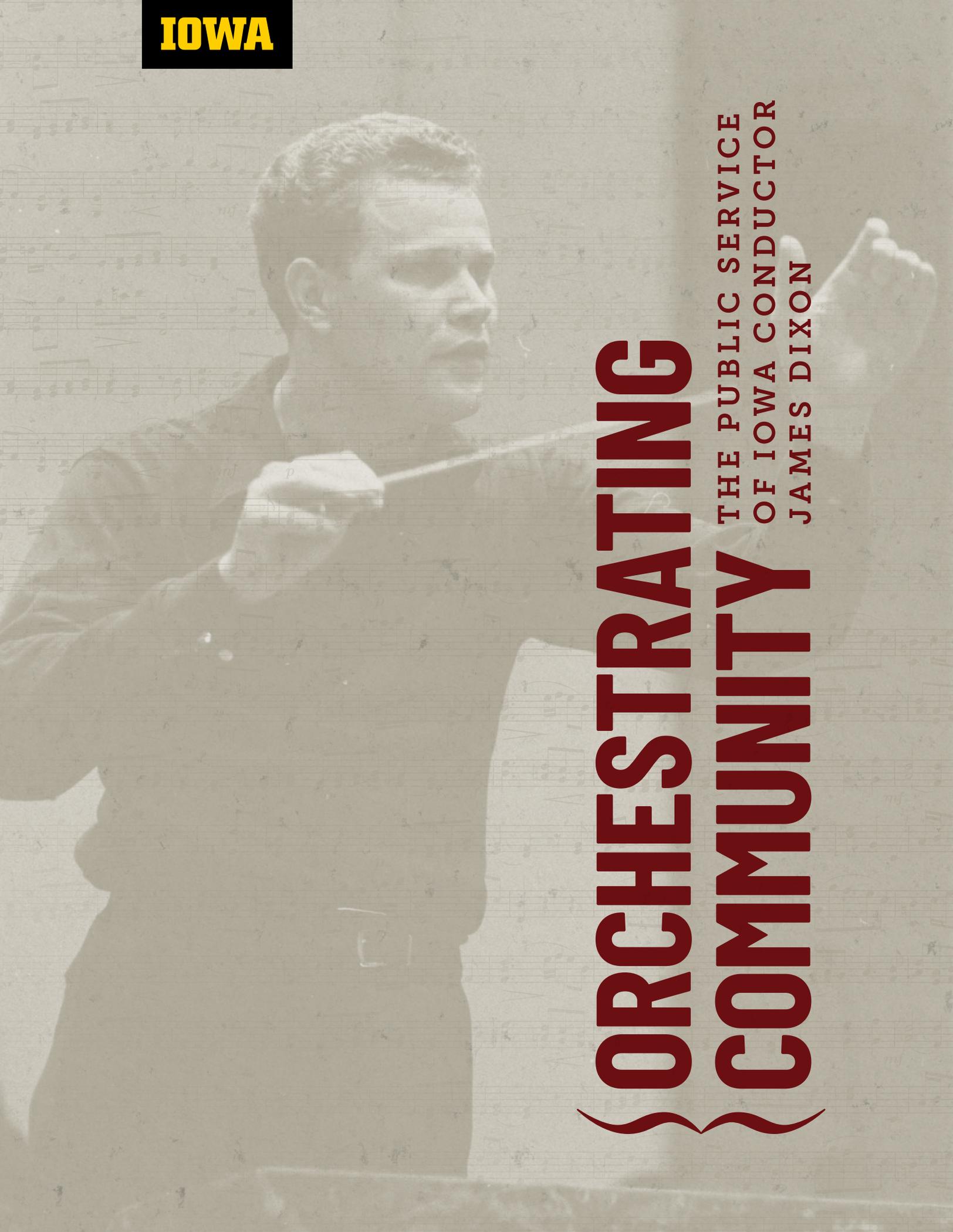


IOWA



**ORCHESTRATING
COMMUNITY**

THE PUBLIC SERVICE
OF IOWA CONDUCTOR
JAMES DIXON

FROM THE CURATORS



I came to Iowa City to become the music librarian at the University of Iowa in 2014. That first year, I received a fast education in the history of the School of Music and I had many “teachers” happy to tell me stories about past faculty and students. Christine Bellomy, who during the day works for the University of Iowa Libraries and at all other times is a professional clarinetist with Orchestra Iowa and the Quad City Symphony Orchestra, was the first person to mention James Dixon to me. She took me to meet Carey Bostian, a local conductor and cellist, who held Dixon’s papers—which included a large library of over 2,000 music scores. Between Christine and Carey, I heard a tale of how a kid from a tiny town in Iowa saw internationally renowned Greek conductor Dimitri Mitropoulos (a name I recognized) on tour with the Minneapolis Symphony Orchestra and decided he wanted to be a conductor, too. So, he pestered Mitropoulos into becoming his mentor, came to the University of Iowa to study music with little more than determination and a little experience playing trumpet, and made good.

Of course, the story is more complex than that, but at its core there are a few things that I think make this exhibit meaningful to me, and hopefully to those who visit it. First, this is a story about Iowa and Iowans, and I love a good local history tale. Sure, many of the characters in the story travel a great deal to other locations, but their roots stay firmly in this community. Second, it is a story about music and how it brings people together and helps them to do things they could not do on their own. In the arts, it’s easy to get caught up in myths of genius or determining who was the best and brightest in the field. I prefer stories about people who created through hard work, determination, collaboration, and—as much as possible—a selflessness that honors the musicians, the audience, and the community over any one person. Dixon and Mitropoulos were both cut from this cloth, and I think the greater portion of musicians get somewhere through similar means.

Lastly, this exhibit has been an incredible opportunity to work with some amazing people. My sincerest thanks to Carey Bostian and Miera Kim for entrusting James Dixon’s collection to the University of Iowa Libraries, where it can be used by musicians and music lovers far and wide. They’ve shared so many stories about Dixon, provided financial support for processing the collection, and opened their hearts to me in friendship. I am extraordinarily thankful. Christine Bellomy made the first inventory of Dixon and Mitropoulos’s scores, and that spreadsheet has been a lifesaver. Anastasia Scholze-Wang processed more than half of the James Dixon Papers, and she did an amazing job sorting through 80-plus years of “stuff.” My coworkers at the Music Library—Dr. Amy McBeth and Christine Burke—have supported work on this exhibit in countless ways and tolerated the many stacks of papers and scores I’ve littered around the workroom. Dr. Sarah Suhadolnik is the reason there’s a cohesive and deeply connected narrative about community in this exhibit. It has been a joy to work with her, because she’s always pressed for us to do work that translates into the best experience for each and every visitor who enters the space. I hope you enjoy the exhibit!

Katie Buehner

Director, Rita Benton Music Library
University of Iowa Libraries

Any type of prolonged study of the life of a single person leaves me with the emotional investment of a more personal relationship. When I imagine what talking with James Dixon would have been like, I admit there are some disagreements. Divergent musical and culinary tastes notwithstanding, I like to believe we would have agreed on the important things, though. I first came to suspect this when we came across *Daily Iowan* reporter Shelly Shakes' 1971 characterization of the Maestro: "James Dixon, conductor of the UI Symphony Orchestra, is of taciturn nature; he is not his favorite topic of discussion." Time spent with the 1982 correspondence between James Dixon and orchestra patron Maxon P. Roller (on display in the exhibit) provided the necessary foundation for our hypothetical meeting of the minds. Dixon wrote, "If we refuse to listen to new works, and please remember every work is new to its initial listeners, then music will die. It would have died long ago if everyone refused to give new work a chance." Almost nine cohorts of History of Western Music II (1750 to the present) students at the University of Iowa have heard similar things from me. Our collective examination of the relatively modern foundations of the Western Art Music canon is designed to show us that "great" art is not preordained, nor is it inevitable. It is incubated, identified, celebrated, and consciously preserved within the communities that support it.

My work on *Orchestrating Community* has brought home a similar truth about exhibit curation. The seeming ease with which we can get "up close and personal" with our past in a museum space like the one you now find yourself in is the magical result of tremendous teamwork behind-the-scenes. Whatever story Katie and I have been able to tell about the public service of James Dixon has been lovingly coaxed from these four walls by the Main Library Gallery exhibit team. Without Bill Voss, Lauren Coghlan, José Jiménez, the indomitable Sara Pinkham, and the rest, you would be reading a Microsoft Word document as you peruse a table display similar to those carefully considered during our team layout meetings.

If this exhibit leaves you with anything, I hope it leaves you with a better appreciation for the arts of all sorts as fundamentally collaborative undertakings.

Sarah Suhadolnik

Assistant Professor of Instruction
University of Iowa School of Music



Left to right: Miera Kim, Carey Bostian, Sarah Suhadolnik, and Katie Buehner.



OBJECTS ON DISPLAY

Items are from the James Dixon Papers [UA10028], University Archives, unless otherwise noted.

Dixon's Early Years

1. Guthrie Center Public Schools report cards for James Dixon: Grade 6 (1939–1940) and Grade 7 (1940–1941).
2. James Dixon's diploma from Guthrie Center High School, Class of 1946.
3. Photograph of barber Samuel Raymer at his shop with a young customer in Guthrie Center, Iowa, September 1968.
4. Letter from Samuel and Jamie Raymer to James Dixon, November 19, 1977.
5. Christmas card to James Dixon from Samuel Raymer, December 24, 1983.



James Dixon with friends in Guthrie Center, 1930s.

6. Photograph of Samuel Raymer, circa 1970s–80s.
7. Facsimile photograph of James Dixon with the University of Iowa Symphony Orchestra in Guthrie Center, Iowa, in October 1978.
8. "James Dixon comes home with U. of I. symphony." Newspaper clipping from the *Guthrie Center Times*, October 18, 1978.

The Iowa Community Creates a Conductor

9. Newspaper clipping from *The Des Moines Register*, May 3, 1948. Philip Greeley Clapp Papers [RG99.0128], University Archives.
- * 10. Philip Greeley Clapp playing piano, ca. 1940s. Himie Voxman Papers, University Archives.
11. University of Iowa commencement program, 1925. Philip Greeley Clapp Papers [RG99.0128], University Archives.
12. University of Iowa Symphony Orchestra brochure, 1940s. Philip Greeley Clapp Papers [RG99.0128], University Archives.
13. Anniversary Program by the Summer Session Symphony Orchestra. July 26, 1944. Philip Greeley Clapp Papers [RG99.0128], University Archives.

from the CURATORS

ITEM 10

Philip Greeley Clapp (1888-1954) brought all his musical training in Boston to bear at Iowa, where he introduced the acceptance of music composition as thesis, directed the University Orchestra, and wrote program notes and radio scripts about musical works. Clapp attended Harvard to study music, culminating in a PhD in 1911. His studies concentrated on composition, but he also wrote about music with a vivid style and was an adept conductor, learning much from the Boston Symphony Orchestra's director, Karl Muck.

ITEM 14

Philip Greeley Clapp and Dimitri Mitropoulos were both mentors to James Dixon. Despite their "day jobs" in administration and conducting, both continued to compose or arrange music for performance. Mitropoulos even conducted Clapp's *Overture to a Comedy* in 1949 and his *Eighth Symphony* in 1952 at the New York Philharmonic, which indicated his deep respect for the man and his music. As musicians, the two men shared a love of the orchestra, the works of Gustav Mahler, and an indefatigable work ethic.

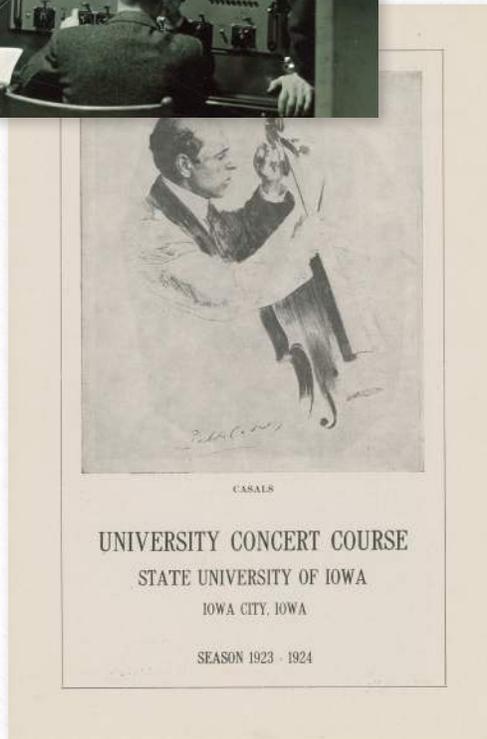


14.

- ✂ 14. Photograph of (left to right) Dimitri Mitropoulos, Philip Greeley Clapp, and James Dixon, early 1950s.
- 15. Letter of recommendation for James Dixon from P.G. Clapp "to whom it may concern," July 2, 1952.
- 16. Letter of recommendation for James Dixon from Himie Voxman "to whom it may concern," July 22, 1952.
- 17. Concert program for Music Hour on Studio E - Station WSUI-KSUI, May 2, 1951.
- 18. Representation of James Dixon's proposed course of study for the Bachelor of Arts in Music degree while studying at Iowa, ca. 1948-1952, with some modern School of Music equivalents included. Designed by Lauren Coghlan based on outlines from the Philip Greeley Clapp Papers [RG99.0128], University Archives.
- 19. Photograph of James Dixon and a friend at their graduation from the University of Iowa in 1952.



28.



29.

20. Photograph of James Dixon studying in his dorm room at the University of Iowa, ca. 1948-1952.
21. Concert program from a service of dedication at Iowa Memorial Union, March 25, 1956. Philip Greeley Clapp Papers [RG99.0128], University Archives.
22. Photograph of the University of Iowa Symphony Orchestra with James Dixon as conductor, ca. 1955-56.
23. Program from the International Society for Contemporary Music's World Music Days, 1976.
24. Roster of University of Iowa Symphony Orchestra personnel performing at ISCM World Music Days, 1976.
25. James Dixon's Kilyeni Mahler Medal from the Bruckner Society of America, 1962. On loan from Carey Hoyt Bostian II and Miera Kim.

from the CURATORS

ITEM 28

The history of radio at the University of Iowa officially begins with director Carl Menzer in 1919 and the inaugural WSUI broadcast in 1925. As one of the first "educational" radio stations west of the Mississippi, WSUI programming emphasized listener enrichment. The historic "In the Classroom" spots added UI course lectures from a variety of disciplines to a jam-packed daily schedule of chapel services, news broadcasts, music programs, radio plays (many of which were written by university faculty and students), and performances by university musicians. The music-specific courses aired on WSUI were taught primarily by Philip Greeley Clapp, and included "Classical Music" and "Music Appreciation."

ITEM 29

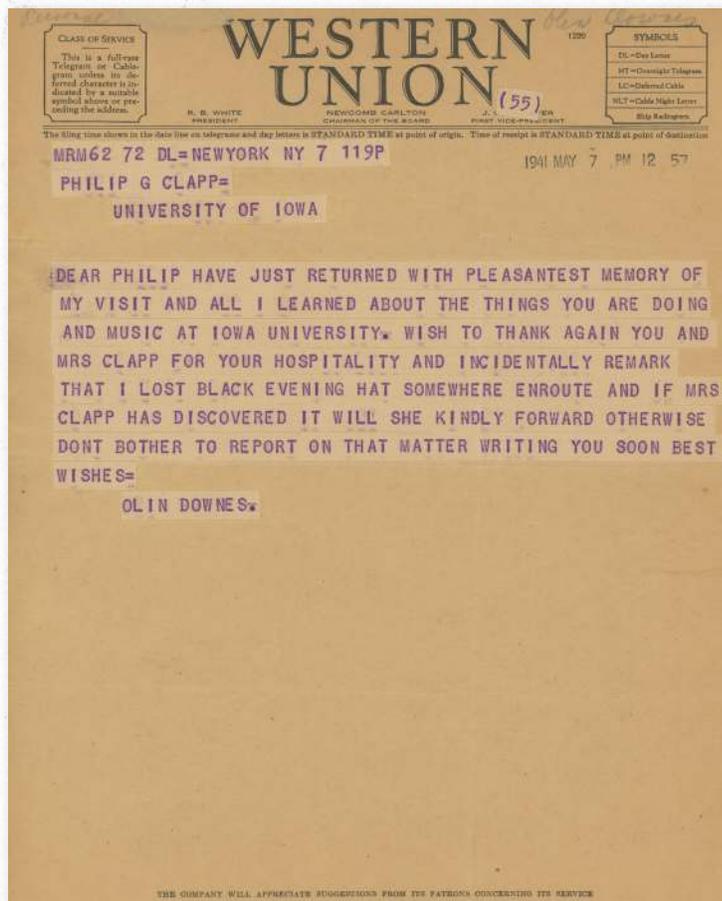
Under the umbrella of "University Concert Course," the University of Iowa subsidized the cost of attending performances on campus. Tickets for associated events were first made available to students free of cost and to university staff at a discount. All the remaining tickets were then sold to local residents. In 1938, *The Iowa City Press-Citizen* reported 500 Concert Course subscribers, or 500 additional attendees of University Concert Course events. Professor C.B. Richter, Professor E.E. Harper, and Band Director W.L. Adamson all acted as managers of Concert Course programming and finances. The founding of Hancher Auditorium in 1972 made the annual University Concert Course program obsolete.

from the CURATORS

ITEM 30

Vesper Services on the University of Iowa campus would have featured prominently in an older picture of musical life in the state. This weekly, hour-long gathering of 400-1400 people brought members of the UI administration, faculty, and student body together with members of the local Iowa City community. Devotional exercises led by a local pastor and a public address by ministers, theologians, social workers, judges, business leaders, writers, or reporters were always accompanied by University of Iowa School of Music musicians. Regular radio broadcasts of the Sunday service eventually added Iowans from around the state to the proceedings. On Christmas and Easter, an all-music program orchestrated this dialogue across the Catholic, Protestant, and Jewish faiths.

26. Photograph of James Dixon receiving the Kilyeni Mahler Medal from a representative of the Bruckner Society of America, 1962.
27. Program details for a Minneapolis Symphony Orchestra performance in Iowa City, December 2, 1925. Philip Greeley Clapp Papers [RG99.0128], University Archives.
- ⌘ 28. Facsimile photograph of the University of Iowa Chamber Orchestra performing for a radio broadcast in Old Gold Studio, 1940s. Frederick W. Kent Collection of Photographs [RG30.0001.001], University Archives.
- ⌘ 29. Brochure for the University Concert Course at the State University of Iowa, 1923–24. Philip Greeley Clapp Papers [RG99.0128], University Archives.
- ⌘ 30. Concert program for Easter Vespers, April 14, 1935. Philip Greeley Clapp Papers [RG99.0128], University Archives.



31. “New Yorker Looks at Iowa Music,” by Olin Downes. Newspaper clipping from *The Des Moines Sunday Register*, May 4, 1941. Philip Greeley Clapp Papers [RG99.0128], University Archives.
- ✳ 32. Telegram from *The New York Times* music critic Olin Downes to Philip Greeley Clapp, May 7, 1941. Philip Greeley Clapp Papers [RG99.0128], University Archives.
33. “You Can’t Go Down to the Store and Buy an Orchestra: A Visit with the Tri-City Symphony’s New Conductor—An Amazing Young Man with Unusual Experience for His Age,” by Julie Jensen. Newspaper clipping from the *Sunday Times-Democrat*, July 11, 1965. Davenport, Iowa.
34. Letter to James Dixon from board secretary Charlotte Griggs after the Tri-City (now Quad City) Symphony Orchestra’s performance of Gustav Mahler’s Symphony No. 2, “Resurrection” in 1979.
35. Photograph of James Dixon conducting the Tri-City (now Quad City) Symphony Orchestra in 1965, featuring world-famous violin soloist Nathan Milstein.
36. “‘Good Preview’ Given By New Tri-City Symphony Conductor.” Newspaper clipping from the *Moline Dispatch*, June 24, 1965.
37. Facsimile of a Tri-City Symphony Orchestra Association organizational chart, undated. Courtesy of the Quad City Symphony Orchestra.

Welcome to the Stage

38. Telegram to James Dixon from Dorle and Dario Soria, founders of opera label Cetra-Soria Records, April 25, 1951.
39. Newspaper advertisement for a special concert on April 30, 1951 with the Tri-City Symphony, piano soloist Dimitri Mitropoulos, and guest conductor James Dixon.
40. Sample of correspondence to Louis Stanley from Philip Greeley Clapp, August 10, 1951. Philip Greeley Clapp Papers [RG99.0128], University Archives.
41. Conducting baton owned by James Dixon. On loan from Carey Hoyt Bostian II and Miera Kim.
42. “Music Critic Has Much Praise for James Dixon, 23.” Newspaper clipping from *The Guthrian*, May 15, 1951.

from the CURATORS

ITEM 32

In 1941, what did a personal relationship with a New York City music critic mean for someone like Philip Greeley Clapp? Olin Downes (1886–1955)—writer and popular public speaker on music—was a critic for *The Boston Post* (1906–24) and the senior music critic for *The New York Times* (1924–55). He was also tasked with intermission commentary for radio broadcasts of the New York Philharmonic, and also oversaw the mini quiz show broadcast during breaks in the New York Metropolitan Opera’s Saturday afternoon programming. All of this and more equates to considerable influence with his readers. Regarded by some as the “dean” of music criticism, Downes corresponded with composers, conductors, and other famous musicians. The music historians of today are still publishing papers centered around his writings, making arguments about what Downes’ influential commentary tells us about public opinions of music.

from the CURATORS

ITEM 45

James Dixon's colleagues were many, but perhaps his closest friend and collaborator was William (Bill) Hibbard, the composer and violist who led the University of Iowa's Center for New Music from 1966 to 1988. Hibbard shared a pragmatic view of art with James Dixon, stating once that the Center existed "to serve composition through performance. It's that simple." Hibbard was principal violist with the Quad City Symphony Orchestra, and, like Dixon, his work was honored when the American Composer's Alliance Laurel Leaf was awarded to the Center for New Music in 1990. Dixon and Hibbard travelled together often, like in this photo in Maine with composer Charles Wuorinen. Hibbard's death in 1989 from AIDS at age 49 left Dixon bereft of a colleague and friend of over twenty years—perhaps a grief only surpassed by that for his mentor, Dimitri Mitropoulos.

43. Chef's apron. "James Dixon / Chef D'Orchestre de Cuisine." Gifted in 1987.
44. Photograph of James Dixon "conducting" with a barbeque fork in his "Chef D'Orchestre de Cuisine" apron, 1987.
- ✧ 45. Photograph of James Dixon with friends Bill Hibbard and Charles Wuorinen in Maine, 1973.
46. Photograph of James Dixon with friends and mentor Dimitri Mitropoulos in Greece, 1950s.
47. Card to James Dixon from friend David Gompper, April 11, 1994.
48. Letter from symphony patron Maxon P. Roller to James Dixon, March 9, 1982.
49. Handwritten letter from James Dixon to symphony patron Maxon P. Roller, 1982.
50. James Dixon at the dining room table in his home on College Street, Iowa City, 1970s.

Behind the Scenes

51. Letter from composer Samuel Barber to James Dixon. April 9, 1957.
52. Score with conductor's markings. Overture to "The School for Scandal," by Samuel Barber. New York: G. Schirmer, Inc., 1941.



45.

- 53. Program for “A Concert of Compositions by Samuel Barber” performed by the University Symphony Orchestra, March 27, 1957.
- 54. Copy of contract between conductor James Dixon and the Tri-City Symphony Orchestra Association for services between September 13, 1965, and April 30, 1966.
- 55. Cookbook featuring James Dixon’s “Sauteed Chicken with Lemon” recipe and an illustration of the conductor. *Standing Ovations*. Davenport, Iowa: Junior Board of the Tri-City Symphony Orchestra Association, 1979. On loan from the Quad City Symphony Orchestra.
- 56. *Piano Concertos* by Ben Weber (William Masselos, piano; Gerhard Samuel, conductor) and Charles Wuorinen (composer at the piano; James Dixon, conductor) with the Royal Philharmonic Orchestra. New York: Composers Recordings, Inc., 1969. Vinyl record [Audio Record 11254], Rita Benton Music Library.
- 57. Letter and expense record from composer Charles Wuorinen to James Dixon regarding a music production collaboration, April 5, 1966.
- 58. Letter from composer Charles Wuorinen to James Dixon sharing news about a recording project with Composers Recordings, Inc., August 10, 1967.



50.



60.

from the CURATORS

ITEM 53

For students, the chance to interact with successful living composers is a great opportunity to learn about the professional music world, to ask questions about art and artistry, and to be inspired in their own work. During the 1950s, the University of Iowa hosted several of the most well-known living composers of the day, including Samuel Barber (1910–1981). Barber was adept at composing for orchestra, as can be seen in the enduring popularity of his concertos, symphonies, and the vocal work *Knoxville: Summer of 1915*, which was programmed for the University of Iowa Symphony Orchestra performance of Barber’s works during his visit. Today, the tradition of bringing composers for residencies continues, with renowned composer Jessie Montgomery (1981–) in residence for the 2024–2025 academic year and Gabriel Kahane (1981–) at Iowa for the 2025–2026 academic year. Composers engage students with a series of concerts, talks, and masterclasses during their residencies.

from the CURATORS

ITEM 60

James Dixon went from small town Iowa to the great orchestral halls of the United States and Europe with his mentor, Dimitri Mitropoulos. Early trips were modest—Minneapolis, Chicago, and New York—but by 1950, the pair were traveling overseas. Trips to Italy, the United Kingdom, Austria, Greece, and Israel afforded Dixon the opportunity to see famous conductors like Bruno Walter, Adrian Boult, Herbert von Karajan, Karl Böhm, Georg Solti, George Szell, and Dixon's personal favorite, Fritz Reiner, on the podium. Mitropoulos's support and generosity in bringing his protégé along for the ride broadened Dixon's knowledge of, and connections within, the international orchestral community. These experiences enriched his life and career.

An Iowa Conductor Creates Community

59. Program for the Minneapolis Symphony Orchestra's Third Extra Concert under conductor Dimitri Mitropoulos, March 6, 1948, at the University of Minnesota.
- ✿ 60. Photographs of James Dixon traveling with mentor Dimitri Mitropoulos, 1950s.
61. Flyer for a Minneapolis Symphony Orchestra concert at Iowa State Teachers College in Cedar Falls, Iowa, featuring conductor Dimitri Mitropoulos. Circa 1940s-50s.
62. Ticket envelope and torn ticket stubs to Minneapolis Symphony Orchestra concerts, 1948.
63. Mini score of Robert Schumann's Symphony No. 1 in B flat major, op. 38. New York: E.F. Kalmus Orchestra Scores, Inc., n.d.



64.

64. Photograph of James Dixon conducting rehearsal at the University of Iowa with Dimitri Mitropoulos as piano soloist, 1951.
65. Program for the fifth concert of the University Symphony Orchestra, conducted by Philip Greeley Clapp, April 25, 1951.
66. Photograph of a "Gasthaus 'Bavarian Jamsession'" by members of the Seventh Army Symphony" in Passau, Germany, August 1953.

67. Photograph of “members of the Seventh Army Symphony having a session with a piper of the Black Watch” in Passau, Germany, 1953.
68. Photograph of James Dixon at the podium for a concert in Germany with the Seventh Army Symphony, 1953.
69. Concert program: Headquarters Area Command Special Services presents the 1953 Seventh Army Symphony Orchestra, conducted by Cpl. James A. Dixon. September 30, 1953, at the Staatstheater in Karlsruhe, Germany.
- § 70. Photograph of James Dixon in the orchestra pit conducting a rehearsal for Menotti’s *The Medium* and *The Telephone*, 1955.
71. Concert program for an Amerika Haus opera evening of Gian Carlo Menotti’s *The Medium* and *The Telephone* in Essen, Germany, 1955.
72. Military identification card for James Dixon, 1950s.
73. James Dixon’s certificate of service from the United States Army, 1950s.
- § 74. *A Guide for Young Listeners* to the Des Moines Ballet’s *The Nutcracker* with the Quad City Symphony Orchestra, 1980s. The workbook explains the roles of the conductor, musicians, and dancers as well as background for the production. On loan from the Quad City Symphony Orchestra.
75. Photograph of James Dixon helping a young child learn about conducting at the podium, undated.
76. Score for “Symphony by Anthony Burgess” with handwritten note to James Dixon from the composer, 1970s. Canter Rare Book Room [FOLIO M1001.B895 S9], Rita Benton Music Library.
77. Photograph of James Dixon receiving the American Composers Alliance Laurel Leaf Award, 1978.
78. Ditson Conductor’s Award letter to James Dixon from Columbia University, New York. April 5, 1980.
79. Offer letter from Harry Kraut at the Boston Symphony Orchestra inviting James Dixon to become a summer conducting fellow at the Berkshire Music Center. March 17, 1965.
80. Letter from Gordon Peters at the Civic Orchestra of Chicago inviting James Dixon to conduct a reading session with the orchestra in July 1968. June 12, 1968.

from the CURATORS

ITEM 70

When conducting opera, Dixon declared, “the only really fixed thing you are dealing with is the score.” In collaboration with directors including Marcia Thayer, Martha Letterman, and Beaumont Glass, Dixon said staging and design could “be done a hundred different ways.” When putting together concert versions of operas with the Quad City Symphony Orchestra in the 1970s, Dixon acted as the sole architect of the musical drama.

ITEM 74

When James Dixon and the Quad City Symphony Orchestra largely replaced their family concerts series with annual joint productions of *The Nutcracker*, this grew the reach of a North American tradition first made popular by George Balanchine and the New York City Ballet in 1954. Balanchine’s use of large numbers of children on the stage made a more diverse population of parents, relatives, and friends an expected part of the ballet audience.

- 81. American Composers Orchestra roster, 1977.
- 82. Program for a concert by the American Composers Orchestra conducted by James Dixon at Lincoln Center in New York, 1977.
- 83. Letter of gratitude from Manuel Cuadros Barr and Leopoldo la Rosa Urbani, Casa de la Cultura del Peru, to James Dixon, June 21, 1965.



- 84. James Dixon's passport, 1950s.
- 85. Photograph of James Dixon conducting the Athens State Orchestra in Greece, 1961.
- 86. Translation of a newspaper clipping (see item 87) about Dixon conducting the Dimitri Mitropoulos memorial concert in Athens.
- 87. Newspaper clipping from the *Athenaiki*, July 26, 1961. (See item 86.)
- 88. Program from a concert with the Athens State Orchestra, 1958.

75.



70.

A Final Time Together in the Quad Cities

- 89. "Orchestrating a Grand Finale," by Alma Gaul. Newspaper clipping from *The Quad-City Times*, April 10, 1994. Davenport, Iowa.
- 90. Dinner program for "Honoring a Life in Music: A Tribute to James Dixon" planned by the Quad City Symphony Orchestra Association, May 7, 1994. Illustration by Patrick Collins.
- 91. Program book from the Quad City Symphony Orchestra's 79th season (1993-1994), James Dixon's last as conductor for the QCSO.
- 92. Score for Gustav Mahler's Symphony No. 5. Leipzig, Germany: C. F. Peters, 1904. Rita Benton Music Library.
- 93. Gift box to James Dixon in honor of his tenure as music director and conductor for the Quad City Symphony Orchestra, 1965-1994.

Dixon's UI Celebration of Service: The "Stuff" to Be a Conductor

- 94. Program for James Dixon's celebration of service at the University of Iowa, 1997.
- 95. Invitation from the University of Iowa School of Music to attend James Dixon's final concert with the University Symphony Orchestra on March 12, 1997, at Hancher Auditorium.



97.

96. Concert program book for James Dixon's final concert with the University of Iowa Symphony Orchestra, March 12, 1997.
97. Photograph of James Dixon with his conductor's baton, 1990s.
98. Unsigned letter of appreciation to James Dixon, May 25, 1990.
99. Memorandum from School of Music colleague Mona Shaw to James Dixon, October 16, 1996.
100. Letter of congratulations to James Dixon from Senator Tom Harkin, March 5, 1997.
101. Letter of appreciation from School of Music colleague Richard Caplan to James Dixon, March 3, 1997.

In the Conductor's Study

102. Poster from a Seventh Army Symphony performance of *The Medium* and *The Telephone* on Sunday, January 17, 1955, in Germany.

CREDITS

EXHIBITION CURATION

Sarah Suhadolnik

Assistant Professor of Instruction
University of Iowa School of Music

Katie Buehner

Director, Rita Benton Music Library
University of Iowa Libraries

PREPARATION AND CONSERVATION

Bill Voss, Conservator Technician and
Exhibit Preparator
Giselle Simón, University Conservator

DESIGN

Lauren Coghlan, Creative Coordinator

EXHIBITION PROJECT COORDINATION

Sara J. Pinkham, Exhibition and Engagement
Coordinator, Main Library Gallery

EXHIBITION AND PROGRAM SUPPORT

Cecil Campbell, Exhibition and Engagement
Student Lead, Main Library Gallery

INSTALLATION

Bill Voss, Lauren Coghlan, Sara J. Pinkham,
Giselle Simón, Kaleb Turnbough, Carolina
Kaufman, Zoë Webb

MATERIALS ACCESS SUPPORT

Lindsay Moen, Lead Public Services Librarian,
Special Collections and Archives

INTERACTIVE AUDIO STATION

José Jiménez, Director of Libraries
Information Technology
Will Brown, IT Support Consultant
Bill Voss

AUDIO EDITING AND RECORDING

Katie Buehner

WEBSITE

Ken Clinkenbeard, Web Services Specialist
Sara J. Pinkham

COMMUNICATIONS

Anne Bassett, Senior Director, Strategic
Communications and External Relations
Krista Hershberger, Communications Specialist
Kaleb Turnbough, Graphic Design Student Lead

INTERACTIVE TOUCHSCREEN, DIGITAL SCHOLARSHIP AND PUBLISHING STUDIO

Matthew Butler, Senior Developer
Alyssa Varner, Creative Coordinator

FINANCIAL SUPPORT

University of Iowa Libraries Exhibits and
Galleries Fund

SPECIAL THANKS AND ADDITIONAL ASSISTANCE

Carey Bostian, Miera Kim, Christine Bellomy,
Sarah Keen, Anastasia Scholze-Wang, Amy
McBeth, Christine Burke, Melissa Moll, Bethany
Davis, Haziél Candido da Silva Santos, Peyton
Flynn, Susan Bawden, Jim Bawden, Suzanne
Benson, Gary “Gino” Ciccotelli, Helen Gager,
David Greenhoe, Ron Morton, Mary Neil,
Carol Phoenix, Julie Scott, Gabryel Smith at
the New York Philharmonic Archives, Allison
Johnson at the State Historical Society of Iowa –
Iowa City Research Center, University of Iowa
School of Music and Director Tammie Walker,
Pentacrest Museums and Director Liz Crooks,
Quad City Symphony Orchestra and Executive
Director Brian Baxter

IOWA

University Libraries

Main Library Gallery

ORCHESTRATING COMMUNITY: The Public Service of Iowa Conductor James Dixon

University of Iowa Libraries

Main Library Gallery

January 20–June 26, 2026

Gallery hours and complete exhibition information at lib.uiowa.edu/gallery