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Recommended Citation

Labounsky, Ann. Interview by Melodie Frankovitch. October 25, 2016, in Pittsburgh, Pennsylvania. Transcript. Duquesne University Oral History Initiative, Pittsburgh, PA. <https://dsc.duq.edu/duoph/1/> (accessed Month Day, Year).

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Oral Memoirs
of
Dr. Ann Labounsky

An Interview
Conducted by
Melodie Frankovitch
October 29, 2016

Collection: Oral History Initiative

Project: Duquesne University

Duquesne University Oral History Initiative

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Interview History

The recording(s) and transcript(s) of the interview(s) were processed in the offices of the Oral History Initiative (OHI) and University Archives, Duquesne University, Pittsburgh, Pennsylvania.

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Transcriber: Verbal Ink Transcription Services

Editor(s): Megan DeFries
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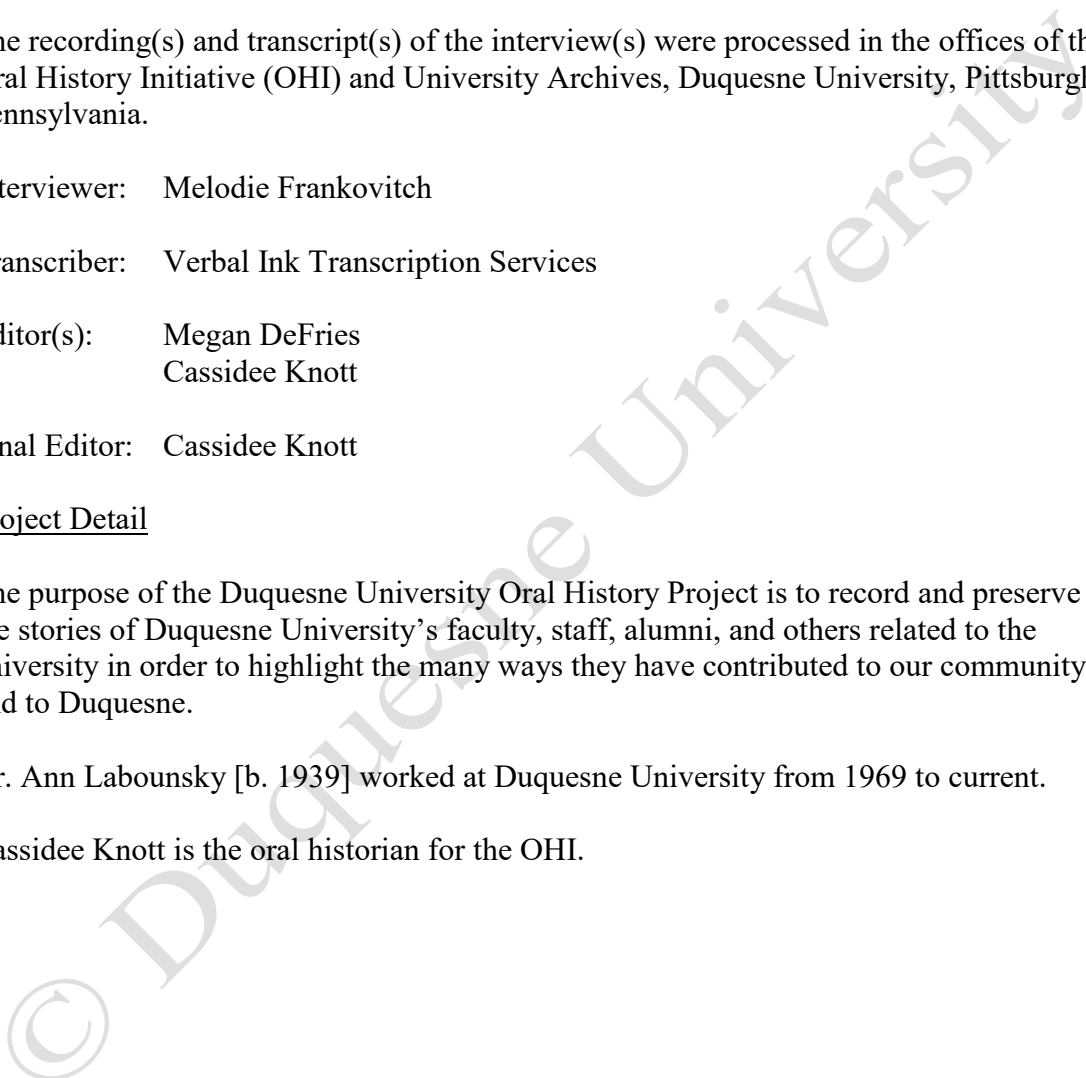
Final Editor: Cassidee Knott

Project Detail

The purpose of the Duquesne University Oral History Project is to record and preserve the stories of Duquesne University's faculty, staff, alumni, and others related to the university in order to highlight the many ways they have contributed to our community and to Duquesne.

Dr. Ann Labounsky [b. 1939] worked at Duquesne University from 1969 to current.

Cassidee Knott is the oral historian for the OHI.



Dr. Ann Labounsky

Oral History Memoir
Interview Number 1

Interviewed by Melodie Frankovitch
October 29, 2016
Home of Mrs. Labounsky
Pittsburgh, Pennsylvania

Collection: Oral History Initiative
Project: Duquesne University

Frankovitch: (papers shuffle) Okay.

Labounsky: Welcome.

Frankovitch: Let's begin. (Labounsky laughs) I'm sitting in Ann Labounsky's lovely home. It's October 29, 2016 and my name is Melodie Frankovitch. I work at the Gumberg Library and I'm interviewing Dr. Ann Labounsky.

Labounsky: I—excuse me, it's Labounsky. [Corrects name pronunciation]

Frankovitch: Labounsky. (Labounsky laughs) Thank you. Thank you for—I have talked to you as Ann for so long. (both laugh) She is professor of Organ and Sacred Music at Duquesne University and this is our first oral history interview, and it coincides with the celebration of the fortieth anniversary of the Sacred Music Program at Duquesne [University], which is actually October, this month, I think. So that's—

[00:01:16]

Labounsky: Yes, yeah. It's a coincidence that it was just, like, two weeks earlier that [Jean] Langlais was here and he was awarded an honorary doctorate degree. And, this morning, I was over at Church of the Epiphany because it's twenty-five years since his death and his wife was there, giving a master class and one of my students played, and I had a really good chance to visit with her. I was very happy about that.

Frankovitch: She's in town because there's a recital tomorrow.

[00:01:55]

Labounsky: (speaking at the same time) Yes, tomorrow—well, it's the second anniversary of the death of Robert Lord, who was also a pupil of Langlais, and he was my mentor and advisor for my dissertation, and so there are a lot of commonalities, that when Mary Louise Langlais started her talk this morning, she said, "Well, I have a rival," she said, (laughs) meaning me, you know, because Pittsburgh is such a center for Langlais's music and she recognized that. Of course, with Bob Lord here and myself, and then my students, and then students of my students, it's beautiful to see how it goes along from one—from the teacher to the student, to the students.

Frankovitch: It is. As I was looking through some of the material of the research, Pittsburgh has such a strong organ tradition.

[00:03:09]

Labounsky: Oh yes. It's very powerful.

Frankovitch: Yeah.

Labounsky: We have a very strong AGO [American Guild of Organists] chapter here and we have many beautiful churches and the level of the professional musicians, professional organists, is very high here. And, you know, we all get along and it's not like an elitist group. We have a meeting once a month with a dinner and we really enjoy being all together.

Frankovitch: It's very supportive.

Labounsky: It is.

Frankovitch: Sounds very supportive.

Labounsky: You need that. You know, it's a lonely profession so you need the support of your colleagues.

Frankovitch: It is. Speaking of which—your part and your role in this—I'm going to take you way back to the beginning—

Laounsky: Okay.

Frankovitch: About how you became interested in the organ.

[00:04:09]

Labounsky: The organ. Yeah, (laughs) you know, it was funny. It was—I had played the piano since I was six years old. I was a member of the Triangle Girls, which are the Daughters of the Eastern Star [Order of the Eastern Star, a Masonic organization], in Oyster Bay [Long Island, New York].

Frankovitch: (speaking at the same time) Oh that's right.

Labounsky: That's the town where I grew up. They wanted me to play for the DeMolay [International, a Masonic youth organization], some special service that they had. American Guild of Organists I always remember it was a Hammond Organ and I didn't have any idea how to play an organ. So I thought, "Maybe I should take some lessons." (laughs)

Frankovitch: Oh my goodness.

Labounsky: His name was Paul Sifler, my first organ teacher. He was the organist choir director at my church, Christ Episcopal Church in Oyster Bay, and so I started to study, and I fell in love with the organ, just like that.

Frankovitch: You know, I think you remember your first teacher and the influence that they have on you so strongly because you went from not really knowing much about an instrument, to, "Okay, I want to do this."

[00:05:27]

Labounsky: Yes. It was pivotal. Then his partner, John LaMontaine, was a very fine pianist. So, I would go into New York City to take piano lessons from him. So it was—

Frankovitch: Was that a bus trip into—

Labounsky: No, the train. I would go on the Long Island Railroad.

Frankovitch: (speaking at the same time) Train, yes.

Labounsky: But I'm very grateful to both of them. And it was through John LaMontaine, he was the one who said, "You should go to the Eastman School [of Music]," because he had gone there.

Frankovitch: Okay.

Labounsky: So it's funny how all—

Frankovitch: It is.

Labounsky: —these things weave together.

Frankovitch: And it isn't until you step further back in your life, that you realize it was supposed to be like that. (both laugh) I wasn't supposed to—one of the comments mentioned was, did you think of any other school than Eastman?

Labounsky: No, I didn't. (laughs)

Frankovitch: Yeah, that's—it's funny. (laughs)

Labounsky: (speaking at the same time) Maybe I should have, but—because now—like our grandsons, the little grandson who's a senior at Central Catholic

[High School], he's saying, "Oh I'm going to apply to seven schools. Whichever one I get into, then I'll go and visit it," but, I mean, it was just—

Frankovitch: It's like a half-year process, I think—

Labounsky: Oh, I know.

Frankovitch: At least.

Labounsky: Yes, yes, but it wasn't like that for me and the other thing that was strange was that I knew I always wanted to work in the church, but I had no idea that I would become a university professor. That was just not—I didn't even think about it.

Frankovitch: That came, I think, according to what I was reading, at a time when you were juggling family and part-time work at Brentwood.

Labounsky: (speaking at the same time) Brentwood Presbyterian Church [in the South Hills of Pittsburgh, Pennsylvania].

Frankovitch: Brentwood Presbyterian Church.

Labounsky: I was the organist there and my husband was the choir director.

Frankovitch: Now, tell me about your teacher at Eastman because I know he was a very good friend of yours.

[00:07:31]

Labounsky: (speaking at the same time) David Craighead, yeah.

Frankovitch: Yes.

Labounsky: Yes, we were very close. We were not really close when I was a student, but we became very close after. He became the godfather of our youngest daughter, Claire. And then he retired—he retired twice from Eastman. The first time was [when] Russell Saunders, [who] was his colleague, died very suddenly, so then he was brought back to teach. Then he retired the second time and then we invited him to teach at Duquesne. At first, he would just come in the summers and then he would come once a month. Of course, he would always stay here. We learned so much from him. It was a wonderful time.

Frankovitch: Did he—he was your organ professor. Was there—were you in a sacred music program or just a—?

Labounsky: (speaking at the same time) No. That didn't exist, and it doesn't exist now either.

Frankovitch: At Eastman.

Labounsky: No.

Frankovitch: Is it strictly performance?

Labounsky: Right, it is. I have a student, Jeremy Gelinek, who studied with me for four years. He's doing very well. Actually, he's at the Paris Conservatory this year, you know, like a junior year abroad. He's learned a lot there.

Frankovitch: Sure. That's another whole experience that you had that was, I think, at the time, seemed almost like a dream.

[00:09:09]

Labounsky: It was.

Frankovitch: (speaking at the same time) It must have seemed.

Labounsky: Yes, yeah. It was wonderful to get that Fulbright grant; that paid for everything; the travel over there, and the living, and the lessons. It was very formative in my life.

Frankovitch: You had two teachers at the same time.

[00:09:29]

Labounsky: I did. (Frankovitch laughs) I had gone to study with André Marchal, another blind organist. I wanted—when I heard him play for the first time at—it was Syracuse University. It was so compelling, the way he played. It was so different from anything I'd ever heard before, that I thought, "I must study with him and try to understand how he plays." And so, I had made up my mind that I would go and study, even if I didn't have a grant, I'd somehow find a way to do it.

And so then—(laughs) it was funny, I don't know if it says that in the article, but when I met Langlais, actually, at St. Thomas Church in New York. It was in April I remember, of nineteen—I guess that was 1961 or sixty-two. And I told him—I was just finishing my Master's degree at the University of Michigan. I told him that I had played his piece, *Miniature*, on my graduate recital and I told him I would be coming to Paris to study, but I didn't really have any intention of studying with him.

And then after I went over to Paris, I wanted to study improvisation and Marchal didn't teach it. He was a very fine improviser himself, but he didn't actually teach it at that time. And he said, "You have my permission," they were very possessive as teachers. He said, "You have my permission to study that with Langlais," and so that's how it got started. (laughs)

Frankovitch: Oh my goodness. Now were they—

Labounsky: Well you see, Marchal had been Langlais's teacher at the school for the blind in Paris [*Institut National des Jeunes Aveugles*, National Institute for Blind Children].

Frankovitch: Oh, oh my goodness. Okay.

Labounsky: So there's this long list—

Frankovitch: There is.

Labounsky —of blind organists. [It] Doesn't exist anymore, unfortunately. Yeah, I don't know why exactly.

Frankovitch: (speaking at the same time) What was it about Marchal and Langlais, about their playing that was—you wanted to know more about? Was it their interpretation?

[00:11:53]

Labounsky: It was their interpretation. It was this marvelous sense of rhythm and this wonderful sense of line, that I had not heard anywhere else. It was just like a completely different way of playing and I thought, I've got to learn this.

Frankovitch: It's amazing when you hear a performer play exactly almost the same piece and you can get a different feeling or a different—

Labounsky: It will sound completely different.

Frankovitch: Yes.

Labounsky: The same organ can sound completely different—

Frankovitch: (speaking at same time) Yeah.

Labounsky: —depending on who's playing it.

Frankovitch: It's amazing, that that is—that's why its interpretation is—how should I say it? Is one of the personal—it's a very personal thing.

Labounsky: Yeah, it is. Yes.

Frankovitch: With musicians, I think.

Labounsky: Yes, it really is. And it is this kind of apprentice system whereby you learn from this teacher who learned from that teacher. It really is handed down.

Frankovitch: And then you hand it down.

Labounsky: I do.

Frankovitch: Then you—students and—

Labounsky: I feel that very strongly. I feel that I was given a great deal by David Craighead, or Marilyn Mason too, I should say, at [the] University of Michigan and Marchal and Langlais, and I felt it's my responsibility to share that with anyone who wants to know. I usually, at least once a week, I'll get an email from someone, you know, asking some question about Langlais's music. I always, always respond.

Frankovitch: Well, you recorded—

[00:13:50]

Labounsky: I did.

Frankovitch: —the entire—

Labounsky: Organ works.

Frankovitch: Organ works.

Labounsky: Yes.

Frankovitch: That was one of my questions, how that came about and how that was a lengthy endeavor? I would think, yeah.

Labounsky: (speaking at the same time) It was, yeah. It was a life work. I started it in 1979 and I finished it in 2003, in terms of the recording. And that was for the Musical Heritage Society and then, of course, then the Musical Heritage Society went bankrupt. It was a whole history just to how the whole thing came to be because the first recordings, they were on thirty-three and a third, and they were three in the set.

Frankovitch: Oh my goodness.

Labounsky: Then, they were released on the CDs [compact discs], but Langlais wanted his music recorded and he gave up his royalties.

Frankovitch: Wow.

Labounsky: That was huge because he thought, "Well, if this will make it possible."

Frankovitch: Wow. (Labounsky laughs) Oh my goodness. Now, are you the only person that has recorded all of them?

Labounsky: Yeah. I was the only one crazy enough to want to do that. (Frankovitch laughs) Well, and my husband always said, "I don't think you should do that." He said, "I think you should decide," because he's [Langlais]

written over three hundred works, he said, “I think you should decide which are the best works and record those,” maybe three CDs or something like that. I said, “No.” No, because the musicologist in me said, “No. I want to put it all out there and then people will decide.” It’s the same thing with this [Joseph Willcox] Jenkins project now. I hope I get this Palouse grant because it pays six-thousand dollars, which isn’t enough, (laughs) but I’ll figure it out.

Frankovitch: It’s a start.

Labounsky: It’s a start. Well then, I thought—I was talking with Tom Kikta the other day and he said, “Well maybe you could just make one CD.” I thought, No, I want all his organ music recorded and then you’ve got some of the choral, some of the band music. Oh, I didn’t give you that proposal. I’ll have to send that to you.

Frankovitch: Yes, yeah.

Labounsky: The preliminary proposal.

Frankovitch: (speaking at the same time) I’m interested to see that.

Labounsky: So—

Frankovitch: There’s something about, I think, obviously, you know, when—we have scores in the archives and you look at them, but if you could sit down, a person could follow—

[00:16:34]

Labounsky: (speaking at the same time) Yes.

Frankovitch: —or just listen along.

Labounsky: (speaking at the same time) Right, right. It makes a big difference.

Frankovitch: It tells about the progression of that person too, I think.

Labounsky: And what I am going to do—and I don’t know, I was going to maybe—I guess at the point when I retire, I will give all of my documents to Duquesne. All of my scores and the books. [Manuscripts were given to the University Archives in July 2019.]

Frankovitch: Wow, wow.

Labounsky: All of that. I’ve been giving books, just little by little. I like to try to do—not all at once.

Frankovitch: (speaking at the same time) Yes. Yes. Right, well you have been—and I’m skipping around, but you have been the key person who has

collaborated and gotten the Sacred Music Collection for us and that's why I and, you know, Terra, the music librarian—

Labounsky: (acorn falls and hits the roof) That's an acorn, sorry. (both laugh)

Frankovitch: Has, you know—why we felt it's so necessary, because you're the person who knows, like you said, how all these things tie together and that the—

[00:17:50]

Labounsky: You've been very helpful in that too and who—I'm trying to remember the name of the other woman who worked with you, with the Boys Town Collection.

Frankovitch: Lisa Lazar?

Labounsky: Yes.

Frankovitch: Yes.

Labounsky: Lisa. She was trying to figure it out.

Frankovitch: (speaking at the same time) She did. That was for a paper that she took a graduate music class at Duquesne and Judith Bowman—

Labounsky: Oh yes, yes.

Frankovitch: —for her research class. And that paper is kind of the building block—

Labounsky: Yeah, and that was very useful to the—

Frankovitch: (speaking at the same time) It was. It was.

Labounsky: And then Charles Wilson also did the work on the Boys Town Collection.

Frankovitch: Okay, okay.

Labounsky: He got fascinated with Boys Town.

Frankovitch: Was he at Duquesne? Did I—

Labounsky: Yeah, he graduated from Duquesne and he wrote his master's paper on the collection. What he did—the Boys Town Collection at Duquesne—he, basically, oh, just kind of cataloged—it had been cataloged, but he went through every piece and said, you know, what it was, the length, and all of those things.

Frankovitch: We also got recordings. We got a large LP [Long Play, a vinyl record] collection from them that—

Labounsky: You know, I'm going to have to come back to that because I told you I want to do this presentation about the collection and the music of Boys Town, for that conference in Yonkers in March.

Frankovitch: (speaking at the same time) Okay, okay. We'll be in touch.

Labounsky: (speaking at the same time) I want to look in to it. We certainly will.

Frankovitch: With the Boys Town.

Labounsky: Yeah, we'll stay in touch. (laughs)

Frankovitch: Boys Town always—it never is—I don't want to say it never dies, but it is—

Labounsky: It keeps coming to mind.

Frankovitch: It does.

Labounsky: And you know, just this last summer, there was a fellow from Omaha—

Frankovitch: Yes.

Labounsky: —he came to interview me and look at the things. Remember him?

Frankovitch: He did. I remember Terra was involved in setting him up and getting him to look at whatever he needed in that. But I—the dedication of the Boys Town Collection at Duquesne was March 1990.

Labounsky: That's right.

Frankovitch: And one of my questions was that was a pretty significant event—

[00:20:29]

Labounsky: It was.

Frankovitch: —for Duquesne and just for the whole collection and everyone involved.

Labounsky: It was. It really was. And, you know, at that time it was wonderful because Monsignor Schmitt was there, and Paul Manz was there. You know, all of these dignitaries, and Roger Wagner. And I think of now, I'm the only one who's still alive. (laughs) Scary.

Frankovitch: You have a lot on your shoulders when you feel that way.

Labounsky: (speaking at the same time) Well, I mean, I just have a—well, you know, I look at that picture, it's just hanging in the studio, and I see, Oh, yeah, they were all here. That was 1990, was that when it was?

Frankovitch: It was. That's what—we have actually a program; several copies of that program.

Labounsky: I have copies too, yeah.

Frankovitch: There were lectures. There was a master class.

Labounsky: I don't do things in a small way. (both laugh) I do it in a big way. I go all the way.

Frankovitch: Well, let me ask you, was it during that time that Jean Langlais received the honorary degree also?

[00:21:45]

Labounsky: It was, it was. It was the middle of October [1976] and I still remember it. I have a picture in my studio. I have a picture of him receiving the degree. We've had these premiers of his music, including his *Third Concerto* which had never been performed. It just really—it was really very exciting.

Frankovitch: Let me ask you about—a little bit about your master's degree in Michigan. Following the—following Eastman, you went to Michigan and you had another teacher, another mentor, that was—taught you. Was there a Sacred Music Program at Michigan?

[00:22:39]

Labounsky: (speaking at the same time) No—yes, there was actually. There was, but it was not developed the way ours became developed. Basically, the only difference was that if you were getting a degree in sacred music, you didn't have to memorize your recital. (laughs) That's not much of a difference.

Frankovitch: There is not much of a difference there. No. So from there, you met your husband there.

[00:23:09]

Labounsky: I did meet him there, yes.

Frankovitch: And now, was he in the sacred music—

Labounsky: No.

Frankovitch: No.

Labounsky: He had gone there—he wanted to study musicology, but he was put not in the Rackham School, which is where he should have been, but he was put into the school of music, toward getting a degree in music history,

which wasn't really what he wanted. So he stayed—he started in the summer and I was just finishing that summer, and he stayed one semester and then he knew it wasn't for him and he left.

Frankovitch: Interesting.

Labounsky: But Lewis, my husband is—I think of him really as a renaissance man. He graduated from Davidson College and he studied with Bob Lord there.

Frankovitch: Oh!

Labounsky: Everything is tied together. He studied with Bob Lord there and he was a history and philosophy major and a music minor. So boy, what a good combination.

Frankovitch: That is a very good combination.

Labounsky: Very good combination.

Frankovitch: How—how did you two meet and then re-meet, I guess? Or did—

[00:24:26]

Labounsky: We met actually on the stairs of Marilyn Mason's studio. I was waiting to play for her and so was Lewis and that's when we met, there. We fell in love immediately (Frankovitch laughs) and he proposed after two weeks. (both laugh)

Frankovitch: Oh my goodness.

Labounsky: Yeah.

Frankovitch: Wow! Well, [love at] first sight, as they say. That must—now did you play together? Did you make a program together or—

[00:24:58]

Labounsky: (speaking at the same time) No actually, this is the funny thing. That summer, I was working in a Presbyterian Church in Dearborn, Michigan. We didn't have the choir in the summer, but we'd have a soloist that would sing. So when I met him, I noticed he had a very nice speaking voice, I said, "Do you sing?" He said, "Oh yes." I said, "How would you like to sing the solo in my church this Sunday?" He said, "Oh, sure." So that's how it got started. So every Sunday he sang—

Frankovitch: Wow!

Labounsky: —in my church. Oh, He had a beautiful voice.

Frankovitch: Is it a deep—

Labounsky: A baritone, a baritone, yeah.

Frankovitch: Did you—do you remember what he sang, by any chance?

Labounsky: Yeah. The first thing, and I still remember, is when I—I remember the first time I heard him sing, it was so moving, praise—*Thanks Be To Thee*, that [George Frideric] Handel. It was so good.

Frankovitch: Well Handel—my father was a singer also and he has a—he had a low baritone. He was baritone. It is a very—

Labounsky: Compelling, isn't it?

Frankovitch: It is. It's comforting too. It's a solid—you're on solid ground, I think. (laughs)

Labounsky: Yes, definitely, yes.

Frankovitch: But it's, yeah—but I've heard of many solos, *Messiah*, et cetera—*Elijah*, all of—a lot of—

Labounsky: He actually sang the bass solos in—what was it? *The Creation*, I think it was, [Joseph] Haydn's *Creation*. No he—

Frankovitch: Those are beautiful—large, but very beautiful works. My father used to describe to me—we're from Chicago and when he did the *Elijah*, they actually had in the church a little scene of a brook, you know. (laughs) So it was a little dramatic, but they did kind of—they didn't dress like that, but I mean it was just symbolic themes—

Labounsky: (speaking at the same time) Really? Oh interesting.

Frankovitch: —that plays a part in that story. So it's very—I can understand your (laughs) reasoning behind loving that voice because it's a very special thing.

[00:27:32]

Labounsky: Yeah, it is wonderful. And then you know Lewis was—well, what happened in our marriage is that we had three children, eventually. We lived—when we were first married, we lived on Long Island. Then, after two years, we moved to Pittsburgh. And there—that's again, how Bob Lord played a role in that. We were—we had applied for a number of jobs in different parts of the country, but nothing had come through and our furniture was going to go into storage and our phones were going to be turned off that night, and then Bob Lord called, (laughs) and he said, "Oh, did you know there is a job that's open at Brentwood Presbyterian Church?"

Frankovitch: (speaking at the same time) Oh my goodness.

Labounsky: And so—then we called and that’s how that happened.

Frankovitch: Oh, but it—a person’s patience is just tried to the eleventh hour and then you have an opening, you know, something comes.

Labounsky: (speaking at the same time) Something does happen. So when you think back on how all the threads, they all come together—

Frankovitch: (speaking at the same time) It is. It makes your faith even stronger, that there is a plan. (laughs)

Labounsky: That’s right. You only know the plan as you look back.

Frankovitch: You do, that’s true.

Labounsky: You can see how it was supposed to work out.

Frankovitch: You have to trust, and it is hard. Until a person has experienced that, it’s hard to say— explain that.

Labounsky: I know.

Frankovitch: It’s a hard thing to explain.

[00:29:17]

Labounsky: It was hard for us and my husband, so that we were working husband and wife team—he was the choir director and I was the organist. We had just one child then. Then our son Alex was born in 1968 and then our youngest daughter, Claire, was born in 1972. But in sixty-nine was when—it was Jim Hunter, I don’t know if you know that—you remember that name. He was the head of the graduate studies at Duquesne.

He called on the phone, I didn’t know who he was, and he said, “I’m calling wondering, would you like to teach at Duquesne?” and I said, “Oh I guess so. What’s Duquesne?” (Frankovitch laughs) I’d never heard of Duquesne. I always think that’s funny after all that. I called Lewis, he was at the church, and he said, “Oh, okay.” But, you know, the thing—the irony of it was—talk about child care—it would actually would cost me money to work at Duquesne because we had to pay for the child care.

Frankovitch: (speaking at the same time) I believe it. Oh, I believe it.

Labounsky: Then in 1972, Gerald—no let’s see, it was Robert Egan who was the dean then, said, “Well, I want to hire one person to be full-time.” He said, “I can offer you two part-time salaries, or I can offer you one full-time salary with benefits. Which would you like?” I picked the full-time with benefits. (both laugh) The princely sum of six-thousand dollars a year. (laughs)

Frankovitch: Oh my goodness. No.

[00:31:10]

Labounsky: But that's all right because that's how we were—it was a start. That was in seventy-two. And then four years later, I established the Sacred Music degree program.

Frankovitch: Now you chose to include organ and other things in the curriculum, which was—

Labounsky: Yes, and I actually like—and in a sense, we're still doing that. For example, we have a student, Emily Lapisardi, who's a wonderful singer. I mean, she's not mainly an organist, although her organ skills have improved tremendously. Her recital, which is going to be in the Duquesne chapel, she's singing and she's playing the organ for part of it, and she's also going to give a lecture recital. So it's more than whether I memorize the recital or not.

Frankovitch: (speaking at the same time) Right.

Labounsky: It's showing a much broader scope. The fact that we do the masses every Monday at noon—

Frankovitch: (speaking at the same time) Yes, yes.

Labounsky: —that gives them the chance to actually hone their skills altogether.

Frankovitch: Right. I think too that—maybe I'm wrong—but I think too, as a musician, there's more expected of you than just playing. I think you represent—you need to talk about the music that you're doing. You're—it's an opportunity, I think, to be more well-rounded, to add some depth to your—what you're sharing with people. So it's—now, the curriculum, will that change? Are you changing anything, or—

Labounsky: Well, you see, the question—that was always a big question because I always felt, and I still do, that the organ has to be the bedrock of it. You have to be an organist. We have another student now, Adam Farenbach, who, you know, he's—his undergraduate degree was in voice and he's not terribly advanced on organ, but he's improving a great deal and so, it's another case like that, but yet he's going through the rigors of learning to play because, I mean, where you have a job is that you have to play the organ, most of the time, but it varies. In the South, it's more the case where you could be the choir director and not the organist, but you really need to be able to do it.

Frankovitch: I have a question about what—is there a teaching philosophy that you have had, that has guided you or—I read that it's—and especially at Duquesne, because of the mission, you are training students to be music ministers, in a way.

[00:34:29]

Labounsky: Yes. Much more than just organists. Yeah, it's much more—it's much broader. And that's a good philosophical question. There are some people who just have that pastoral sense and I'm still trying to figure out how you can teach that. I don't know, (laughs) sort of by example, by them watching the other students. Some of them just really have that and others, they're just in it—well, it's very unusual, but we did have a few like that. They just wanted to learn how to play the organ. They didn't really care about the ministry, but if you don't care about the ministry, then it's not going to work out very well for you.

Frankovitch: I think it's a key component of the person being in a congregational community.

Labounsky: Exactly. Well, you mentioned—the other day you mentioned Larry Allen. [Labounsky's pet enters the room] Oh, we have a visitor.

Frankovitch: Hello. (laughs) Hello.

Labounsky: (laughs) That's Romeo. He's very friendly.

Frankovitch: (laughs) Swish swish—the tail, yeah. (laughs)

Labounsky: So, it is very important. How to teach that, (laughs)

Frankovitch: (speaking at the same time) I think it's a gift too.

Labounsky: People—well, they say that there are people who are gifted as teachers, but I still think that you can learn a lot.

Frankovitch: You can.

Labounsky: Because David Craighead used to say, “When I started to teach, I didn't know anything,” and I felt that way too when I started. I had no idea what to do, but now, we have a course, organ pedagogy and I have two students in it this semester. They're learning so much. Towards the beginning of the semester, I'll go and observe one of their lessons and then towards the end—and I write comments—then towards the end of the semester, I do it again.

Frankovitch: So you can see the progress?

Labounsky: Yes.

Frankovitch: Yeah. Now, I have a question for you, pertaining to this, and that is the role of the organist in the worship service. How did they lead? They have to complement the service—

[00:37:07]

Labounsky: Yes.

Frankovitch: —with the hymns.

Labounsky: Exactly, and everything actually. If the organist is also the choir director, minister of music, they have to pick all the music. In many churches, they also pick the hymns. It varies. I don't know how it is in your church, if the—

Frankovitch: I don't know, but I—Larry, the—everything matches perfectly.

Labounsky: Yeah, well that's because—that's not just by chance.

Frankovitch: No.

Labounsky: They, you know, people work—when I was working with Lewis, he was the choir director and he would plan all the music and he would always say, “We don't have any generic anthems.” He would—he would take the—oh, I hear him, he's just come back [husband returns home]. First of all, he would study the readings, almost to an exegesis because he has this very strong theology background. That's where he would start. It's huge.

Frankovitch: (speaking at the same time) That's—I mean, it is huge. It is. I think as a person who goes to church and sit down, you see all of these things working together, but you're—there's a lot behind the scenes, that is going on; choir rehearsal. I think I've got to church, and I've heard Larry practicing and rehearsing, and it's a very—so what you come away with is a very—

Labounsky: Very rich.

Frankovitch: Yeah. It's a very rich experience.

Labounsky: Integrated—

Frankovitch: Yeah, yeah.

Labounsky: —and it should be that way and it isn't that way in all the situations.

Frankovitch: Right. That's the best. (laughs) That's the best of the best.

Labounsky: It is. Yeah, we would like it always to be that way. That's where the organist really has to be in sync with the staff and the pastors. If they are, it will work. If they're not, then they should find another job. (laughs)

Frankovitch: Yeah. That's an important relationship, I think.

Labounsky: It is a very important—

Frankovitch: You have to be on the same page.

Labounsky: Exactly.

Frankovitch: There's the spiritual element in everything that works into that.

Labounsky: (speaking at the same time) It does.

Frankovitch: Let me just ask you a couple of questions about you. You also wrote Jean Langlais' biography.

[00:39:53]

Labounsky: Yes.

Frankovitch: Besides his entire compositions, which you played, you wrote his biography. Now, what kind of undertaking was that? That must have been huge.

Labounsky: It was, yeah—that has an interesting story too. He wanted me to do that, only he called it, La Thèse, "This is your thesis."

Frankovitch: Oh!

Labounsky: But he was afraid to ask me because he thought I would say no. He got his wife Jeannette, to ask me. (Frankovitch laughs) I said, "Yeah, that sounds like a good idea." That's why I went to the University of Pittsburgh for the doctorate.

Frankovitch: Okay.

Labounsky: But actually, I didn't know it at the time, but I really needed to do that for tenure. You know, you have to.

[00:40:44]

Now, we're hiring someone, they've got to already have a doctorate. But that time, when I was hired, I had my master's and I had diplomas from Paris, but it's not the same thing as a doctorate. I could be promoted, but not to full professor until I had my doctorate. But now, you have to have the doctorate before you're hired, which is smart, because if a person is struggling to finish that dissertation, they cannot give their full—

Frankovitch: (speaking at the same time) Right, right.

Labounsky: Their full energies into teaching.

Frankovitch: Exactly. I mean, there are people that do that. Either the thesis gets left behind—

Labounsky: Yeah, or the ABDs people, All But Dissertation. (both laugh)

Frankovitch: So it's—yeah, it's rigorous, but that experience was, I'm sure, something where you had to—I don't know. Did you have to re-write? Did you have to—

Labounsky: Oh yeah, see now, we're coming back to Bob Lord again (both laugh) because he was my advisor for my dissertation. I had to take all these courses beforehand. I don't have any regrets about getting that degree because I learned so much. It was in musicology and that was a discipline that I had never studied, but I realized that it was something that I really loved. I thought it was fascinating.

Frankovitch: Did you—do you incorporate, in your lessons with your students, some history elements?

Labounsky: Oh, yes. All that I learned, that all comes to bear in my teaching. Just last Tuesday, in the pedagogy class, I was reading to them the appendix from my book about what Langlais wrote about teaching blind students and that was something that I was able to see when I did all that research in his home. He let me copy it by hand and then I translated it and then I—it's never been published anywhere else. That was something that was really very useful.

Frankovitch: Absolutely.

Labounsky: The students thought, Oh gee, there are some really good ideas. That even though it's for blind students, still sighted students can learn a lot from that.

Frankovitch: There's an intuition, a sensitivity—a heightened sensitivity to some things, I would think.

Labounsky: Definitely.

Frankovitch: Yeah. Let me just ask you again—going back to Jean Langlais—I have to mention the Boys Town Summer Workshop.

[00:44:05]

Labounsky: Oh, yeah.

Frankovitch: Which just my interpretation from reading, it was just a festival. It seemed to be in the summer, if you were an organist or you were invited there, there were masses. It was just this—

Labounsky: Yeah. That was Father Schmitt's doing and you know, you have to realize that at Boys Town, they have a lot of money because their campaigns for raising money were very effective. And people—there was that slogan, "He ain't heavy. He's my brother."

Frankovitch: Yes! Yeah.

Labounsky: The person carrying the younger one.

Frankovitch: Yeah, I've heard of that.

Labounsky: But that really resonated with many people and many people sent money. It was just so heartwarming to see these boys who had been totally messed up, and then how their lives were completely turned around by being at Boys Town. And actually—and this, I think, I'm going to talk about in March—it was how music, sacred music under the influence of Father Schmitt, how that was able to turn their lives around.

Then the summer workshops—see, they had lots of money and they brought in these giants from all over the world. And they brought in—there was the Jews and Orthodox, Protestant, all the faiths, and it was a truly ecumenical two weeks. (cat meows) There were many concerts and Roger Wagner came every year. He trained the choir. And then, of course, I was only there one summer, and actually, I was only there—I wasn't even there for the two full weeks. I was there over a week, I think it was. But Langlais, gave a number of master classes and I played a recital and just was there observing. But the people really enjoyed it.

Frankovitch: I imagine.

Labounsky: They got so much out of it. I don't think it was expensive to go there. You lived in the dorms and you could take part in all of the wonderful—well, you know, there was more than just Langlais there. I think when he was there, Paul Manz was there the same time. So you have the great leaders.

Frankovitch: (speaking at the same time) You did. You did, right.

Labounsky: And they were all sounding forth.

Frankovitch: And summer time is a great time to get away from where you've been nine months out of the year and that generates some creativity.

Labounsky: There were a lot of nuns that went, and a lot of priests went, and a lot of church musicians. It started, I think, in the fifties, and it went until—I guess that's all in my book—but what was it? Seventy-nine—seventy-three, when the changes after Vatican II took place. The whole church was in such turmoil that it kind of changed people's priorities and what was needed. Then Father Schmitt decided to retire. It was time, I think he felt, to retire.

[00:47:44]

But he was worried that the collection would just be put in the garbage heap. And so he wrote—I don't know if you've seen that correspondence. He wrote letters to Eastman, to Creighton College—which was where President Dougherty was from—Yale [University], and

Duquesne because he knew Paul—here we go with connections again, Paul Koch. He was very close to Paul Koch and the singer connection.

Frankovitch: Okay, okay.

Labounsky: I have to always thank—now, who was our dean then?

Frankovitch: Kumer.

Labounsky: Kumer, Michael Kumer, because when Michael Kumer got that letter, he said, “You’ve got to go and get this collection.” You know, he saw—

Frankovitch: (speaking at the same time) Moved on it right away.

Labounsky: He moved immediately. I said, “Okay. I’ll do that.” So when I arrived in Omaha and Father Schmitt met the plane, he said, “I don’t know if you’re going to want this collection.” He was so self-effacing. (both laugh)

Frankovitch: It’s funny that you should say that because I came to work at Duquesne, August of 1990, and one of the first things that Dr. Pugliesi talked to me about was the Boys Town Collection. March was the dedication and I came in August. There hadn’t been—

Labounsky: That much time?

Frankovitch: —that much time in between.

Labounsky: Well there was still—let’s see—were all of the scores still in the Gumberg Library at that time?

Frankovitch: Some were still at the music school.

Labounsky: What they decided to do, and I think this was Paul Pugliesi’s thought, and he was right, he said, “We’re going to keep just one copy of the working collection, then the rest of it will go to the music school, and I think that makes sense. The library doesn’t really have the space to have the working collection.

Frankovitch: (speaking at the same time) Right, right. But we did—I remember that from when I started, that that was still ringing clearly.

Labounsky: (speaking at the same time) Very fresh.

Frankovitch: Yeah, in everyone’s mind. You mentioned Paul Koch. Part of the Sacred Music Collection has his music, his collection. Also, his father, Casper. That’s such a Pittsburgh organ connection there, in that—

[00:50:22]

Labounsky: Yes. The father really was—he was at St. Paul Cathedral and it was kind of like a dynasty because the father and then the son, Paul Koch. And Paul Koch was also the city organist, so he played—I think it was first on the North Side he played his recitals every Sunday and then in Carnegie Music Hall.

Frankovitch: He also had some input on the organ, building an organ at Saint Paul's or some place.

Labounsky: Oh yes!

Frankovitch: The restoration of it or something.

Labounsky: No. Paul Koch was responsible for getting that Von Beckerath Organ and that was real vision—real vision that he has because they could have—see the thing is, there are not very many tracker action organs in Pittsburgh, compared to other cities. Of course, we have a very fine one, a unique one now at Duquesne, which we didn't have at that time. But St. Paul Cathedral was really the first and this was back in 1962.

Frankovitch: So that was—yeah, wow.

Labounsky: He really had a vision of what it could be. That organ still—it had a rebuild, I think about four years ago and one of our students, Matt Lobe, just played his graduate recital there. It is working very well.

Frankovitch: (speaking at the same time) Wonderful. Wow.

Labounsky: Certain things—it's not made for all music. So for example, I know that Messiaen *Celestial Banquet* was harder to make that sound, but the Rheinberger sonata was wonderful on it. It was wonderful.

[00:52:11]

Frankovitch: The Heinz Chapel organ, what is that like? Is that—

Labounsky: I think this is the third instrument that's there and it's—there again, you find with a lot of organs that they won't just throw out what's there, but they'll build, use some of the pipe work, as they did there. Royder, from Kansas, [it] was such an interesting thing that happened. They got the contractor to do the organ at Heinz Chapel and also, at the same time, to do the organ at Shadyside Presbyterian Church. They had—the dedication was with John Weaver and I think he did two recitals and it was the same day.

Frankovitch: Oh my goodness, wow. Let me ask you this, since you are familiar with organ. Obviously, you have played a vast amount of organ repertoire and it might seem like a silly question, but is there a piece or pieces that speak to you that you love to play?

[00:53:33]

Labounsky: Oh my, they are so many.

Frankovitch: A composer or just—

Labounsky: Of course, I love Jenkins's music. I played, as I was going through—thank you again for that wonderful list that you made—but when I looked again at his output—and then it always brought back memories of when he wrote them and why he wrote them. For example, we had a cat before Romeo, whose name was Sydney. Looked just like Romeo, and Cox [Labounsky note: Joseph Willcox Jenkins, his nickname for close friends was Cox.] said, "Oh, I have to write—" Then Sydney died, and he said, "Well, I have to write a piece in memory of Sydney," but at the time, I was studying the violin. So he said, "I'm going to write this piece," and he said, "You will play the violin the same time you're playing the organ." I did, but Lewis said, "Oh, you should have gotten someone else to play the violin." (both laugh) But it was—it's just maybe whatever piece you're working on at the time.

Frankovitch: Yeah, yeah.

Labounsky: I don't know because there are so many.

Frankovitch: (speaking at the same time) It's hard. I know that's a hard question, but it's—and I think when you play something wherever you learned it or if you hear it on the radio, those memories are, Oh, that passage—

Labounsky: (speaking at the same time) That was when I was working some place.

Frankovitch: Yeah, it comes back to you.

Labounsky: Oh definitely, definitely.

Frankovitch: It's a fun thing to remember that way. Do you have any most memorable experiences about the Sacred Music Program at Duquesne? Is there something that—

[00:55:23]

Labounsky: Oh my, there were so many. Of course, the very inauguration of it was really outstanding, with Langlais here and the performance of his *Third Concerto*. He was so nervous before. He said, "I don't know how it's going to sound. I don't know if it will be any good." It was very good. And then they're—oh just a number. Every time there's a degree recital, that another person goes out into the field, and I'm just grateful to be able to have some small part in that.

[00:56:06]

Then of course for thirty years—well I should say, Lucien Deiss came here. He was one of the important Holy Ghost Fathers—well, all the

Holy Ghost Fathers are important, but he was important because he was also a musician and composed a lot of music. So one of the times he came, and we sang his music in the chapel and he was there. It was a big thing. Then there was a dinner over in Trinity Hall. I ended up sitting right next to him and he said, “Do you know what you need in that chapel?” I said, “No. What?” He said, at the top of his voice, “A new organ.” I thought, Yes, yes! (Frankovitch laughs) That was leading to another really high point because I’ve been campaigning for thirty years to get an organ and finally, there was this family, and the irony of it is—that it’s what Father French, who was the chaplain—they said, “We’re going to give you five-hundred-thousand dollars. You can use this for anything you want.” He said, “It has to be for the organ.” So—

Frankovitch: Father French, yes.

Labounsky: He’s amazing.

Frankovitch: He is.

Labounsky: I’ve often kidded him about that, you know, because—and I think he couldn’t be there for the dedication because I think he had to go back to Scotland, but I knew that he really cared. (cat meows) He does care a lot.

Frankovitch: (speaking at the same time) Oh yeah, he’s deep. Oh yeah, I think music is—

Labounsky: He loves it. He really—

Frankovitch: (speaking at the same time) Yeah, he does.

Labounsky: He has—he really loves music. He has a great culture and understands a lot about it too.

Frankovitch: He does.

[00:57:58]

Labounsky: Well that—of course then, putting—getting that—and I’ve been so fortunate. We didn’t have much money at Duquesne and in my program, but nobody told me what to do. I just basically did what I wanted to do. Then people weren’t really watching. I just did it. So that was really a great blessing, to be able to have the freedom to build it according to my vision, what I really wanted. And then same thing with the organ. I got to choose the builder. No one said, “Well, why don’t you consider—” blah, blah, blah. No. I knew who I wanted. Dan Jaeckel, because I had played one of his organs in Portland, Oregon in a very unfavorable acoustic, but it was so beautiful, that—

Frankovitch: You could say even though it wasn’t in the best environment, it’s still—

Labounsky: It was so beautiful.

Frankovitch: —produced beautiful sound.

Labounsky: So I feel that he's a very great builder and we were able to put in the organ that we wanted. But actually, in terms of what organs cost, it was one of the smallest he's built. And in the—did you see—you had seen the dedication program of the organ?

Frankovitch: I don't think I have.

Labounsky: Oh really?

Frankovitch: I don't think I have.

Labounsky: Do you have the magazine?

Frankovitch: *The Tempo?*

Labounsky: Yeah.

Frankovitch: We do. We have that in the archives.

Labounsky: In *The Tempo* magazine—there are pipes on the cover?

Frankovitch: I'll have to go look.

Labounsky: That's all about the organ; all about the new organ. And he said—Dan Jaeckel said, "Well, it's the first time we've built—" He said, "We did so many things that we had never done before because of space." See because what they wanted was—we were trying to maximize the amount of usable space up there. So, therefore, he built the case very tall and very wide, which was just the way pipe organs work, and I insisted that we have a three-manual organ and that we have a tracker organ. And then Cox Jenkins was so interested in the whole process and he said he wanted to see the specifications, you know which stops to include on the organ. He said, "Is there a thirty-two foot?" I said, "No, but there will be." Dan Jaeckel gave us the thirty-two foot as a result, (Frankovitch laughs) but it's gone thirty-two. So now I'm thinking, yes, we should record his organ music. See, it really ties in.

Frankovitch: Yes, that would be appropriate, yes.

Labounsky: Yeah, it had to be in there.

Frankovitch: It would be, it would be.

Labounsky: Then I have people in mind already. I can't possibly do it all myself. Although I did play most of it, but we've got graduates who have done it. They were thrilled to come back and do it.

Frankovitch: (speaking at the same time) Oh absolutely.

Labounsky: I just asked Ken Danchik, Oh yes, he would love to. We're having two organ recitals in the New Year. Andrew Scanlon, the one who interviewed me for the article, and Mickey Thomas Terry. They're both going to be playing organ recitals in the chapel.

Frankovitch: It's almost like an alumni dedication too. An alumni—

Labounsky: Although Mickey Thomas Terry is not an alumnus, but he's a very fine organist and he's played here before. I'm just trying to figure out how to raise money for it. Well, you know, it's always—our budget was cut by, I think, about a third, which was pretty hard.

Frankovitch: What role does the—you said Pittsburgh has a very strong AGO chapter.

[01:02:01]

Labounsky: Yeah, we do. Yeah, there's a chapter.

Frankovitch: And they—

Labounsky: I collaborated with them on a number of things. For example, last November—and that was a very big high point, we had—we had two three Tournemire festivals here. The first one, that was before we had the organ and we had a lot of things at Calvary Episcopal Church and also Epiphany, but then this last one, we had the new organ there and we had Richard Spotts gave a very fine Tournemire recital. It was wonderful.

Frankovitch: I had—there's so much information to share and I want to make sure that I have—that I have done justice to that. Is there anything that you think that you would like to add? Anything that I've left out or in addition to maybe your previous article? Do you—

[01:03:32]

Labounsky: Now I would say, one of the newer developments that I'm very proud of is our relationship with the Church Music Association of America.

Frankovitch: (speaking at the same time) Oh okay.

Labounsky: I feel that this is, hopefully, the future of the Roman Catholic Church. Since 2010, I've been very involved with them. They have a colloquium every summer and they've had two or three here in Pittsburgh. Then we've had what we call the Chant Intensive. We've been having that every summer.

[01:04:09]

Then just last summer, they started a new outreach with that called the Ward Method. That's a method of teaching Gregorian chant to children, based on the techniques of Justine Ward. So we've got that and that's

developing. They're building two sections of that. So that's—I go every summer. I give lectures and we play and it's really—I just love it. It's wonderful.

Frankovitch: (speaking at the same time) How did the children take to that? Is it—

Labounsky: Oh actually, there weren't any children, but they were training teachers to teach children—

Frankovitch: (speaking at the same time) Oh okay, okay.

Labounsky: —about how to sing chant. So it basically—it's music education for children, based on Gregorian chant, which is really wonderful.

Frankovitch: That is. My son just took up the violin.

Labounsky: That's nice.

Frankovitch: It's hard to know what to keep—how to keep the interest going, but he's—I think he's happy enough to pluck a couple of notes. (laughs)

Labounsky: Is he learning the Suzuki, the method, or what is it?

Frankovitch: They have—it's from a book and he's—they have not added the bow yet, obviously.

Labounsky: I've got to tell you a story about that. My middle grandson was studying violin. I had them all involved with that. We borrowed—rented the violins from Music Innovations. Okay, so Jack was going every Saturday and all—he was learning all these things, but he didn't—after about six months, he said, “Mom. I still haven't brought the bow to the violin,” and he lost interest, and he dropped it. And see now, if I had been that teacher, I wouldn't have—that's not being sensitive to—

Frankovitch: Right, and I think there's—

Labounsky: That's the Suzuki Method, by the way. I'm pretty sure—

Frankovitch: Not having the bow till—

Labounsky: Yeah, later.

Frankovitch: He is not doing Suzuki, but he is in a—

Labounsky: A group?

Frankovitch: A large group, I think, and I—it's hard to get everybody on the same page. I mean, literally, there's so many different levels.

Labounsky: Is it a group lesson?

Frankovitch: Yeah. I think it is.

Labounsky: (speaking at the same time) Oh that's weird.

Frankovitch: So I think he has a spring concert, but he has a friend and his name is Ashim and he's from Nepal and he always—he's a friend of Luke's and he has been—he and Luke are a little bit competitive.

Labounsky: Well that's good.

Frankovitch: It is good.

Labounsky: That helps.

Frankovitch: It is. So he—Luke says, “Well, Ashim and I are the two that are most advanced.”

Labounsky: Oh good, good. Has he brought the bow to the violin yet?

Frankovitch: He has the bow. We have it, but that's in a couple of pages. (both laugh) We haven't gotten that far.

Labounsky: Oh dear. When did he start?

Frankovitch: Just at the beginning of October.

Labounsky: Oh very—so he hasn't been studying? So he's right at the beginning.

Frankovitch: (speaking at the same time) Very, very beginning.

Labounsky: (speaking at the same time) Oh well, I shouldn't say anything then. Maybe by Christmas. (laughs)

Frankovitch: (speaking at the same time) We'll see. Here's hoping.

Labounsky: I hope so. Let me know when that happens—finally happens.

Frankovitch: Yeah. That'll be—that'll be—

Labounsky: You as a cellist, I should think—

Frankovitch: I know. Well, he had a choice between cello and violin and I was like, “Oh I know cello,” and he goes—because of the size, it was all, “No. I'm going to do violin.” (laughs)

Labounsky: I've got to be my own person.

Frankovitch: Well, I just want to thank you so much.

Labounsky: (speaking at the same time) Did you cover everything that you wanted to?

Frankovitch: We've covered Boys Town, we've covered France. It was an interesting—I read how you got to France via ship.

[01:08:50]

Labounsky: On the [*RMS*] *Queen Mary*.

Frankovitch: Isn't that amazing?

Labounsky: Oh it was. I still remember that. And I was with—there was another Fulbright [Scholar] person, her name was Ruth Wood and she also studied with Langlais, only she didn't have much luck with Langlais. Part of it was her name, Ruth. The French can't say it. They choke. (makes a choking sound) Langlais would always say to me, "Yeah. She just had a terrible name," and I said, "But she couldn't help it. That's what her parents named her." But he loved my name, Ann, that was the mother of the Virgin Mary. That was a wonderful name, but he was very sensitive to people's names. Their names and the sound of their voices. There was something about that that he loved.

Frankovitch: The—part of being—having some reflection, as you look back on all of this, as you have said, and I have to mention my dad again, but he always said, "I had a good, good life. I have no regrets," and you said that—no regrets, and I think—

[01:10:23]

Labounsky: Well you—regrets, I don't know. You can look back—I look back and think, I could have handled that better. I could have been a better teacher, but I didn't know how at the time. I do always look back and think of how I could have done it better, but finally I'm happy. I'm grateful for the opportunity to have been able to do what I did. But I'm not finished yet, see I'm still going on.

Frankovitch: (speaking at the same time) That's right.

Labounsky: See, the other thing is—

Frankovitch: It still continues.

[01:10:57]

Labounsky: I don't feel that—see a lot of schools, when their professor retires, then the program is disbanded. That happened at Northwestern [University], it happened at New England Conservatory. It happened at—I'm trying to remember which other—several other schools. Oh yeah, well in—where Ritchie and Stauffer were. George Ritchie and Stauffer, Quinton—Quinton Faulkner were in Lincoln, Nebraska. When they retired—well, another professor went there, but then he decided to go into administration, so basically, they don't have the program that they had.

This is true in business and it's also true in academia. I think you have to help with a successor and that's what I'm trying to do, but it has to be the right person.

Frankovitch: It does.

Labounsky: It can't just be a hot shot organist. There's so much more than that.

Frankovitch: There is. There is.

Labounsky: So, anyway—(laughs)

Frankovitch: (speaking at the same time) Thank you.

Labounsky: That's where I am in my—where I am now. I don't want to retire next year, but I'm looking ahead to being able to do that, because I'm seventy-seven now. I mean, I still love playing, I still love teaching, but I'm going to have a hip replacement in December. I have a really bad hip. I have two really bad hips. So maybe in May then, I'll get the other one done. God willing, if it goes well. They say it usually does.

Frankovitch: It does.

Labounsky: They get you up walking. As soon as you come back from the anesthesia.

Frankovitch: Yes. My mom had knee replacement.

Labounsky: Lewis had one of those done.

Frankovitch: That's a little—that's a little harder, I think—

Labounsky: Yeah. They say that it is.

Frankovitch: —than the hip. But there was somebody across the room from her. Yeah, they don't let you linger.

Labounsky: Yeah, well, they don't—this doctor I have doesn't even want me to spend the night in the hospital because there are too many problems. You can get too many germs. That's when bad things happen. You go into the hospital healthy, you come out—maybe not coming out.

Frankovitch: With something you had never intended to have.

Labounsky: Exactly. We've known people who were just going in for something quite minor and then they—

Frankovitch: Oh dear.

Labounsky: —didn't even come out.

Frankovitch: Yeah. Well, I wish you the best on that one.

Labounsky: Thank you.

Frankovitch: Spring is always a good time to be renewed with everything.

Labounsky: Yes, I think so. What time is it? Oh, it's just twenty to three. Can I get you anything to drink? Would you like some coffee or tea or anything?

Frankovitch: I am good.

Labounsky: You're in good shape? Okay.

Frankovitch: Thank you. I guess I should say we are ending the interview.

Labounsky: We are ending the interview. Okay. Do we have another one coming up or this is it?

Frankovitch: This is—this is it.

Labounsky: Okay. We've covered a lot.

Frankovitch: We did cover a lot. I think one subject flows into another and there it goes. I'm very appreciative and have always enjoyed working with you—

Labounsky: (speaking at the same time) Oh, I too with you.

Frankovitch: —for many years.

Frankovitch: We've done a lot for the music collection.

Labounsky: I know. I'm very grateful.

Frankovitch: Both the archive and the general, I think we have.

Labounsky: Good.

Frankovitch: Thank you Ann and all the best.

Labounsky: You're so welcome. (both laugh)

end of interview