.m. Continental Breakfast
9:00 a.m.-12:00 p.m. Session 4
  "Public and Academic Music Librarianship: A Symposium"
  H. Stephen Wright, Moderator
  Richard Lefèvre (Ann Arbor Public Library)
  Stacey Pearson and Lisa Piik (Allen County Public Library)
  Calvin Elliker (University of Michigan)
  Martin Jenking (Wright State University)
  "Electronic Mail Security"
  H. Stephen Wright (Northern Illinois University)
  "Ownership vs. Access: Issues in Cooperative Collection Management"
  Ruth Inman (University of Illinois at Chicago), Moderator
  Panelists to be arranged
12:00 p.m. Adjournment
Music Librarianship in the 1940s: William G. Hill and the Midwest Chapter of the Music Library Association  
Jean Geil  
University of Illinois at Urbana-Champaign

The initial portion of this two-part study described the organization in 1941 of the Midwest Chapter of the Music Library Association, and provided a brief summary of the somewhat sparse documentary information pertaining to its earliest years. Existing records relating to the chairmanship of William Griffith Hill (1891-1953) allow for a somewhat fuller picture to emerge of chapter activities and of Hill's wide-ranging professional interests. A native of Carthage, Illinois, Hill received degrees from Carthage College (A.B., 1912) and the University of Illinois (M.A., 1913), with major areas of concentration in chemistry, English, and music. Subsequently he studied at Drake University and at the Schola Cantorum in Paris, where he was a student of Vincent d'Indy. Between 1914 and 1932, Hill studied and taught at Columbia School of Music in Chicago, except for a two-year tour of duty in the military during World War I. Common with many music professors of this generation, his academic responsibilities were remarkably varied. At Columbia School of Music and later at the University of Illinois at Urbana-Champaign, where he was a member of the faculty from 1932 until his death in 1953, he was responsible at various times for composition, theory, and music history courses in addition to piano instruction. He performed frequently in Chicago, to the approbation of critics such as Maurice Rosenfeld of the Chicago Daily News: “Mr. Hill played the Scriabin Fifth Sonata with every apparent resource of technical, musical comprehension and artistic taste.”

After 1943 Hill relinquished piano instruction and performance to devote full attention to teaching musicology courses, pursuing research projects, and his various other scholarly endeavors. Among Hill’s publications are analytical studies in The Music Review of specific compositions by Brahms, Sibelius, and Schubert. He has been described as the School of Music’s first musicologist. A former student remembers him as a kind man, with a keen intellect, wo was a good teacher.

During the 1940s, when Hill was active in fostering an expanded music history curriculum at Illinois, the profession of academic music librarianship and the field of musicology were both of comparatively recent development within the United States. Hill was quite aware of the complementary relationship between the two professions and was a firm supporter of the newly-established music library at Illinois. He served as chair of the School of Music’s library committee, organized exhibits, notified local newspapers as to recent acquisitions of rare or early music sources, and exhibited a continuing interest in collection development. With Joseph (Jay) Allen, the first music librarian at Illinois, he collaborated in the production of a bibliography of important holdings at the University of Illinois Music Library.

There is ample evidence within the William G. Hill papers of a view of music librarianship extending far beyond the confines of the University of Illinois:

If an institution should plan to inaugurate a musicological program it should consider in the first place not the personnel of the department, but the state of the library. . . . The finest musicologist in the world can accomplish nothing without the tools to work with. . . . An institution can only be as great as its library.

In this essay Hill also proposed rather explicit educational requirements for music librarians, including the “usual training in library technics”; proficiency in German, French, and Italian (as well as at least superficial familiarity with additional modern languages and Latin); and a working knowledge of basic musicological issues. In a second essay, which may have been presented at an MLA meeting on the national or chapter level, Hill laments the fact that the war has shut off the supply of reference material and basic sources to support significant musicological research: “We, at Illinois, have been trying for five years to locate a set of the first series of the Denkmüller Deutscher Tonkunst... so far as I have been able to discover, only one set has been on the market in this country.”

Hill proposes that scholarly music editions, journal files, and the card indexes of the “more significant libraries” be made available on microprint. In this regard, Hill had received an estimate of a price of $20 for a microprint copy of the 83-volume set of Denkmüller der Tonkunst in Österreich, to be produced on a basis of a commitment of fifty subscriptions.

Among William G. Hill’s many enthusiastic interests within the field of music was a commitment to documenting the history of music within the United States.

Americans probably know less about American music than about any other. They are apologetic about it. They are likely to be surprised if such a subject as “History of American Music” is suggested, assuming either that there is no such thing, or that it is merely a contemporary chronicle. That such a subject can carry us back 300 years may surprise most of us.

For at least eight years, Hill was absorbed in a project to designate repositories for collecting musical materials of local and regional interest. He delivered a paper at the national MLA meeting in Milwaukee in June 1942 in which he described specific cultural traditions within the state of Illinois as examples of the many and varied types of regional American music worthy of preservation. “There must be quantities of material relating to the musical life of these communities awaiting collection . . . .”
After describing a Library of Congress Archive of American Folk Song recording project under the direction of John and Alan Lomax, Hill continued:

Libraries can thus form a nucleus of folk music records of their own region quite inexpensively through the services made available by the Library of Congress. Further, they should collect compositions, books, and periodicals dealing with music either written or published in their region. They might well collect programs and prepare scrap-books of newspaper clippings.... It is well not to scorn material of little apparent intrinsic value.... Each year that we neglect what now lies about us will cost the scholar of the future much that we might have preserved for him. 

In 1943, at a time when the full scope of Midwest Chapter activities remains somewhat indistinct, the chapter’s Committee on Collecting of Regional Music conducted a survey of public library holdings of music falling within the scope of this project. In response to a form letter (in which the committee is described as having been appointed by an unidentified “President of the Midwest Chapter”), Hill received seventy-one responses from public libraries in ten midwestern states. Responses ranged from expressions of no particular interest in the project to a few brief descriptions of relevant resources, as well as referrals to other repositories, local musicians, or teachers. Many respondents were in sympathy with committee objectives, but considered themselves hampered by lack of funds, space, and staffing resources, or were unwilling to take on new projects in deference to work directly related to war efforts.*

By 1948, after having corresponded with about 150 institutions, committee members had succeeded in designating official repositories for midwest music at libraries within ten of the twelve states comprising the chapter at that time. Hill’s summary of committee objectives and actions was published in MLA Notes: Supplement for Members. 

Several respondents, including personnel from public libraries in Quincy, Chicago, and Rockford, as well as librarians from the University of Chicago and the Chicago Historical Society, enclosed detailed lists of publications, manuscripts, and miscellaneous materials. A request for clarification was received from the Newberry Library, as a great many items within that collection might be considered relevant to the project. This file also contains correspondence from Allen Britton, who assumed responsibility in 1950 for the work of the Midwest Chapter’s Committee on Collecting of Regional Music.

In 1949 William G. Hill organized a joint meeting in Urbana of the Midwest chapters of the Music Library Association and the American Musicological Society. At the time Hill was president of the AMS chapter as well as serving as MLA Midwest chair. The meeting date, 4-5 March 1949, had been set to coincide with the University of Illinois’ second Festival of Contemporary Arts, for which event Igor Stravinsky was to be an honored guest. Members of both chapters received advance information outlining scheduled activities: a pre-conference concert featuring Stravinsky conducting the University Sinfonietta in a program of his own compositions; visits to art galleries and libraries; additional concerts by the Walden String Quartet, the University Sinfonietta, and members of the School of Music voice faculty; the AMS business meeting and two paper sessions including presentations by Scott Goldthwaite, Hans Nathan, Robert Erickson, Siegmund Levasie, Hans Tischler, and others. Goldthwaite’s paper, “The Practical Application of General Reference Materials to Problems in Musical Research and Reference Librarianship,” was to be the only presentation directly related to music librarianship. Hotel rooms were available at rates ranging from $3.50 to $7.60; a ticket to the Stravinsky concert could be purchased for $1.20.

A letter from William G. Hill to Scott Goldthwaite, who was then the national president, illuminates an area of concern inherent in the challenge of organizing a single program for both organizations:

...Since we are to have a joint meeting of the MLA and AMS this coming spring, it seems to me that some official recognition of that fact is in order. Now the AMS meeting was already arranged when it was decided to invite the MLA to meet with them, and the program was planned. In any case the technical librarians’ discussions would have place in such a meeting. All the papers on general topics, with one exception, at the Detroit [MLA] meeting last winter were read by members who were also AMS members. So we haven’t thought of altering the program materially for the MLA members. But I do think that there should be more understanding between the two organizations. There has been a tendency on the part of AMS people to belittle the MLA—a attitude that has been aggravated by jealousy of the success the MLA has made with Notes while for years the AMS had not been able to get a journal going. This is an unfortunate state of affairs. The organizations complement each other and each might be a great help to the other. I think we need some effective liaison work. Well, the point of all this is that it seems to me that you, as President of the MLA, might open the meetings with some comment on our initial joint meeting, speaking of the many problems that we have in common, and of the many ways that we

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might be mutually helpful—or anything you see fit. What do you think?"

Goldthwaite replied that he would be glad to comment on the meaning of the one organization to the other, that papers presented by members of AMS are likely to be of interest to both groups, and that MLA could "settle its affairs" at a breakfast or luncheon meeting.

In conclusion, while William G. Hill was not a practicing librarian, he exerted a significant influence upon music librarianship during the 1940s by virtue of his energy, enthusiasm, and vision. He promoted an atmosphere of cooperation between librarians and scholars not only through his personal actions on the local level as a member of a university faculty, but also by building formal ties between professional organizations. At a time when a majority of musicologists were concerned exclusively with music of the "best" European composers, Hill favored a more inclusive frame of reference, with particular attention to American music of all styles, periods, and genres.

Studying an individual's personal papers is often a rewarding activity. Not only can it bring to light much-needed factual information, but the experience can also impart a measure of clarity and immediacy to the events of a bygone time. In this two-part study, emphasis has been placed in large measure upon the contributions of William G. Hill and Scott Goldthwaite because files pertaining to these two former University of Illinois faculty members have been readily available to the author. However, in order to provide a more balanced and complete picture of music librarianship in the midwest during the 1940s, it seems advisable to initiate a "paper chase" to locate any additional information on John T. Windle, Alice S. Paut, Effie Lyman, and other individuals who played significant roles within the structure of the Midwest Chapter as well as within the national organization. To borrow a few thoughts from William G. Hill: There must be quantities of material awaiting collection; each year that we neglect what now lies about us will cost the scholars of the future much that we might have preserved for them.

Notes
1. William G. Hill, Faculty Files, University of Illinois Archives; and in William G. Hill Papers (privately owned), Urbana, Illinois (hereafter cited as Hill Papers).
2. Excerpt from review cited on publicity brochure (1926) issued by Columbia School of Music, Hill Papers.
11. Ibid., 4.