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## Interview with Ian Morton, Class of 1937 and Professor of Music

Ian Morton

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*Oral History Project*

**Interview with:**        **Ian Morton**  
Class of 1937; Professor of Music 1951-1967

**Date:**                    **Thursday, January 11<sup>th</sup>, 2007, 1:00p.m.**

Place:                     Home of Ian Morton  
Interviewer:             Laura Zeccardi, Class of 2007

Interview                 55:08 minutes  
run time:

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Agreement:              Signed, on file, no restrictions

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**Interview with Ian Morton**

**Laura Zeccardi, Interviewer**

**July 11, 2007  
Home of Ian Morton**

[00:00]

LZ: My name is Laura Zeccardi, and I am a new graduate of Macalester College conducting interviews for the Macalester Oral History Project. Today is Wednesday, July 11<sup>th</sup>, 2007, and I am interviewing Ian Morton, Class of 1937 and Professor of Music, at his home.

IM: I was born in Minneapolis and raised in St. Paul. My father was the organist and choir director at the House of Hope [Presbyterian Church]. So it became kind of natural that I would go into music in some way. I have an elder sister who married, and of course not home now. [pause] My mother died quite—while I was quite young, at age ten, nine or ten, in 1924. And my father remarried in 1927, I think it was. Her name was Zylpha. Z-Y-L-P-H-A. Zylpha. In the bible it's Zilpah. But they monkeyed with it and came out Zylpha. Zylpha...uh, Sharpe. Dad remarried her in 1927, I think. And she was a graduate of Macalester—you have on your slips that you sent me, of 1916, and I think it was 1917. That's not important, but that's what I've always understood. She graduated from Mac in '17. And she was a wonderful, wonderful woman. There she is right up there on the right hand side. [gestures] She raised—she had absolute no experience with children. She never had any. But she raised my sister and me very well, very generously, and as I say was a Macalester grad.

[02:16]

So when I graduated from high school, hating every minute of it, I was not about to go to another school. But she in her wisdom got me to go. And I think we registered in the library, which I think was downstairs in Old Main. Is that right? I think that's what we were doing then. But I don't recall registration at all. I had no idea what I was going to major in. That only came later when I met a girl. That'll do it every time. [laughter] I did meet my wife Jean. Jean Anderson. She was valedictorian at the college. And I thought, well you know, if you're going to marry, you better marry a smart one because you aren't going to make it all by yourself; you got somebody who can do things. So, Jean and I dated and all the rest. And of course I declared music as my major because she was a musician, and we married in due course. And she—she died last Christmas, and we'd been together for sixty-seven years, something like that, which isn't bad.

[03:53]

IM: I went to the School of Sacred Music, which was with the Union Seminary in New York, where I got a master's, and then subsequently, we went together—we went out and I went to the college of, excuse me, the College of Idaho, which was a college somewhat smaller than Macalester, but a good little college. And I was there five years [teaching music] and got a new president with whom I could do no business whatsoever. I remember having a conference with this new president in my office, and it was clear that—that this was going to be a rough go with this new president. So I went home—I walked home and I told Jean, pack her bags. [laughter] And we did. We packed our bags and came back to St. Paul, and I had to get a new post of course. And I went up to Mac to see Dean Ficken to ask him if he knew of any schools that needed a first class, a musician on the staff. And Dean Ficken hired me right then. I was astounded, but that's how I came back to Mac. And I was very glad for it.

[05:39]

And very soon thereafter—I was the conductor of the choir—and very soon thereafter, we had an opportunity, the choir did, to sing over in the Minneapolis Auditorium as a—it was during the Korean War and they were trying to whomp up support for the veterans of the Korean War. And they wanted some music on the program. I suppose there was an alumnus on the committee that said, “Get Morton in here.” So the choir went over there and we sang a couple pieces. And there were all kinds of bigwigs on the platform. The mayors of the two cities. I think the governor was there too, I’m not sure. And among the people was Antal Doráti, conductor of the then Minneapolis Symphony. And he was sitting here and I was conducting the choir. And I could see Doráti turning and listening more and more and more and more. I could see him out of the corner of my eye. And the next morning I had a call from Doráti, asking me if he could have the Mac choir singing the Beethoven Ninth Symphony, the last movement, is choral. And I said [sounds]. I wanted to be hard to get, but we were interested and we sang with the symphony for the first time at the symphony’s—it was a special night. It was the last night of the season, and they were going to conclude this special occasion. I think it was the hundredth anniversary or something of the symphony. And everybody was in black tie and long dresses. And it was a capital affair. So the Mac choir sang the Beethoven Ninth on that occasion. And thereafter, Doráti—and they did beautifully incidentally. I was standing backstage, of course, while the students were all up there. And at the conclusion, I tell you the truth, it sounded like everybody in the audience stood up and yelled. [laughs] I mean it was just like that, just unbelievable! And the students were on risers and many of them had come off and then downstairs. And it was very dark backstage. So I am taking them off and I sent one of the boys over on the other side to take them off on the other side. And all of the students were crying. [laughs] And they were

crying. The girls were crying and the fellows were crying. [laughs] You'd think they'd muffed it. They didn't muffle it. They didn't do anything like it. They got the audience up and yelling. And that was one of the great occasions for me at Macalester, that first night with the Symphony. [08:51]

Well after that, Doráti and I became very good friends. And the university chorus, which here before had always done any choral works for the symphony, was practically out of it. He didn't ask them to do anything. And finally, I think I talked to Doráti, and I said—he had already engaged us for two performances. So he really out-asked the Minneap—the university. And he did. And they did well. The university choir all sounded like they were going through a rehearsal. It was all so [noises]. Whereas the Mac choir were just gusto! [laughter] And... So I was very pleased with that. We gave Doráti an honorary degree following the successes with the orchestra over there. I suggested to the powers that be, "You ought to give him an honorary degree." So they called him in. He came over and received the doctorate. Gave a little speech. Those were wonderful, wonderful days at Mac for me, and I think for the students as well.

[10:30]

Why did I quit? I quit for some reason. I don't know why. [pause] We got a new building built, a fine arts building, of course. And I did a lot of traveling around the country to see various buildings, new buildings that had been put up for the arts. That was kind of fun. So the Mac fine arts building is kind of a summation of much of what I learned. Well, what else is there? I don't know. I can't remember why I left Mac. It's terrible. [laughs] It must have been important, but I have no idea.

[11:32]

LZ: Were you teaching as well as conducting the choir...?

IM: Yes, I was. I had a couple of classes. I didn't have them all, of course. I wasn't strong in the history of music, for example, so I think Don Betts did the history. Don came on after I had come in as a faculty member. He came up—he was brought up from Indiana where he was studying. And we hit it off very, very well right off the bat. And I told the president, "That's the man I want!" [laughs] And he got in. I don't know. Nobody's interpolated any questions. I've run out of gas.

[12:28]

LZ: Well did you want to go back and talk about your time as a student, or would you like to keep on—?

IM: Yeah, I do. I can't remember much of it. I don't remember registering for example, but I think the registration was down in the basement of Old Main.

LZ: Did you live on campus when you were at Mac, or did you...?

IM: I beg your pardon?

LZ: Did you live on campus during—

IM: No, I lived only a half a mile away.



LZ: Oh, ok.

IM: So I'd get home easily and back up to the campus. And I was at home with many of the campus guys. There wasn't much split, as I remember. It came to be after a while, I... When I was a professor, it seemed that the on-campus fellows and the off-campus people, they hardly spoke for some reason. I don't understand. But I'm sure that's not true now.

[13:28]

LZ: As a music major, were you in the choir or did you take lessons?

IM: Oh, yes, yes.

LZ: When you were in the choir—I'm assuming that the Mac choir never did anything like—like that with the Minneapolis orchestra.

IM: No, uh-uh. No, the professor who ran the choir, he was really an auditor, I think. An auditor, financial expert or something. He was not music. [laughs] He would sit with a drumstick in his hand. Not a bad time, you understand. He didn't stand, he sat with a drumstick and he pounded on the stand where his music was. Bum, bum, bum. See, Jean and I went—I went to—I had been in New York for a year studying at Union Seminary. There was a School of Sacred Music at the Seminary, and I went there after leaving college, because I didn't know what else to do I guess. And after one year, I came back and married Jean. Took her out, and that was

a wonderful experience. I loved New York incidentally. If anybody has anything bad about New York, keep it to yourself. [laughter] I found the New Yorkers charming, generous, interesting, talkative. [laughs] I enjoyed New York City; I would like to stay there.

[15:32]

LZ: I read an article in the Mac Weekly that after graduation you biked to Tulsa—?

IM: Yeah I did. Another example, I didn't know what to do. And so, I did get a bike, an English—you know, an English bike with brakes on the handlebars. And I just started out. I didn't know I was going to go to Tulsa. [laughter] I just started out. And that's where I wound up. And that was a dumb thing to do. [laughter] I came back.

[16:15]

LZ: Were you involved in any extracurricular activities?

IM: Oh, yeah. I wanted to mention Grace B. Whitridge. I played many roles for Grace B. She was a wonderful woman. As sharp as a tack. I was Mister Morton to her, never Ian. "Mister Morton, you're too fast! Slow down Mister Morton!" She was a wonderful gal.

LZ: There was something called Mac Yells that I had read about?

IM: Mac what?

LZ: Mac Yells, I think it was—

IM: Oh, I was a cheerleader.

LZ: Okay.

IM: Yeah, I was a cheerleader for a while. I don't suppose you even have that now, do you?

LZ: No.

IM: No. Mac, you've gone to the dogs. [laughter] That was a dumb thing to do, too, because it was very hard on your voice. And here I was a voice major.

LZ: Did you do any solo performing?

IM: Oh yeah. I could sing when I was younger. No more.

[17:36]

LZ: Can you recall some of the—were there any kind of all-campus events or annual events? I know homecoming was one...

IM: Yeah, we initiated—or I initiated at least, an all-campus dinner or something. I forget, something like that.

LZ: Oh! Yeah! Just that you had done some organizing work.

IM: And I think we held it at the gym, I'm not sure of that. But anyway, I was all for getting campus together. And that seemed to be a good way of helping that along.

LZ: About how large was the campus?

IM: I beg your pardon?

LZ: Do you remember how large the campus was in terms of students?

IM: I doubt if it was a thousand, but I don't have any data in my head. I couldn't prove that. It was a much smaller school, and its range of association with the other schools, like Hamline and Saint Olaf and so on, it hardly existed, but I'm sure that's changed now. And the big campus rivalry was with Hamline. Hated the Hamline kids, blegh. Oh, life has changed.

[19:10]

LZ: Where were your music classes held since there wasn't the fine arts building?

IM: They were held in what was—what became—no, what *was* the Macalester Presbyterian Church, which was on the corner right next to the president's home. I believe that building is down now. I don't think that—I don't believe the old music building was in any sense... Seems

to me, I went by there recently and saw a big hole. [laughter] You would have thought it'd been marked as sacred. Ian Morton slept here. [laughter] Our—the staff that taught the music courses was Carl Jensen, and he was really an accountant or a business manager of some kind. He was no more a musician than I am an accountant. And they were dull, dumb classes. I don't think there was anybody else on the staff. I think he taught everything: history, musical literature, harmony, counterpoint, the whole bit. I think he taught everything. One professor I remember fondly was the teacher of German. Who could that be? I don't know. I suppose he's on [unclear]. He insisted on vocabulary. "Learn the vocabulary and you'll have no trouble." So we all learned vocabulary. And he was a good teacher. Kenneth Holmes was there when I was a student, and I admired him. Russell Hastings, he was there. He was a cool, cool geek. But a good teacher I think. I can't remember anybody else, Grace B., of course. Mary Gwen Owen was there too, for a while, as a part-time I think. And there was somebody by the name of Blair [Blair Hart]—I can't remember his first name—who was in drama. And Grace B. Whitridge had two people on her staff besides herself, which says a good deal. She was well liked. I don't remember. You just came ten years too late; [laughter] I can't think of anything.

[22:26]

LZ: Who would have been the president when you were a student? Do you remember?

IM: Acheson was president when I was there. I can remember just seeing him in the hall once or twice, that's all. He didn't figure in my life at all. Then Turck was president when I first came back to Mac, I think.

LZ: Did you have much interaction with Turck when he was president?

IM: No, not really. Is the water fountain still in Old Main? Water fountain. No? Go.

[laughter] Well there was a water fountain! You know, a concrete stand. This kind that's so that you can drink some water. Though I can't say that I ever saw anybody drink any water.

And that was the gathering place for students. "See you at the water fountain." Everybody would gather around. And there was a board with clips on it. Is that still there? No? [laughter]

Well there was a board with clips on it, alphabetized by—and you could stick up a note for your girl or your fellow. And you know he'd go by it sometime and pull it off and read it.

[24:02]

LZ: Did you have your meals on campus even though you didn't live there?

IM: No, I don't remember eating any meals at Mac. I must have gone home for noon, or perhaps I didn't come until noon, you know, depending on the schedule.

LZ: Was the Mac Grille there at your time?

IM: Where is it now?

LZ: Now I guess—I don't know that they call—they still call it the Grille, but it's in the Student Union now, kind of the campus center.

IM: No, I don't think that was [unclear] when I was a student. Then there was a kind of—when I returned as a professor, there was a kind of grille in the men's—off-campus men's club. Did you know about that?

LZ: No, I don't.

IM: Oh! You haven't lived! [laughter] The off-campus men's club, was that—? I guess so. They had quarters underneath Kirk Hall at the north end, campus end. And there was an enterprising person in the club who would fry up your hamburgers. Oh, we lived dangerously, and...

LZ: Was that while you were a faculty member or a student?

IM: Both, I think. I didn't frequent it when I was a faculty member, but I think it was there.

[25:50]

LZ: Did you have a lot of interaction with other faculty members, I guess outside of the meetings?

IM: I'm trying to think. I don't think so. There was a certain reverence for faculty members that, when I came as a faculty member, had disappeared. Had no reverence. [laughs] But there was a distinction, a sort of formality with faculty that got lost along the way. And that was okay.

LZ: Did you find that the students, or that I guess maybe the whole college, was pretty different from when you had been a student?

IM: It was different. I don't think I've ever tried to define that but... When I was a student, the college was very much smaller, and so there was a holiness about it, you know. And, that kind of disappeared. When I came back as faculty, there was a great push to make this the Princeton of the North or something. I think that was Harvey Rice's idea. Princeton. As a faculty member, I didn't like Rice. I tried not to show it; I guess I got away with that. But I didn't like Rice. He was a pusher for... Mac was at its best, I think, when it was small and family-like. And when I came back, it wasn't like that at all. Now it's striving to be great and important and, I never thought it would be. And it wasn't, I don't think. It may be great but it's not important, I don't think.

[28:19]

LZ: Did you find that the type of students that you had as a faculty member were quite different from the type of people you were...?

IM: No, I can't say so, no. There was a great shift, though. Much more attention was given to...the importance of the college. I don't think the college should try to be like that. There was some charm and friendliness and warmth that I didn't find as a faculty member that I distinctly found as a student.

LZ: Do you remember what campus was like during the Vietnam War? Kind of all that kind



of—the turbulence with all that.

IM: I wasn't there during those years.

[29:39]

LZ: What year did you stop teaching at Macalester?

IM: Probably the day I started. [laughter] I don't know. I can't remember. I can't remember. I do remember going down for my—for my office in the fine arts building, I had the front office of course, going down the hall to go to rehearsal, and saying to myself and pounding down the wall, "I cannot rehearse one more time! I've been rehearsing all my life. [laughter] I've had it up to here!" I went. I rehearsed. But that's when I decided to leave. And I don't remember when that was. But it was Don Betts, I think came out of his studio down at the end of the hall, and Tom Nee was here. I think he came out. "What's wrong with Morton?" [laughs] Well, I just had had it. And I don't know what brought it on. But having said that, I went home and told my wife, "We're through. I'll find something else to do."

LZ: Were you ever Chair of the Music Department?

IM: Yes, I was. I came in '51 or '2. I can't remember exactly. But I was chairman by '58, and stayed chairman until I left, which was about twenty years or something. Don Betts is chair now.

[31:54]

LZ: There were two choirs, right, when you were conducting—?

IM: Yes, yes. Well we had the main choir, the big choir, which numbered about two hundred and twenty-five. And then within that there was what I called the little choir, which numbered about thirty, thirty-five. And, that was a scary thing to do, really. The big choir was established. It did good things. It was with the symphony. And to choose thirty, thirty-five young people out of that and make them a special unit, that's just asking for trouble, but we got away with it. The students were so good about it. And with a smaller group we could do an entirely different repertoire and do more refinement and so on. You know, anybody who—I would publish a date, the try-outs for the big choir. And the students would come, and they'd sing a scale or do this or that. But actually I took everybody, if they weren't too scared. I think there might have been a girl or fellow who, who was just too frightened to sing for me. I couldn't use him or her. But I took everybody. If they could carry a tune, you're in. And I thought that was good. After all, we're in the business of educating young people! We're not there to try out for a Broadway show or something. And I kept insisting on that. Occasionally some freshman would come and had been in a high school where [noise] and they were all so beautiful. And that isn't what we wanted. We wanted the gusto out of Macalester students! And we got it. And anybody who couldn't live up to that, go. I don't want you. There's freedom in music, you see. And I wanted the Mac choir to feel free. Express yourself! And I didn't pound at the youngsters, I wanted them to be themselves. They're going to sing the Beethoven Ninth Symphony, all right, sing it! Sing! And they would. Marvelous.

[35:23]

We did one recording with the Minneapolis Orchestra for Mercury Records. Mercury wasn't the

biggest recording house in the country, but that was a great treat, I thought. We did what—Daphnis and Chloe, by Ravel. I think that's what we recorded. And we—the Orchestra came over to St. Paul, and did a children's concert, on Thursday, I think. And of course that gave the students one more opportunity to rehearse the piece. And then on Friday we performed it in Northrop, I guess. And Saturday we came over to Northrop again and recorded it.

Unfortunately, though we did a very good performance, just splendid, Bob Shaw, a great choral conductor in the East, he was conductor of the Boston Symphony. And he had a choir—they're called I think the New England Choir. Of course Shaw was wonderful. I admire him. And they put out their record on the same blinking day that we put... [laughs] And so ours didn't sell. I wouldn't have bought Ian Morton over Bob Shaw. His was a better performance too, I admit it. But we didn't sell any records.

[37:27]

LZ: Did you ever do any touring with the smaller choir?

IM: I tried it once and—I had done it in the college I was in before I came to Mac, and with only mediocre success. So I thought I'd try it again at Mac. I would take the little choir out. So we arranged for some dates, we went, I think, out to South Dakota? Yes, South Dakota. And sang two or three. Came back, sang some more. But it was a bust. The students didn't like it. Took them away from important things like biology. [laughter] And I don't blame them. I wouldn't have liked it either. Oh you know, you travel, travel, travel, you sing, and you travel, travel, travel. And you eat meals down in the church basement. That whole thing was passé by the time I—When I was a student, we looked forward to that kind of thing. Get us away from the

campus for a while. When I became a professor, the students could hardly care less. They wanted to be back where they could do biology or whatever. They were much more serious when I came back.

LZ: Were there many music majors while you were—?

IM: No, no. Very few. Maybe a dozen. Very few.

[39:08]

LZ: Did the choir perform on campus for events or I guess did you have annual concerts?

IM: No, I don't think so. I think—well we would do *an* event during a year. There was such a thing as a—the recording fund. That's put together by the unions, musicians unions. They put in the—whenever they get paid something, they put in a specified amount into a pot, then pretty soon that pot grows up. Then they can go out and play for a college or a church or some other institution. And, doesn't cost the college or church anything because they already put their money in. So, when I learned of that, I had friends in the union, and I'd say we want sixty players for such and so date. And then we'd come together in the gymnasium and, we'd do, oh, maybe the Brahms Requiem. But we never forced; didn't cost us anything. The administration was simply astounded. "Where did you get all those musicians, Morton?" Oh, easy. But we did nice big performances with full orchestra on the Mac campus, maybe one a year. I remember... Yeah, my wife did the Chopin F-minor concerto. I had to fill out the—fill out a program and, so I asked Jean if she would play the F-minor. Oh yeah, she'd do it. So halfway through the

program, I snuck out the door of the gymnasium, rushed over to our house, picked up Jean, rushed back, got her in. And she played the Chopin F-minor. Those were crazy days.

[41:43]

LZ: Did Jean stay fairly involved with the college while you were teaching?

IM: No. No, she didn't. But she had graduated from Mac and was known to musical people. So... I enjoyed Mac as a professor, not so much as a student. I was a terrible student. [pth noise] I couldn't get into Mac today. You're whom? [laughter]

LZ: Was there required chapel when you were a student?

IM: Yes, we did have required chapel, and the Mac choir had to sing at the blinking thing. Oh I hated that! We'd cut the choir in half. Half would come to the first chapel, half would come to the second chapel. And every now and then, if some key role for the tenors came up, I'd have to ask the tenors to sing both chapels. And they would. They're good kids. Oh, yeah.

[43:05]

LZ: Did you continue performing as a soloist after graduation?

IM: Well I went to the seminary and I went to Springville, Illinois first, and then out to the College of Idaho, in Idaho. It was a small college, smaller than Mac, but rising and getting stronger everyday. And I had met the president of the college in New York and talked him into

taking me on. Which he did and...then we left the college. Well we got a new president now, in Idaho. And the new president... Well he was taking a degree in education—or he had taken a degree in education. Any of you people education majors? [laughs] Well he thought of the college choir as something that would advertise the college, and he would come over and tell me what he wanted me to sing. And when that began to happen, I said, “We’re through.” I remember walking home from a conference with the president, just walked across the campus to our house and said, “Pack your bags, honey. We’re getting out of here.” So we left.

[44:47]

LZ: I had read that you also had an interest in electronic music?

IM: Yes, I did.

LZ: That was pretty fascinating with the classical background.

IM: Yes, that was kind of a fun... Yes, I got a Ford Foundation grant to do some work in the field. I enjoyed that. One reason is that electrons will do what you tell them to do, and there’s no arguing, you know. I want you over here and they’ll go there. [laughter] I enjoyed that. And met some very good and great people in that field in New York. One... One friend was a fellow by the name of Ussachevsky. He was a great bear of a man and he was into his field. And I would come out to New York and I’d call him, and “Come on up!” and go up to his laboratory. And we’d talk electronics for a couple hours. Another one was Milton Babbitt. He’s done standardized conventional music as well as electronic music. And he’s been out here, he

was a guest out here at the symphony. I thought he was a terrible composer, but...

[46:36]

LZ: Were you doing composition within the —?

IM: Not really, no. No, they let me go my way at it, then go their way.

LZ: So Macalester—there was no involvement at Macalester with the electronic music?

IM: No, no. I used to—when I first started out, I built everything, soldering irons, wires, and stuff. I went over and saw Prof. Hastings. I needed a place to work! And he had that place down in the basement, a shop. And so I said, “Russell, I’ve got to have a place to work. “Okay, you can have it on Tuesdays and Thursdays.” So I worked down there.

[47:43]

LZ: So what did you do after you left Macalester, since you were kind of —?

IM: We went out to... [to himself] You are the dumbest! You should pick answers—pick the subjects I know something about! [laughter] Was that when we went out to Idaho? I can’t remember. I think we went out to Idaho and—small college. Naturally, they built a new fine arts center *after* I left. Until then, we worked out of an old home. You can imagine thirty-five students all practicing in adjacent bedrooms [laughter] with absolutely no insulation between one or the other. It was impossible! So I kept yelling at them, “You’re going to have to build us a

fine arts building!” And I left there and they built that fine arts building.

LZ: Oh, you never got to—

IM: Never got, no... Story of my life. [laughter] Colleges should hire me—just a year or two’s enough—should hire me, and lo and behold, they’ll get new buildings and new staff [laughter] after he’s gone.

LZ: So when you were teaching was the music kind of department in the same spot when you had been a student? Or had they...

IM: Yes, it was in the same spot. In the old church. The classroom was up a flight of stairs. And I think that’s what—where the pastor of the church had his office. I’m not sure. It was a small room.

[49:50]

LZ: Have you stayed in touch with people or professors at Macalester? Are there any students—?

IM: I can’t say we have. I do see Don Betts from time to time. He’s my buddy. [unclear] As I said, he was the guy we wanted. He wanted to come.

LZ: Have you gone back for class reunions with people you went to school with?



IM: No, I haven't. I thought about going in the spring to a spring party. But I didn't go. Maybe I'll go next year. But you know, I'm an old man. I can't walk around a whole lot. And the girls aren't as pretty. Except for present company. [laughter]

LZ: Do you—have you—since you were, maybe not recently, but when you did leave Macalester, have you gone back to the campus at all?

IM: Unh-uh. I haven't any reason for that. I'm not mad at anybody. Well, usually I am. [laughter] Uh, I did go to one homecoming a couple years ago. And saw John Carey. You know Carey? He married Delpha Watson, I think that's right. John was a good guy. During the war, that's not the Civil War, that's the second war. [laughter] During the war, he was a Marine Air Corps pilot. He saw a lot of action. Got shot down, as a matter of fact. That's my generation. Now you got me pegged. [laughter] Second World War.

[52:07]

LZ: Were you in the World War?

IM: Oh sure. Everybody was. Never saw any Mac grads over there.

LZ: When you kind of look back at your time spent at Macalester, both as a student and as a faculty member... When you look back at your time at Macalester, like I guess do you have kind of—you mention the Beethoven Ninth as being your favorite memory. Do you have any other

kind of favorite memories?

IM: Well there were other things we did with the symphony. Daphnis and Chloe. And the Schoenberg piece, the Stravinsky piece. I had a lot of pieces. And meeting my wife was a highlight. I only went into the Music Department because she was a music major. So how was I going to see her if I didn't major in music? That's the only reason! And that was a good thing. It was a very good thing. [laughter] But Jean died last Christmas, the day after Christmas. And we'd been together sixty-nine years. That's not too bad. She stood me a long time. We had five kids.

[53:31]

LZ: Did you send any of your children to Macalester?

IM: We tried. [laughter] They didn't buy it. I thought sure our eldest child, David, would go to Mac. But he quit after about a semester, I think. Foolish boy. Priscilla graduated from Mac. Kathy graduated from Mills College out in California. Christopher never went—yes he tried, not Mac. Which college? And Mary, I don't really, I don't think she went to—she may have tried Mac, I'm just not sure of that. They're up to their own... Do their own thing.

LZ: Have any of them been involved with music like you?

IM: Oh yeah, all of them.

LZ: Well, we've gone through most of my questions. I don't know if there's anything that you want to—can think of that you might want to talk about?

IM: Well, it's only fair that I ask you questions now!

LZ: Well, I suppose! [laughter]

IM: Well, I'm glad to shed this light.