

Paddock Music Library Student, Staff, and Faculty Narratives

Please note: This is an open and ongoing document. Anyone with the link may add their story and thoughts. Anyone with the link is welcome to share it with others. Please do not edit or remove the stories of others. Every voice here matters.



Open Document: Paddock Music Library - Key Materials Document

All of the materials in this document are publicly available online (and therefore this single PDF may be shared freely in the interest of convenience and accessibility – but to keep up with the latest updates, please be sure to visit the Google Doc and Google Form)

[Paddock Music Library - Key Materials Document - last updated Mar. 12.pdf](#)

Background and Invitation

Let us remember: Every struggle for reform, innovation, or justice starts with a voice in the wilderness.

– Yo-Yo Ma, 2019 Commencement Address at Dartmouth College

Dear members of the Dartmouth community,

Many of you heard the [surprising news](#) that Dartmouth plans on closing Paddock Music Library and Kresge Library. **The College made this decision and announcement without ever consulting or giving a heads-up to the faculty, staff, and students in the affected departments.** If Paddock Music Library closes, then **Dartmouth College will become the only Ivy League institution (and one of the only liberal arts colleges in the entire country) without a music library.**

Please use this space to describe how you have engaged with Paddock's space and resources. Please include your name and email address if you are comfortable doing so; otherwise, indicate yourself as Anonymous. And please help us envision a future at Dartmouth that not simply includes a music library but outright boasts about such a library as a chromatic beacon for the core mission of higher education.

In solidarity,



Will Cheng (Chair, Department of Music)
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P.S. I have included a photo collage to show the vibrancy of Paddock's environment. If you appear in any of these photos and wish for a photo to be removed, please email me (no need to explain) and I will immediately oblige.

Stories

Paddock Music Library is an important facet of Dartmouth's rich and vibrant musical culture. Since my freshman year, I have had the opportunity to take classes that forced me to engage with these texts, diving deep into the stacks of manuscripts, biographies, and, in one special case, vinyl recordings. In Music 6 with Professor Diane Belcher, I wrote about the subtleties of active listening to music, pulling from dozens of sources only offered in the library. In Music 3.02 with Professor Beaudoin, I spent hours in the library reading about the greatness of American music, often finding myself mesmerized by a captivating article or listening to random recordings by artists I had never heard of.

The administration's decision to permanently close Paddock is heartbreaking and clearly illustrates a deep misunderstanding of how crucial the space is to the musical community at Dartmouth. It is a space where students, both majors and non-majors, can engage in meaningful dialogue, discussing social theories, dissecting musical history, and debating the future trajectory of music in the 21st century. I have had the pleasure of participating in these discussions – it appears future students might not.

Music is special because it is one of the few facets of culture that truly exists in every corner of the Earth. Dartmouth claims to value a holistic and worldly education, yet this move by the administration sends a clear message that music – a field of study that transcends international borders – is not valued by this administration.

Dartmouth remains a prominent institution in the United States because it is a school of many "firsts." Let us not be the "first" Ivy League university to not have a dedicated musical library.

Ethan Moon '22

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Paddock...I lived in that library every single concert and finals week and was a part-time resident all the other weeks. I hope the college at least looks at the demographics of the library-goers and paddock workers and realizes that they're taking away jobs and an alternative social space from a lot of students of color.

Zoe Tong Yu, '19



I've been using Paddock Music Library for over 50 years. I take music or books out and, far more frequently, I consult them in the library. An important part of the collection - the complete works of major composers, an invaluable resource - does not circulate at all. When I was teaching, being able to stop quickly and find last minute materials, music or CDs, was often a life-saver (Paddock is down the hall from the music classrooms). I also frequently browse, checking on recent work on a given composer or subject, which can only be done with the full range of books available on the shelf. Then there are CD collections, from which one can listen right in the library. Selfishly I mention that Paddock has the most complete (just about totally complete) collection of my scores and CDs (around 300 items), which I can rely on for quick access, knowing that any item will be there. If these are dispersed, that advantage, maybe for others too, will be gone.

Christian Wolff, Strauss Professor of Music and Professor of Classics & Comparative Literature, emeritus.



My friends always joked about how I lived in Paddock during the busiest times during the term, and how Paddock is in the basement, kinda grim, and had fake windows facing a hallway. But I didn't care! In fact, I was eventually able to drag a few of them over to study with me, and guess what? They ended up liking the space as well. (As a friend, I can confirm. Paddock is a very solid study space that caters to an important community on campus that deserves to be respected. - Zoe '22 English) Whenever people ask me where the most underrated spot is on campus, I tell them, *IT'S PADDOCK!* As someone who spends a lot of time in the HOP, Paddock holds a special place in my heart, as it provides me with a comfortable and productive space where I can relax and study between my different commitments. It is convenient, it is small but mighty, it is everything I needed to be in the right headspace for a balanced and productive day. Paddock is special to me and, of course, many others.

Music is a big part of my life. It has been since I was a small child. However, it wasn't until recent years that I decided to seriously pursue it as an academic subject. It took a lot of thinking for me to reach that decision, part of the reason being I wasn't sure whether I would actually fit into or feel comfortable in the department. Alongside the support from the wonderful music department faculty and my colleagues in music, having a space like Paddock was one of the major reasons why I started to feel comfortable. Having a space like Paddock, later on, became a reason why I am proud of being a music major. In my opinion, Paddock, as a subject library, is extremely

meaningful to not only those who identify as music majors / minors / faculty / staff or HOP musicians, but also anyone in the Dartmouth or Upper Valley community who loves and values music. As a matter of fact, it should always be loved and valued, for it is never just a storage space for paper and CD's, where only circulation matters.

This decision was made not only without consultation, but with the utmost disrespect for the department, for any musician or music lover, and for the art form that is music. From what we have heard and seen from the administration, we saw no effort of trying to maintain these precious spaces. Instead, the administrators simply stated how devastating this decision is and accepted it without any signs of resistance or effort to make the situation better. I cannot believe that, in an educational institution such as Dartmouth, also known as an Ivy League school and one of the oldest institutions in the US, there could be such blatant lack of effort in trying to preserve subject libraries, which are the hearts and souls of the academic experiences of many students, staff, and faculties. It is disappointing, and infuriating. This is not to disregard the work and hours put in by those who are sitting in administrative positions, or to disregard the extreme situation that is COVID-19, as the world is still combatting it and recovering, but to express my confusion at a decision that seems rash and unreasonable. The arts and anyone doing arts at Dartmouth deserve to be properly treated, and this decision is in no doubt a heartbreaking and horrific mistreatment.

Thank you.

Yijin (Brandy) Zhang '22

Music & Psychology Major, Theatre Minor

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I first came to Dartmouth as someone who was both unsure of herself and of the path that she wanted to take in her life. It happened in the midst of this global pandemic, rising far-right authoritarianism, and the general socioeconomic decline that the United States is currently experiencing. At first, I was completely certain that I wanted to be an Economics and Philosophy double major, but after exploring both of those fields, I came to find that it was not my true calling. Instead, I turned to the Music department, where, through the only class I have taken there thus far, I came to realize that my true passion laid there—in music. As a '24, however, the fraction of campus that I and my classmates have gotten to experience is but a mere taste of the wealth of opportunities that Dartmouth offers, or better said, once offered. I never stepped foot inside the Paddock Music Library, and to see it closed would be an injustice to those of us who never got to have the experience of browsing it, working inside it, and enjoying it. When applying and choosing among many high-level elite institutions, I was told that what made Dartmouth different was that it was a place where anyone could explore all areas of human

knowledge at the highest level academia could offer, no matter what. It seems to me that, if Paddock is to be closed, this will no longer be true in any meaningful sense.

I urge the administration to reconsider this decision, which will be the cause of a tremendous loss in both what Dartmouth once offered, and what it *could* offer in the future.

Ana Lucía Noriega Olazábal '24
Prospective Music Major, Class of 2024.
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My Dartmouth experience was defined by countless hours spent in Paddock Music Library, and I hear my own anguish and anger at this decision expressed in the many notes in this document from current students some twenty-odd years hence. Score study, engagement with source materials, fellowship with students and faculty, discovering passion and creativity and purpose – none of these things would have been possible for me and many others without Paddock.

Expanding the Hopkins Center while removing the Music Library is nothing short of tone deaf. I urge you in the strongest possible terms to work with current faculty and students, your most precious assets, to devise a solution in better keeping with the College's 21st century aspirations. Becoming the only Ivy League institution without a dedicated arts library is surely not the answer.

Joanna Gibson Borowski '98
Music major & Senior Scholar
Director of Education, New Jersey Symphony Orchestra
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It's astonishing that the College would even consider closing the Paddock Music Library, as though the number of footsteps is all that's needed to conclude that the library is expendable. An essential research facility to many, a refuge to many others, the library's significance obviously can't be measured in mere financial terms but has to do with what Dartmouth is, or claims to be: a place of learning and exploring. Turning music majors, minors, scholars, professionals, and all kinds of music lovers into second-class citizens of the College can't be a process

the administration should be proud of in the name of that handy phrase, "fiscal responsibility." After more than three decades of teaching undergraduates and graduate students at Dartmouth, I can offer example after example of students whose comfort--comfort in who they are--was linked to that small space where the world of music was contained, was available, and was their bridge into the larger community here.

[Prof.] Barbara Kreiger
MALS/Jewish Studies



I am embarrassed by the administrative decision to close Paddock Library — as a tour guide for the office of admissions, one of the most frequent questions I receive is “what have been your favorite courses?” Every time, without a doubt, I answer “my music courses” and oftentimes go on an emotional rant about how in love I am with the music faculty and the courses they so passionately teach. Professor Cheng’s and Professor Beaudoin’s courses have helped me through the hardest mental and physical challenges of my life. The people in the music department have truly changed my life, and they, to say the least, absolutely deserved the respect and time of day to be involved in the decision to close the Paddock Library. Again, I am embarrassed, and am now insecure in recommending prospective students a department that now feels incredibly unstable due to the ignorance and apathy of “the administration” (whatever that even means). These incredible, world-class people have inspired both myself and my peers and deserve so much more.

Maxwell Blum '23
Quantitative Social Science & Music Double Major
Video Games and The Meaning of Life, Modern Classical Music Student



I am a junior faculty (assistant professor, second year) who was brought here in part to create vibrant new courses in classical music history: MUS 42 Early Classical Music and MUS 43 Modern Classical Music. My redesign for these courses has been successful, with full enrollment each time they have been offered. These courses are taught within, around, and about the Paddock Music Library and its physical holdings.

In both MUS 42 and MUS 43, I bring students into Paddock, where we make wide and consistent use of the materials. The Music and Performing Arts Librarian, Memory Apata, visits these courses every term to introduce research methods (physical holdings and digital databases) in preparation for class visits to use the materials in Paddock

itself. Memory Apata also suggested and co-devised the current final project in MUS 43, which asks students to interrogate and critique who is, and who is not, collected by the Ivy Plus Library Confederation Music Group. As such, these courses culminate in projects which are as much about the archiving and collecting and preserving of works of contemporary classical music as they are about the music itself.

These final projects in MUS 42 and MUS 43 are designed around Paddock's non-circulating holdings (Complete Works Editions), meaning that our intense use of the library does not show up in the administration's "circulation data," which was cited as a main reason for the shuttering. As such, Paddock is an integral part of my teaching in these two courses, even as they do not increase the circulation numbers. The entire staff of the Library, not only Memory Apata but also David Bowden and Craig Pallet, are instrumental to the creation of these final projects.

The decision to close Paddock means that the heart has been taken out of both MUS 42 and MUS 43 — I will therefore have to redesign these two successful and fully enrolled courses for the coming year. Indeed, the statement that "The libraries' staff and high-use collection items will be relocated to the main Baker-Berry Library system, while all other resources will be housed off-site and available upon request" is not acceptable to the functioning of MUS 42 and MUS 43, as these courses encourage students to select freely from the whole score collections, indeed requiring that students read the scores of composers that they did not know prior to the course. The decision to split the collection between on- and off-site will sever the ties between our students and a broad knowledge of music.

Within the last 24 hours, students have spoken to me directly, and they could not have been more clear: both majors and non-majors alike were in tears describing the hurt that they feel personally about this decision. Graduating seniors feel that they have been undermined, and one of my best '23s who was hoping to major in music now feels that the administration is tacitly telling him to "go focus on some other subject."

I would welcome a dialogue with those in charge of this decision, to provide not only the stories but the documentary evidence of the interwoven and interdependent relationship between the Paddock Library, its staff, and the department's course offerings.

Richard Beaudoin, Assistant Professor of Music
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I am the Chair of the Music Department at Dartmouth College. On Wednesday, February 17, I awoke to text messages, missed call notifications, and dozens of emails from alarmed colleagues

and students across campus. “The Paddock Music Library is closing!?” they exclaimed in disbelief.

Not having had my morning coffee, I was flummoxed. My department office is stationed directly across from Paddock, which has offered highly limited hours and restricted services during the pandemic. I hadn’t heard anything about further closure. *Closing for what?* I groggily wondered. *Spring break? Repairs? Mass reshelving?*

No. Closing . . . permanently.

“Why did you decide to close our library?” an aspiring music major asked me.

I didn’t.

“When did you find out? When were you going to tell us?” demanded several alumni.

I found out when you found out: right now.

I looked up the story in the [Dartmouth News](#). It began: “Driven by changes in the use of academic libraries, trends in lending, and financial challenges, Dartmouth is preparing to permanently close Dartmouth Library’s Kresge Physical Sciences Library and Paddock Music Library at the end of the academic year, Sue Mehrer, dean of libraries, announced today.”

I emailed Dean Mehrer, whom I had never met, and who has never contacted me. I told her I was “field[ing] angry and confused emails from colleagues and students, and I’m sadly at a loss about how to respond” (10:25AM). She replied: “I am so sorry to hear that” (10:56AM), which – and this matters – isn’t, of course, an actual apology. We scheduled a Zoom chat for 2:30PM.

During this Zoom chat, I asked Dean Mehrer the first thing on my mind: “Did you ever consult a single Music faculty member, staff member, or students before deciding to close the Music Library?”

Dean Mehrer said no.

Next, I asked the logical follow-up question, trying to ensure my tone conveyed it was *not* a rhetorical question, even if its syntax of disbelief hinted otherwise: “*How* could you close our Music Library without even speaking with a single member of the Music Department, including me, the Chair?” Dean Mehrer had no answer. Instead, she repeated that she was “sorry to hear” I was dealing with anger, accusations, and outbursts from my colleagues and students.

Finally, I asked Dean Mehrer if the vicious efficiency of her ambush strategy was *intended to preemptively suppress* what she had assumed would be heavy backlash and protest. Put another way: was her ambush banking on an insidious belief that, once the library closure was announced as a *fait accompli*, members of the Dartmouth community would not have the time, will, or energy to organize and respond with commensurate force and swiftness?

Dean Mehrer had no answer. She pledged to send an apology to the Music Department.

So much for free speech and academic freedom. So much for the liberal arts, which claim to champion civil discourse. Colleges such as Dartmouth seem to value civil discourse until it gets in

the way of the leadership's executive actions – at which point such discourse is rebuked and characterized as whining, misunderstanding, or some variation on *you should just be grateful for what you (still) have . . . or else*.

Dean Mehrer's apology arrived in my inbox at 2:45PM on Feb. 18. Except it wasn't an apology. Rather, it was a 550-word justification of her decision, mostly a rehash of the *Dartmouth News* article. I replied instantly: "You mentioned yesterday you were planning to send an apology for the hurt and anger caused. I don't see an apology in this message. Can you please clarify?" Dean Mehrer replied: "I'll resend with amendment." Her amended version included just five extra words (italics mine), hooked to the end of a sentence: "However, I understand that there is anger and disappointment at the lack of early communication about our proposed plans and that the affected faculty and students have not been involved in the process to date, *and I apologize for that.*"

I'm harping on this issue of (non-)apology because it reveals that Dean Mehrer lacked contrition as well as any adequate understanding of what she has done wrong. We all know, from friendships and relationships, what it's like to receive a non-apology masquerading as apology, and we know that, far from mere semantic nitpicking, such instances can reveal the fault lines of mutual understanding and respect.

Additionally, one baffling line from Dean Mehrer's apology read (italics mine): "The [Feb. 17] public announcement [about the planned closure of Paddock] *was always intended to be the starting point* for open discussions and decisions about ensuring that faculty and students will continue to have access to the subject expertise, critical collections and services that directly support your scholarly work."

At 5:00PM on Feb. 19, I replied to Dean Mehrer and offered her a chance to clarify or elaborate on these words. In my view, her statement contained an admission of paradox indicative of oppressive, suppressive, and immoral governance: that an official public announcement of Paddock's *end* would somehow be the *start* of a dialogue about Paddock.

There are several insidious and revelatory dimensions to this story. Here, I will just briefly describe two.

First, Dean Mehrer implied, during our Zoom call, that she has forbidden all Dartmouth library personnel – meaning, her employees – from speaking to the press. No one who works for or at any of Dartmouth's libraries is permitted to have any contact with reporters, whether it's the College's student-run newspaper or *The Chronicle of Higher Education*. Because New Hampshire is an at-will state, employers here can terminate any employee without cause (barring discrimination).

Second, in her [official announcement](#), Dean Mehrer presented disingenuous, incomplete, or outright falsified data to justify her decision. She cited a "decrease in lending" at Paddock over the past decade, by which she meant the auto-tallied circulation numbers pertaining to physical resources such as books, music scores, and CDs. This decrease is unsurprising: like most schools, we've gradually migrated to online formats. What Dean Mehrer has apparently failed to comprehend, however, is that music libraries at universities, *more so than virtually any other kind of library (physical sciences, medicine, law)*, overwhelmingly prove their usage and usefulness in manners that aren't captured by rote circulation numbers. (Consider the full-orchestral scores of symphonic works, which our conducting students regularly use *without* checking them out of the

library. The scores are massive and unwieldy. There's no way to fit them inside a backpack – and even if you somehow could, you probably shouldn't.)

Indeed, when I created a communal Google Doc to collect the narratives and usage patterns of Paddock's patrons – a step that, come to think of it, Dean Mehrer should have taken – individual students, alumni, faculty, and staff explained, in great detail, the countless times (over countless hours) they've pored over Paddock resources within the comfortable and friendly space of the library itself. Or – and any library patron can relate to this – the countless occasions when they have discovered a serendipitous book or score next to the one they had initially been looking for, and how such browserly serendipity launched them into a magical rabbit hole of potentially life-changing intellectual and artistic discovery.

Dean Mehrer wants to move Paddock's most "high-use material" to Dartmouth's main library, Baker-Berry, on the other side of the Green. And she wants to move the rest of Paddock's resources – the presumably low-use material, such as the music scores and recordings of lesser-known composers (a euphemism for women composers, BIPOC composers, and historically underrepresented or persecuted composers) – to an unspecified "off-site shelving facility." It's nice that Beethoven will get to stay on site. Too bad the works of virtually all black and brown composers will be shuttled to obscurity, literally segregated, and insultingly ghettoized *en masse* off site.

I see two possibilities. One, that Dean Mehrer *does not understand* the particularities of how music libraries operate – in which case her very ability to perform her job must be called into question. Two, that Dean Mehrer *does understand*, and therefore has chosen to proceed with her decision in bad faith, anyway – in which case she has failed to evince the moral integrity we deserve in any dean or, for that matter, in any colleague.

I invite you to read the narratives in the ongoing Google Doc. Here are a few excerpts.

A faculty member (Richard Beaudoin, Music) recounted his meetings with students in recent days: "Both majors and non-majors alike were in tears describing the hurt that they feel personally about this decision. Graduating seniors feel that they have been undermined, and one of my best '23s who was hoping to major in music now feels that the administration is tacitly telling him to 'go focus on some other subject.'"

From another faculty member (Hans Mueller, Physics and Astronomy): "Having accompanied my child on multiple tours of colleges with vibrant music programs, it stands out in my memory how proud each of these colleges were of their music library, of its near-completeness of instantly accessible scores and their variety of supporting books and media, and of the conducive atmosphere that the music library created – both for individual musician-patrons as well as groups, always assisted by very competent subject librarians. Without fail, the music library was a stop on admission tours, and a strong selling point."

From an alumna (Jill Ludke Dixon '92, P '23): "My daughter now plays cello at Dartmouth and hopes to minor in music. I encouraged her to attend Dartmouth because I believed it to be a place where she could both be a musician and an academic. [. . .] I have been interviewing prospective students for nearly 30 years. But I'm starting to find it difficult to

be an enthusiastic ‘ambassador.’ I am losing my ability to tell prospective students a positive story about the school.”

From a current student (Jess Zhang '21): “Dartmouth, how could you proclaim to foster a love of a liberal arts education, how can you say you encourage students to explore and provide them with resources, how *dare* you call yourself an institution of higher learning, when you resort to shutting down libraries, the very symbol for the freedom of scholarship and learning?” (italics in original)

These are excerpts from four individuals. Four stories. The document contains hundreds more. Each story offers its own slice of insight, grief, shock, and indignation. And every voice in this document matters. But will these voices be heard by Dartmouth leadership? Or will the machinery of executive action, procedural opacity, preemptive suppression of protest, and the fiscal bottom line win the day, once again?

Before I conclude, a personal note – and here, I speak not as a department chair or even a faculty member, but as a human being who is entitled to experience feelings: the College’s decision to close Paddock via ambush made me *feel like absolute sh*t*. Like human garbage, disposable and worthless. Because surely, if Dean Mehrer and other decision makers had recognized me as a colleague (or simply as a human being) with value and insight, they would’ve approached me long ago. Surely, I had failed my lovely colleagues and students. Had I been a better leader, I would have been worthy of consultation by Dean Mehrer.

And this is what institutional gaslighting does: it makes you feel like it’s all your fault. Did Dean Mehrer and Provost Helble take one look at my faculty profile and assume I was clueless? Meek? A pushover? A model minority who knows to keep his head down and work hard without causing disruption?

There are many things my husband and I have chatted about over the past few days. Whether I will continue my promotion case (don’t care much), whether we will leave (still don’t know), whether I am doing okay in terms of physical and mental wellbeing (can’t really tell).

For now, I leave you with one excerpt from one such conversation, paraphrased and recalled to the best of my ability.

Me: Something about this feels strangely familiar. Like in a f*cking bone-chilling way.

Chris: I wonder what you’re –

Me: I think I know. Remember three years ago, in June, we went kayaking at Ledyard Canoe Club, and we came across a white man, and he yelled a racist slur at me?

Chris: Of course. How could I forget?

Me: But remember how shocked we were? We just stood there for what seemed like minutes [*it was probably only a few seconds*], our mouths open but speechless, so stupid looking. It’s like that. Like when someone does or says something to you and your loved ones that’s so blatantly violating and dehumanizing that you can’t even believe it’s

happening, even as you hear the words, and even though we rationally know racism and prejudice are real everyday occurrences, blah blah.

Chris: And in the end, we didn't even say anything back, right? We walked away.

Me: We later said we would've been scared to say anything.

Anger, indignation, hurt – and *fear* – are what my colleagues and I are feeling. With this latest terrifying show of force (the surprise sabotage of a vastly underestimated and underresourced music library), the College has made us feel not only worthless, but also afraid. I have no shame about admitting I am afraid, just as I was afraid that June afternoon three years ago. I am afraid of implicit or explicit retaliation, of how the College will continue to flex and flaunt without repercussion, without any semblance of checks and balances. The thing is, however: we should all be afraid, if this is the kind of institution Dartmouth chooses to be in the twenty-first century.

Yours, in solidarity,

Will Cheng, Chair, Department of Music

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From an email to Professor Cheng,

When I heard about Paddock's closing last week, I was talking to a recent grad who asked me what I was going to do about it, and I am honestly too ashamed to tell you my response. This afternoon I read this in [Professor Cheng's] most recent letter:

"Did Dean Mehrer and Provost Helble take one look at my faculty profile and assume I was clueless? Meek?

A pushover? A model minority who knows to keep his head down and work hard without causing disruption?"

and I was so angry. Not only because the possibility of answering that question in the affirmative is so insulting, but also because I had to ask myself whether my reaction to the news played right into the administration's expectations and strategy.

I haven't made peace with an answer yet, but for me, and I'm sure many others, this issue has become much bigger than Paddock.

Devon Chen '22

Music + CS



(Excerpted from an email to) Professor Cheng,

I wanted to thank you so much for everything you have done in the wake of the recent events regarding the closing of Paddock and Kresge libraries. I specifically remember you attending my songwriting class during the Fall term, taught by Professor Alvarez, and how supportive you were of our music-making during such a difficult time. Although I have not been involved with tons of academic music at Dartmouth, I am a member of the DCWE and an acapella group, and I have utilized the resources of Paddock library time and time again. I am also a chemistry major, and the closing of Kresge library also breaks my heart. Though I only met you once over Zoom, I wanted to thank you for being a champion of the arts--especially at an institution that seems to be so out of touch with what students actually want and need.

I read your letter and burst into tears. It made me heartbroken to hear that the school administration had made such an egregious decision without consulting any of the relevant parties whom the decision affects. I wanted to say that I understand your frustrations and I am so sorry to hear that it has taken an emotional toll on you (as it has with many students, including myself). In light of all of this, I hope you know that students like me (even those who have only met you tangentially) are appreciative of your fight for the arts. In a time when it feels like an entire institution for students has been actively working against its own students (such as cutting study abroad programs and the experiential learning that is supposed to make Dartmouth world-class), you have served as a reminder that at least somebody has our best interests at heart.

(And from my own thoughts on the matter) Echoing the sentiments of many students above me, the decision to close Paddock music library feels counterintuitive to Dartmouth's claim to be a champion for equality within the arts. It is an ill-considered action that makes the students of Dartmouth feel that the administration is severely misinformed on what Dartmouth students need from a supportive academic environment. I stand with the rest of the students, faculty, alumni, and parents in fighting the decision to close Paddock (and Kresge).

Theodore Press, '23

Chemistry Major; French hornist for the Dartmouth College Wind Ensemble and Member of the Dartmouth Brovertones acapella group



Dear Professor Cheng, I am the parent of [REDACTED] '24, a student in your current music class. He never studied music before coming to Dartmouth. He has loved your class so much that he is now considering becoming a music minor/ Biology major. This is the magic of a liberal arts education, it is life changing.

Several summers ago, he and I attended your summer offering during one of the open house for high school students. You are one of the main reasons he applied to Dartmouth. We both were so impressed and in awe that a person like you, with such obvious integrity and character, and deep humanity as well as gifted talent, was at Dartmouth. You sold me on Dartmouth after that hour.

What can parents do to help now? What has occurred makes me heartsick. Heartsick for integrity, for fairness, for truth and for justice. Heartsick for simple kindness and professionalism. Heartsick about racism at Dartmouth.

Could I have permission to share your letters with parents? And/ or is there something else that I could do?

Please know that parents care, parents deeply appreciate you and your work, and parents are at the ready to stand with and by you.

Please share in any and whatever way that will help. I had originally written (then deleted) that you personally are an absolutely critical balance to the "bro-culture" infamous reputation that Dartmouth has. You hold a critical space for students with your authenticity, integrity, leadership, and character. You are one in a million. And, I did see my son in you, it is an honor for you to recognize him as you do as a kindred spirit.

Frankly, I did not want my son to apply to Dartmouth, but after meeting you I was able to envision how he would succeed alongside the "bro-culture". It would be a tremendous loss to our family, [REDACTED]'s college experience, and his future if you were to leave.

May I share your letter on the parents facebook page? There are about 1200 parents. I think many would have something to say.

Lastly, and most importantly, I said to [REDACTED] when this first happened, that had you been a white 70 year old professor, this never would have happened. I applaud your strength and courage in calling out racism directed toward you. There is no perfect way to call it out. Silence is not an option. Please think about the facebook request. I will respect whatever decision you come to. Also, if you want to write a separate letter for parents I will be glad to share it. Whatever might work. The Dean made an enormous error, and she needs to sincerely and publicly apologize for the level of disrespect and harm toward

you, the music faculty and the students. And, she needs to reverse the decision. Happy to help get this solved,

Sincerely,

Andrea Thibault, P'24



I was distressed to learn that the College has decided to permanently close the Paddock Music Library and I was stunned to learn that this decision was made without soliciting any input from the Music faculty and students. Not even the chair of the department was consulted. I sincerely hope it's not too late for whoever made this decision *and made it in this way* to apologize, reverse the decision, and do whatever they can to make things right.

To close this library would be a loss not only to the faculty and the majors/minor in the Music Department, but to the entire Dartmouth community. I have enjoyed using this library for the last fifteen years, ever since I started auditing courses in the Music Department, taking private lessons from faculty, participating in ensembles, and, on two occasions, performing in the Vaughan Recital Series. Although I sometimes checked out books and scores when I visited Paddock, more often than not, I simply browsed the collections, listened to music in the library, used the library lab to learn Sibelius, or sat in the cozy little lounge area reading. At times, I read books I found on display there, but I also read books and articles I'd brought in to read because it was such a peaceful place to study. It was especially convenient to hang out there while waiting for lessons or rehearsals, but it always felt like a welcoming, safe place. I say "safe" because, as was noted by the Music Department's latest external review committee (on which I served as an internal faculty member), the lower level of the Hop, where music department offices, rehearsal spaces, and private practice rooms are located, is isolated and is not visible from the street. At times, there is very little, or no, foot traffic, and it can be a comfort to know that, at least during the hours Paddock is open, there's always someone there.

I urge the Dartmouth administration to reconsider the decision to close Paddock in light of the information provided by so many here and in the knowledge that countless others at Dartmouth have similarly benefitted from this well-loved little library.

Susan J. Brison, Eunice and Julian Cohen Professor for the Study of Ethics and Human Values; Professor of Philosophy



The decision to close Paddock Music Library is an intensely short-sighted, ill-informed strategy that fails to account for the value of the musical score equivalent of looking

through the stacks and the value of peer mentorship to the artistic process as well as the importance of a central, creative learning space in the context of the Dartmouth Plan. Most of the student body has sororities, fraternities and clubs as grounding points as they navigate their terms in Hanover; musicians have Paddock. It's also worth mentioning that Paddock is a ridiculously small space; on a value per student per square foot basis, it must be off the charts.

Clifford Rust, '86



When I first read about the closing of Paddock Library, I was immensely saddened. When I saw the letter from Chair William Cheng, I became shocked and appalled.

I take a great deal of pride in telling musician friends about my Dartmouth music education (especially those who might initially wonder why I chose a school like Dartmouth for music). As one of only a handful of full music majors at the time, I was able to take advantage of an amazing array of coursework, voice lessons with a brilliant teacher, multiple performing groups (Chamber Singers, Glee Club, Dodecaphonics), and the FSP to London. When I ended up at a conservatory for my masters, I was one of only a few people (including a fellow Dartmouth grad!) who hadn't gone to conservatory for undergrad. My absolutely solid music theory and history education from Dartmouth put me miles ahead of my conservatory-trained classmates – the difference was stunning.

It is so important for Dartmouth to have a strong music department. Not just for majors like I was, but for everyone at the college who wants to broaden their horizons and get involved in the arts. How can Dartmouth truly claim to be a liberal arts institution if it doesn't demonstrate a commitment to the arts?

Strong academic offerings and vibrant performing groups demonstrate this commitment. So, too, does a thriving music library. I wouldn't be able to count the amount of time I spent in Paddock while I was at Dartmouth. I spent an enormous amount of time listening to recordings and reviewing full scores – things that were only possible to do in the library itself. I worked at the circulation desk. It was my go-to location for studying. And it was simply a great location for musically inclined students to hang out and be with one another.

Closing Paddock is not only a shame for current students, but it sends the wrong message to prospective ones. What is the college communicating to these young people? To me, it communicates that they don't have a particularly strong commitment to music.

It is completely unacceptable that this decision was made without any input from students or faculty, and that Chair Cheng found out about it through the grapevine. I hope the administration thinks more about this and has a change of heart.

Becca Kornet '90



I was very disheartened to hear that Dartmouth is considering to shut down Paddock Music Library. As an Engineering Sciences major, Paddock was an important outlet for me to explore the arts, truly expanding my liberal arts education. Despite its unassuming presence, it introduced a whole new world for me and my friends. My Korean-American friends and I were first introduced to traditional Korean music – thanks to the wonderful collection of records that we were surprised to find in New Hampshire. The endless scores available helped me pick up playing the piano again (photocopies of which I still have in my files). I remember fondly of watching musicals on the small TV screens with my friends. And it was at Paddock that really got me deep diving into composers and performances – biographies and all.

I returned to Hanover again for Tuck many years later, and I was surprised still at how much of a treasure trove Paddock still remained. It would be a real shame to rob Dartmouth students of Paddock Music Library – it really goes against the College's commitment to providing the best undergraduate liberal arts as well as comprehensive out-of-classroom experience, including engagement in the arts. Please reconsider.

Ku Chung D'97 (Engineering Sciences Major) T'05



To put it simply, I am disappointed in Dartmouth's choice to close Kresge and Paddock. I am proud to be a Dartmouth student. Several years ago when touring the Dartmouth campus, I remember falling in love with Paddock. That along with Dartmouth's pride of being a liberal arts college convinced me to apply Early Decision. Several years later when reading the article announcing the libraries' planned closures, I feel more than just pride - shame, disappointment, hope (?)..., so much more. What does Dartmouth stand for if they become the only Ivy with no dedicated music library, and decides to do so with zero consultation with its own music department?

I understand that financially, Dartmouth is in a tough spot. Cutting certain things to budget while unfortunate, is understandable and expected. Doing so without even giving prior notice to those who will be affected goes against everything I believed Dartmouth to be. Dartmouth proudly boasts their yearly endowments, but what good is its wealth and prestige if it does not preserve the liberal arts? I hope that when I graduate from

Dartmouth, I can be proud to call myself a member of the Dartmouth community. What has transpired in these past few days contradicts what I thought Dartmouth to be, and I hope everyone's personal experiences compels Dartmouth administration to do what is right. Please reconsider the closing of these libraries, and help me, my peers, and everyone else to be proud to be part of Dartmouth.

Mike Wu '21

Psychology Major, Biology Minor



Paddock Music Library has been formative in my decision to major in Music, and the library is integral in making the Hop a welcoming place to be for all. Removing Paddock while funding a multi-million dollar STEM expansion of Dartmouth's campus epitomizes the apathy Dartmouth has towards their arts departments. It is imperative that Dartmouth honors its students by keeping Paddock open.

I can't count how many times I've considered jumping ship from Dartmouth after feeling uncared for as a student here. Because my time here is only four years, and because many hardworking and loving individuals entered my life at this school, I've rationalized the notion of "sticking it out" for the year and a half I have left. But there's always going to be a part of me wondering what would've happened if I had transferred to a place where students like me – humanities majors, musicians, students who can't afford to purchase every single assigned textbook and manuscript – are higher on the list of administrative priorities. I'm used to feeling let down at this school, and I have to continually (and gently) remind myself that that is not the norm, that the College has an obligation to mend their out-of-touch and corrupt administrative character. Studying at Dartmouth can be a rather demoralizing routine. But it's also grounding to see so many faculty, students, and community members taking a stand, whether the College acknowledges it or not.

I credit Paddock with helping me fall in love with music and musicology. Shuttering this resource all but ensures that Dartmouth students down the line will be deprived of the formative experiences I had reading manuscripts for hours and being surrounded by the palpable musical energy of Paddock. Dean Mehrer and the College: it is imperative that you make this right.

Kaj Johnson '22

Music major

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The importance of having a library space dedicated to the study of music and performing arts cannot be understated. The resources that Paddock offers have provided me with countless tangible—the books, scores, recordings—and intangible—advice from staff, a welcoming environment to converse about the arts, a respite from the hubbub of Baker-Berry—assets that have undoubtedly augmented my music education. Many of its benefits are not quantifiable on the basis of ‘books in circulations.’ For example, in the spring of 2019, I was doing some cursory research on a Stravinsky ballet, Firebird. I found a book (with a passage written by Bernstein about the work) that provided exceptionally useful commentary on the 1919 version of the work. Interestingly, Stravinsky had published multiple versions of the piece, so this one book was insufficient to get a holistic understanding of the ballet. However, the book referenced other academic sources, other pieces by Stravinsky, and other works Stravinsky was influenced by. Anyway, I ended up pulling about 15 different scores, books, and recordings of performances off the shelves. Incredibly useful information, BUT I DIDN’T CHECK ANYTHING OUT. I am confident that myself, other students, and faculty have done similar things multiple times, so the true value of having physical materials in an accessible space is vastly understated by merely examining ‘books in circulation.’ Without Paddock, I worry about the future of the music and theater departments and the value of the arts education future students will receive.

Zack Olson '21

Music Major



The Paddock library has been such an important resource for me in obtaining scores for work with my students and in my professional career. The proximity of the Paddock to the music facilities is one of the most important aspect. As an IIP instructor, I have limited time and opportunity to go outside the building on my one day a week two hour drive to Dartmouth. Paddock is such a treasure. I see my students studying and listening to music all the time in the study areas.

Janet Polk



As a physical space, Paddock is a very important library to me. When I'm studying in there, I find it useful to take study breaks just by walking among the shelves of the collection. Seeing the number of books, scores, and other documents we have in Paddock, even if I don't pull them off the shelves or check them out, gives me inspiration for my personal music studies and even brings up topics that I wasn't previously aware of or interested in. I can't stress enough how important and inspiring it is to be in a space surrounded by academic materials specific to the discipline you're studying, and moving these materials to an off-campus site would greatly diminish this "atmospheric inspiration." Furthermore, having a dedicated space like Paddock that is still open to non-music majors and minors encourages casual interaction with the discipline - my friends and I who study in Paddock talk about the course and event flyers we see posted in the library, often not visible outside of the library due to sheer volume of advertising.

Utility aside, as someone who studies in fields that involve both Paddock and Kresge, it feels absolutely humiliating to have both of my relevant libraries shuttered. I beg the College to consider how closing these libraries affects not only the resources available to students, but also the implicit messaging about which disciplines are most "valuable" at Dartmouth.

Virginia Wei '22
music major/chem minor



Before COVID, I spent time studying in the Paddock library almost every day I was on campus. At a practical level, its location is ideal not only for my classes as a music major, but also due to the proximity to the many classes I took at Reed Hall and to the South House dorms. Having a library space dedicated to music has been very inspiring to me. I would frequently browse through the stacks to find interesting pieces to investigate. Losing the ability to access scores would be detrimental to any musician on campus. Although it is possible to find many scores online, no scores written after 1922 are in the public domain, making the library's collection the only way for students to study modern and new music. Additionally, it is prohibitively expensive to print off an entire symphony. The library's curated collection of CDs has also been helpful to me; I have been able to hear music unavailable on streaming services as a result. Most importantly, losing the Paddock library would destroy the sense of community that exists among users of the library. Closing the Paddock library would be a severe loss for the Dartmouth musical community and for the many students who use it as a quiet and convenient place to study.

Christopher Damon '22
music major



The Paddock Library has been an integral part of my education here at Dartmouth. While the library as a whole has many written publications, Paddock library's audio archive is a place where students can turn to find any piece of music. The library staff have been instrumental in helping me complete many assignments. I worry for future students' ability to turn to the Paddock Library for all music related research. Without the Paddock library, Dartmouth's archives will be certainly incomplete. Having a dedicated music library is a must for all students who are interested in audio in any way. Dartmouth would be behooved to reconsider their choice to terminate the library. Surely, no one wants to see a repeat of the turmoil caused by the decisions to remove and reinstate the athletic teams. At a time with so much uncertainty, this is not the right time to "take an axe" to a central piece of Dartmouth's library reserves.

Derek Alvarez '21
Engineering Major



Paddock library has been a venue for many of my closest musical relationships. Before a cappella and band rehearsals, many of my group members and I would often arrive at the Hop early and spend an hour in Paddock doing work before our rehearsal started. It is a comfortable, familiar environment where musicians can find camaraderie in a group study-hall. It would be a detriment to the relationships formed between hop-goers to remove the single library space in the building, and I would be sad to see it go.

Henry Phipps '21
Brittrax Engineer, MD of the Aires



The Paddock Music Library is an oasis and welcoming gathering place for the music community. It adds to the multidimensional presence of the Hopkins Center as a hub for study and performance, and it is a great benefit to be able to do research, prepare materials for music students, and teach all in one location on campus. Every time I walked into the Paddock Music Library, I noticed how students relished its atmosphere

and comfortable construction. For a Department at the nation's vanguard of musical thought and creation not to have immediate access to scores, books, and a dedicated workspace seems unthinkable.

Victoria Aschheim, Postdoctoral Fellow, Society of Fellows and Lecturer in Music
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Paddock is a great place to study. It is quiet unlike most of the rest of the hop, comfortable, with a nice ambience and the hop cafe is just upstairs. My one complaint is that the girls bathroom down the hall is a bit dingy. As a non music major taking private lessons, hanging out in paddock made me feel part of the Dartmouth music community. The opportunity to stroll through its stacks allowed me to discover scores, librettos, and books about music that I never would have found out about from the library online catalogue. In particular the collection of librettos from musicals is very special to me. It is so useful and a huge money saver to be able to just check out or photocopy sheet music for lessons. Paddock absolutely should not be closed, and it is disrespectful to the small but mighty Dartmouth music community to do so.

Katie Orenstein '22
film major and voice lessons (music 57) student



The decision to close Kresge and Paddock was devastating to me as a chemistry major and a musician at the College. The intellectual gains made by housing physical sources of knowledge together for students to browse, access, and study amongst is invaluable. I remember spending hours in Paddock, pouring over source materials for Music 43, which had been expertly and physically displayed by the course librarian. It was seeing these sources together in a physical space that helped the material click for me. Taking away these physical sources of knowledge and intellectual enrichment is antithetical to the College's dedication to "the life of the mind" and is symbolic of an institutional sacrifice of knowledge. As an alumnus, the decision to close these spaces sends an institutional message that the hours I spent in Kresge and Paddock were not that valuable.

Nick Samel '20
Chemistry Teaching Science Fellow
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For all the time I have spent in the Hopkins Center playing with the Coast, taking private lessons, attending music classes, and working in the woodshop and pottery studio, I have spent an equal amount of time in the Paddock Music Library. Not only does it provide students with a space dedicated to the study and research of music, but it is also an amazing place to do any other school work, read, listen to music, and leaf through material. It is incredibly disappointing news to hear about Paddock's closure, especially after just hearing about the renovation occurring with the Hopkins Center. I would strongly urge whoever is making this decision to listen to all of those who have benefited from this space and reconsider.

Everett Magnuson '22
Music Minor, everett.22@dartmouth.edu



The Paddock Music Library has always been central to my ongoing research, providing me with a rather extensive cluster of scores and recordings to study in my own time at home and often between appointments with individual students. I consider this to be vital to my on campus experience, to say nothing of the many "chance" meetings that I've enjoyed there with fellow faculty members, regular, part-time, and Emeritus. We are a diverse lot, from all over the Northeast, and rarely have the pleasure of meeting our counterparts.

Edward Carroll, Lecturer in Trumpet
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In my freshman spring, me and a friend searched all of campus for a study space we could park at for a couple hours to study for a stressful final exam. We had circled all of our usual spots including baker berry and couldn't find a single open spot. Beyond exhausted, we retired to the HOP to grab food and happened to wander down to the basement where we stumbled upon Paddock. Paddock proved to be a saving grace and provided quiet, focused study time/space for us when we needed it most. Since then it has become one my absolute favorite study spaces on campus, and upon discovering that we even have a music library I decided to incorporate a significant musical component to my senior thesis in geography. I will finally return to campus this spring after not being there since 2019 and plan to access Paddock's resources to complete that portion of my thesis. Paddock is an immensely valuable hidden gem on campus and students deserve to continue to have this resource.

Jasmine Butler '21

geography major. jbutler.21@dartmouth.edu



To Whom It May Concern,

I am writing to express my concern about the proposed closing of Paddock Library. I am an alum of Dartmouth who spent many hours in the privacy of Paddock during my time there. I have continued to stay in touch with both the school and the music department, having made the trip to Florence to hear the orchestra perform under the expert conducting of Maestro Filippo Ciabatti. Given that trip, I was under the impression that Dartmouth cares both about its music program and about the students involved in music. I hope you will consider keeping the library open as a resource to the campus and the community. It would be a shame for Dartmouth to be the only Ivy whose values do not include supporting a cultural resource while so much of its resources go to the fraternities.

Anonymous



Paddock serves a crucial part of the larger arts ecosystem at Dartmouth. It is a refuge and creative oasis for so many of my students – a place that physically, geographically, and philosophically connects their liberal arts studies and their creative passions and projects. The deeply committed staff provides extraordinary care and resources to support all of the classes in the Music department that would be radically compromised if

they were evaporated into the larger Baker/Berry structure. They've also been a powerful voice in the department's reckonings and self-reflection into histories and systems of white-supremist/Euro-centric assumptions around the study of music – an invaluable part of the discussion of how to broaden the canon to embrace a more inclusive definition of musical practice, genre, and discipline. The messaging presented by eliminating the music library, that is beloved and indispensable to a huge percentage of the students, faculty and staff committed to the arts at this institution, while simultaneously trumpeting a 70+ million dollar renovation project is tone deaf at best. At worse, it signals the school is happy to have shiny new buildings with big plaques celebrating their rich donors, but is unwilling to acknowledge, protect, or support the spaces where actual musical research and study get done.

Taylor Ho Bynum, director of the Coast Jazz Orchestra, lecturer in the Music Dept
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Reading the responses of my fellow students, I see a pattern of confusion. What basis was the decision to close Paddock library made upon? Was it based on the general will of the students, who the library is intended to serve? As a music major, I had no idea this decision was pending, and neither did any of my fellow majors, all of whom I am sure would passionately defend Paddock library as an invaluable resource and community-building asset for a (severely underfunded and neglected) music program if given the chance. Was this decision made on the basis of the opinions of the music faculty, who arguably have a good idea as to how the music library functions and the purpose it serves? While I am not a member of the faculty, I have heard of no plans to consult them before this decision, and have yet to hear a word of support for this move from the administration. I am forced to conclude that the administration has made the decision to close an invaluable resource to the music department absolutely irrespective of the opinions of the directors of the department and the students it serves.

So what basis was this decision made on? Dwindling check-outs of material? Personally, I tend to take pictures or scan resources that I need from the library, so I don't check out materials. This is partially out of convenience and partially out of respect for other students. The library's role is changing in the digital world, of course, but that does not mean it is becoming irrelevant. While it is possible that this decision was made out of a cold logical respect for the numbers, in the face of a 70 million dollar renovation of the Hop, it seems odd that resources should be such a major concern. It seems to me that the administration is putting on a show of respect for the arts by licensing major renovations in an attempt to get names on buildings, but cares little for the actual needs of students or department chairs.

I recognize that my tone is confrontational, but I (and almost every student that I have talked to about recent administrative actions) feel like there is a confrontation.

Student voices are systematically misconstrued and ignored when they go up against the decisions of the board of trustees. If this college really cares about its undergraduate experience, it will take the considerations of its students and faculty into account and reopen Paddock.

Ted McManus '22

music major



I would like to preface my message with this: the HOP is currently set to receive a \$70 million renovation. So why the closure? The school has been utterly baffling and frustrating at every turn. There is an insurmountably large difference between having a physical space set out for those seeking to enjoy the vast amount of knowledge that Paddock holds; the community that it fosters; and the convenience that it offers for those seeking a source ASAP without having the time to wait for it. I am not a music major, but a student who simply loves music, and I was looking forward to returning to school and being able to spend time in both the inviting, warm environment of Paddock while perusing scores in my free time, having discovered it quite late into my freshman year. In my freshman year, I joined a small, informal ensemble created with a few fellow members of the Wind Ensemble. We would not have been able to play through such a variety of repertoire had Paddock not existed, and I would not wish the denial of such an enriching experience onto anyone.

I, too, would like to know the basis of the decision and the almost-malicious underhandedness of it, knowing that it was a complete surprise to faculty and staff and was primarily circulated through a newspaper article, not a school announcement. It is outrageous how the administration in charge of these decisions constantly spits in the faces of its students. We can afford expensive renovations, we can afford massive payouts, but we still continue to shut down well-loved student spaces and hinder the academic experiences of students and faculty alike. Students are paying tens of thousands of dollars for what? To be greeted by half-baked, half-thought out decisions with no explanation? To not have a proper music library at an institution with a six billion dollar endowment?

My dearest apologies for believing that an enriching education and environment should supersede profit and bureaucratic measures of “success.” I hope this decision is reversed or made in cooperation with those to whom it most matters.

Sheen Kim '23

Geography/Anthropology Major

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I am a former alum writing to express my dismay over the proposed closing of Paddock Library. Although I was not a music major, I nevertheless spent much of my time in the music department. I took private lessons, played in the orchestra, and even soloed with them my senior year. The library was a quiet, friendly place to me and served as "home" when I was most homesick. One of the beautiful things about Dartmouth has always been the care and attention it puts on the well-being of its students. I want to underscore the importance of music to the soul and spirit of students. Without the music library, there is no real place to spend time in the department, listen to recordings, or study with friends; the school as a whole, and students in particular, would be worse off. I hope you will strongly consider keeping this wonderful resource for the students and community. Thank you for your consideration,
Tina Chang '84



Quality academic work is supported by infrastructure that allows for students and faculty to access comforting social environments, printed resources, and intentional space for focus and concentration. Paddock Music Library is precisely this: a place where students interested in studying music can congregate, share resources in the same space, and grow bonds with other members of the artistic community at Dartmouth. The choice to close Paddock will be an immense loss to our community's ability to conduct research of the highest quality. Perhaps even more disheartening, it will be the loss of a vital public space for students and faculty to share personal musical experiences, wisdom, and hopes together. This is a place where lifelong relationships are made—something that is much less likely to happen in our hallways or other spaces.

It is truly shameful that a reminder such as this even has to be made—particularly at an institution as financially endowed as Dartmouth—but there are many things that we in our academic community depend on whose immense benefit is simply not reflected in institutional account balances or reductive efficiency monitoring data. The sidewalks enable us to get safely from one place to another. The large, clean windows of our buildings allow us to enjoy the natural beauty that surrounds us, affording us mental wellbeing and calm. The meticulously decorated public spaces allow us to feel a sense of community and institutional pride. It is precisely these qualities in our academic infrastructure that, as an irreducible totality, make people want to come here to study.

Speaking personally, if I were applying to Dartmouth in Fall 2021 and happened to hear someone mention “Dartmouth doesn’t even have a music library,” I would have quickly and happily taken my business elsewhere.

Institutional support for students and faculty is most earnestly and sustainably articulated through investment in the vital infrastructure that—I might add—differentiates our classrooms from the computer screens in our home offices. Dartmouth holds the burden to prove that the degrees received within are an indication of value and quality that cannot be matched by competing institutions or alternative educational settings. The physical infrastructure that allows for research to be undertaken is the foundation upon which every higher level of work and study is conducted, undergirding our institution reputation and value. You simply cannot have a world class education without the physical infrastructure to support it, just as you cannot have commerce and trade without functioning highways or international travel without airports. If your reasoning behind making institutional decisions remains tied to balancing books and tracking circulation data, you will find that what makes Dartmouth a valuable place to study will gradually disappear with every coming budget.

The alternative, simply enough, is common sense. If your decisions would have been informed by the accounts of the students and faculty who regularly use the Paddock Music Library, it would be abundantly clear how valuable this space is as an asset to the college.

Anonymous



The Paddock Library is an essential resource for literally everyone involved in music at Dartmouth. Being able to wander in and select a score or grab a set of parts to read through with friends waiting in a practice room is an irreplaceable part of the communal experience of music making. As the instructor of flute who travels a far distance to Hanover with only a bag of music in tow; I too need to be able to run over and grab the perfect thing for a student easily and quickly. The pandemic has shown us in stark terms the deep importance of community and the pivotal role that communal public spaces play in creating and fostering community. It is ironic that in redesigning the central communal spaces for music, you have chosen to consider the removal of the very space dedicated to the intellectual study and exploration of music. It is genuinely shocking you have chosen to do so without any discussion from the actual stakeholders in this decision - the faculty, staff and students of Dartmouth. I implore you to

reconsider this choice. The loss of the Paddock Library would be a terrible blow to the very fabric of the musical community at Dartmouth.

Rachel Braude, Lecturer in Flute, Dartmouth College



As both a geography major and a studio art major, Kresge and Paddock libraries have been important grounding spaces for my educational pursuits. I remember the first time I discovered Paddock. It has been a haven for me since that fortunate finding; in between classes and meals and workshops it is always a welcoming and quiet space and I am sure to see people in there that help encourage a sense of community. I may not know my fellow Paddock sitters but I know we are all the same type of person, looking for small spaces that are full of interesting and informative artifacts for our somewhat niche studies on this campus.

The removal of these spaces will surely detract from the hidden gems of Dartmouth campus. In an institution with a trend of disillusionment with increased time spent on campus, these alternative learning spaces are redeeming qualities. Those who know about these spaces need them for more reasons than can be expressed.

Elizabeth Poselski '21

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Having the resources of Paddock close at hand and located at the foundation level of the HOP sends the message about the importance of the Arts to the health and education of every member of our community.

Closing Paddock sends the message that the Arts are...well, really not that important.

Can I tell you the number of times I have been inspired by an idea at 8am and have been able to run down to the Music Library, find the materials I imagined, and include them in my class which meets at 11:45am?

Albert Einstein played the violin.

Professor Michael Ganio, Department of Theater



My remarks are for the attention of Dartmouth academic officers and library administrators only. Please do not quote or copy these words outside of the Dartmouth community.

Teaching during the pandemic has starkly illuminated for me what colleges do and do not provide in terms of spaces, resources, and technologies that facilitate education, discovery, and community. In some respects, the technology and conditions available to me in my home are superior to what the classrooms of three Ivy Leagues and two other world-famous institutions have provided (sounds ridiculous, but I'm afraid it's true): an excellent piano that "speaks" to my computer for real-time music notation, classroom tech that breaks less, more readable slideshows, even natural light. It's never been clearer that online education can function quite well in certain respects. Colleges will undoubtedly come under steeper pressure post-pandemic than before to demonstrate the value of their campus experience. Dartmouth is presumably planning to thrive as an elite player in the new, less populous market of US colleges that everyone can see on the horizon.

With this in mind, Paddock Library is one (I would say: *the*) major material attribute of the Hopkins Center and the Music Department that magnificently eclipses what is possible for me as an instructor when we simply connect our homes via Zoom and sign on to institutional VPNs. It is plain that the proposal to close Paddock Library was made in woeful ignorance of what a proximate and convenient library is for musicians. This is a place where we can easily browse materials and stagger to a practice room with a pile of scores. Where does it factor in this proposal that much of Paddock's materials are nowhere available digitally? That reading musical scores is not the same as reading books? That full-text searches do not exist for this content? That the time-efficiency of many research, teaching, and discovery activities is—at least—twenty times greater in a well organized library with open stacks vs. "browsing" catalogs and making blind requests? The notion that we can do what we do as musicians and music scholars without this resource is utterly wrong and unless this proposal is totally reversed, the negative impacts on teaching, research, and faculty or student recruitment and retention will be deep and have many repercussions.

Speaking personally, many original and effective features of my teaching are a direct result of access to Paddock and its being in the Hopkins Center. Other institutions where I have taught did not offer a music library and non-TT office space nearby and the difference was absolute: at Dartmouth, I found new lessons and curricular paths as a result of my library use; elsewhere, I did not. Without Paddock's solid collection of popular sheet music, for example, my teaching repertoire today would be less varied and less relevant to many students. I've chosen course texts and readings as a direct result of being able to browse the music theory shelves. These days, many musical

scores are instantly available on the internet (notably at IMSLP), but that material is public-domain. Without libraries our browseable content narrows to outdated editions of music by 18th and 19th-century European musicians, while better scholarly editions of that music remain out-of-reach and so do professionally prepared scores or lead sheets instructors that need to teach newer music including pop, jazz, and music theater. It would be intolerable for all this material to be scattered between Baker-Berry and (shudder) offsite storage. By browsing ten one-inch-thick music books in twenty minutes, I can find one or two songs that perfectly suit a particular class, and make photocopies of the ten pages I need to teach. This has happened hundreds of times for me during my years of graduate studies and lecturing. No other model except open stacks with plenty of material allows this. To lose that ability would be catastrophic and essentially put Dartmouth teaching faculty on par with anyone with an internet connection who can access public-domain content, navigate the mire of unreliable sources for copyrighted pop music, or be fleeced of a few dollars to read a score from Hal Leonard. It eradicates the potential for quick discovery that is essential for curricular development and the proper functioning of teacher-scholars.

Paddock is a wonderful library: it is on a human scale but tremendously well-stocked, it is proximate to faculty offices and classrooms, and it offers the means to listen to recordings and read through scores at a keyboard. It is a joy to use this library. Huge, consolidated research libraries or even specialist music libraries with more comprehensive but less browseable collections have got nothing on an excellent college music library like Dartmouth's in terms of the use cases for teaching. (A music library like Vassar's might be a good comparison.) The way these libraries function for the academic department and the wider community of musicians is priceless. As multiple other testimonies say, sustaining a music library is one of the primary ways that an institution supports the study of music and the arts generally. While Dartmouth cannot be expected to have a music library equal in size to those at Harvard, Yale, Columbia, or Princeton, the idea that Dartmouth would become the only Ivy League institution without any music library is intolerable. I miss having regular access to Paddock at present and the thought of it closing is devastating. That a proposal to close the library even got as far as being announced is, as I see it, damning of the decision-making process and not consistent with Dartmouth's educational mission or with the promise of libraries to conserve knowledge in an accessible way that promotes expert discovery and research.

I would like to know more about the data point included in the press release announcing Paddock's closure. What percentage of the borrowing decline belongs to audio music items? What data is available for the uptake of digital audio resources provided by the library and to what extent is the use of digital audio associated with consultation of print items (scores)? At the start of the cited period, how did the total borrowing rate compare to other subject areas or libraries? Was the decline in borrowing of print items steeper than in other subject areas or libraries? Compared to the number of music majors/minors or the total number of students enrolled in music

classes, is the use of music items in the library system low? What data is available for the number of items that pass through reshelving without being checked out and, beyond that, what estimates have been made of the number of items that users consult and reshelve themselves?

Remembering how Paddock has benefitted me and what it means to our students, I could go on. I will join faculty colleagues, students, alumni, and music-loving donors in doing so until this short-sighted and incredibly damaging proposal to close Paddock is reversed. Should the refurbished Hopkins Center not include a communal music library to rival the “open stacks” in my own apartment?

Rowland Moseley, Lecturer in Music
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Although my field is Religion (Jewish Studies), not science, I have used Kresge Library for many years as a place to study, write, and think in peace and quiet. It has always been far less crowded than Berry, Baker, Sanborn, etc, and I rarely run into people I know who want to chat. So my work time at Kresge has always been particularly valuable. I am not tempted by the books and journals, since they are outside my field, but instead focus intently on the work I bring with me. The staff at Kresge have also been unfailing warm and helpful, creating the kind of soft, quiet, welcoming environment that allows me to be productive. Libraries create atmospheres and each has its own character. Kresge has just what I need and I have long been grateful for its contribution to my scholarship.

Prof. Susannah Heschel, Dartmouth, Jewish Studies and Religion



Paddock is central to the arts at Dartmouth both as a physical space and as a collection of materials (which are used despite what circulation data might say). I and many others have regularly utilized the space and its resources – much of the usefulness of the atmosphere is lost if the library is closed and its resources relocated. The message that closing the library sends, especially given the context of upcoming HOP renovations and how we were told about the closure of the library, is frightening. Send a different one.

Drew Kaler '21

music major

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As a non-music or science major, I was shocked and saddened about the Colleges decision. Our libraries are one of the foundations of our institution. I have always been inspired to sit and work amongst collections of the greatest work. They are also the first resources I turn to whenever I start my research process. Learning from printed resources is one of my favorite perks about Dartmouth. In addition, books in Kresge, and I'm sure Paddock, have helped limit the financial burden of being a student. When I was taking an ENVS and Earth Science class, Kresge had the books I needed and allowed me to save \$100s on books I would've had to purchase online. Since the disappearance of major bookstores in Hanover, and the growing monopolies of online suppliers, Dartmouth's ownership of print sources accessible for students will be crucial moving forward.

Charles Bateman '22

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The closing of Paddock permanently was a big shock. I was the department chair when Paddock was created. Upon my arrival in 1984, I was quite surprised to find that most of the print materials for music were locked in a cage in one of Baker's lower levels. I also discovered that some significant predations had been inflicted on the holdings. The entire Josquin edition had been stolen.

The real force bringing together the considerable planning and the move itself was Patricia Fisksen. My role was mostly ancillary, given that the decision to convert the Hood Museum spaces into the new music library was made before I arrived. The move was accomplished in 1987. For the thirty years that I taught, the librarians of the College fully supported the work and research needs of faculty, students, majors, minors, Presidential Scholars, and Senior Fellows. Paddock was the heart of the department.

The dislocation of the music collection and its inevitable re-fragmentation into any number of places within Baker's expanses will re-institute a complete severing of the faculty and students from a space created to optimize engagement with the required tools we all use day to day.

I am deeply concerned to learn that you, as department chair, were not consulted extensively before a decision this disruptive to the study of music at the College was made.

Please feel free to contact me further. My thanks again for the note.

Prof. William Summers



Much has been said about the closure of Paddock Library, and I believe much more will continue to be said in disparity, outrage, or desperation. I was initially shocked, as many others were, at not only the announcement of this closure, but that the chair of the department, Professor Cheng, was also clearly shocked at this announcement. Obviously Paddock serves as much more than a warehouse for musical scores, biographies, analyses, etc. It is made clear by every note given here that it serves as a place of peace for people not only within the music department, but also for anyone else looking for a place to study. Personally, I don't care to enter Baker Library unless there is a specific book that I will need. Baker is too busy, too loud, and--put simply--too big. Paddock is an oasis away from the hustle and bustle of everyday life on Dartmouth campus. Without Paddock, the Hopkins Center is a building with a music department in desperate need of renovation and multiple upgrades and with the busy Courtyard Grill upstairs. Space for students in the Hopkins Center would be far from easily available.

The amount of information in Paddock is not going to be logistically easy to haul away to another room of Baker. So to solve this, the plan is to move only the "high-use material"? This idea is astoundingly ignorant to the breadth that music is. Sure, take away Mozart, Bach, Beethoven material. But what about the lesser-known composers and material that we have such easy access to now? What happens to the works that don't appear to be "high-use"? Most works look like they aren't "high-use" because music students typically don't have a need to check a work out. Any quantifiable measure to determine something as "high-use" will be incorrect and skewed. But cherry-picking composers to keep is the same musical ignorance that we discuss in our own music classes here on your campus! Overall, this choice is clearly ignorant. This is the only way one can describe it.

Kaleb Christman '21

Music Major



Prior to Dartmouth, I'd been deeply involved with music, playing in symphony orchestras, chamber groups, solo recitals, church services, wedding gigs, fundraising events, tours, etc. However, I always felt that I should keep music on the side and pursue a major in something "more meaningful" or "more useful" as my mom tells me. Because of this, I spent my first year at Dartmouth looking to expand my horizons and explore other

departments, only involving myself with a few Dartmouth music ensembles, but not taking any formal classes within the department. However, the relationships I made and conversations I had with the music faculty and upperclassmen in my first year led me to want to take my first formal music class at Dartmouth during this term (21W). This is among the best decisions I've made since coming to this school.

This past year has been life-changing. I've discovered a whole new world of music that excites me to no end, and I've practiced piano and immersed myself in music like I've never done before during my previous 14 years of studying the field. I've always been interested in most subjects, but I've never truly enjoyed doing homework until this past term!

With COVID, I only really had two terms on campus, and so, looking forward to next year, I felt extremely excited to be on campus to take advantage of all the resources that the Music department has to offer, especially the resources found at Paddock.

Just the night before the administration's announcement, I made my first major plan, hoping to pursue a double major in Music and Sociology. I meticulously mapped out the courses I wanted to take and, to my dismay, found myself wishing that I had more class slots because there just weren't enough terms! I felt like I was just beginning to be excited about every class I was going to take, rather than selecting a class with the mindset that "I think it's interesting, and I *might* enjoy it." However, with the decision to close Paddock, I feel like the college is telling me that music doesn't deserve its own space in academia and that I should think about choosing a different major, keeping music as the side hobby it's been throughout my life, rather than a formal field of study. I'm now forced to imagine what my education *might* have been like with the curriculum changes that the music faculty now have to take.

Daniel Lin '23

(hoping to be) Music Major, daniel.lin.23@dartmouth.edu



Although I have only taken a few music classes on campus, I believe that spaces and resources like the Paddock Music Library are incredibly important for music education and the department as a whole. Throughout Music 11, my classmates and I would look through the collections of operas offered, which allowed us to expand our research significantly. This dedicated space for musicians and listeners encourages students to engage more significantly with music, resulting in more rounded musicians and a larger music community at Dartmouth. Further, removing elements that contribute to the music culture will only diminish the amount of students studying this field, resulting in less music majors and minors. As a liberal arts school, Dartmouth prides itself on

offering and supporting a wide variety of subjects to promote well rounded individuals. Diminishing the arts through removing our music library is therefore a direct contradiction to Dartmouth's mission and is completely unfair to current and future students of the music department. So, this element of Dartmouth's music department is essential to the study of music on campus and must be preserved.

Furthermore, this decision directly contradicts the efforts made throughout Dartmouth's administration in the past. In 1962, when dedicated the recently completed Hopkins Center, President Dickey stated, "Used well, these facilities will be what great facilities have always been to man – multipliers of his efforts and a witness of his aspirations. Here the spirit of liberal learning as it came to us from Greek society can be kept vital and meaningful as the essential friend rather than the uneasy conscience of a professionally strong society," ([Dartmouth Alumni Magazine](#)). These facilities, including the Paddock Library, add essential elements to the Dartmouth experience and spirit that make this school and community what it is today. Therefore, removing this feature not only diminishes the music department at Dartmouth but also goes against exactly what these facilities were intended for.

Nate Koidahl '22

Music Minor nate.22@dartmouth.edu



The Hopkins center for the arts has been the center of my life at Dartmouth. Music classes during the day, practice rooms at night.

Between the practice time and classes you've got to get the work done, and what better place than the Paddock Music Library? And this was how I lived for my first two years at dartmouth, until the closure of Paddock.

The paddock music library provides a crucial element of the immersive experience that music at dartmouth can be. Having the ability to find a physical copy of nearly any score you want to look at is not easily replaced. Being surrounded in other people, some of whom also seek this immersion is invaluable, others appreciating the space each for their own reasons. Paddock was a place of quiet solidarity, students alongside each other apart but working together in a way. I can think of plenty of times where I decided to sit on the floor in paddock rather than find another study place with an open chair. I can remember the collective sense of "just give me 5 more minutes" when the library would close at 10 pm. I hope that future generations of music students, musicians, and dartmouth students in general would have the same unifying space to work and engage and live and grow.

Max Barrett '22
Music & Studio Art Major



Paddock Music Library was an integral part of my college experience. As I graduated, the “new Paddock” was built to consolidate the collection in the Hop, so I had the benefit of being able to compare the old and new systems.

Under the old system, the performance scores, recorded music and a few reference materials were housed in the “old Paddock” in the Hop. The rest of the collection was in Baker. The Collected Works were in the locked cage in the basement of Baker along with the Playboy magazines. This meant we students could not browse the collected works. We had to use a reference book to figure out which volume of the collected works to request, then fill out a request form and wait for the volume to be fetched, hoping the volume would contain what we needed. I wasted so much time going back and forth between the Music Department and Baker. It was ridiculous.

Luckily, the College at that point had the wisdom to realize that consolidating the music collection and moving it all to the Hop was important for students and important for the College’s reputation. The “new Paddock” was built.

As a student, I remember practicing from an anthology assigned by my teacher. Sometimes, there would be a discrepancy in the score, and I would wonder if it could be an editor’s mistake. The only way to resolve this was to go to the library and look at the collected works. When that collection was locked in the cage at Baker, I didn’t bother to check -- my intellectual curiosity snuffed out by the time-sink and distance involved in solving the puzzle. In contrast, with the “new Paddock”, I would dash to the library, pull down the collected works volume, compare the passages and then return to my practice room with the answer and continue practicing. My uses of the new Paddock were frequent, often short, and often did not involve checking out items. The “new Paddock” was an invaluable improvement.

It appears that Dartmouth is now going backwards. I realize that times have changed dramatically with digitization of recordings and texts. That doesn’t address the wealth of historical performance recordings at Paddock, the collected works and many of the scores that are not digitized. I don’t think that non-musicians understand that musicians need to be able to grab a score and give it a quick play through in a nearby practice room. Also, musicians need to be able to get a good score, one with scholarly editing, not just the ones that are out-of-copyright and available online.

Perhaps the non-musicians who've made this decision do not realize the need for proximity between the location of the scores and practice rooms. Have they considered the fact that they'll have to build sound-proof practice rooms with keyboards in Baker-Berry so people can carry the scores to a keyboard to review them?

Others have mentioned the inspiration that a library collection inspires as a place of study. I can recall many times, taking a break and wandering the stacks and finding wonderful scores, recordings, books. I think we've all experienced this in libraries, choosing to study in areas of a library that have our favorite subjects nearby. Musicians, however, need to be near their instruments and their sound-proof practice rooms, so music students will be studying somewhere in the Hop. Given the distance the Music Department is from Baker-Berry, future music students will not be exposed to Dartmouth's wonderful collection if Paddock is closed. That makes me very sad because I realize that future Dartmouth students will not receive the same high-level of academic experience that I did.

Dartmouth administrators, please reconsider. Don't sacrifice the education of your students for budgetary reasons. Surely you can find something in the \$70 million Hop improvement proposal that can be cut to keep Paddock. **Every other Ivy League school has a music library.** If Dartmouth closes Paddock, it will truly be dropping into a 2nd-tier level of Liberal Arts institutions.

Maureen Ragan '86
Music and Religion major



Since the beginning of my freshman year, I have been disappointed by how little Dartmouth seems to value its music community. It's hard to ignore how few and old the basement practice rooms are. Paddock is the hub for Dartmouth's music community. Closing Paddock sends a clear message about how little Dartmouth values that.

Paddock has provided a physical space and musical touch for my friendships at Dartmouth to flourish. It is where Dartmouth's musicians spend time before and after rehearsals, classes, and performances. I can think of many friends and acquaintances whom I would not have met or become close with if not for Paddock. When I bring non-musician friends to Paddock, they invariably are impressed by the strong community formed by its patrons. They usually enjoy a chance to casually engage with music, which they might have studied seriously before Dartmouth or enjoy now as a hobby. If music has been pushed out of their lives in college because of classes and busy schedules, Paddock makes space for it again.

It goes without saying that Paddock is an invaluable educational resource. Having a place to browse physical scores and records encourages spontaneous music

practice and gives space for creativity and pleasure amid rigorous academic study. Memory Apata, Craig Pallet, and David Bowden are all wonderful conversation partners and always eager to answer student questions about music and library science.

Logistically, it is puzzling why Dartmouth would choose to close Paddock and Kresge. We know from experience that Baker-Berry does not have the capacity to host all students who seek a study space. For those of us who live south of Wheelock Street, Paddock is the most accessible library.

I am grateful for the community and creative enrichment that Paddock has provided during my time as a student. I have postponed my final year at Dartmouth hoping to resume my studies in an environment like that before Covid. I particularly looked forward to writing my thesis in my favorite communal study space. I am crushed that people who do not experience the holistic benefits of a music library have decided to take it away without consulting those who do.

Sophie Huang '21

English Major sophie.g.huang.21@dartmouth.edu



The Paddock Music Library is more than just a space allocated for the assembly of materials. It is integral to the artistic environment of the Hopkins Center. Its proximity to ensemble spaces, faculty offices, and practice rooms encourages the pursuit of music as both an academic and cultural discipline. The immeasurable value of the library to young musicians like myself cannot be overstated; it provides a wealth of onsite reference material and a small community to engage in that is wholly connected to the rest of the music department. I have spent countless practice sessions moving between my practice room and the library, accessing a source on an obscure jazz figure or an explanation of a particular theoretical concept before running back downstairs to apply it. The Paddock Library was built where it is because music is spontaneous. Even if the materials are preserved and moved to another location, that great value would be lost.

Bryden Wright '23

Economics Major and Music Minor bryden.c.wright.23@dartmouth.edu



I was shocked to hear about the closure of Kresge and Paddock libraries early Wednesday morning. More than one day after the news, that shock still has not gone away. Additionally, I feel disappointed. I feel absolutely enraged. And I know I'm not the only

one. I understand that no words could ever capture the importance of music, but I'm going to try. As a student of linguistics, I recognize that music is not a language, but rather, music precedes language. Music speaks a tongue most ancient and secret, but more than that, music has existed for far longer than languages, and serves to connect us and help us communicate when no language can. Today, systems of music and language still remain so intertwined, in tonal languages, in musical surrogates, even in the most scientific of language studies such as acoustics analyses. And similarly, as a student of poetry, I have learned time and again the means and methods by which literary arts seek to emulate the qualities of music. Poets strive for the immediacy of music, the prosody, that connection to the sublime. To call a poem "lyrical" or to praise it for its "musicality" would be to bestow a poem with some of the highest compliments.

And although I'm not a Music major or minor, I feel deeply connected to music education and the programs here at Dartmouth, especially to Paddock. When I first began working at the Jewelry Studio my freshman fall, I viewed Paddock as a friendly neighbor to my second home on campus. The library would often be closed after my shift, but I still loved standing in the hallway and admiring the space, the records, and the books. Sometimes I'd find friends sitting inside as I passed by, and I'd wave at them. I first stepped foot into the library my sophomore year. I still remember my first thought upon walking inside was that the space was much, much larger than I'd previously believed. I would go on to borrow musical scores from the library, not only as resources for projects in my music classes, but also for personal enjoyment. It was so satisfying to discover several arrangements of Gershwin's *Rhapsody in Blue* across different instrumentations and decades. And whenever I walked through the Paddock stacks, I always felt amazed by the range of books or records, from classical to hip-hop, and from East to West. But more than that, it was a dedicated space for this collection. A space where students could come together, whether they considered the Life Sciences Center or the Hop or Thayer their academic home. I made my first forays into musical arrangements and composition sitting at a computer in Paddock, clicking away on Sibelius. Some of my closest friends, who were Econ and CS majors, would gather together in Paddock and swap music recommendations.

If I may, I'd like to directly address the Dartmouth administration here. Maybe, just maybe, instead of getting rid of Paddock due to "financial considerations" or "low number of visitors," advertise these spaces more broadly across campus. Maybe it's essential to continue to expand the collections of musics, these wealths of knowledge, this sacred space, instead of shying away. Maybe ask students and staff and faculty about the importance and monumentality of these spaces before you plan and announce closures. I wanted to stay calm, but how could I? Dartmouth, how could you proclaim to foster a love of a liberal arts education, how can you say you encourage students to

explore and provide them with resources, how *dare* you call yourself an institution of higher learning, when you resort to shutting down libraries, the very symbol for the freedom of scholarship and learning? And after reading all of these anecdotes in the document, especially that of professor William Summers, I want to ask, will you sentence this music literature, alongside its student, back into a cage? I'm grateful for all the stories and memories that other students, faculty, and community members have shared. I hope you listen to them. But more than that, we want answers. Reconsider, because in making this choice you have failed us. Please reverse this ridiculously myopic decision that you've made, before it's too late.

Jess Zhang '21

Linguistics Major and Creative Writing Minor. jess.21@dartmouth.edu



I was shocked and deeply saddened to learn that a decision had been made to permanently close Paddock Music Library. As a former Head of Paddock Music Library (I retired a few years ago), I spent most of my career participating in collection growth, facility improvements and library services to Dartmouth student and faculty users of Paddock Music Library, and to other music lovers and scholars in the community and beyond.

It is heartening to hear the testimonials of current students and faculty who have appreciated having a space, music collections, and the camaraderie of fellow students and colleagues--- where they are able to peruse the variety of music formats (books, scores, media) and do research in a way particular to the study of music, which sometimes does not involve checking out the materials. Performing music students spend countless hours in music lessons, practice rooms and rehearsals, and often breathlessly run into the library seeking to check out a musical score needed right away, and which is not available online.

Paddock Music Library is located on the basement level of the Hopkins Center, with no access to natural light. Despite what most would consider the facility's major drawback, over the years students who were lucky enough to find the music library in the basement of the Hopkins Center (not just music students) would exclaim "I wish that I had known about this library sooner." The library became a little "home away from home" for many.

The Hopkins Center for the Arts is about to embark on a multimillion dollar renovation. If Dartmouth truly wants to enhance the arts here, why not think more expansively and consider including a Performing Arts Library in the design of the Hopkins Center renovation, and help to further enable the collaboration of those involved in not only music, but in theater, dance and film as well? Let the library become even more of a heart of the arts community on the south end of campus.

Patricia Fiskén, *Head of Paddock Music Library Emeritus*
(patricia.b.fisken@dartmouth.edu)



As an alumnus of Dartmouth's music program, I was shocked and saddened to see that the college plans to close Paddock, and I greatly hope this decision is reconsidered.

The idea that Dartmouth can adequately replace Paddock by housing only a portion of materials and having the rest available by request is simply incorrect. As an undergraduate I spent countless hours browsing Paddock's scores, discovering music I did not know existed. This was essential to my growth as an artist, and what I consider to be one of the hallmarks of my liberal arts education at Dartmouth. Would I ever have encountered such a wealth of music if I couldn't see an intriguing title, open up the pages and conveniently look at the instrumentation, timbres, and sound of the music itself, before heading off to my next class? I can only imagine how much lesser my education would have been if I had needed to submit a request and wait for any item not deemed "high use;" I simply would not have done so, never learning that there was anything beyond the most mainstream and culturally-accepted works.

Paddock was central to my education, but, as others have said, my circulation history would have given virtually no indication of how frequently I was using Paddock. Paddock is a wonderful, quiet study space; I had very little reason to check out scores (which are, of course, often quite large) and carry them back to my dorm, and instead chose to conveniently experience them there. I believe it's a grave mistake to make assumptions about the use of this library through circulation data.

Perhaps most importantly, the language surrounding this decision--the growth of digital access--is out-of-touch with the realities of being a musician. A score is not the same as a book or journal article that can be more easily accessed online; A score is an artwork and an instrument for performance. Scores are almost always larger than US Letter size and cannot be read well when printed that size or displayed on an iPad. Being able to sample scores on, for example, IMSLP, is helpful, but for a performer it is no replacement for a physical copy. Most crucially, unless Dartmouth has plans to digitize its entire score collection and all future acquisitions, the scores currently available online (on IMSLP and elsewhere) represent a small and dated fraction of both editions and pieces themselves (public domain only). As mentioned above, it was a crucial part of my experience that I was able to experience both newer and more obscure music, and it should remain a part of current and future students' time at Dartmouth.

Without this dedicated space to music and all its resources, the Dartmouth experience will greatly diminish. I do not wish to see Dartmouth become the only institution of its caliber without a music library--a decision that will certainly be regretted if

gone forward with. It is unconscionable that Dartmouth would put a library, of all places, on the cutting board, and it is not true to what I hold Dartmouth, or, indeed, education, to be.

Nic Chuaqui '12

Musical Director, Dartmouth Aires 2011-12

Composer

DMA Candidate, Eastman School of Music

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Closure of Paddock Music Library in the manner the community is experiencing belies a deep misunderstanding of the arts discipline and Dartmouth students. That is, how a liberal arts student with a glimmer of interest, or another with none that occurred to them previously, or yet another student with years and years of piano instruction, for example, are effectively transformed by Dartmouth's academic and performance environment and the invaluable resources of Paddock. This closure strongly suggests the study and creation of music, much less enjoyment of it, is dispensable to the College.

I implore you to reconsider. I can think of innumerable students who, at least during my 39 years at the college, have spent innumerable hours in Paddock working on their culminating projects, course preparations, senior fellowship proposals, et al. They listened to recordings, conferred with their colleagues, asked questions of professors who came in or were also at the reading tables. On a daily basis we use reference books, locate scholarly editions of music and monographs on performance practices, pull symphony scores off the shelf and listen to CD performances not available online. Browsing the shelves was life-changing for me. One score in particular, a collection of songs and choruses by 19th c. French composer Hector Berlioz, turned out to be crucial to my research. It was misleadingly catalogued (not the librarian's fault). That collection made all the difference in the course of my research and the repertoire I conducted with Handel Society (1979-2004) and Chamber Singers (1979-1997).

All the arts department faculty, all music students no matter their major, numerous faculty and staff members from other departments, students of any major who have an interest or enjoyment in music, members of the community — we have walked into Paddock and, whether we checked out an item or not, were enriched again and again by the resources at hand. A music library of Paddock's nature and location is essential to a

liberal arts institution of Dartmouth's caliber and embodies Dartmouth's core educational values. To eliminate it is unthinkable.

Melinda O'Neal, Professor Emerita of Music
Former Conductor, Handel Society and Chamber Singers



There are far more eloquent voices among the students and my colleagues here, so I will not aspire to their level of poignancy or insightfulness. I do wish to note, however, as others have, that libraries are more than storage spaces for materials and lending transactions; libraries create a shared space for intellectual and personal community. With the House system, Dartmouth has created artificial social units for the purpose of early integration and multiyear continuity. There are good reasons for this model, both as it stands alone and as it stands in relation to other social avenues on campus, such as the Greek system. Libraries are natural social units: those who utilize the space regularly do so out of a sense of developed camaraderie, and those who use the space occasionally are invited in without bias or demands of membership. They are living spaces and intellectual/textual communities.

When I read the voices of my students here, I know the connection they express to be true because I know them, I see them, and have spoken with them. And there are many other voices not (yet) represented here among my students who would, without doubt, share similar stories. Ask the majority of the students and faculty on this campus about our libraries, and they will express strong preferences. Depending on my mood or my task, I have regularly found myself in most of our libraries over my years at Dartmouth. As someone who likes working with books near their shelved context, I almost never borrow items that we hold in collection and, then, only from my subject areas in Baker-Berry. To equate my use of our libraries with my borrowing patterns would be erroneous. Each of our libraries has its own presence, its own ambiance, and its own muse that comes from the space and its patrons and its staff and its purpose. To lose even one of these sanctuaries—these refuges of community—would be a tremendous loss.

Timothy Baker '08, Assistant Dean of Faculty for Special Projects and Pre-Major Advising
Senior Lecturer in Religion
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I am finding it very hard to process the fact that a decision to close Paddock was made, and publicly announced, before proper consultation with the Music faculty, music students, and the musical community. No doubt I am repeating what has been said before, but I will say it as well: upon a first encounter with a new student, I'd send them to Paddock to peruse good editions, recordings, or background materials. In the days of IMSLP I find it even more important to look for proper Urtext editions, to compare various versions, to use our rich resources. I'd go to Paddock when I get an idea about a new work, composer, or genre to explore, when I search for inspiration, when I seek refuge from the clangorous world. The physical proximity makes Paddock an integral part of our life at school: we can walk over on break, run over when missing a part, check out a score on a whim, sit there and think.

As we strive to deepen our artistic engagement in the present, and to help forge a path for our students' future as artists, we cannot exist without immediate access to our past. We depend on our library, it is not a luxury, it is a vital necessity. Paddock has been a central part of the Dartmouth Music Department experience in so many ways, for so many of us.

The library closure due to Covid has been devastating. To have that closure used as a preamble to a permanent closure is doubly cruel. An educational institution that closes a dedicated music library sends a clear message that the school's priority lies elsewhere. I fervently hope that the many voices raised in response will be successful in halting this closure.

Sally Pinkas, Professor of Music, Pianist-in-residence, Hopkins Center



While certainly not musically talented, a chem/physics whiz, or even a frequent visitor of Paddock and Kresge myself, I find it abhorrent that the College has made another decision that will not only inconvenience and/or devastate a large portion of our student body, but that yet again reeks of poorly-done "research" and contempt for the student body. I simply do not understand why an institution that is famous for its money, resources, and prestige is yet again spitting in the faces of its students (and faculty, who were not alerted to the closures prior to them becoming public information!) in the middle of a pandemic. Paddock and Kresge are fantastic alternatives to the loud, crowded Baker-Berry, and of course have a host of knowledgeable faculty and incredible materials that are specific and necessary to music and physical sciences students. In fact, as written in some of my peers' statements above, some students chose Dartmouth

specifically because of the resources available in these libraries and others like them (which, at this point, could very well be next on the chopping block). I think it is absolutely disgusting that the administration continually gets away with blatant disrespect for students' learning and college experiences under the guise of "financial concerns." There are no such thing as financial concerns at this institution. Not only do we have a massive endowment that could be used to budget and move money around to cover expenses, but we have an adoring, VERY generous alumni base that I'm sure—had the College even bothered—would be willing to contribute to alleviate any financial troubles. Dartmouth increased tuition earlier this year and forced every student onto the most expensive meal plan (again, doing so during a pandemic and intense civil unrest, both of which disproportionately affect low-income students and students of colour), so where are those thousands of dollars going? President Hanlon receives over one hundred thousand dollars in benefits yearly that include first-class travel for himself and his wife, as well as paying for their housekeeping services. Is a comfy seat on a plane really worth the heartache of the Dartmouth community that you, President Hanlon, claim to care oh-so-much about? I wish I could say I'm shocked by the disrespect towards the music, physics, and chemistry departments as well as the thousands of students, music/physical sciences majors or not, who benefit from Paddock and Kresge, but I'm simply not surprised by the callousness of Dartmouth's administrators. I am heartbroken for those that love and rely on these resources, and sincerely hope that the College will realise and amend the disservice it has been and continues to do to itself by making decisions such as this one that sacrifice education, tarnish its reputation, and prove to students that Dartmouth does not care about us, just whether or not our checks clear.

Elise Petit '21
biology major



Despite the extremely limited time I have spent on Dartmouth's campus, I am deeply saddened to hear of the decision to close Paddock Music Library. I understand and am sympathetic towards the difficult decisions that are having to be made amidst these truly difficult times. However, said decisions should never undermine what Dartmouth stands for as an institution. Amongst the various values listed in Dartmouth's mission statement, an embracement of creative work, independence of thought, and a culture of self-reliance are explicitly listed. By closing Paddock Library, those values are being thrown aside and ignored. A year ago, when I was a starry eyed senior deciding to apply to Dartmouth, I did so with those values in mind. I applied under the impression that I would be free to explore my intellectual curiosities and further understand who I am as both a scholar and an individual. By closing down Paddock, Dartmouth is depriving students of an opportunity to fully explore and thus expand their intellectual horizons.

While I have yet to step foot in Paddock, I have used the resources provided by the library countless times for both courses like MUS 42 and out of sheer curiosity.

As someone who's college experience began at the height of COVID, I cannot help but to feel like I've been robbed of countless experiences and memories. I am simply asking that the Dartmouth Administration does not add something new to the ever-growing list of lost opportunities that my peers and I are forced to endure.

Christian Caballero '24
prospective Music Minor



Paddock was one of the first places I ever visited on campus. I was amazed by the plethora of scores available and the fact that I'd be able to enjoy the library's resources for my four years at Dartmouth. It comes as a huge surprise to me that after spending so many hours working in Paddock, finding inspiration for my compositions and assignments, and doing research for my piano performances, the library I hold so close to heart will be closed. Closing Paddock is a shame, and we should do whatever we can to prevent such a tragedy from occurring on Dartmouth's Campus.

Selina Noor '22
music and cognitive science major



In reading my friends' and colleagues' responses, I have yet to see even glimpses of a good reason to close Paddock and Kresge. In Paddock, having accessible scores and study space within reach of the music department is critical to the survival of Dartmouth's music program. Right before the onset of COVID, I formed a small ensemble with some members of the Wind Ensemble, and we subsisted entirely on Paddock-provided scores. If Paddock had not had a wide range of wind quintet literature readily available, we would not have been able to play through the (expensive) post-1900 works that we were interested in exploring. Admittedly, whenever I would revisit Paddock to pull another score for us, I would also get sucked into looking through all of the solo works for my instrument that I had never seen or heard of, which got me more excited about playing. My group has fallen apart for the time being, and I blame that largely on the College's decision not to reopen Paddock this fall. Without access to music, we can't rehearse. Now, with this decision seemingly permanent, it feels as though

the College is sending the message that recreational music making does not matter. Hop ensembles still exist, sure, but any attempts to make music outside of those are becoming increasingly limited as the ability to access music for chamber groups diminishes.

I've spent many Sunday afternoons in Paddock's shelves, poring over scores and flipping through oddly specific books both for class and purely out of interest – **without necessarily checking out these materials**. When I took MUS 43, I had access to Paddock, and largely used its books on Johannes Brahms and Pauline Oliveros for my final project. These resources are unusual enough that, naturally, they are not digitized; I cannot imagine trying to do digital-only research on Oliveros, as so much of what I was reading was not the kind of information you can get from brief digital biography pages. I took MUS 42 this fall, and with Paddock closed, the final project was a completely different experience. I spent almost a week trying to find digital copies of the materials I needed—they all existed in Paddock, but none were digitized, and these materials must be rare enough that other libraries had not thought to digitize them either. Instead, I ended up working off of three sentences I found in someone's 1960s PhD dissertation, then another four sentences from a 1970s dissertation. My work suffered because my access to the library was limited. Now, I understand why this had to happen this past fall, but I cannot imagine this being a permanent problem. Even though I am a natural sciences major, I finally committed to Dartmouth because of its music program. In particular, I looked for schools that had music libraries, because that is a strong sign that the arts are valued at a college, and that I would be able to study music as a minor or as a second major with ease. If Paddock had been removed while I was looking at colleges, I doubt I would have applied here at all, let alone committed.

A trend I've seen in both the use of Paddock and Kresge is that these spaces are often used for quiet, focused collaboration. Collaborative spaces are somewhat hard to find on campus—the first floor of Baker-Berry is an option, but at peak study times, it is completely full, so using this space at all requires careful planning of time. On the other hand, Kresge and Paddock always have space for those who need it. By removing these spaces, it feels as though the College is emphasizing that collaborative work is not important to them or their mission. This is odd, because one of the emphases during my admissions tour was on Dartmouth's collaborative nature—yet, the College is looking to get rid of spaces where that might be possible. For a liberal arts school, Dartmouth is making it abundantly clear that some subjects—music and physical sciences—are not as important as the rest.

Lucy Langenberg '22

biology and (hopeful) music major, earth sciences minor,

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I spent hours in the HOP last year. Whenever I needed a study break, I would descend the staircase into the basement where I was transported into a space focused on music and the arts. Even though it was tucked away from the rest of campus, that place was always alive with sound and community. There, I fell in love with music all over again. I started practicing piano for the first time in ten years. I made so much improvement on the cello through IIP. I played in chamber groups and recitals. If it weren't for the supportive environment, I would never have considered applying for the Music FSP, nor would I have considered minoring in music. Without Paddock, the HOP basement will never feel the same. I loved venturing into the stacks of scores, searching for my next piece. It was such an inspiring space, both as a musician and scholar. I remember one time looking through the shelves and coming across a biography about Pablo Casals. Although I checked out that book on a whim, I learned so much about Casals' impact on the world. Music is so much more than just a side hobby. It is a way of interpreting the world around us. As a liberal arts college, Dartmouth should be encouraging its students to look at the world through an artistic lens as much as it supports the sciences.

Makayla Dixon '23

physics major and prospective music minor



I was a music major back at the turn of the millennium (1997-2001), and Paddock was an indispensable space for me and my peers. I remember diving into class listening assignments from all eras and genres in that space, making use of Paddock's extensive reserve collection of scores and CD/LP recordings. My mind expanded in that space in discrete bursts, several of which I can remember with complete clarity all of these years later. I heard and understood Berlioz, Steve Reich, and Mendelssohn in that space. I picked my very first independent conducting project - a woodwind quintet by Milhaud, *Le Chemine du Roi Renee* - while browsing from the score collection amidst the movable stacks. I also made endless spontaneous connections at Paddock. If studying on a Friday, I would often find myself invited by my classmates to a concert at the Hop. It was a center of both our academic and social lives, vibrant both in its capacity to enrich our young minds in solitude and as a platform for what became life-long connections. It saddens me deeply that such a space would be so unceremoniously eliminated, especially as the Hopkins Center announces plans to expand. I hope those with power over this decision will reconsider.

Andy Pease '01

Assistant Professor of Music and Director of Wind Ensemble, Hartwick College



As a graduate student in the Digital Musics program, I benefited immensely both as a student and a teacher's assistant for undergraduate courses. One of the first people I met at Dartmouth was Memory Apata and she helped me navigate all the resources she, her colleagues and Paddock had to offer for graduate students. For my own research I was able to access materials, books, recordings and scores. In addition, I was able to use the Sibelius on the computers in Paddock for documenting my own compositions.

As a teacher's assistant for the MUS 25 course taught by Dr. Seth Parker Woods, after studying Acoustic Ecologies we were able to set up an sound installation for students to share their work publicly in Paddock. We were able to set it up without distracting other students working quietly and as students navigated through the stacks to find their materials they would slowly begin to hear the installation and could then learn more about the project. Some of the remarks of the students in the class were thrilled by the experience. As creating acoustic ecologies was new and stranger to some, they felt a bit self conscious about sharing the work publicly. However, because of the unique architecture of Paddock we were able to create a more private experience and could add some anonymity and privacy. Students that were unsure were blown away and excited that their work could be shared in this way. Without Paddock and it's incredible staff this unique performance opportunity would not have been possible. Then when I was a teacher's assistant for THEA/MUS 26 with Jane Shaw, I was able to work with the Paddock staff to add QLab to the computers in Paddock. This provided students who didn't have a Macbook (QLab only works on MacOS), access to a quiet and accessible place to complete their assignments.

I also attended the sing-ins and guest talks which were incredible and interesting. I also often went to work in Paddock to have a change of scenery and the ability to pull materials which I only needed for a quick reference. As I was preparing outlines for my thesis chapters and throughout the writing process I visited and read through the theses of previous alumni. This was immensely helpful in understanding the expectations of the writing and how to structure analysis and translate the practice-based parts of my research into prose for academia.

Paddock and it's staff are incredible resources for students, faculty and staff. It's centered in the hub of arts, music and theater of the Hopkins Center. It's deeply part of the community, I was at the record store one day and one of the shop owners said his grandmother was one of the original donors to Paddock and he always loved hearing what students were up to. He was proud that his family was part of helping students in their musical research and journeys. It is important that the arts remain visible in the community and that access to research materials, scores, recordings, etc remains

obvious. Paddock was also a space to get work done or work in a small study group. It supports the community in so many ways and should not be permanently closed.

Christiana Rose GR'20 Digital Musics

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As a faculty in the Department of Physics and Astronomy, let me set aside for a moment my disapproval of the announced closing of the Kresge Science library with which my community is currently wrestling. And express my shock over the announced closure of the Paddock Music library. I support all the sentiments expressed on these pages, and have used Paddock myself - both for checking out materials, and for browsing materials without formally checking them out. But rather than arguing as faculty from a different area of Arts and Sciences and hence subordinate to Paddock's main mission, I would like to inject my recent perspective as a parent of a prospective college student. Having accompanied my child on multiple tours of colleges with vibrant music programs, it stands out in my memory how proud each of these colleges were of their music library, of its near-completeness of instantly accessible scores and their variety of supporting books and media, and of the conducive atmosphere that the music library created - both for individual musician-patrons as well as groups, always assisted by very competent subject librarians. Without fail, the music library was a stop on admission tours, and a strong selling point. And therefore, my point: Closing Paddock will be a major blow to the Music Department and its programs, including the ability to attract outstanding students. If the Dean of Libraries and the administration offices that were consulted before the announcement wanted to support the Music Department, or at least not harm it, the announced closure of Paddock is a step in the opposite direction.

Hans Mueller, Research Professor, Department of Physics and Astronomy



One of my first experiences as a Dartmouth student was wandering down to Paddock out of curiosity. I talked to librarian Memory Apata about my enjoyment for playing jazz and she kindly offered me an extra Real Book that she had sitting around in the back. This is really just a small moment in my experience, but it touches on the bigger idea that Paddock is a resource for the curious and is an incredible resource for the Dartmouth community. It would be sad to see it go.

Anonymous



I am a '00 accidental music major who discovered my fondness for math and problem solving translated into a fondness for musical composition, which gave me the courage to transpose this into a career in architecture. I have so much gratitude for music faculty whose open-minded approach to their art drew me in, leading me to wonderful experiences from working at Lincoln Center to gigging in basements, and more recently, to helping universities save money and energy while creating inspiring learning spaces. I am shocked that someone has advised cutting a core academic space that is essential to the music department's function and social spirit.

In Paddock, I first listened to George Crumb's "Black Angels" and other exhilarating pieces from the twentieth century that revealed to me the vast open expanses available as a sandbox for composers. I would not have had the same experience had I listened in my bedroom. Listening in Paddock is like using a practice room: cut off from other responsibilities, my one task was to focus on sound.

While I was happy to see the news about the selection of Snohetta, I was dismayed to hear that closing the music library is being considered. Online listening options either cost money or treat musicians poorly. Getting inside a piece can involve listening to many performances; especially for students on a tight budget, a music library is essential for this activity. Do also consider that without the carefully selected equipment at Paddock, the listening experience of future music students will vary significantly according to the quality of their headphones and surroundings. The experience of listening is less significant and less equitable when not in an environment that is dedicated to active listening.

Are pre-copyright scores available online now? Yes, but their quality varies and it is time consuming to figure out the reliability of a score. People treasure memorable accidental discoveries of music via shelf browsing.

Last fall I was verifying program assumptions prior to designing renovations for a university science group made up of five departments. Faculty leaders had recently created a locked undergraduate lounge area for students in these majors, to give them a comfortable place for collaboration and focused study. Creating spaces like this for today's students is well worthwhile. The Hop renovation is an ideal opportunity to envision how the shifting role of a music library in the 21st century may intertwine with students' social and introversion needs and their academic growth in music—future music scholars; future music teachers, mentors, and administrators; future performers, conductors, and composers; or just future music concertgoers like me. A dedicated space for listening, for score reading, for learning by browsing—these uses can be reinvigorated rather than diminished by a design team as skilled as Snohetta if faculty, subject-expert librarians, and students are involved in crafting the vision. Might Paddock be integrated with the Top of the Hop, or moved to a location where listening stations overlook the reflecting pool and statue in the Zahm Courtyard? Options abound.

I hope that decision makers will work constructively with music faculty to determine how to accommodate the department's immediate library needs without limiting opportunities for students to engage meaningfully with music. Refine the proposed program for the Hopkins Center renovation to enable the holdings of the music library to remain in the Hop. Reach out to us alumni for emergency support for re-opening Paddock in its current location; I'm confident the many participants in ensembles as well as majors will be eager to help resolve this in a way that supports the faculty and students representing the future of music at Dartmouth.

I also support preservation of the Kresge Library—physics students deserve an academic home away from home, too.

Anon. alum '00



1. I've had many pleasant explorations over the years discovering flute music in Paddock to play after long days teaching physics. As one example, I went to Paddock once to sign out a Toru Takemitsu piece, discovering the composer through his wonderful film score for Kurosawa's 'Ran'. The piece I had originally searched for looked too difficult to play, but looking nearby in the Paddock stacks I found another Takemitsu piece that I could just about play and enjoy. And what's more, the sheet music had been personally signed by Takemitsu! Such serendipitous discoveries are only possible in a well-stocked, physically accessible library. And would such lesser known but essential twentieth century composers as Takemitsu make it to the 'most used' list of items to be relocated to Baker, should the unconscionable act of closing Paddock come to pass?

Miles Blencowe, Eleanor and A. Kelvin Smith Distinguished Professor in Physics



Paddock Music library has been a very important piece of my time at Dartmouth and I am very saddened to hear that it may be closing. Even though I rarely checked items out of the library, having the resources located so convenient to practice rooms was extremely helpful for checking details such as technical instructions, dynamics and fingerings across numerous varying editions without ever having to leave the hub of the

music building. I could stop in before a practice session or lesson to double-check something.

It's also worth noting that Paddock is a center of community at Dartmouth. I have met and made friends not only with fellow Dartmouth students but also community members and even a composer whose work sits in the library! Since I struggle finding common ground in many other social spaces at Dartmouth, my time bonding with other students at Paddock has been especially valuable. Paddock is a safe social space, and it allows students to meet and interact in a low pressure environment that is calm, quiet, and alcohol-free. I would be very disappointed to see Dartmouth close off one of the few alternative social spaces on campus.

Michael Mantooth '21



Though I doubt I can add much more to the countless words said by my peers and fellow musicians, I only want to reiterate that not only is Paddock an important point of contact with the resources of Dartmouth, but it's most importantly one of the few specialized communal spaces that Baker-Berry simply cannot replicate.

In all of my college tours, I had never once passed through a library as dedicated to music and the arts as Paddock. During my first visit to the library, a '21 I had met through the Dartmouth Symphony Orchestra who was working at Paddock gave me a tour of everything. I was immediately blown away by the sheer size of a whole collection room just dedicated to orchestral scores and symphonic repertoire, something you would be hard pressed to find at any other place, besides maybe the heart of Vienna itself. In my eyes, it's very important that we keep such an easy resource accessible to the many music students and faculty who use Paddock on a regular basis, instead of simply dismissing the everyday lives of those in the music department by saying that library usage has decreased as the digital age has progressed. (Of course it has, though that simply makes the continued existence of Paddock even more unique and important to the experiences of musicians at Dartmouth).

I urge Dartmouth to reconsider its decision to close both Paddock, not just for the sake of the current student body, but also for future students and the future of the music department.

Wendell Wu '23

Dartmouth Symphony Orchestra — Principal Pianist



Unlike most of the people writing here, I have never been to the Paddock Music Library. In fact, I did not know of its existence until about a month ago. This is because I am a '24, and my exposure to Dartmouth's campus has already been limited. Even with this lack of knowledge, I know that as a musician, a potential music major, and even more importantly as a member of this vibrant community, the decision to close Paddock without *ANY CONSULTATION* of music faculty or students is a bad decision.

Libraries are spaces in which to focus, but they are also essential community building spaces. In a time where Dartmouth College has quite frankly failed its students on the basis of social interaction, taking away vital social spaces would only continue to harm the student body.

In addition, while some Dartmouth athletics teams were given latitude to practice indoors with social distancing, Dartmouth's music ensembles were forced to practice outdoors in a tent, at sometimes in 30 degree weather. Finally, Dartmouth provided zero practice room spaces to most instrument players during the fall, severely limiting the work that could be done in ensembles as practicing in dorm rooms was distracting at best and impossible at worst. In combination with the closure of the only academic space dedicated to the research of music, these actions show a stunning lack of attention to the arts and specifically music at Dartmouth, a phenomenon which should not be happening at a liberal arts school with ample endowment.

As a prospective music minor and an avid studier of music myself, I was looking forward to going through Paddock's collection of music and music scores for my own enjoyment, something that is often not possible on the internet because of copyright restrictions. Now, I will not be able to experience something that generations of Dartmouth students have been able to (at least not with ease due to off campus storage), and for what reasons?

I understand that this message may be too angry, and I sincerely apologize for that and any offense that I have caused. I speak only with my own passion for music. But the 24s have already lost out on so much of their traditional Dartmouth experiences. The musical 24s have lost even more. To eliminate Paddock would just add to the fire.

I sincerely hope you reconsider your decision. Thank you

Jayanth Uppaluri '24

Prospective Music Minor, Drumset in the Coast Jazz Orchestra



Aside from the horrendous loss the students would suffer, losing Paddock would harm the entire Upper Valley. Paddock was an important community fixture, from its annual Sing-Ins to the sheer amount of resources it offered to the public. Many townspeople would often come in and check out LISTENING EQUIPMENT before browsing the stacks for CDs and records. The albums often weren't checked out—why would they need to be, if they weren't leaving the library? Memory Apata, David Bowden, and Craig Pallett worked so hard to make Paddock a welcoming space for everyone interested in music, regardless of skill level or school affiliation. There were events, such as the Record Store Day jewelry making events, celebrating music that were well-attended and open to the community. Paddock embodied a level of care and love for music that could not be recreated if destroyed.

Attempting to measure Paddock's overall worth in the amount of materials checked out is ridiculous. There are shelves of oversized materials, excellent references for research but too bulky to be carried around, that many, students and faculty alike, at Dartmouth have referred to—within Paddock. Students have come in to listen to a particular CD or record between classes, track down and scan sheet music before lessons, or look up a fact for class—all activities that use Paddock's resources without requiring those materials to be checked out. The periodicals are displayed near the study tables, for anyone to flip through and replace, again without having to check them out. To mention declining circulation levels as a factor in Dartmouth's decision to close Paddock shows a fundamental lack of understanding for the role Paddock plays, as well as a misunderstanding of the types of resources Paddock offers.

The idea of attempting to absorb the entirety of Paddock into Baker-Berry is a pipe dream and an insult. The community that Paddock fostered, among students and townspeople, could never be reproduced within Baker-Berry. The camaraderie that Paddock fostered among the Music Department, due in part to its location, would forever be lost. The shelves and shelves of materials, cared for and well-loved at Paddock, would only be swallowed up within a larger library. There would inevitably be overflow, and where would that end up? Within the Library Depository? Yet another roadblock for music students trying to finish their research in time, with the risk of those precious materials being damaged or lost. It's clear to see which departments are favored by Dartmouth, and the music department has long been neglected. This recent, atrocious decision to remove such a valuable pillar of Dartmouth's already small arts community is a slap in the face.

Dartmouth had the audacity to ask for alumni donations as soon as we graduated, emphasizing continued connections to the school and wanting to foster a strong community with its alums—yet they're willing to remove such a vital piece of Dartmouth without consulting anyone who would actually be impacted? Without considering the size of the loss they would be inflicting upon those who regularly use this space? This is blatantly disrespectful to the Paddock staff, Music Department, and

everyone who has ever participated in music at Dartmouth. Rather than attempting to sell the illusion of community, Dartmouth should listen to those it claims to care about.

Amy Zhang '20

Music and Psychology Majors, amywzhang98@gmail.com



The majority of my waking hours at Dartmouth are spent at the Hopkins Center. Paddock in particular serves as a place where I can not only do homework, but also explore the vast number of books, scores, and recordings. Often I find myself wandering through the shelves, searching sometimes for specific information and sometimes for general inspiration. As I do not need to leave the library when I find something important, I usually sit and work with it there, not checking it out and returning it to the shelf or drawer when I am finished. Part of Paddock's magic is that it is self-contained yet somehow limitless - every search yields something new that can be experienced without having to leave. Within its walls I can find scores for my quartet to study, old recordings to enjoy, and books about composers I have yet to discover. Paddock and its materials provide a home for music- and non-music students alike, a home that would be irreplaceable should it be taken away.

Anon. intended music minor '22



Hearing that Paddock Music Library will permanently close breaks my heart. As someone that had a job at the front desk of Paddock, I saw first-hand the numerous opportunities that this library offers for people in the music arts. There's more to Paddock Music Library than just studying and checking out music books. It's a place for students, professors, and community members to celebrate and be inspired by hundreds of years worth of musical history. One of my fondest memories of Paddock Music Library is giving a freshman a tour of the library, where his jaw literally dropped at the sight of all the amazing sheet music and music literature that is available for him to learn about. It gave him something to look forward to during his musical journey at Dartmouth. I also remember talking to an alumni parent of a prospective student, who also found a home at Paddock during her time at this school. She was delighted that Dartmouth cared about the arts, and used this as a selling point to convince her daughter, who wanted to continue studying violin, to attend this school.

Something that the library administration may not realize about Paddock Music Library is that it is a rare opportunity for people to access expensive copyrighted music not publicly available online. Closing Paddock Music Library will prevent musicians like myself from accessing decades of music. For me, it was the Shostakovich Viola Sonata that I've always dreamed about playing but could never access otherwise. In addition, sometimes I've utilized music scores that I've never checked out before, such as a Glass Violin Concerto that was too big for me to carry out of the music library, but that I still analyzed for my MUS 43 project.

What concerns me the most about the closure of Paddock Library is the message that it sends to the Dartmouth community of the past, present, and future. Are the Arts not important? Students spend an exorbitant amount of money to come to learn at this wonderful school, and Dartmouth, a Liberal ARTS institution prides itself as an institution that offers endless opportunities for everyone to learn whatever they please. Why are we limiting opportunities for students to engage in the arts, something that many people are deeply passionate about? If anything, we should be opening up more libraries for even more subjects instead of closing them down. It's honestly an embarrassment that Dartmouth Library would even consider closing such a gem on campus.

Raymond Hsu '21

Music and Biology Majors, Violist in the Dartmouth Symphony Orchestra



Although I can't say I've ever officially checked out any materials from Paddock, I often came to the library to study with classmates and visit friends who worked there. It's a gem amongst Dartmouth's study spaces and I'm deeply disappointed with Dartmouth's choice in closing it down. I don't know what data administration was looking at when making the decision to close Paddock and Kresge, but I can guarantee that it's missing the core value of these spaces. Paddock particularly shows a dedication to the arts that was one of the reasons I chose to come to Dartmouth in the first place. It also provides a specialized study environment that Baker/Berry cannot replicate. Checkout rates were low because most students were able to listen to albums and use other resources in the library itself, not because the library was underutilized. As a TA for sound art courses, I would frequently work on projects in the basement of the Hopkins Center and having Paddock across the hall whenever I needed somewhere to get some quiet work done was incredibly valuable.

To think that because of budgeting decisions, I will now be an alumni of the only Ivy without a dedicated music library is embarrassing. A college's priorities are largely shown by where it allocates its funding and this reflects very poorly on where Dartmouth's values are headed. I hope Dartmouth will reconsider their decision. I graduated with a double major in Computer Science and ASCL and have always felt that Dartmouth's greatest appeal lies in the balance and intersectionality of sciences and humanities. Forgoing that strength is a mistake.

Josiah Putman '20

josiahkp@google.com



Music is the most special thing in the universe. Paddock library and the nearby music department are the only spaces on campus dedicated to this special subject that brings tears, love, light and ecstasy to anyone who listens. Therefore, I spent every day of my Dartmouth career in the basement of the HOP, soaking up all that Paddock had to offer. While I rarely checked out any materials, I frequently perused the isles for inspiration, spending hours reading about my favorite musicians and uncovering old scores. If these resources are moved away from the music department to Baker-Berry, or worse – an online database – then an invaluable feature of my Dartmouth education will be lost. As a study space, the peaceful quiet of Paddock is unmatched in its ability to breed feelings of safety and warmth. I cannot imagine studying everyday among the chaos of Baker-Berry.

I fell in love in Paddock. I fell in love with the music of Handel, Monk, Debussy, Lennon and so many others. You must appreciate Paddock's ability to conceive musical relationships – a truly essential component of a fulfilling education that is entirely unavailable elsewhere on campus. Music is one of the seven original liberal arts. If you, the administration, close Paddock music library, then you have no right to call yourself a liberal arts college, as you are no longer providing sufficient resources to study music.

Cooper Zebrack '22

Music and Earth Sciences Major



Kresge has been my favorite study space for my entire Dartmouth career. The environment in Kresge is perfect for my productivity while studying for my STEM classes or working out problems on the whiteboards. There is no space in Baker-Berry like Kresge with the perfect noise level, lighting, desks, and window views. Taking away a space like this without consulting with the students who it will harm academically is not fair. Kresge is also great for renting out textbooks to work on problems in classes that it is not essential to purchase the textbook for. I hope Kresge is given a fair opportunity to remain open rather than succumbing to have a boring set of study spaces with very little diversity in Baker-Berry.

Anonymous



I am a concert cellist and host of the podcast Talking Beats with Daniel LeChuk (heard in more than seventy countries).

I grew up in the Upper Valley and became acquainted with Paddock Music Library when I was a child. Oftentimes my mother would leave me there while she went down the hallway to the woodworking shop, and would pick me up an hour or two later. As a young musician in rural New Hampshire, Paddock Music Library was the only serious resource for recordings and records not to mention musical scores. When I was somewhat older I had a Dartmouth ID of my own as I was taking upper-level Italian courses at Dartmouth, and my use of Paddock was one of the most wonderful things about being a part of the Dartmouth family. Oftentimes I would brag about the riches of Paddock to my youth orchestra colleagues in Boston, comparing it favorably to the music library of the New England Conservatory.

Classical music is not basketball, nor is it business, nor engineering. It will never have “mass appeal” in the way the NBA does, and neither will Dante. The humanities are often treated as second and third-class citizens by American society, and I believe our great institutions like Dartmouth must be the places that set an example. They must be leaders, not followers. In the decision to close Paddock, I am saddened to say Dartmouth appears a follower.

Drew Faust, the first female president of Harvard, recently made an extended appearance on my podcast—part of the reason I had her on is because of her advocacy throughout her tenure as Harvard’s president for the humanities. She spoke of the importance of making music, art, and the humanities available for as many people as possible. She, of course, is correct in her thinking. Paddock is not just where materials live. It is a space. If one single student has ever discovered a piece of music in Paddock that brought them joy, the decision to close is nothing short of tragic.

What cultural message does it send to close a music library? What harm is being done by maintaining this very modest space? What message does it send when a 75\$ million renovation of the HOP is announced, and the same week the closure of the music library?

Music nourishes the soul.
That is not a cliché.

It challenges us to think more broadly and more deeply.
That is not an overstatement.

I respectfully ask you to reconsider your decision to close this magical space of discovery.

Daniel Lelchuk

Associate Principal Cellist, Louisiana Philharmonic Orchestra;

Host, TALKING BEATS WITH DANIEL LELCHUK

www.talkingbeats.com

www.daniellelchuk.com



I am deeply bothered and dismayed to hear about the closings of these two spaces on campus. For many, these spaces have been oases for exploration and self-discovery - spaces that have cultivated the very intellectual pursuits and passions that make Dartmouth the uniquely vibrant community it is. As Dartmouth prides itself for being a liberal arts institution that inspires its faculty, students and staff to engage in such pursuits, it is shocking that these closures were even decided upon. It is even more disgraceful that they were decided upon without consent of the many lives it has left an indelible mark on.

Beyond the fact that such closures seem contradictory to the school's mission as an intellectual garden, I am also unsettled by the message that they're sending to the Dartmouth community - that being that these spaces aren't important enough to be preserved; that those who have been inspired, are currently being inspired, and have yet to be inspired by the incredible multitude of resources that these libraries have provided, are not important to the community at large; that the physical space where these pursuits are had, is not important to the community at large; that the musical arts and physical sciences as studies in themselves aren't important to the community at large.

Unfortunately, my time on campus had been cut short by the pandemic, and as such, I haven't had the opportunity to make as many as memories in those spaces as I was hoping to. But even self, as a music minor and devout pursuer of knowledge, these libraries still hold a sizable place in my heart for their symbolic value. It would be a shame to see them go.

Shania Smith '23



On the first day of each Sonic Arts course at Dartmouth, students check out a sound kit that includes a high quality set of headphones, a microphone, a midi keyboard, and an external soundcard. Provided at no cost by the department, these kits lower the economic barrier to entry for students and enable mobile, independent music-making from anywhere on campus.

In the abrupt shift to remote teaching brought on by COVID-19, as we were scrambling to find ways to get our students the gear their coursework required, the Jones Media Center abruptly informed us they would no longer house, insure, and distribute the sound kits they had managed (but we had purchased) for five years. We were left to find fast solutions on our own: carting the kits back over to the Hop, cleaning and packaging them ourselves, and shipping them, one-by-one, to students across the globe. At the end of the term, students sent the kits back to Sam Candon, our intrepid administrator, where they were cleaned, repackaged, and redistributed once again.

These short-term solutions produced an enormous amount of unexpected labor and are spatially and logistically untenable moving forward. Until three days ago, our long-term plan was to house 50 new sound kits in Paddock library upon its reopening, where staff could help check out, care for, and guide students through appropriate use of the media. The sudden elimination of Paddock from the map of the Music Department's future throws these resources into further disarray. Studio Art and Film and Media Studies all have designated technicians and media closets devoted to servicing their students and faculty. Paddock was to become that media anchor for the music department, offering sonic software on its computers for students with personal computing needs and a safe, insured, viable method of distribution for sound kits. Jones Media used budget cuts as an excuse to kick our kits out of their distribution system; now budget cuts are being used to undermine the only sustainable distribution solution our department has moving forward. I share this story as a potent example of how the needs of music students will be diluted and denied if drawn into a broader Baker-Berry infrastructure.

This shocking decision throws salt on the spatial wound of the music department: every person reading this document knows our classrooms are crumbling and our practice rooms dark. We lack windows, offices, rehearsal and performance space, storage for instruments, and areas to gather convivially. Paddock was a rare (albeit windowless) ray of light in the Hop basement; a place where students felt their love of music embodied and emboldened by the institutional investment around them. Its callous closure is numb to the needs of Dartmouth students, faculty, staff and alumni alike, and will come back to haunt this institution for generations to come.

Ash Fure, Associate Professor of Music, Dartmouth College



I graduated from Dartmouth in 1981 with a major in history modified with music (although I took far more than the four music history courses listed in my major declaration). I spent much of my time at Dartmouth in the basement of the Hop, and a good portion of that time in Paddock. I was lucky enough to be hired as a

student working in Paddock, and from my experience shelving LPs and music scores, I encountered repertoire I never was introduced to in my music classes. It was thanks to a chance moment while filing records that I learned about the African-American composer William Grant Still, and I'm still proud of the fact that I persuaded the DSO conductor (Efrain Guigui) to program Still's Afro-American Symphony for Black History month. I also saw the way in which Paddock created a true community in the music department. It was a space where undergraduates, faculty, and library staff interacted as equals, and as persons who cared about one another. As a professor myself now, I know from my students how important it is to feel a sense of community and belonging in one's major area of study. That's one thing physical space does. And while I'm sure that the music scores can be safely housed in Baker, there is no comparison for pulling a score off the shelf and finding four other musicians ready to hand so share in the excitement of discovery. Please do not destroy this ideal space. Dartmouth will be a poorer place without these small refuges.

Laura Ackerman Smoller '81



Remembering Paddock Library

From the time I arrived at Dartmouth in 1968 until the "Covid closure" of the campus last year, I have been a regular user/patron of Paddock. For me, one of the great escapes from the mostly pleasurable pressures of teaching and research, has been amateur musical performance with friends and family. This included being the scouter and archivist of appropriate chamber music ranging from duets to small ensembles of "diverse" instruments and keyboard: flute violin, viola, cello, and keyboard, played by people of various levels of skill and time to practice. This is where Paddock has been a crucial resource. On days of inclement weather, especially, I would look up a range of call numbers in the library's holdings, go into the stacks, sit on the floor or one of the rolling stools, pull down lots of music for certain instrument combinations, composers, or musical genre, and study the parts for their fit with my assigned musical colleagues' desires and abilities. Not too difficult, not too easy or boring. Baroque, classical, romantic, modern. Having physical access to the collections and the ability to scan many pieces side by side in a warm, unhurried and helpful place has been a wonderful, healthful escape and pursuit of a growing passion. What a liberal, liberating education is to be had in Paddock! "How do I look up your holdings of trios for any mixed instruments all in "C"?" "How difficult would it be for the flute to play the violin part or vice versa?" Well, sit at a quiet table and study the parts! Our pianist, Linda, is really good, a professional teacher, I have to find music that will be a pleasure and challenge for her, but the other players, like me, aren't well trained and can't practice a lot, at least until retirement came in 2011, then even I could up my game, so Marsha, a professional violist, my most musical son and grandchildren -- on various strings -- won't be too insulted. There are times when MSLIP and Google just can't provide the experience of being physically with the music all at once. The eye and mind can scan in a non-digital fashion. In my view, being present with and being able to physically assemble scores themselves is an irreplaceable, irreducible musical experience. I will sorely miss Paddock, its spaces, its resources. Space speaks to those who incline to and tune into it. Please do not let Paddock go.

Hoyt Alverson, Emeritus Professor of Anthropology



As a '21, I find myself reflecting on the most important connections I've made in this institution over the last four years. Many of these connections are to people and places that gave me solace in the course of

collegiate life's stresses. Paddock is one such place. I have used the collection of CDs and LPs in particular many times, often "in-house", because they have both given me comfort and stimulated my musical curiosity. My musician friends and I have scoured the shelves for duets—who knew Paddock had a minor treasure trove of scores appropriate for trombone and clarinet?—to while away practise room hours together. I should remark that Paddock was also an enlightening, comfortable and interesting place to work as a student employee. I hope once I have graduated that other students will have the opportunity to have the same experiences as I had (from both sides of the desk). Please reconsider this library closure, which does a disservice to the student body, to the faculty and to the library staff who I understand will be unfairly "repurposed" as if their specific expertise and skills are not invaluable to the operations of the Dartmouth library system. I assure you they are.
Thanks and best wishes,

Lucas James



Dear Professor Cheng,

I didn't feel comfortable putting this in the public document, but I thought that I should share it somehow. I have attention deficit disorder, and as a result it is difficult for me to concentrate on my schoolwork. One thing I have discovered is that in addition to having a quiet place to work, working somewhere without windows helps me focus more. Because of that, Paddock has become one of the few places on campus where I can productively get work done. There are places in Baker that are windowless and quiet; the places I frequent are the stacks and the Orozco room. However, the Orozco room is less quiet because of the tours that take place there and its function as a passage from one side of the building to the other; the stacks are less appealing to me because of their status as a location on the Dartmouth 7 list of places to hook up in public.

Anonymous Dartmouth '22



Dear Will Cheng,

I write now to tell you how much I have appreciated the Paddock Music Library, and how often i have gone in there to secure quiet learning and listening. Its small size and marvelous musical resources make it a quiet gem on campus. I have often sent my best students there, to listen to a particular piece, be it jazz or classical. And the fact that is a kind of hideaway on campus makes it all the more valuable as a quiet powerful resource that the larger libraries simply cannot provide. It is unique and important and most definitely should not be closed.
Sincerely,

Prof. Alan Lelchuk MALS and Jewish Studies



I strongly disagree with the College's decision to close the Kresge and Paddock libraries. As an Earth Sciences major, I frequented Kresge library for resources and librarian support. I'm also a member of marching band and with lots of friends involved in the music department, I know the importance and value of a library dedicated specifically to music. I think that a world-renowned research institution should be funneling resources into libraries, and I am disappointed to see that funding subject-specific libraries was not made a priority in the college budget.

Grayce Gibbs '22



In the midst of this pandemic I find myself more and more frequently looking back on fond memories of my time at Dartmouth--many of which occurred late at night in a library. I have been proud to call myself a regular at Kresge library each term that I was on campus, and I sincerely believe that most of my academic growth and discoveries were made while staring at scratch work at a corner table somewhere in Kresge. I do not necessarily mean to say that there is some sort of magical essence about Kresge, but I do think that there is something intellectually timeless and special about physical study spaces. College students need slates to write on and books to hold in their hands. They need physical spaces that house collections of knowledge, that stimulate them and create environments in which they can arrive at truths through intellectual discussion. I had always appreciated that in addition to Baker-Berry, which is a larger and more general library, Dartmouth also had smaller libraries dedicated to different fields of study. I think this helped foster the many academic subcommunities at this school, and also enhanced the accessibility of resources for each field. For a liberal arts college, it only makes sense to have a library for each branch of the arts and sciences. I understand much of what I have said here has already been stated by another student, alumna, or faculty member, but I hope to add to the message that Kresge and Paddock libraries held significant meaning to the school. And what is a school without its libraries?

Ethan Aulwes '22

Biomedical Engineering



I am heartbroken at the proposed closure of Paddock. I honestly once hated the place in all its windowless glory, but one of my closest friends is a music major, and since the fall of my sophomore year I have grown to love it. In the Hop there are no other places to study that are conducive to real focus for a person like myself with anxiety and ADHD. Going there was not only a chance to join in the joys of the Music Department and learn about topics in a subject I have not touched in my own classes, but a way to study away from the daunting and loud atria in the rest of the building. Getting to know the people in Paddock and feeling it was a safe and secure place to study was a huge factor in my feeling comfortable to go to the Hop and start to participate in more activities there. It was a place I could go when things in the hustle and bustle upstairs became too overwhelming for me, and a place where I knew I would always find friends.

Anonymous Dartmouth '22



As a student away from campus, I often reminisce about the many memories I have had in Kresge, the many nights I spent reading textbooks and solving equations on the white boards in preparation for a Physics exam or for other classes. That being said I am deeply disappointed and heartbroken that the college has come to the decision to close both Kresge and Paddock. As a student with severe testing anxiety and financial concerns I especially found comfort in the small, solace space that was Kresge. The ability to borrow an actual textbook to use and sit back and check said textbook out for a matter of hours is something that I very much appreciated and though Baker Berry has numerous spaces, the comfort provided by Kresge was unlike the former. Spending nights at Kresge allowed me to feel a lot more confident walking into the sometimes terrifying and blank rooms where students take exams. As a '23 whose first time being back on campus will be the Summer and as a music lover and musician myself, it is unfortunate that I never got the opportunity to take advantage of some of the opportunities available at Paddock as well. I am a member of a musical performance group on campus (the DCMB) and hearing about some of the many experiences that other DCMB members and musicians on campus have had at Paddock has truly fascinated me. Paddock is such a unique resource for anyone who is interested in music and by closing these two facilities Dartmouth College is alienating a large group of people who were able to act on their passions and discover newfound interests at these libraries.

Anonymous Dartmouth '23



It is with sadness, astonishment, and outrage that I try to digest the terrible news of the proposed permanent closure of Paddock Music Library. It is unconscionable that such a decision could be made without input from those who would suffer most from its disappearance, leaving a large void in the heart of the Music Department. Libraries exist not only for the circulation of their materials--which is significant-- but are also havens for browsing the stacks, in our case, examining scores and other music-related items. Having such a resource available to all and in close proximity to the classrooms, teaching studios, practice rooms and performance spaces is invaluable to the ongoing life of all who teach, study, or are curious about music. With the proposed multi-million-dollar renovation of the HOP, this is clearly a time for expansion of our library, especially in light of the ongoing discussions aimed at broadening the scope and expanding horizons of music scholarship and literature. We hope that there is room for reconsideration of this misguided decision.

John Muratore-Senior Lecturer, Classical Guitar, Dartmouth College



I would not have applied to Dartmouth, had the Paddock Library not been part of what I was shown during my campus tour. The college should be looking for ways to expand the library and allocate more resources for its staff and users, active or prospective, rather than trying to do away with it. It is hard enough to try to produce quality research and work in music academia without these spaces being eviscerated. The idea that such a decision would even be up for debate right now is quite telling, not of the college's allegedly dwindling resources which disproportionately affect non-STEM programs over and over again, but of the remarkable obliviousness to what a library space actually means for an academic community. Being able to wander aimlessly through stacks of scores, dissertations, and analyses of sound and music in one space isn't a dispensable luxury; it is how academia is generated, and it's how community is maintained. Furthermore, the reasoning behind it is completely flawed. If we are judging a library's usefulness based on how much material has been checked out, why would we not also do away with the Music Master's program altogether since it only has three students every year. While we're at it let's slash all programs

deemed too niche. Dartmouth already has remarkably limited, and limiting, resources for people in the music program. Doing away with the music library on a campus that already doesn't afford its students adequate recording facilities, enough rehearsal spaces etc. is a clear step in the wrong direction.

Hamed Sinno, 1st Year Digital Musics



Throughout my time in the department, Paddock was an important social space. It was, perhaps, the best one for finding and creating community around music. One stumbled upon fellow students listening, composing, collaborating, or otherwise engaging with music. These happenstance encounters breathed life into Paddock, and into the Hop more broadly, as a center for creative practice. They also offered a way of meeting kindred spirits, and of deepening connections with them over time.

Of course, the technologies by which we consume media have changed since I was an undergrad. Presumably this has also changed the function of Paddock. Yet even if the library is no longer so essential as it once was in that regard, I would still find its closure worrisome. Social spaces are important to the vitality of a department. They foster connection between its members. They offer, at least potentially, a sense of belonging. And I would argue that good ones are not so easily created, or replaced, as one might think...

So my hope is that Paddock might still be preserved. I don't know much about its present challenges, which may be considerable. I just know that it was a special space during my time at Dartmouth, and, from afar, I would hate to see it go.

Brian Griffeath-Loeb '04, Senior Fellow in Music

bgloeb@gmail.com



I am saddened to hear the Administration is considering jettisoning one of the special things that makes Dartmouth's liberal arts education unique.

Paddock Library was a refuge I found quite by accident. As a Studio Arts minor, I spent innumerable hours in the bowels of the Hopkins Center. Late one evening my freshman year, as I was taking a break, hoping for inspiration to hit me while working on a sketch, I wandered into the music library. I did not study music and

did not know such a thing existed - a library devoted solely to music? Upon reflection, I thought, of course, this must be a fundamental resource in what is called a liberal arts education. I was awed by its existence and the breadth and depth of the music library's collection. Out of curiosity, I listened to music by my favorite classical composer, Mozart. It was soothing to hear familiar music I had grown to love during high school, mostly inspired by watching the movie, *Amadeus* (whose soundtrack I had promptly purchased). I returned to the music library many times after that, often listening to Mozart. The music library became reminiscent of home for me, as my true home was in Phoenix, inaccessible and far away (we didn't have cell phones back then)!

Over my four years in college, my curiosity led me to branch out and try other composers, different genres and music from other cultures. I always felt privileged to be surrounded by the lore of bygone composers. The parallel of the music library to the Hood Museum was not lost on me. We enshrine the creativity of visual artists both past and present. Why wouldn't we devote a space, however small, to the creativity of humankind, that focuses on auditory senses, instead of visual? I always wondered at the lack of signage for the music library. How many other students were unaware of its existence? As a study facility, the music library provided a place akin to the Stacks - but one that allowed - welcomed - a music backdrop while working. Studies have shown the positive benefits of music on cognition. I found my sketches flowed more freely when listening to music in the quiet stillness of Paddock. I also retreated there from time to time to listen to classical music when trying to stay awake, getting through long reading assignments. And I never once checked out an item.

The decision to close the music library, without a financial explanation or justification seems short-sighted. It also seems to undermine Dartmouth's larger purported goal of providing a liberal arts education. Communities across the country already have cut funding and eliminated budgets for visual arts and music education. A private liberal arts college seemed to be one of the last bastions for an art or music education. Now even Dartmouth is defunding its music program. What message does that send to outside observers?

I always assumed the music library would be a staple of Dartmouth's liberal arts education. I spoke fondly of it when describing my Dartmouth experience to my daughter, who is a cellist and chose Dartmouth as her first choice of colleges. My daughter now plays cello at Dartmouth and hopes to minor in music. I encouraged her to attend Dartmouth because I believed it to be a place where she could both be a musician and an academic (she's majoring in physics).

On the heels of the Administration's recent decisions to eliminate several sports (that subsequently were reinstated), I feel the school is gutting some of the most special features of its educational experience.

I know what Dartmouth is losing. But what is it gaining?

I have been interviewing prospective students for nearly 30 years. But I'm starting to find it difficult to be an enthusiastic "ambassador." I am losing my ability to tell prospective students a positive story about the school.

Jill Ludke Dixon '92 (P'23)



I am incredibly saddened to hear of the administration's decision to close Paddock and Kresge libraries. Paddock is one of the coziest, most inviting places to study on campus. I have enjoyed browsing the collections, even though as a STEM major I rarely have a need to check out anything.

Anonymous



I first became familiar with Paddock Music Library in 1974-'75, when I began working with the Barbary Coast Jazz Ensemble at Dartmouth. At that time Paddock was IN the Department of Music, located in the space now partially occupied by Studio One. The wonderful library staff and students who worked there were an essential part of the Department of Music and the Hopkins Center. They were family, and Paddock was not just a place to study or get reference materials, it was important as a social space outside the classrooms and the offices where students, staff and faculty were free to just "be." In 1986 the space was claimed by Professor Appleton and became the new location of the Bregman Electronic Music Studio, while Paddock migrated to its current location in the Hopkins Center.

In addition to my 40-year career as Director of the Barbary Coast Jazz Ensemble, I began teaching courses in the Dept. of Music in the 1980's, first as Lecturer in Music (and English, which I co-taught "Jazz and Literature" with Professor of English Elaine

Jahner for two Summers), more recently as Adjunct Assistant Professor. Paddock was an essential resource for all my classes. Students taking music courses can walk from their classrooms to Paddock in a matter of seconds and, once there, find a WORLD of materials at their fingertips! They don't have to put in a request and wait for days for material to be located in a secure location and placed on hold in Baker. Students simply need to walk down the basement corridor in the Hop. Students love studying in Paddock: it's quiet, convenient and friendly. It's also very convenient for faculty and staff.

It's vitally important for music to be immediately accessible: *at your fingertips, in your ears!* When you hear a piece of music discussed in class and told how *that* piece of music or *that* group has changed the lives of thousands of jazz musicians and listeners, you want to *hear* that piece NOW, not next week (e.g., the John Coltrane's "A Love Supreme," the Sun Ra Arkestra's "Live in East Berlin," Miles Davis' "Bitches Brew," The Maria Schneider Jazz Orchestra, Ornette Coleman's "Lonely Woman," Cecile McLoran Salvant's "John Henry).

Music is a *living thing*, not something you put a request in for. Paddock Music Library's relationship with the Department of Music, the Hopkins Center and Dartmouth is special and should not be broken. Closing Kresge Physical Sciences Library is one thing: Fairchild's only a few steps away from Baker. Closing Paddock is another thing altogether. Instead of walking down the hall and studying, watching a required video or listening to an essential recording is *much* different than getting your stuff together, going outside, walking across Campus in the cold rain or snow is a different thing altogether. It may be more convenient for the library system to close Paddock, but I guarantee it's not more convenient for our students, the staff at Paddock and our faculty. Please reconsider.

Donald Glasgo, Director Emeritus, Barbary Coast Jazz Ensemble & Adjunct Assistant Professor of Music



It is unfortunate that I planned to take my first Music class at Dartmouth during the Spring term of 2020. I fondly recall wandering into the Music Library to browse the collections for some of my extracurricular music activities, and to study not just music, but chemistry and mathematics. Had I been on campus for MUS 20 when I took it last spring, I am fully certain I would have utilized the space to listen to music for the class, and simply as a study space.

In fact, the last day I was in Paddock was when major colleges across the US began to announce that they were closing their campuses as the pandemic took hold. While I was scared and sent many frantic texts that day, I felt better because I was surrounded by the comforting space during my midterm studies. Later on, one of my good friends saw me through the window of the space and came to sit next to me and work. In this way, the space—and by extension the community—that Paddock provided were invaluable in supporting me through that week.

I truly only discovered the value of the space late in the winter term of 2020 when I was studying for finals. I was of course saddened to not be able to return to campus and utilize the space, but I am even more saddened to be prevented from ever returning again.

I am disappointed that the college did not properly consult with stakeholders such as professors and students before making this decision. I am confused that no new plan has been provided for this space (will it remain a study space without materials? A new HOP studio?). And I am finally frustrated that this sits in direct contrast to the recently proposed HOP renovation.

Subject specific study spaces are not only valuable, they are essential. They often provide resources that can't be found elsewhere, even when those resources might not be removed from the space. They promote collaboration between students in similar subjects. And above all they enhance the learning environment of a college as multi-use spaces.

I sincerely hope that the college will reconsider their decision to close the Paddock library, and communicate their concerns far better in the future.

Andy Bean '23
Music Director of the Dartmouth Dodecaphonics
Member of the Dartmouth College Marching Band
Engineering Major Modified with Public Policy



What outrages and bewilders me more than the administration's stealthy decision to close Paddock is what it represents. This decision epitomizes the College's commitment to fulfill the most minimal resources for an academic and cultural sector of campus seen as disposable, and in this case, ultimately deprive the students, faculty, staff, and wider Upper Valley community from engaging with these resources.

I am an alumnus of the Class of 2020. Shortly before graduating during the onset of the pandemic, I wrote a senior thesis based on my research with the Romaniote

Jewish communities in Greece and New York. I was awarded high honors from the Department of Music and the Jonathan B. Rintels 1927 Prize for “the best honors thesis in the Arts and Humanities for the Class of 2020.” Now, I have a forthcoming publication based on this work. In September 2021, I plan to continue this research at another Ivy League university—one of the other seven that chose not to sabotage its music department with no warning.

One of my most vivid memories of my first year was going to Paddock every week after MUS 20 and 22 X-hours. I would listen to four CDs picked by random from the back-rightmost cabinet, which is home to recordings of polyphonic singing from Georgia, Albania, and Lithuania, among numerous other genres and regional styles. This experience was deeply formative to the emergence of my music major concentration in, and now lifetime pursuit of, ethnomusicology. Throughout my four years at Dartmouth, Paddock provided me with a wealth of literature and recordings pertinent to each of my musical projects, both extracurricular and for coursework, proximate to the music department’s classrooms and practice rooms. Without the accessibility to work between musicological materials in Paddock and actively create music in its adjacent facilities, my initiatives would have been unfeasible. My advisor, Prof. Ted Levin, would not have been able to walk right into the library and pull out an article on the musical concept of “Mode,” written by his own graduate advisor Harold Powers, for us to discuss during one of our meetings. By extension, if not for Paddock, I would not have been able to contribute to the musical advocacy for and cultural survival of the diminishing Romaniote community. I would have been grossly unprepared to dedicate my life to similar, community-centered ambitions in musicology.

I am not exactly fortunate to have left Dartmouth before the decision to close Paddock. This is, in fact, a mere symptom of the College’s unspoken opposition to students veering away from its norms of Western Classical music, preestablished ensembles and programs, and more broadly, the Departments of Economics and Government. That is, the College sacrifices the success of students who it expects will not be wealthy enough to make significant donations as alumni—this sacrifice is a choice based purely on convenience and not with students in mind. My greatest challenges at Dartmouth were far from the workload or required intellectual engagement. Rather, they were the rejections I received to garner financial and organizational support outside of the music department for my klezmer band, an ensemble I founded and whose members I educated, and individual administrators’ expression of apathy toward my various musical undertakings. The College is making an incomprehensible further step against music students’ resources. This will be fatal to the success of future students whose dreams resemble my own.

Gabriel A. Zuckerberg ‘20
Music Major and Neuroscience Major



Paddock is a sanctuary for the Dartmouth student delicately balancing the demands of Ivy League academic rigor with the demands of inspiration required in musical coursework. To eliminate this space and its resources would be a detriment to our college's creative heart.

PJ O'Sullivan '19

Brittrax Engineer, Engineering mod. Music major // pj@ILWE.io



Paddock is central to much of what I came to Dartmouth for, and formed the backdrop of many of the most formative moments of my freshman year. Closing it would be a slap in the face to a passionate cohort of faculty and students who have worked impossibly hard to build a strong musical community at Dartmouth on-site and virtually.

I submitted a vocal arts portfolio with my application initially as nothing more than an ornament on my application. However, after my first meeting with Professor Louis Burkot during Dimensions, vocal study quickly became my first time experiencing the famous close working relationship between the Dartmouth undergraduate and their Professor. I remember running back and forth to Paddock before my weekly lesson with Prof. Burkot to dig through arias and song cycles (important note for the circulation numbers: I actually checked out a small percentage of the music I looked at). The sense of wonder I felt with my new environment at Dartmouth and all it had to offer manifested itself in those teeming stacks of music from all over the world. I never saw music as an academic field, but the physical space of Paddock drew me into the history, taxonomy, and art that a musician can actually *study*. Lumping the unique musical atmosphere of Paddock into the larger library system would shatter it; it would gut a physical space that has the capability to draw anyone into a deeper love of music, whether or not they knew they needed it.

Paddock is also the setting of many of my first moments with the Aires, which was a colossal pull for me to choose Dartmouth. Paddock is where I first met upperclassmen who I would go on to tour and record with, where I developed my first arrangement, and where I spent time with my fellow '23s before rehearsal. This is my contribution to a trend in these responses: that Paddock is a necessary congregational space for musicians separate from the typical hustle and bustle of central Hop. For years, Aires have used that space to grind through work before devoting the next two hours to singing – the space was a reminder of the musical mindset we had to assume

before rehearsal. At a school with many performing groups and ever-rotating rehearsal spaces, Paddock is one of our only permanent home bases.

Finally, Paddock was where I did a lot of learning of how to be a college student. I went there when I needed to work longer hours than I had before, or when I needed to accomplish something I was unsure that I was capable of. It's where conversations with librarians, professors, and upperclassmen sparked inspiration in me that would lead to significant parts of my education here. The small size, specialized inhabitants, and physical location of Paddock made this possible for me in a way that Baker couldn't. When I recall the nostalgic freshman ignorance I had last year and the beautiful moments where people from this community taught me how to succeed here, the earliest that comes to mind is a Paddock librarian showing me how to use the automated stacks.

As I juggle a CS degree and pre-medical requirements, a lot of my ability to engage academically with music has escaped me, and I now rely on Paddock as a physical space to do it in absence of a classroom. I'm deeply troubled at the possibility that this space is disappearing. Granted, Dartmouth is in financial distress and I'm grateful that the administration is setting aside funds for a renovation of our building, but that doesn't make Paddock any less necessary for us, our education, and our passions. And, it doesn't make it any less infuriating that this change happened without any communication or consultation with us.

Dartmouth is a place where I learned to set academic goals that don't necessarily align with a career. In that vein, in the year and a half I've been away from campus, I've been dreaming of the day I can walk back into the Paddock stacks and recognize all the names and significance of composers and pieces lining the shelves. I implore the administration to consider returning my goal from an extinguished hope to a possibility.

Patrick Howard '23

Computer Science mod. Bio Major, Dartmouth Aires



Since I only started working at Dartmouth this past July I have never gotten to visit Paddock Music Library, but I have been in many conversations over the last seven months about how the library is growing and responding to the many evolutions taking place in the music department. I'm profoundly saddened by the unilateral and sudden decision on the part of the college to close Paddock, and it seems clear to me that this decision was made without consultation with the constituents of this crucial civic and artistic space.

University Music Libraries are absolutely essential for all types of musical inquiry. Since music itself is invisible, the architectures and documents that grow around the practice of music-making matter even more. There is no corollary to a music library. There is no other type of space that is simultaneously quiet and robustly musical. There is no other

space that creates the imperative of engaging with, discovering and uncovering sonic lineages. There is no other space to be with the material of music making and musical thinking in the way that a music library allows.

I remember a few days after Donald Trump was elected I was working at the University of the Arts in Philadelphia. I wandered into the University music library. I was distraught, and worried about my country and the new musical I was writing and rehearsing simultaneous with so much national turmoil. Scanning the aisles of scores looking for inspiration I happened upon a book of short text scores by the great Pauline Oliveros. I opened the book to find the words:

"What constitutes your musical universe?"

This is the question I was trying to answer in the dusty aisle of scores, and what I found was the question itself staring back at me. What world did I want to find? What Universe would I imagine in my own compositional practice? If I wasn't happy with the world, what was my music going to do about it?

So I guess that would be a good question for the folks who decided to abandon this essential space: What constitutes your musical universe? While artists work so hard to make this world livable and legible, why would you take yet another thing from them? If the "lending patterns" aren't communicating the value of this space why not ask the people who do value the space to communicate what it means and why it matters?

It's astonishing that an institution such as Dartmouth would force its artists to fight so hard for their spaces. Artists in this country are fighting in every moment for the respect, legitimacy and resources we deserve. Many of us shelter in Universities because the missions of these institutions require them to value the Arts. If the music library isn't performing the way it should, that's probably because it is under resourced. The solution to that should be more resources not abandonment.

I fervently hope that Dartmouth will come to a new decision for the untold thousands of individuals who might one day discover something about their unique musical Universe wandering the collections of Paddock Music Library.

César Alvarez, Assistant Professor of Music

Pronouns: they/them

Dartmouth College

www.cesaralvarez.net



It is said that "In music timing is everything" and with this announcement the timing is very bad.

Here we are facing a pandemic infecting the world. What we need is hope, encouragement, safety, comfort and enlightenment.

The reverse of that is to close a vital resource for music is for all the composers and musicians in addition to the study of musicology and ethnomusicology. Let's be clear we are not talking about alterations or modifications, we are talking about elimination.

The trend in many cities across the nation in which many public schools have eliminated all music programs, practical and scholarship. Let us not be a part of that trend.

Young people love music; they eat, sleep and drink music. Paddock library can give that to them. The life of music at Dartmouth is extremely important for all its students, faculty and staff.

Hafiz F. Shabazz, Assoc. Adjunct Professor



We often celebrate that Wallace Harrison's design for the Hopkins Center of the Arts foreshadows his design for the Lincoln Center complex. Thinking of the Hopkins Center as our own, rural Lincoln Center has always brought me great joy in my ten years as a professor here at Dartmouth. The consistent word and vision across these two institutions is *center*: a nucleus for performance, cinema, music, theatre, and the other art forms that ooze between the imaginary cracks of traditional disciplines. With the threat of losing Paddock Music Library and folding it into a larger library system, we risk losing an important center: of knowledge, of inquiry, of practice, of physical space.

This is why I am writing to express my alarm and disappointment at the recent news of the permanent closure of the Paddock Music Library, a place where I have found great support as an educator and practitioner during my time at Dartmouth. At this library, I scoured the collections of recordings and scores when building some of my first courses as an Assistant Professor (Cut and Paste Cinema, History of Visual Music, Handmade Cinema: Reinventing the Reel). I worked with a Presidential Scholar and librarian, Memory Apata, to build a personal archive of historical musical notation examples for use in the animation of my feature film "The Grand Bizarre". I've used the library lab to practice Sibelius (digital notation software) while loitering in Professor Steve Swayne's Counterpoint course. And, I've connected a long list of students (undergraduate, graduate, majors and non-majors) to this library for their own personal research projects.

I rely on this library, and – as evidenced by the responses here – so do my colleagues, my friends, and my students.

Within the Lincoln Center complex building that echoes the Hopkins Center for the Arts' striking windows and entrance, one can find the New York Library for the Performing Arts. Here, the general public can access a treasure trove of resources: audio recordings, scores, correspondences, tapes, digitized analog formats, 16mm films, and more. They engage in educational programming, provide artist residencies, and consistently mount new efforts in providing access to their facilities and collections. This library is an amazing example of a cultural *center* - one that we could certainly follow given the dynamism that our extraordinary curricula, faculty, staff, and students have to offer.

As the dystopian and surreal events, eruptions, and reflections of the past year reverberate within our collective consciousness, our institution is tasked with questioning the objectivity of “knowledge” as we know it. To use musical terms, we are excavating the microtones within a world masquerading as one based upon equal temperament. This moment questions the definition of *musicianship* from the core. What is a musician? And, what is a performer? Is it someone who can read/has learned the language of Western notation and received the privilege of tutorship and practice? Is it someone who can collage existing sound recordings together? Is it someone who can manipulate physical objects or computer code? Is it someone who participates in cultural ritual or collective sound making with family? It is all of these things! And, like many other institutions at this time, we need to do a better job at reflecting a contemporary definition of musicianship at our institution: expanding the scope of our curricula, diversifying our offerings and definitions of musical forms, and re-assessing the relationship of ethnomusicology to anthropology and positioning of the other within the academy. We need support to do this. A library centralizes a space for these conversations, serving as a historical record of what the college has chosen to collect in itself. It's a necessary and integral place for students and community members to access these ideas in relation to and outside of classes.

Surely, if anything, this is the time to provide *more* resources to this library: *more* staff, *more* funds for material preservation, *more* ways to access material and knowledge, *more* possibilities for engaging with music making (or the pursuit of the physics of sound) in the 21st century. Not less. This is a devastating loss and will completely decentralize the spatial makeup of the Arts District as well as many facets of the arts community on campus.

The Hop will be the third Arts District construction/renovation project I've witnessed since starting here in 2010 (1. BVAC; 2. Hood; 3. Hop). We have been extremely lucky to receive these beautiful spaces. Still, however, there remains a lack of palpable support, infrastructure, and vision for connections between our departments that prevents these spaces from functioning at their fullest capacities. All too often, it feels like the arts at

Dartmouth are an embellishment, an afterthought – not the central (half of *Liberal Arts*) that we should be. Many students tell me people have been “surprised to learn [you] could study Film/Art/Music/etc. at Dartmouth,” and my experience has been similar as well. Given all the talent and potential I see around me at any given moment, this is severely disappointing.

The removal of this library speaks to the undervaluing of all arts disciplines. At Dartmouth, we have amazing programs in things like Studio Art, Music, Theatre, Film and Media Studies, Engineering, Computer Science, and Digital Art. But, we have no way to connect the dots – insufficient resources to provide constellations for our stars. The students suffer the most from this, and it is our job to visualize a theoretical and practical ecosystem that can empower and propel our students further. I ask that those overseeing this project reconsider the closure of the Paddock Music Library in light of the responses outlined within this document.

Jodie Mack: Associate Professor of Film and Media Studies; Affiliate Faculty, Masters Program in Digital Musics



As a Music major I spent a significant amount of time underground, in practice rooms or studying in Paddock (fun fact/proof: I’m in the picture at the top). I would often half-joke that the placement of the music library and the practice rooms reflected the value the college placed in the arts, especially music. Nevertheless, despite the depressing location of the library, I loved Paddock for everything it contained. I studied numerous scores there that exposed me to new ideas in composition, orchestration, and performance. **I almost never checked these scores out.** Many of them you could not check out, but even if you could it was more practical and enjoyable to study them in the library. I completed a good chunk of my thesis in composition in Paddock as well, which was a great environment to write music in, immersed between some of the greatest music of all time.

I had a great time studying Music at Dartmouth. It was a privilege to study with many great Music professors, instrument instructors, DSO staff, as well as other music students. It was also a great privilege to have a well stocked Music library available in the Hop, a privilege that future students apparently are not worthy of. Perhaps we should move all music majors to an off-site location as well so we don’t have to listen to them practice.

Orestis Lykouropoulos ‘17
Music & Computer Science Double Major



The role of libraries in public life is certainly changing, but they still serve a key purpose of bringing people together in a physical space. Practice rooms are very solitary. Paddock's musical resources (scores, recordings, headphones, etc.) lure musicians to cross paths with one another. I am sure Dartmouth's music community is stronger and more interconnected because of Paddock. Who knows how many beautiful musical creations were nurtured there?

I'll share 3 brief examples of how my education was enriched by Paddock:

1. The most mind-blowing recording I have ever heard was a 90-minute live performance of two pianists (Chick Corea & Herbie Hancock) improvising together. As a classical pianist, their free-flowing musical conversation felt like a feat of magic. The only reason I know that recording is because of Paddock. An acquaintance from one of my music classes spontaneously put it on for me while I was listening to records for class one night.
2. Another time, as I walked through Paddock's stacks, unsure how to choose a piece for my conducting class, I ran into an upperclassman who had taken the class previously. He pointed me in the right direction and gave me the encouragement I needed to stick with the class.
3. My piano professor rightfully insisted that I play from high-quality editions of piano scores. However these are expensive to buy. Being able to listen to recordings in Paddock, while reading scores, was critical for me as I chose what to play for my senior recital.

Dartmouth's music faculty are an invaluable resource who know the needs of Dartmouth's music students well. They will help you find the best way to serve students' musical education and development.

Laura Gibson '99

Cognitive Science Major, Music Minor



As a music major and performer, I spent a good deal of my Dartmouth experience in the basement of the Hop. Between rehearsals, classes, practice time, composition, and

studying, the relatively small space dedicated to the music department was greatly enhanced by having Paddock library just down the hall. While the number of Dartmouth music majors may be small, the number of Dartmouth musicians is enormous! Ask any Dartmouth student who has tried to find an available practice room or rehearsal space in the Hop during prime hours - they are a coveted and limited commodity. Having the additional space in Paddock to work on a composition, listen to a classic recording on vinyl record, research a particular composer, print out scores before a rehearsal, or just have library space to work during a break between classes, having a library space dedicated to music and performance was crucial during my undergraduate experience. I can think of many influential recordings that I first discovered within the walls of Paddock that, to this day, are still unavailable in a digital or streaming format.

I've seen rapid expansion at Dartmouth in the decade since I graduated - a new Visual Arts building, a new life sciences center, updated dorms, a revamped food court, a brand new Moosilauke Lodge (and many other things that I'm sure I'm missing). Through all of that, the Music department has maintained a relatively humble footprint, deep in the basement of the Hop, with many practice rooms so cloistered that wifi and cell phone reception are spotty at best. I hope that the administration doesn't make the decision to shrink the music department even more by eliminating Paddock library.

Alex Taylor '11
Music Major
Dartmouth Aires Musical Director 2010-2011



The music department of Dartmouth is small but full of talented staff and hidden resources, welcoming even those who are mere musical amateurs like me. Paddock is a crucial part of that. Every time I've been back for homecoming, I've made a point of visiting Paddock to check the "free to take box" for pocket scores that are being taken out of the collection.

When I was a student, I never checked out a single item from the Paddock Music Library, and that was never the purpose of the place to me. Doing score studies by taking home oversized scores is just too unwieldy. Case in point: Paddock has a complete printed set of the orchestral works of William Walton. These are on very large, leather bound volumes. I once spent a whole day just taking one of the volumes at a time, going to the listening stations (crucial, as even now I still don't have a LP or CD player, and obscure works are just not on streaming services), and listening through the score while following the sheetmusic in front of me and taking notes.

Roaming the Paddock shelves for obscure works and composers was always a big part of my week when I was at Dartmouth. It's a place to get inspiration, and to work on music. Often when I was writing music, I would move between the piano practice rooms for sketching, and work on arranging using the orchestration books on hand at Paddock. Again, why would I take those out? If I needed more time outside Paddock with a passage of a score or a book, I would just do a quick scan of the relevant pages. Orchestral scores may be oversized, but even that pales in comparison to the sheer weight of some of the more thorough musical reference works.

Everything is on hand at Paddock: the composer scores, reference works, work space, multimedia resources. There isn't any place else like that at Dartmouth that has that convenience and compactness. Not while I was there.

There's always an inherent danger in revamping an art campus by only thinking in terms of an engineer or a designer. I should know, I am a Thayer grad. Some people work, study and create at the Hop, and they're the ones who produce the sounds that fill its halls. Even prisoners get to keep a little library, why not the musicians?

Anonymous Thayer '17



I'd like to echo Patricia Fiskén's point in her testimonial above: Paddock Library was an incredible space for any Dartmouth student or Hanover community member interested in music or in access to a quiet, dependable study location south of the Green to build rapport and community with one another. Maintaining a library dedicated to music meant that there was a literal place for music lovers and musicians at the College. It was a refuge, as such specialized libraries tend to be. I once stubbed my toe on the heavy door of a practice room in the music department, bleeding all over my sandal. Paddock is the place I headed first, where Head Librarian (now emeritus) Patricia (Pat) Fiskén handed me a bandaid for the wound. Perhaps not always so dramatically, but Paddock always represented and was for me and my peers a port in a storm. *A home away from home*, as Pat put it. This, in addition, to reliable access to musical scores in the same building as the practice rooms, secured Paddock's role in creating a musical community for me at Dartmouth, one I still lean on today.

The study, appreciation, and performance of music is an integral part of the mission of the liberal arts education Dartmouth offers. If the administration must repurpose the space, so be it, but thus far, the lack of concern for what students and community members stand to lose is reprehensible. The lack of transparency means that students and community members can only expect to lose even more in the future, without

warning. This ambush method of announcing funding cuts and budgetary adjustments must cease, for it serves neither the College, its public image, nor the members of its community. Engage those directly impacted and formalize processes for constructive input. Please, Dartmouth, stop antagonizing your communities.

Alice Wang '16

English and German Studies double major

Dartmouth Symphony Orchestra violinist and co-manager



I'm not sure that any of this will be coherent with the frustration and anger that I am feeling with the College at the moment and this incredibly outrageous announcement of the closing of Paddock, but here goes anyways. As an avid clarinetist and pianist, I came to Dartmouth mostly because of its emphasis on its tight-knit music community and overall liberal arts education. I found that community here, but this recent decision is making me question the extent to which the college cares about the experiences and feelings of its students — or if it cares at all.

Paddock has been a home for me — studying before orchestra rehearsals or clarinet lessons, in between, and after — you name it. I wasn't always there, but when I was, it reminded me of how lucky I was to be at a school that had its *own music library*. I was thrilled, excited, and grateful for Paddock's existence. Its quiet atmosphere and gentle aura provides not only an amazing study space for individuals, but to be surrounded by so many scores, CDs, and more was also an experience in itself. I could go on and on about all that Paddock means, but my peers have done an incredible job of discussing what Paddock means to them. And not to mention how much it means and holds significance for so many students and individuals in the Upper Valley. But the truth is that we shouldn't have to even advocate for a decision that was made in such haste and ignorance.

I'm incredibly disappointed, saddened, and angry by this decision, especially in hearing that Professor Cheng, our own head of the music department, heard absolutely nothing of this decision prior to it being made. What kind of message do you send to your students, Dartmouth, when you act more like a business than an academic institution that seeks to promote a liberal arts education? What kind of message do you send when you make the decision to close down what could be and has been argued to be an integral part of the music department without consulting those in the department themselves? What kind of message are you sending the music community? Because it seems as if all you're saying is that you don't care. What am I supposed to tell my sister, who will be enrolling next fall as a member of the class of 2025 that the music library I've spoken of so many times with fondness will no longer be there? Do better, Dartmouth, or you will drive out not only amazing professors and department chairs like Professor

Cheng—who you should consider yourselves *lucky* to have in the first place—but also future students, musicians, and frankly anyone who understands what it means to be human in these upcoming years. Please, Dartmouth, reconsider your recent decision, and think of the community you so often state that you are serving — and listen to them for once.

Emily L. Chen '21

Neuroscience Major, Global Health Minor

Clarinetist in the Dartmouth Symphony Orchestra



I am deeply saddened and shocked by this news. I have never been to Paddock, because this is my first year on campus as a Digital Musics Grad Student, but I know that the small libraries at my undergraduate institution (Oberlin) -- especially the Conservatory library -- were vital spaces for both study and community. As someone with intense ADHD, I often found myself unable to complete work in larger library spaces, as the degree of stimuli and feeling watched was just too distracting. Pardon my French, but Oberlin has been broke as hell for years. They've been struggling to make ends meet and cutting costs here and there where they can, but always trying their best to keep the place accessible and listen to student voices (also failing miserably sometimes but that's another issue). But closing the Oberlin's Conservatory library or the Science Library or the Art Library or the Asia House Library would be unheard of, and they've made no moves to do such a thing even these days, to the most of my knowledge. So it truly baffles me that an ivy league institution with all its connections and privilege thinks that this is the right way to budget? I'm sorry but I really just don't understand. And that's only looking at this from a practical and accessibility standpoint.

On a separate ethical level, the fact that the students and faculty were blindsided by this is unacceptable. These are not the kind of decisions that can be made behind closed doors without first conducting listening sessions, getting student, staff, and faculty input, weighing all the possibilities and getting more people in the discussion. This decision affects many people and their voices should be involved in the process. It's intolerable to go forward with this plan without involving representation from students, faculty, and staff in this decision-making process. I've loved many things about my first year as a graduate student at Dartmouth, and had higher hopes for the administration than this.

Piper Hill, First Year Digital Musics Grad Student

(he/him)



I am deeply saddened by Dartmouth's decision to close Paddock library. Having worked at the circulation desk for the majority of my time at Dartmouth, I witnessed first-hand the value of having a dedicated music library to students, faculty, and other members of the Hanover community. Taking music courses myself only reinforced what I already knew - that Paddock is an indispensable resource, a center for scholarship and music appreciation for majors and non-majors alike. Removing Paddock takes away a treasured space for student learning, devalues the importance of scholarship in the arts, and unfairly disadvantages students and faculty in the music department, in addition to posing a variety of logistical issues. Where in Baker-Berry would this collection live? How will music students easily access necessary materials if practice rooms and classrooms are in the Hopkins center? As with study abroad programs, athletics, and the Kresge library, it is baffling and upsetting that Dartmouth would make such a decision without the input of its own community.

The decision to close Paddock without input from the music department is a betrayal of our trust and ultimately detrimental to Dartmouth's reputation as a world-class liberal arts institution. I strongly urge the administration to reconsider this decision.

Anon. recent graduate



Music is an integral part of the human experience, important for understanding and connecting with the world around us through an auditory lens. Dartmouth's role as a world-renowned educational institution makes music's presence on our campus of paramount importance, since it provides the future leaders of our world an appreciation for this fine art. Whether students are music majors or not, Paddock Music Library allows students to explore music in a more comprehensive fashion right at the heart of Dartmouth's music department at the Hop. Paddock Music Library gives an avenue for professors to teach music courses in a way in which students get the most out of their experience. Additionally, the Paddock Music library establishes a physical space where students can study at the Hop, one of the busiest centers of student life.

Personally, I do not believe it makes sense to reallocate funds from libraries to academic programs since our libraries are extremely crucial to the academic mission of the College. The library lending numbers, although perhaps reflecting a technological shift in our society, does not reflect the usage of materials at the library itself (the primary way resources at libraries are used).

An honest and open conversation with the faculty of the Music Department and all those affected is the least we expect from our leadership at Dartmouth. As the College leadership seeks to improve our beloved Dartmouth, I warn that the leadership be extremely cautious about the consequences of removing the crux of the Music Department on campus and the only music library we have on campus. I urge that we remain on par with the other leading educational institutions of the world and not fall behind.

Julian Perez-Doval '23

Engineering Sciences & Economics major, Spanish minor

Dartmouth Glee Club



I was deeply saddened to hear the news of the closure of Paddock. As a keyboard performer and sometime engraver/typesetter of scholarly editions, I've spent an inordinate amount of time in various music libraries throughout the northeast (notably those of other colleges, as well as the New York Public Library at Lincoln Center and the music division of The Library of Congress), often in search of specific editions of music, some long out of print. This was especially true before the advent of internet resources (notably IMSLP). I've also written essays for publication as well as countless program notes, for my own performances as well as for those of others. In my long association as player and principal program annotator from 1991 to 2004 for the former New England Bach Festival, I must have consulted every relevant CD and text on Johann Sebastian Bach at Paddock on multiple occasions—not to mention the *Neue Bach Ausgabe* and *Bach Gesellschaft* volumes, conveniently located nearby.

Over the years I've spent countless hours in Paddock— perusing various journals and magazines devoted to Western art music, looking up keyboard works, and comparing and often signing out multiple editions of the same piece to determine which score to recommend to a student.

Many's the time, too, that I've asked for assistance from librarians about obtaining scores through interlibrary loan. Their specialized knowledge of resources beyond Dartmouth was invaluable. To me the notion of a music department at a distinguished institution such as Dartmouth *without* ready and convenient access to scores, scholarly texts, recordings, and helpful, musically literate librarians is unthinkable.

Finally: back when the College was fully populated and bustling, Paddock was, despite the long subterranean stroll from the classrooms and practice rooms, the closest thing we had for a student "hang-out." To think that, at a time when discussions are beginning anew about a re-imagined and re-designed Hopkins Center, College planners are opting to omit a performing arts library onsite is beyond unthinkable. It's ridiculous.

Gregory Hayes, Senior Lecturer



Please don't think the closing of Paddock Library is a concern only for the Music Department at Dartmouth College. Even I, as a former Geisel Medical School professor, and amateur musician -- in the true sense of the word, a lover of music -- have many ties to Paddock Library, and many regrets about seeing this liberal arts college shutter it permanently. For 20 years I was a singer in the college-community Handel Society and had many opportunities to use the library to listen to works, and of course used piano-vocal scores of the many works we performed in concert, all of which were also available in Paddock. And as a piano student I checked out piano scores for my own study.

A library in a liberal arts college and an educated community touches many people in that community. Educated people in every field, especially those of us with a liberal arts education, use art facilities for all our lives, and a music library, like an art library, is an essential part of lifelong education. Professors and students and staff in the medical school, business school, engineering school, and graduate departments all use Paddock Library. Closing Paddock would be a significant loss to this campus and to the community.

Carole A. Stashwick, MD, Associate Professor of Pediatrics, retd
Hanover



In my time as a Dartmouth graduate student I was lucky to be able to work in the basement of the Hopkins center, going back and forth between the woodshop and the Paddock music library to plan, design and build electronic sound installations with my collaborators. These devices went on to be displayed at international art festivals. Dartmouth's support in the process came in many forms, but the peace and quiet of Paddock was an essential one in many regards. Nestled between Professor Levin's office and the jewelry shop were Case Hathaway-Zapeda taught me how to build bells, the Paddock Library's silence, discreet patrons and kind staff were the underground counterparts to the rest of the campus' noise. Although I'm not sure if he still visits, I also know that Professor Emeritus Christian Wolff would regularly add his discreet presence to the space to borrow a few scores while I was studying at one of the outward-facing chairs.

Inspired by composer Alvin Lucier, who visited campus during my studentship, my research also involved a study of physical and electronic phenomena, which led me to meet and befriend both some of the physics faculty and the Kresge library space and staff. That Dartmouth is considering closing both without consult of the respective student bodies and affected employees therefore seems particularly out of place.

Beyond my own experiences and appreciation of Paddock as a place of focus and exploration of knowledge, I believe the value of institutions of higher learning is directly proportional to their commitment to unconditional support of its community. Libraries and their public-facing staff are some of the most visible and accessible forms of such support. By closing two of them, Dartmouth will not cement a reputation of forward-looking financial responsibility, but rather, of falling in line with every other billion-dollar-endowment institution using the pandemic to "tighten the belt." There are more inspired decisions to be taken with the community - listen to them.

To the rest of the staff and faculty, I ask: do you think your little nook of campus is safer than Paddock and Kresge? Unionize.

Ezra J. Teboul, Ph.D., Digital Music, '15



News of the potential closure of Paddock Music Library comes as a great shock to me, especially as I recount my valuable memories there as a student. While it is understandable that many resources - including music - can be digitised and stored online, the essence of music is that it is to be experienced and listened to in community with others, and supplemented by additional context with scores, stories, musical text and images - all of these things Paddock provided in spades.

I spent many hours in Paddock for listening sessions, exploring the wide range of recordings, scores and manuscripts there. But another key factor was that it was a social hub for many of my music-loving friends - we would spend time discussing music we had come across, debating musical opinions, having conversations about musical life at Dartmouth, dreaming for the future post-Dartmouth, and finding a community on campus where we could share our love of music.

Music impacts us in all our humanity, and many of my alumni friends who spent time in Paddock have gone on to establish themselves in fields all over the world: Doctors, lawyers, teachers, military personnel, psychologists, government officials, mathematicians, bankers, meteorologists, academics, chefs, playwrights. The impact of Paddock as a space and resource for music had a profound effect on all of us, and it is critical that it remain for future generations.

Carmen Flores '00

Music Major

The Villiers Quartet

Quartet-in-Residence, Jacqueline Du Pre Music Building, University of Oxford



As a newer member of the faculty here at Dartmouth, I am still learning about campus. I took the time just now - on a Sunday morning - to read through all 74 pages of comments here. They speak honestly about the role that the Paddock library (and Kresge as well) play in individual lives and in the spirit of the community. These are stories that numbers can't tell and I hope that the administration members addressed here will also honor these contributions by witnessing what people are saying, feeling - mourning.

I have seen the trend toward consolidation and closing of libraries at each of the three institutions where I've taught and I've sat on the committees tasked with the hard work of understanding how to best use space and resources on campuses that are facing previously unknown financial constraints. The conversations have always been difficult, the emotions intense, and the pressures real. I know that there are situations where hard financial decisions must be made. What I have not seen until now is a unilateral or near unilateral decision taken without discussion with impacted communities.

The accounts offered here suggest that check-out metrics might not be effective in this case; I encourage administration to re-evaluate. But beyond this, I would encourage our administration members to re-engage with the many communities that make up Dartmouth. Or perhaps it's not a re-engagement, but a first engagement. I've been deeply impacted by how difficult relationship building is on this campus, both in my own short experience and in the reported experiences of others who have described this college community as a deeply isolating place. Given our size and our academic ethos, this should not be the case. I think there are structural barriers in our calendars but also far too few communal spaces and community building practices. Dr. Cheng's encouragement to think slowly is an excellent one both for the quality of thinking and the relational possibilities.

I was brought here in part because of my expertise in the powerful reductions enacted by transforming human experience into metrics and with a mandate to build curricular and research avenues that foster social engagement. The decision to close Paddock and Kresge might stand, but please take the time and put in the effort to engage with the people who are impacted in these decisions. Numbers are often used to hide power and, intentionally or not, they are doing that work here. I hope our campus leadership will open up a discussion, hear the concerns of the members of our community, and make the effort to communicate the needs that these moves are seeking to address. Please

hear that Paddock has been the very kind of space that I've been encouraged to create more of on this campus; listen to the ways that this little space has already addressed some of the needs for community and vitality that I know even Baker-Berry is trying to address; communicate and think together with the Dartmouth communities. I know this takes enormous time and effort. I know there is a balance to be struck between the loved past and the needs of new futures. I also know that doing this hard work is the only way to achieve a vibrant and engaged community that can carry Dartmouth into the 21st century.

Jacqueline Wernimont, Distinguished Chair of Digital Humanities and Social Engagement
Associate Professor WGSS



News of the closure of Paddock Music Library hit me like a punch in the gut. Paddock was a resource center for my musical life. I would go there to listen to music recordings and study my piano assignments. Having found a way of practicing the piano without touching the instrument, Paddock was the best place to do this. There were times I would check out classical piano recordings and listen to them inside Paddock Library. During my sophomore summer when I worked with the piano technician to maintain the grand pianos in the Music Department, I looked up some of the technical details of piano construction and maintenance at Paddock.

The role of music in a student's life is transformational. Music opens up the mind into new areas of coordination, perception and articulation. Music challenges us emotionally to open up feel the rhythm, paint the colors, and listen to the soul. Music engages both sides -- logical and creative -- of the brain. Music students study other disciplines as well. It's easy to hear of double majors and modified majors where one of the majors is music. In my case, I took on a modified major of engineering modified with music.

Please reconsider your decision to close Paddock Library because a musical mind is a terrible thing to waste.

Ananda Glover-Akpey '91



Hearing about Paddock and Kresge's impending closures was both utterly disappointing and completely unsurprising, given Dartmouth's recent downward

trajectory. The truly odd, artificial, and forced ways in which the current administration is working to create “community” will be the death of the core which has always made Dartmouth unique and special in many people’s hearts.

Paddock has always been a reliable and quiet spot for an amalgamation of people to work in. With the jewelry studio and woodworking workshop right across the hallway, BVAC just on the other side, and Spaulding and Moore in the same building, the music library acted as a bulwark of the arts, even if it was always shoved in a corner basement. As many have pointed out, this sudden decision was made without input and consultation. If/when Paddock and Kresge are to go, what will prevent anything else Dartmouth has to offer in terms of spaces and feelings of comfort and familiarity from being taken away?

I took music lessons for 3 years and consider some of the faculty to be as dependable and loving as family. Paddock provides the texts and space to allow for the fostering of such relationships. Many of my fondest academic memories stem from both of these libraries--spaces that diverged from the rowdiness and crowds of Baker Berry. Kresge offered the resources to conduct research for labs, proposals, and collaborations extending beyond the bounds of the classroom. Such dynamics are irreplicable by the production line of bankers and techies that Dartmouth is so inately proud of. If you want to see character and the manifestation of true passion and hard work, look no further than Paddock and Kresge. It seems like that soon, like many of the other losses of late, we will no longer be able to.

Kang-Chun Cheng (KC) '17
Environmental Studies and Studio Art



Paddock Music Library is the nerve center of the Dartmouth College Music Department. The library’s collection of musical scores, recordings and research materials are a backbone of musical scholarship at Dartmouth. It would be hard to understate the importance of housing this collection within the department. When I was a student, countless conversations in faculty offices, or gatherings with other students, led to a quick hop over to Paddock to illustrate something with a musical score or recording. This ability to incorporate the collection into daily interchange would be deeply damaged if it were moved across campus to Baker-Berry, or worse, relocated to offsite storage. Moreover, losing a dedicated music librarian, with expertise and understanding of the field, would be a critical set back to musical scholarship at Dartmouth.

I read that the decision to close Paddock was informed at least in part by declining circulation. Those who have studied in the music department understand that, perhaps more than any other

library at Dartmouth, the Paddock collection is often used in house. A key component of academic study in music is reading physical musical scores while simultaneously listening to audio recordings of the music. Music students at Dartmouth tend to do this inside Paddock, without actually taking the musical scores outside of the library, meaning their use of the collection is not fully represented in circulation figures. As a music major, I read scores inside Paddock almost every single day. While recording collections are now more readily available online, the digitization of scores lags far behind. Many musical scores are oversize materials that do not lend themselves to review in a digital format, meaning there is a continued need for today's students to maintain easy access to Paddock's collection.

Finally, Paddock's more intangible contributions to musical scholarship at Dartmouth are perhaps its greatest. As students and faculty constantly pass through Paddock for the aforementioned use of the library's collection, the interchange sparks serendipitous meetings between students and faculty, central to the academic experience. I think of all the brilliant ideas that came out of conversations in Paddock—directions for a project, performance repertoire for an ensemble, leads on critical research—and I shudder to think of future ideas not had in a Paddock-less Dartmouth.

The Hopkins Center is unique as a space that houses performance facilities, studios and also academic departments. I couldn't be more thrilled for the forthcoming renovations, which will lift the arts at Dartmouth with modern facilities that match the quality of performance and scholarship. At the same time, it's hard for me to square making such a marquee investment in the arts at Dartmouth, while simultaneously shutting the heart of the music department. I understand the college is facing an extraordinary budget crisis that will require difficult decisions and creative solutions. At the same time, I have heard that the plan to close Paddock was made without consulting the music department faculty. If this is true, I would encourage all involved to undertake a thorough effort to understand how the library integrates with the academic curriculum, so any final decisions may, at the very least, be informed ones.

Oliver Caplan '04

Composer

Artistic Director, Juventas New Music Ensemble

music@olivercaplan.com



Closing Paddock and Kresge libraries is an appallingly bad decision by the Dartmouth library administration, for many reasons.

First, the Dartmouth libraries exist *in support of* Dartmouth's academic mission. To make a decision to close two libraries without consulting the music department, the science departments, the Council on Libraries, or any library *user* seems to me to be in direct opposition to Dartmouth's primary mission, which is to support and promote education and research. By making this decision to close libraries without consulting the scholars (faculty, staff, and students) who use them and would be profoundly affected by their closure, it appears that the library administration wishes to send a message that the financial bottom line outweighs any responsibility to support scholarship and education. Is this the message Dartmouth wishes to convey to its students, alumni, and the wider world?

Second, moving Paddock's and Kresge's materials to Baker or storage has serious consequences. One consequence is the loss of proximity to materials and what that means. For Paddock, having scores close by practice and rehearsal rooms and classrooms is essential. Scores and recordings need to be near where they are used, not across campus where any trip to obtain them squanders precious rehearsal or class time. If they are not close at hand, many educational opportunities will be lost. For Kresge, as an Earth Sciences faculty member, I know that geology is a historical science; articles and books with data from 50 or 100 years ago are sometimes very valuable to modern scholarship. Having to order such materials from storage without being able to browse them first and with a wait of several days until they are received is not just an inconvenience; with all of the demands on a researcher's time, it is a serious impediment. In a nutshell, proximity of both libraries to their users is essential.

Third is the loss of librarian expertise. I am skeptical of the claim that moving music or science librarians to Baker along with their respective collections will not result in loss of expertise. We were similarly assured of no loss of expertise when geological maps were moved from Kresge to the Baker map room a while back. But last time I tried to find a particular geological map in Baker, I was unable to get the help I needed. I expect that, once the Paddock and Kresge materials become just a small part of the Baker holdings, their former librarians will be expected to take up new responsibilities. Imagine the scenario in which a student goes over to Baker to ask about some obscure choral score or century-old geological dataset – only to find that the only librarian who knows about it can only attend to musical or geological questions on alternate Thursdays.....

There are many other consequences of closing these libraries, consequences that would never occur to someone considering circulation and financial data alone. A simple query to the PEOPLE who use Kresge and Paddock would have made abundantly clear the unquantifiable but significant ways these libraries are used. In the interest of brevity I won't elaborate, but rather point to the other writers in this Google document who have passionately described the unquantifiable importance of Paddock to them: the value of browsing, in-library listening and score-reading, the sense of community fostered in and by the library, etc. Libraries are far more than just circulation data and budgets.

Proximity, specific expertise, and the unquantifiable are all supremely important ways that libraries serve their users and their institution's mission. The decision to close Paddock and Kresge is flawed in terms of process as well as needlessly shortsighted and ill-considered. Closure of these libraries would be a great loss for all users of the Dartmouth library system.

Leslie Sonder, Associate Professor, Department of Earth Sciences
Librarian, Dartmouth Symphony Orchestra



The Paddock Music Library has always been not only a study space, but a special place of inspiration and new ideas for me, and a safe place to pursue my creative dreams. I never really considered myself to have worthy skills that would allow me to boldly pursue my music dreams. However, Dartmouth's small but warm welcoming musical community gave me courage to work towards my long-forgotten dreams and aspirations. My first introduction to the Music Department was through the Paddock Music Library. I started studying in the Paddock Library even before I took my first music course at Dartmouth. At first, I studied there because the library seemed quiet and definitely not as crowded as other Dartmouth libraries. Yet, through time I realized that it was not quiet. The small library was full of creative minds working on their music projects, compositions, music theory homework and more. The music was wafting from every corner of the library: the subdued music from someone's headphones, the sound of someone scratching and erasing scales on the music notebook, the sound of someone flipping and scanning pages of music sheets. Despite being small the Paddock Music Library has always provided a safe space for students to think freely and creatively. Thus, to suddenly close the Paddock Music Library without consulting the decision with the faculty, staff, and students is beyond acceptable. I just do not understand how closing such a small and precious space can save an Ivy League institution money considering the fact that college has a huge funding...

Anonymous '22
Engineering and Music Double Major



During my years at Dartmouth, Paddock was a sort of base camp for me. It's not one of the luxurious study spaces that draw in campus tour guides, but it was cozy, useful, and a home for musicians like myself. I remember running into my peers there, discussing

music that we had discovered or scheduling times to sight read new works together. Every person who walked through the door was another chance to connect, to sow the seeds for music making, and to strengthen our little community.

I'd like to echo a point I've seen made a few times. It seems like the people who decided that Paddock is a low-use library are unfamiliar with the ways in which music libraries are used, and how they differ from a place like Baker-Berry. As a violinist and music major at Dartmouth, the ability to browse Paddock was an incomparable resource. I still remember the place in the stacks where I could go and pull a dozen string quartets to peruse, many by composers I had never heard of before. I remember the sound of the electronic shelf mover, and the excitement it could bring. I worked in Paddock for two and a half years, and the existence of those stacks was absolutely critical in my music education.

What is missing in circulation numbers is the amount of educational value a single check out might represent. If I checked out, say *Verklarte Nacht*, a seminal work for string sextet, that single library "use" would mean a tremendous amount of work for six different musicians. We might spend an entire year learning and performing it. The sad thing is that, without Paddock, so much music will fall completely into obscurity at Dartmouth. Students won't have that experience of discovery, the pure serendipity of pulling scores off the shelves. An online catalogue is not just a poor replacement - it's not even remotely comparable. A music library is an indispensable thing, and it saddens me to think of how Dartmouth seems intent on hollowing out its music education. I decided to pursue a career in music after attending Dartmouth. I'm not sure I would make the same choice if I were a student matriculating in the fall.

Robbie Herbst '16 Music Major



Dear Dr. Cheng,

I just received notice from a friend about planned closure of libraries at Dartmouth.

I graduated in '92, majored in Physics and was a course shy from a minor in Russian. I have zero training in music and yet I LOVED Paddock library. It is a vital resource for the college. For the music students and faculty it is the center of community and an intellectual and academic home. I did not have to be a music student to understand and appreciate that. The point of a college like Dartmouth is that it has such intellectual homes for various disciplines, and taking away such a home will cause great pain and grief for an extant community. To get to the bottom line - since the overriding concern is budget fixing but with seemingly short-term thinking - these moves could cause the kind of grief and resentment that may decrease the college's status and lower donations.

Circulation numbers are a poor proxy for understanding the role and need for a library. It is understandable that they are the first thing administrators may use when trying to come up with decision-making algorithms because they provide something quantifiable for data and budget analysis. But circulation numbers are not that related to the heart and soul of an academic mission nor the reality of a library. Here is an example. I suspect Dartmouth would agree that as a college committed to the liberal arts it would value the arts disciplines as much as the sciences. However, Chemistry is an example of a discipline that can often “win” the circulation-numbers competition simply because it has 100 and 200 level courses required by many other disciplines (including pre-med), and if faculty require circulation for courses, then the numbers go up. Departments learn how to play this game when they see library cuts happening, as has been happening where I work for decades, and adjust their teaching as a group accordingly in order to game the system. I’m not suggesting anyone at Dartmouth has been doing this, I’m only saying that it is impossible for smaller disciplines to “win” relative to larger groups. Although it seems far-fetched at first, this form of decision-making can only lead to a monopoly or duopoly kind of setup – kind of an “Amazon-like” experience for students.

The role of a library is not about circulation, it is about people interacting and about engagement with the material in the hands-on way necessary for learning. Especially with music and any of the other arts in the Hopkins Center – imagine what like would be like if the students could not come in and feel and be surrounded by the material! I read what others had to say about coming into the library and studying the scores in person; not checking them out but using the material in the library. I know what that feels like. As a scientist, I experience this kind of tangible, real experience with the world of fluid mechanics and the ocean when I interact with it, even if most of the work I do is via the computer and data analysis. I would not be the creative scientist I am had I not had those real-world experiences; we do not live on the internet, much as we start to think we might. I cannot imagine confining your students’ experience of reading scores to the internet or off in distant archives when the College could keep those collections close at hand. And the presence of the librarians and having a centralized home for the music discipline is, again, the main role of a library.

You may wonder how I, as a physics major, came to know about Paddock myself. A friend and I decided we needed to improve our knowledge of classical music so every week we met to study on a given evening, chose a different era, asked the librarian for help choosing a composer (she kindly did not make fun of us for our ignorance), and listened to as much of we could of their work. How could a 20-year old who knew nothing about formal music theory do that without the welcoming staff and community of a place like Dartmouth? How lucky we were and wow, how I loved that library.

Good luck with your efforts, and please pass on from this alumna my strong wish that the library be kept open.

Dr. Erika McPhee-Shaw '92

Professor. Ocean Physics

Department of Environmental Sciences

Western Washington University Erika McPhee-Shaw '92



Engineering + Studio Art Double Major

I am not a music major, nor am I involved in a musical ensemble at Dartmouth, however, in the spirit of the Hopkins Center, an institution conceived as a hub for *all* arts at Dartmouth, losing Paddock feels like it brings down everyone within the arts community. The HOP and the VAC are both filled with plenty of vocational spaces, places where we practice our arts, but are home to surprisingly few academic spaces where students and faculty are afforded the opportunity to study the arts they engage with through a different lens. For this purpose alone, Paddock is unique (Sherman Art Library exists, but sits far across campus from the heart of Dartmouth's art's complex). For my part, I have spent a fair bit of time in Paddock. Maybe unsurprisingly, people who tend to be creative in one outlet such as music are usually creative in others and many of the more contemporary books in Paddock's collection peaked my personal visual-arts interest purely for their print and graphic design value, even if the subject was music-based. I think this is a great example of how Paddock has and does serve those in the arts well beyond its professed purpose as a music library. Paddock is certainly a resource that deserves to stay, and to shut it for good will leave a sour taste not just for those in the Music Department, but for anyone working in the arts at Dartmouth.

Sebastian Logue '22



I could talk about the numerous scores I borrowed for an hour for theory classes or about the books I skimmed quickly to help complete music history homework, or about the many patrons of the library (students, professors, and locals unaffiliated with the College) to whom I checked out books and other materials as a student assistant at Paddock. But I will just say this: Is the point of Dartmouth not to foster learning for its students? Is the point of Dartmouth not to provide as immersive an educational environment as possible? Is the point of Dartmouth not the accessibility and immensity of its resources? If the closure of Paddock

hinders many students' daily academic experiences, is this not in direct opposition to the supposed mission of the College?

Katie Hoover '22

Violist in the Dartmouth Symphony Orchestra and Music Minor



Not every undergraduate makes community the same way. When I was an undergrad I had a work-study job at Paddock and found mentors there, though my focus was not on music, but on poetry.

At Paddock I found friends. We sneakily drank plastic cups of wine taken from events happening in other parts of the Hop. We played vinyl records and listened to them on headphones.

When I got married, I invited Pat Fiskén (former Head of Paddock) and the Paddock staff to my wedding, because they felt like a kind of family.

Memory Apata, the current Music and Performing Arts Librarian, has kept that family feeling alive, kept the space vibrant and colorful, she's fostered inclusion and built community.

No metrics can even begin to estimate the scope of this loss.

Rena Mosteirín '05

Lecturer in the Master of Arts and Liberal Studies Program



I'm not personally involved in any student groups or in the music program at Dartmouth, but music nevertheless plays a large role in my daily life. Though I played my instrument frequently in high school, I anticipated setting it down to focus on other interests as an undergraduate. Outlets for casual, informal, self-driven involvement with music are of great value to me, and were instrumental in my decision to attend a liberal arts school like Dartmouth. I've met some of my most important friends in the stacks at Paddock, whether while poking through books about my favorite bands and artists, or listening to some of the records on display. As many other comments have emphasized, my experiences at Paddock were all off-the-record, as I never officially checked out the materials I used.

The same argument can be made in defense of Kresge. There are always well-curated books on display at Kresge for those looking to explore some science without needing to take a full dedicated course with one of the departments housed in Fairchild. As someone who studies physical science, the ready availability of textbooks and materials to help with difficult homework or research problems (which I used, again, without official record) is indispensable, and is part of the reason I opt to work at the library to begin with.

I take pride as a Dartmouth student in the unique spaces like Paddock and Kresge that encourage and enable me to explore both within my major and outside my major. I would be ashamed to tell peers at other institutions that mine was so narrow as to close the music or science library.

Ben Squarer '22

Physics Major



The decision to close Paddock Music Library is not only a recipe for the loss of countless brilliant musical minds - staff, faculty and student - at Dartmouth, but also an incalculable blow to the sense of belonging and investment that the broader Hanover and Upper Valley community has to the college.

Paddock and its incredibly knowledgeable and generous staff have been a part of my Dartmouth experience before I even applied. I was recruited to Dartmouth for athletics and played 4 years of Division 1 field hockey. As a junior in high school, my family and I spent a week in Hanover while I attended a summer hockey camp and one afternoon my parents had a meal at Jewel of India where they serendipitously met Pattie Fiske, the head of the library at the time. They got to talking, as anyone who knows Pattie would share she is incredibly welcoming and kind, and my parents shared my background and interest in traditional Sikh vocal and instrumental music and musicology. Although I was over a year out from attending Dartmouth, Pattie told my parents that I should apply for a position as a student assistant once I arrived on campus. In August of 2015 I moved into the Choates for my freshman preseason, sent an email to Pattie with my newly minted Dartmouth email, and true to her word she remembered me and invited me to interview.

I worked at Paddock every term for my first 2.5 years at Dartmouth, and have deep emotional connections to the place, the people, and the resources that space provided. Even though I was never directly involved with the music department at Dartmouth, I still felt as though I belonged and that my music was important, valid, and beautiful among the more traditional ensembles. Admittedly, Paddock was actually one of the places I felt the most represented in my identity as a Sikh-American woman in rural New Hampshire, as there were multiple books on the Sikh faith and our unique musical traditions on these shelves.

I want to focus most on the impact of Paddock on the Hanover community at large. Due to colonialism in India, traditional Sikh music - both instruments and musical styles - largely died out during the past few centuries. I was fortunate enough to attend a Sikh Sunday school working to revive these traditions, and brought my instrument to Hanover when I began attending Dartmouth. I connected with the local Sikh community, a small but mighty group of families and professionals in the Upper Valley, and was able to bring this music which resonated deeply with them to our services which they held monthly at the local Quaker Friends Meeting House. As I grew into my presence on campus, I knew I wanted to give back to the Sikh community and invited teachers and students from this Sunday school to come to the Upper Valley during my sophomore summer (17F) and teach the local Sikhs. I mentioned this trip to my supervisor, Memory Apata, and with her support, investment, and ingenuity she brought this small idea into an event that benefitted the Dartmouth and Upper Valley community beyond my wildest dreams.

Memory suggested that we host an event on campus, and not only one event but multiple so that there were opportunities to engage with this unique and rich musical tradition for all people and at all levels. She was tireless in connecting me with resources across campus from OPAL for funding, to the music department and Tucker Center for lecture and performance spaces, to herself creating and printing off programs and offering the Paddock space for a reception. Thus, in one day during the summer of 2017, we held a lecture and small performance in a performance room in the Hop, a reception and meet and greet with performers in Paddock, and a grand concert in Rollins Chapel that evening which attracted over 150 attendees from the school and community. Frankly, for the former two events, more Upper Valley community members attended than actual Dartmouth students and for the concert to attract hundreds during sophomore summer is an incredible amount of people. None of this would have been possible without Memory and Paddock, and the events of this

summer only strengthened my connection with Dartmouth as well as the Upper Valley Sikh community.

Paddock and its staff were indescribably integral and formative to my Dartmouth experience. It is obviously an invaluable resource for students and faculty, but also an important gateway for the Hanover and Upper Valley community to engage with Dartmouth events and students. If Dartmouth is as serious as they claim to be about being a liberal arts institution and asset to all, then they would have taken the time and due diligence to understand the impact and vitality that Paddock embodies for the community. I truly would not be as connected to Dartmouth and Hanover as I am were it not for the incredible generosity, ingenuity, innovation, and acceptance I felt and experienced from the staff at Paddock. The administration's decisions to not engage with departmental staff is callous, and I am heartbroken for all those whose livelihoods and also life long love for music and performance are being jeopardized by such a misinformed and insidious process.

Please see below for some pictures from this incredible summer event, "A Night of Sikh Music." I have reached out to the performers and Upper Valley Sikh community for more pictures and memories and will update as I receive them.



THE TUCKER CENTER AND THE PADDOCK
MUSIC LIBRARY PRESENT

A NIGHT OF SIKH MUSIC

with performers from the Guru Angad Institute of Sikh Studies



Lecture Recital Faulkner Recital Hall
July 27, 3-4:30 PM

Concert Rollins Chapel
July 27, 8-10 PM

Featuring Ustad Surjit
Singh and the CAISS
Ensemble





Amrit Ahluwalia '19
Anthropology Major



What is a library? For me it is a place people go where they can't help but find like-minded souls. Paddock was that for me, and many of my cohort. It was the first place I went in my first hours on campus. It is where I met lifelong friends, where I worked, where I studied, and where I made connections that kept me going at Dartmouth. Paddock is one of dozens of the small places that make a big difference. Added up, all of these places provide people with a place to go. If we are serious about striving to be ever more inclusive, we should be creating more of these oases, and supporting the ones that are already established. Paddock is at the heart of a precious ecosystem at Dartmouth. I add my voice to those who would like to preserve it, or at least be part of the conversation about what comes next.

Jonathan Myers D '84
Concert and Event Coordinator at Williams College



As a “science-all-the-way” student in terms of my course selection in undergrad (and now as a med student, Paddock was my connection to music while an undergraduate, and I’d hoped to return to it following the COVID pandemic. I’d come to study when I needed a creative, quiet place to study, and I’d take breaks exploring a whole genre of our school that I’d never have otherwise made the time to explore. It’s a major loss for the school to eliminate this space and subsume a small percentage of the works to be lost in the immenseness and hub-bub of Baker-Berry, and to take away an important creative outlet for undergrads, graduate students, and many other members of the community.

Anonymous ‘18 Thayer ‘18 Med ‘24



It is extremely disappointing to hear about Paddock’s closure. Gutting resources from an already underfunded music department demonstrates Dartmouth’s lack of commitment to the arts. Professors in the music department go above and beyond for their students, and it is heartbreaking to see the administration undermine their work. In conversations with professors, I frequently hear about their fights for more resources, wishing they could provide more for their students. At a liberal arts school, music should be valued the same as any other subject, but clearly this isn’t the case. Campus life is much richer with a diversity of academic interests, but it feels as though the administration is pushing all students away from the arts.

Alex Rivlin ‘21

Music Minor and Drummer for the Coast Jazz Ensemble



Paddock was my home during my 4 years at Dartmouth College.

Well, not my literal home. But almost as many hours as I could, I spent time in Paddock,

both as a music lover/student and as a work-study behind the circulation desk, handling check out requests, general questions and shelving books, magazines, scores, cds and LPs, surreptitiously checking my email (then known as “Blitzmail”) on the old DEC terminals. I worked with the two Pats (Fisken and Morris) and saw an endless stream of music majors, music minors, professors, studio art students and just random folk who had just finished eating or checking their physical mailboxes who needed to check their email pass through this underground space. I was quite often the second-to-last person after Pat Morris to exit the library at closing time. I did my homework (both music and non-music) there. I listened to countless cds and lps. I watched documentaries on classical music and jazz. It was a safe space for me, someone who didn’t really fit in elsewhere at Dartmouth. As a member of the Dartmouth Symphony Orchestra for 4 years and someone who contributed to various on campus musical performance efforts in the Hop and elsewhere (string quartets, piano quintets, 12 person funk bands, acoustic guitar duos, a chamber orchestra and more), Paddock was essential to my Dartmouth experience.

It wasn’t until I left Dartmouth that I realized how special (and unusual) it was to have such a well curated music library with books about music, scores, sheet music, LPs and cds, listening stations, video tapes, microfilm -- all the things that a liberal art student with either a passing interest in music or a thesis to write might need.

If Dartmouth wants to be serious about the arts, it needs a real music library physically located in the music department. Keep Paddock open.

Hong Kwon '97

Director of product management, musician and DJ



I was not a music major at Dartmouth. I was a film and television studies major who came to college with no musical training let alone any real understanding of theory. It was at Dartmouth that I fell in love with music as an art form, and it was my experiences combing through the CDs at Paddock that provided me that experience. Finding music at Paddock -- touching physical media and picking things out and listening to them -- introduced me to Gustav Mahler, John Adams, Yusef Lateef, Pauline Oliveros, and so many more artists who have touched my soul and opened my mind. I would spend hours at the library, just searching for new sounds, and I am deeply sad to learn that future Dartmouth generations will be robbed of this sort of experience.

Brendon Bouzard '06



I am not part of the Music department in any way, but I wanted to add my name in solidarity. I was shocked when I read the announcement and even more shocked when I learned about how the decision was made without consulting with faculty. I discovered Paddock Library by chance, but enjoyed sitting there every time I went back afterwards. I hope the Music department succeeds in reversing this unfortunate decision.

Roberto Rey Agudo, Language Program Director, Spanish and Portuguese



As a 24' and completely new to campus, I am extremely in awe of how Dartmouth has handled this situation in an unprofessional manner. As a new student who has had no interaction with the Paddock Library or any of its contents, I firmly believe I am missing out on resources that could have furthered my love for listening to music. It hurts me to see someone else's passion and love for something be undermined and thrown to the side like it was a gum wrapper. It angers me when someone **only** offers "an apology" for removing something so crucial to one's success and learning, especially when it's important to how you and many others described it in the google document and in your story/email. While it looked **only** like a library to Dean Mehrer and other college officials, it symbolized **more** than that as a place for quiet studying, a place for fascinating research, a place for a passionate curriculum.

Even I, an adult who still manages to miscommunicate with his parents about his football schedule, am disappointed in this institution for lacking basic human decency to communicate with its members about life-changing decisions.

I hope for the best in your wishes Professor and I pray the College learns how to communicate properly with their "colleagues" just as well as they communicate new COVID restrictions every week to the community.

All the best,
Vita

Tevita Moimoi 24'



During my time at Dartmouth, I played in the Dartmouth Symphony Orchestra and took lessons. Paddock has always been a valuable resource for me. Not only was it a place to study and work in between rehearsals and lessons, but I chose to go study in Paddock when I wanted to get away from campus and find a quiet place.

Paddock's resources were especially important for me as a bassoonist. The bassoon is not the most commonly played instrument. As a result, it is sometimes difficult to obtain scores for solo bassoon repertoire, but Paddock had a robust collection of scores that was readily accessible. While practicing my part for orchestra in the practice rooms, sometimes I would notice notes sounding odd and wonder if it was a misprint. It was super helpful to have Paddock down the hall so I could reference a score and confirm if notes were correct or if it was a misprint. Even though I never checked out anything, I used the resources on a regular basis.

In addition, Paddock is a valuable resource for non-music classes. I once took a comparative literature class about the Arabian nights. I ended up spending hours in Paddock researching Rimsky-Korsakov's interpretation of the Arabian nights through his orchestral piece, Scheherazade, for my final paper.

To close Paddock down permanently would not only be a huge loss for the musical community, but would be detrimental to the liberal arts education that Dartmouth prides itself on.

Anonymous [alum.]



As a freshman who has only been on Dartmouth's campus for a brief time, I did not know of the Paddock Library until this term. I came to Dartmouth excited to be able to access various resources that will enrich my learning experience. Although I am not sure about my future career, music has always been a huge part of my life. I am always excited to dive deep into studying music, whether by studying how it affects people or through composition. However, the closing of the library without any consultation from students, professors, and staff will diminish the resources available and the quality of learning at Dartmouth that I look forward to in the coming years. It also undermines the value and importance of music to prospective music majors or minors like me. I hope the college reevaluates their decision in closing the Paddock Library, as shutting down the library will result in a loss of opportunities that the college can offer its community.

Anonymous '24



I was extremely dismayed to learn of the College administration's decision to close Paddock Music Library. As I vividly recall from working at Paddock as an undergraduate in the late 90s, Paddock was far more than its quiet atmosphere (great for studying as well as listening, actually!) and its collection of headphones/recordings, books, scores, and chamber music parts. It provided a sense of community, a place where musicians connected and shared ideas. While many musical resources may now be digitized, there is really no replacement for a space in which musicians can focus on their work and interact with one another.

I now live in the Boston area, and, though I have a day job, I continue to play violin in orchestras and chamber ensembles. I credit Dartmouth with many wonderful opportunities for playing and musical learning post-high school! Last fall, before COVID, I met friends at the music dept at Harvard College to play piano trios and we actually checked a few things out of the adjacent library immediately before that. It was a reminder that not everything is available free on IMSLP, especially in a readable edition!

A college education has never been more devastatingly expensive than it is today. Current Dartmouth students and musicians are certainly entitled to the basic musical resources that we took for granted.

Montie Meyer '00



I worked in Paddock as an undergrad; I wasn't a music major, although I was in Marching Band... It was a great quiet place for music majors and other Dartmouth students to study in quiet.

It troubles and concerns me that recent budget-cutting decisions appear to have been made without any real deliberation or forethought; first we had the Athletic Department cutting numerous sports teams after "thorough analysis," yet they forgot to include Title IX in that, and now you have the library closures, done without full involvement of faculty and staff. In times like these budget cuts are a necessary evil, but they only work when all sides have the full information to make the correct decisions and not in a vacuum. This is where real-world corporate governance would be helpful to Dartmouth to understand how to include stakeholders so that all options are exhausted and that the

right people feel included and informed. Perhaps the Dartmouth Administration would do well to take several courses at Tuck on business leadership, organizational behavior and communications, as those skills seem severely lacking in the current administration.

Ned Ward '89



Throughout my time at Dartmouth, I worked in Paddock Music Library, the costume shop, and the Hopkins Center Box Office. I played in the Coast Jazz Ensemble and I was always involved in the theater department productions. I spent many days at Dartmouth entirely in the Hopkins Center. Having Paddock Music library as a quiet place to study, including desks, desktop computers, and charging stations, was absolutely essential to my time as a student.

Anonymous



I am writing to express my concern over the proposed closure of Paddock music library. The best thing about this college is that it fosters the interests of students and community members from a variety of different backgrounds, and encourages us to learn new skills and become involved in things outside of our own specialties. Although I am a computer science and math major, I am also a pianist and organist and I have relied on Paddock music library to continue developing my skills in music throughout college. The reason I came to Dartmouth in the first place was because I knew that it would allow me to continue music and art and incorporate them into my education. I can't even begin to imagine the devastation that the closure of the Paddock library will have on those who major in music, the music faculty, music societies and those involved in HOP productions. With each of these decisions, modern Dartmouth moves further away from the college I applied to and was so excited to attend. I urge those that made the decision to close the libraries to stop taking away the things that fuel us as an academic community.

Maxine Perroni-Scharf '21

Computer Science/Math

Member of Dartmouth Dodecaphonics



The Department of Music at Dartmouth has always been the College's champion welterweight. In all of the time that I spent there, and on many visits following graduation, I was painfully aware of its relegation to the basement of the Hopkins Center - seemingly hidden away, in facilities that in most other institutions of Dartmouth's caliber would be considered substandard. Yet the Department fostered several talented and curious students in my cohort who went on to create ambitious Senior Fellowship projects, from original compositions, creation of a Broadway-style musical, or even fully-staged Baroque opera. Today, many of them are excellent professional musicians, academics, creative executives, or entrepreneurs, or they are amateur musicians excelling in their chosen fields. The strength of this cohort was inspired in large part by time they spent in Paddock Music Library.

Paddock was the beating heart that kept the entire community of musicians at Dartmouth united. The quality and breadth of its collection is remarkable, even in comparison with other university libraries. It is a testament to the vision of Patricia Fiskien that a place like Paddock was created and, under her leadership, was an invaluable resource and place for musically-inclined Dartmouth students to work, connect, and discover something new. My own academic directions were inspired countless times just by browsing the volumes on the shelf - an experience that still can't be replicated digitally.

I have never been as dismayed as I have been to read about the manner in which this decision to close the library was announced. Although technology and institutional pressures will always be factors in thinking about the evolution of libraries, the absence of any discussion prior to this announcement completely destroys an opportunity to thoughtfully pursue the conversation that the Dean of Libraries purports to want. It disrespects the excellent faculty, the students, the alumni, and the many thousands of community members and lifelong learners who also made Paddock Library a second home.

So: what will become of the Paddock Music Library space, after it has been eviscerated? Given that, as has been pointed out by others, there have been significantly enhanced spaces created for other departments and programs in recent years, at minimum the Dartmouth administration should be working to develop a vision for the Department of Music and for Paddock Music Library as part of the long-overdue redesign of the Hopkins Center. I will enthusiastically participate, once that is the case.

Anonymous '99



Throughout my years at Dartmouth, there were few resources of the college I experienced that stood up to the value I gained from the Paddock Music Library and music department at large. I will keep my remarks brief, as there have been countless experiences like my own detailed above.

Paddock is special amongst Dartmouth libraries; it is not famous for cramming, or socializing, or grabbing the textbook you forgot to purchase for your class so you can bring it back to your dorm and never open it. Instead, in my experience it was consistently a place where those dedicated to the study of music and camaraderie of musicianship would spend their hours studying and creating.

There are countless times I found myself in Paddock, working through scores, listening to music alongside historical texts, or even finding help understanding something foreign or complex within arms reach from a fellow music student. Paddock is a refuge for study and learning in a world which deeply needs adherence to these ideals. Do not do away with it.

Charlie Johnson '19

Computer Science/Music

Trombonist for the DSO , Coast, and other campus groups



Everyone writing before me, has captured everything I might want to say specifically about Paddock and Kresge, and far more besides. I am gratified to hear the voices of so many colleagues and respected faculty.

I post here, then, my comment on the Dartmouth College FB page regarding Community Conversations, since Prof. Cheng has written positively about the impact of Community Conversations, and about its host, Provost Helble:

“Perhaps the community can review and discuss the decision-making processes leading to:

“—cessation, then re-institution, of a number of sports teams;

“—closure of Paddock Music Library, and Kresge Physical Sciences Library;

“—proposed cessation of study-abroad programs;

“and all, in the context of what ought to be a large run-up in the value of the College endowment.

“Change is inevitable. Humans fear change. In order to achieve change, process informs, and thereby eliminates fear.

“Leadership understands process, and designs it, and communicates it to all constituencies and stakeholders, to achieve sustainable institutional goals — where the essence of ‘sustainable’ includes ‘support of the humans comprising the institution.’

“Process has failed in each of these three, recent contexts; the failure proven self-evidently by the expressed human pain and consternation in each instance. Therefore, it is incumbent upon leadership to explain not only the process, but itself.

“Please do so.”

Albert K Henning AB (physics) '77 AM (physics) '79

Member, Dartmouth Aires and Dartmouth Glee Club, 1973-1977

Performer, Hopkins Center (two musicals)

PhD Electrical Engineering, Stanford, 1987

Contributor, Lebowitz 1977 Memorial Prize in the Performing Arts

Asst and Assoc Professor of Engineering Sciences, Thayer School, 1987-1995

Parent, D '06 (music, and psychological & brain sciences, Dodecs and Glee Club), and D '09 (worked in Paddock)



To echo Professor Leslie Sonder’s comment, libraries exist in support of the academic mission. I am surprised that Dean Mehrer, who I imagine is well acquainted with the numerous ways that students and professors interact with libraries, and who has the duty of advocating the use of libraries, would find it acceptable to close them without working with their users to determine the best course of action to ensure that all of their functions would be supported in other ways. I also find it surprising that the costs of the new plan would be so much less than maintaining the libraries in their current form. Perhaps the savings ARE that high while maintaining the same benefits, but exclusion of the user-stakeholders from the decision making process makes any such claims highly suspect.

On a personal note: I worked for one quarter at the front desk of Paddock, and took only a couple of music classes. However, even before I worked at Paddock, I also did the thing where I would look for a score or a CD, and see a nearby score or CD that seemed interesting for no good reason and flip through it or check it out. By this I was exposed to musics that were unfamiliar and oftentimes not to my taste, but nonetheless broadened my musical horizons. I grew comfortable browsing through hardcopy materials and took these habits with me when I worked on my Ph.D. in chemistry, and in the same vein learned about interesting chemistries (and physics!) outside of my specialty that I would not have been exposed to had they not been on the page that I had happened to first flip to in that volume. This cross-pollination does not happen in the

electronic equivalent of journal-flipping, simply because older journals online have bare-bones indices, often not including a title, and newer journals that do show all that information that can catch your eye are generally much more specialized. Even exceptions like the society journals tend towards article abstracts that are flashy and “salesman-ey,” which tend to not have the nuggets of information that can catch the eye of someone in a different specialty.

Professors and colleagues during my doctoral studies commented that I was the only person they knew that went into the stacks for something besides finding references while writing papers, and I believe that the inherent “browsability” of something accessible like music helped me build a habit that has exposed me to the odd topic that helps inform my research even now. Dartmouth’s commitment to research means that it should more expand funding of the physical library experience, which gives researchers a better understanding of the giants’ shoulders upon which they stand.

George Oh D’07, Ph.D

Chemistry and Japanese (modified) major.



As an alumnus and current library school student, I find the absolute disregard of the music department’s opinion on this closure appalling at best. Mr. Cheng has said it clearly, that Dartmouth’s administration has made this decision without any regard to the actual users of the library and thinks that the shuttling of materials across campus will somehow be in the best interests of the department who uses it most. I remember clearly visiting this library in undergrad, browsing the shelves and being so impressed by the breadth of materials available here at the bottom of the Hop. Dartmouth libraries thrive by being multi-faceted and having materials in different libraries catering to specific material and user needs. Making materials more difficult to access will actively contribute to the silencing of diverse materials. For a school with over \$6 billion dollars in endowment, this feels like a slap in the face.

Julie Fiveash NAD ’13

Graduate Student at UCLA Department of Information Studies



Dartmouth continues to revoke beloved spaces and opportunities for students while maintaining exorbitant funds for the salaries of bureaucratic administrators, a \$70 million

renovation at the Hop, an expensive and largely useless house system that nobody cares about, and other things that make little impact on the quality of life and academic prowess of the student body. The administration is out of touch with everyone who actually matters at this school: the students and the faculty. Paddock and Kresge should not close.

Anshul Barnwal '21



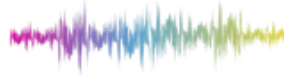
The unilateral high-handedness by the Dean of Libraries is a disgraceful insult to the Music Department, its Chair, Paddock (and Kresge) employees, and the faculty and students who rely on this space and its resources. Steps like this take a sledgehammer to resources that have been built up over many years, and destroy the intangibles of trust, community, and morale--at a moment when those are under assault from so many forces. The arts side of campus is one of the healthiest parts of the whole, and does more with less than most; this is an absurdly short-sighted move by people who seem not to want to work in liberal arts environments as distinct from the R&D arm of biotech or the socialization process of entry-level employees for the financial sector, or, indeed, educational institutions generally as distinct from commercial ones. Librarians at Dartmouth do extraordinary work under steadily worsening conditions, and among those are the consistent and unprofessional lack of respect they are subjected to by the present Dean of Libraries.

Bethany Moreton, History



In deciding to close Paddock, the College seems to have forgotten the value of a library as a physical space. It's not simply a question of material being available to check-out. It's about being able to look and browse and exchange and refer and listen in a space that is specifically designed for that at different levels. Browsing through a section on the history of pop music then checking out a pair of headphones and listening keenly to how the production evolved then walking over to a practice room to try a few chords out and being able to do that every day for a month as you work out a new composition on the back-burner. How are these kinds of creative endeavors supposed to happen if Paddock gets chopped up and scattered across campus like the latest Amazon fulfillment warehouse?

Tony Kirumba '21



I studied all the time at Paddock as an undergrad, using it for music research for academic classes, and also as a quiet and highly productive place to study before and after Glee Club and DCMB rehearsals. It would be both shortsighted and, frankly, sad to see Dartmouth close this important resource.

Roth Herrlinger '90



Over the past year, Dartmouth's administration has made numerous decisions that have made me question the faith I have in the people who run this college and whose jobs are supposedly to advocate tirelessly for the students and their interests, however varied they may be. I thought I was simply jaded when I heard (several) stories of how badly the college has handled cases of sexual misconduct among its students. I thought I was simply tired of the drama when I heard of the college's decision to cut five of the athletic teams (and I, despite not being involved in any Dartmouth sports, was glad to hear that they had been reinstated, though I am frustrated that it took a technical violation of Title IX for the college to do the right thing). Now, I'm just angry.

In unilaterally deciding, without even bothering to consult the actual Chair of the Music Department, to close Paddock, the Dartmouth administration has shown its true colors: how can one claim to espouse a liberal arts education while shutting down the very library dedicated to one such art? How can one cite budget concerns as a reason for closing Paddock (and let's not forget Kresge, nor the crippling cuts to the study abroad programs) when the college has a multibillion dollar endowment? When it has raked in record-high donations from alumni and others in the past year? When it still pours millions into the housing communities that after all these years, still only minimally engage the student body? How can the college claim to be a tight-knit community when the very head of the department was just as blindsided by the decision as the undergraduates he teaches?

I am neither majoring nor minoring in music at Dartmouth; however, since freshman year, I have been taking violin lessons with the music department. I can recall several instances where I came to Paddock looking only for a certain piece of sheet music, only to end up wandering the shelves and picking out scores at random to browse through. Like many testimonies before me, I never checked them out, deciding instead to sit down in the quiet, peaceful library in order to leaf through the music - my backpack is far too

small to fit those large, heavy scores into anyways. The Hop and Paddock have been constant figures in my Dartmouth experience, and I cannot fathom what a musical education at Dartmouth will look like without the latter. Reshuffling the librarians and redistributing Paddock's and Kresge's materials to the main Baker-Berry library (or worse, according to Chair Cheng, to some "off-site shelving facility") shows that the administration values neither the people nor the resources in these departments. And what is their rationale - that not enough people check out materials from the library? I suppose my local public library should close as well then, since most people who visit tend to stay to study and read books there rather than check them out to bring home. Maybe even Baker-Berry should downsize too, following that logic! For instance, I've passed by 20th century census records while walking through Baker-Berry that I doubt have left the shelves, let alone been checked out, in years at the very least. Perhaps those materials could also be shipped off to the unnamed off-site shelving facility to free up space for, I don't know. Maybe for another poster for the 'Call to Lead' campaign (which, incidentally, must not have been that successful if the college has to continue cutting programs left and right)? Or maybe more housing community paraphernalia which, I can guarantee you, most of the student body feel utter apathy towards. Hopefully, after all these testimonies, it is clear that the rationale behind this decision really isn't all that rational.

How the upper-level administrators ever thought that this decision would go without extraordinary backlash from the entire Dartmouth community absolutely baffles me. Has the college not learned to listen to its students, its alumni, its faculty, its staff? After the multitude of scandals the college has faced in the past year or so, I'm shocked, but honestly not all that surprised, by this most recent unilateral and ill-thought-out decision. I don't know if anyone with power in the administration will have actually read all the testimonies so far, and I'm well aware that my own statement might just get brushed off without a second glance by the administrator(s) reading this document. But on the off-chance that I'm not simply talking to myself and the fellow community members appalled by this decision: listen to us. I very much doubt that saving Paddock and Kresge (from, it should be pointed out, danger that solely the administration caused) will completely restore our trust in you, but it's a step in the right direction. Take it.

Heavenly Zheng '21

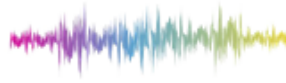
Major in Linguistics, Minor in Biology



In all of the institutions that I have attended and worked at, the music library has always been the space where I have found safety and inspiration. In my three years as a postdoctoral researcher at Dartmouth, I frequented the Paddock

library. As a scholar of music, I used its resources and frequently checked out books. The location of the library is also special: it is in the proximity of concert halls and rehearsal rooms in the Hopkins center. I liked going there in between meetings, when I had a few minutes to spare before or after a concert. On several occasions, I attended small gatherings in the library. When I taught a course on music and language, the library hosted my class and the librarian gave them training in library research. It would be a shame, pity, and a way of seriously undermining research and teaching on music at the college for this library to close, and I hope the administration reconsiders its decision.

Yana Stainova, Postdoctoral Fellow, Society of Fellows, Dartmouth College (2016-2019)



The decision to close Paddock Music Library is short-sighted and shows a startling lack of understanding of how music libraries function. They are very different spaces than regular book- and journal-based libraries. Many people have already written more eloquently than I can about the experiences of students and faculty members regularly using Paddock's collections. Instead, I'd like to write from the perspective of a librarian who has worked in both music libraries and in "main branch" campus libraries. I began working as a student employee in Paddock Music Library my freshman year at Dartmouth, and that experience ended up inspiring my career as a librarian. (Thank you, Pat Fisk!) I've worked in both dedicated music libraries (at the Eastman School of Music, which is one of the largest music libraries in the country), and in a main campus library (at Wesleyan University in Middletown, CT). Having an in-depth working knowledge of both environments, I can tell you that it does not work well to shoehorn music materials into a main library. For one thing, the physical space needs are completely different. Shelving requirements for scores, LPs, CDs, and other audio formats do not match the existing book- and journal-shelving available in Baker. It is also vital to have dedicated spaces and equipment for listening to the many audio and video formats in the collection. As several people have mentioned, online music streaming services simply do not have the breadth or wealth of Paddock's well-curated sound recording collection. In addition to the physical needs of a music library, it is absolutely vital to have dedicated music librarians and staff trained in how to handle music materials. More than any other subject I've run across, music materials require subject expertise in order to catalog, curate, and provide research services to patrons. Given the expensive alterations/renovations that would be needed in Baker Library to ingest music materials and the need for continued subject expertise within the staff of the library, I can't see how eliminating Paddock Music Library would be a significant-enough cost savings to balance the huge loss it would be to all of the faculty, students, staff, and community members who regularly use the music collections.

Rebecca McCallum '93



As a music major, member of the Aires, member of the Glee Club, and Paddock employee, Paddock Music Library was at the very core of my Dartmouth experience. I derived an immense amount of knowledge and enjoyment from my time spent there, and it saddens me deeply to imagine a Dartmouth without this hub of musical community.

Beyond making a nostalgic alum sad, Dartmouth's decision to close Paddock Music Library calls into question the school's desire to remain a serious institution of learning. Paddock is a small, windowless space in what is perhaps the hardest-to-find location on campus. Yet as newer, more appealing (and undoubtedly more expensive) spaces have arrived on the Hanover plain over the decades, students have continued to be drawn to Paddock's resources and community.

Dartmouth should not discard but should rather double down on Paddock and places like it, as they prove that students and the broader community will pursue knowledge and intellectual fellowship even to the humblest of spaces. In the future, I worry that the most promising students may well decide to take such pursuits to more serious academic institutions than Dartmouth.

Ben Davis, D'08 T'14



As someone whose first two novels required much musical library research across several institutions, our musical library is essential. And I do fear that it would adversely impact Asian and Asian American students here just as last year's threatened sports programs did. Also, with the many a capella groups on campus, the orchestra and the opera, all would be impacted negatively. I cannot imagine our campus without music or the study of music—and I do not want to. This anchors too much of what makes this college itself for students, alums and faculty.

Thank you,

Alexander Chee, Associate Professor of English and Creative Writing



I chose to apply early decision to Dartmouth because I felt welcomed into the music department despite being a non-major. I participated in Wind Symphony, Marching Band, Barbary Coast Jazz Band and Orchestra, and I worked at Paddock Music Library. It is a lovely, but very small, space with important resources for musicians. I can't imagine how it makes sense to move this library from its home inside the Hopkins center for students, majors and non-majors, or for faculty. It certainly won't benefit students or faculty and their musical pursuits and study, and it reflects a disrespect for those studies from the administration. As an alum much of my regard and connection to Dartmouth come from my memories of time spent and friends made inside the music department. If the administration is solely worried about the bottom line, they might consider the potential impact on donations.

Rebecca Smith Owens '91



I can't imagine my Dartmouth experience without Paddock Music Library. Unlike for others who have provided their reflections, Paddock was not a space of profound discovery or enlightenment; but, as for so many others, it was a space of everyday joy and peace, of micro-bursts of inspiration and reflection that supported not only my creative practice but my entire academic experience.

Many of my memories of Paddock are disconnected from the scores and books I checked out: a casual conversation with a fellow Music Department thesis writer as I scanned a piece of music, a spring morning curled in one of the chairs in the seating area editing a paper for Bill Summers' Beethoven in Context class, a quiet hour or two tucked between rehearsals to tackle some readings for other classes, an afternoon spent wandering the stacks to find an elusive Schubert score for my senior recital, a frenzied evening attempting to write in one sitting an arrangement of "All I Want for Christmas is You" for the Decibelles. You could almost always find one or two of the 13 other Music majors in the class of 2013 in Paddock, and it was through those interactions that I became closer to my peers. As so many have noted, those are the moments that cannot be tracked or quantified--and they are the very moments of community that endeared me to Dartmouth (and still do).

I came to Dartmouth hoping to build a conservatory-level practice in coexistence with a liberal arts experience. Paddock was integral to both of those efforts, and so I am grieving its potential loss as a concrete representation of multiple facets of my Dartmouth

experience. I'm also just disappointed that a College which purports to champion the arts cannot ever seem to get its act together to put its money (both proverbial and real) where its mouth is. The contrast of the announcement of the Hop's renovation with the announcement of Paddock's closure is just one example. I have a sinking suspicion that that long-overdue renovation still won't respond to the needs of the students, professors, lecturers, and community members who frequent it for practice and performance. At the individual and group level, the College is an incredibly supportive place for creative practice, yet the choices of institutional leadership ring hollow.

Bailey Hoar '13

Dartmouth College Glee Club, Dartmouth Decibelles

Music and Philosophy Major; Senior Honors Thesis (performance and supporting paper)



Thanks to Will for organizing and to all who have spoken up.

Paddock was an essential part of my Dartmouth education. As a double major in music and mathematics, I was in Paddock almost daily—scouring books, journals, and scores, yes, but also discovering a wealth of recordings and even arranging and transcribing music for theory and conducting assignments. Most of this exploration was done onsite, without checking materials out of the library.

Paddock was a haven for me, providing space, resources, and time for reflection, musical exploration, research, and focused, deep work. It was also a gathering place, where students could work on group projects, review material for class, and even find kindred spirits in music. It catalyzed my study of and commitment to music and music-making at the College. Paddock was truly the bedrock of my music studies.

Now, as a music professor and historical musicologist, I am, of course, even more convinced of the importance and necessity of music libraries. In fact, one of the reasons I felt comfortable planning to return to the College as an ACLS Visiting Scholar was because of Paddock's resources.

Instead of closing Paddock, the College should expand it, re-design it, transform it into an even more important center for music study on campus. Make it the music library an Ivy League institution should have. The voices of so many faculty, alumni, students, and prospective students deserve to be heard.

Sincerely,

Sean Parr '99



An incredibly shocking, narrow-minded, and, rather unfortunately, all too predictable action from the college that deeply saddens me. Through my 6 years as both an undergraduate and graduate student, Paddock was an unbelievably important space to me and shaped my academic career in no small way. I think I only checked-out 1 book and 2 scores from the library during my 6 years, but must've spent easily 1000+ hours reading the material in there. The periodicals, music technology magazines, musicology journals, I would lose hours going through them.

This was my first major experience with research related to music. I didn't know it existed, that it was allowed to exist. But here was a space dedicated to it. Where I could ask incredibly friendly librarians incredibly naive questions in such an open setting. It didn't matter if I mispronounced yet another French composer's name or didn't know what a bass cleff was. The books never judged and neither did the librarians. Never asking about my previous experience or classes or pigeon-holing me. Simply letting me explore on my own terms. Now I am a PhD student at Stanford University studying... Music.

The hours spent Paddock gaining not only knowledge, but confidence, were instrumental. Paddock's accessibility to students who are too busy, or simply too scared to take a music class, is absolutely immeasurable. I wish I could say I'm sad, but I'm just angry. To close something so precious with absolutely no thought of the actual impact is just disrespectful, and I truly hope the people in charge of this decision understand not only what they are taking away. But the inhumane way they are choosing to do it.

Lloyd May '18, Digital Musics '20

lloyd.may.gr@dartmouth.edu



I will preface by admitting that, by never checking out anything from Paddock Music Library, I have unknowingly and regretfully contributed to the issue which has seemingly risen from nothing: the sudden closure of the Paddock and Kresge libraries. However, that is not to say that I have not benefited regularly from the presence of both. The fact of the matter is that I don't play any instruments and I've only ever taken one course in the Music department at Dartmouth (coincidentally while remote). Nevertheless, I find myself completing my thesis with a professor from the music department and could certainly see my own need for the Paddock Music Library even despite being a Neuroscience and English major—this is the very essence of the interdisciplinary, liberal

arts approach that Dartmouth so fervently boasts. And yet, this core of the Arts and Sciences finds itself in danger in the most glaring sense. At the present moment, we find ourselves at risk of losing both an art library (Paddock) and a science library (Kresge) in one unfortunate miscalculation. Yet, I am sure this catastrophe presents an unavoidable issue to the people who came to this decision. Unlike many of those who have written above, I will not take any digs at the administrators who left us here; though I disagree with their decisions, I am sure they were achieved after much deliberation and weighing of numerous, equally important dilemmas. Nevertheless, I entreat the people responsible to reconsider. As I am sure practicality is the basis of the decision to remove the two libraries, I will address that issue. Consider what makes Dartmouth unique. Two of the first and most substantial characteristics of the College are its size, allowing personal attention and ease of access to resources on an individual basis, and its academic structure, the D-Plan. The latter is a mere construction—a solution intended to preserve the former. The D-Plan, and the corresponding ‘tradition’ of Sophomore Summer, rose from the College’s desire to increase the size of the student body. Knowing that the infrastructure could not maintain a much larger capacity, administrators devised the D-Plan as an ingenious solution to admit more students while minimally changing the number on campus at any point in time. In recent years, the student body has continued to increase without the necessary accommodations. This has been evinced in the form of the recent housing crisis. Another consequence has been in the form of study-space. The College simply does not boast enough study-space to support its students. Walk through Baker-Berry library on any Sunday during the term, late in the morning, and you will witness how difficult it is to find an empty desk. Paddock and Kresge go a little ways to relieve some of that infra-structural stress on behalf of the college. That is as practical as it gets. But their importance is even more basic. Consider any other college/university of Dartmouth’s caliber and prestige—it undoubtedly contains many interdisciplinary libraries of significant size, but it also contains library spaces open around the clock. Dartmouth can boast very few libraries, and even less dedicated to specific disciplines. Even Feldberg closed recently, and that was a space few undergraduates even knew about. The only space open to Dartmouth undergraduates after 2 AM (bar finals week) is Novack (certainly not a library). That is simply unacceptable. Dartmouth has a large library problem and closing Kresge and Paddock is not the solution. If the issue is that not enough items are being borrowed at the two libraries to warrant their cost, the solution is to direct more traffic their way. Dartmouth has the capability to support and encourage knowledge through its library. Its position as a leading lender amongst the elite BorrowDirect library group is a testament to this fact. The College must do all that is in its power to prioritize and support its own as well.

This is all not to mention the practicality of a music student having a library in the vicinity of his or her department to submit assignments or go to office hours between assignments. I’ve spent countless hours in Kresge for that purpose, between chemistry and physics classes. Perhaps our campus is smaller than others, but that doesn’t make the walks across the Green, and beyond in the case of Kresge, any less inconvenient

(especially in the snow). And yes, though I never borrowed from Paddock, I have spent many hours studying there.

Matthew Fam '21

English & Neuroscience Double Major



19S was an amazing term for me because I was taking Music 13 with Professor Kopper. It was a class focused less on the stresses of rote academia and more so a venture into music, its relationship with literature, and our own personal investigations into music (as this class was open to all students without any music background). Paddock was a helpful resource to obtain reading assignments for the class. Although that was the only term I visited Paddock more frequently, I will always associate it with the warm spring breeze and a less-stressful term associated with friends, faculty, and community on-campus.

Roviel Arquiza '20

Mathematics modified with Biology Major

Former Freestyle Director for Dartmouth's Street Soul



My father was a professor of Musicology at Dartmouth from 72-80, during which I passed from my 5th to 13th year on this planet. It was during these formative years that I often hung out and ratted around the Hop, sitting in on rehearsals, and feeling the fascinating honour bestowed to the arts through that building, which to grade school-aged me, was an edifice on par with the Louvre. I attended numerous concerts, and performed in child roles in several college productions during my tenure. And many times my dad would leave me in the library to be 'babysat' by a great recording (Wagner overtures and Strauss were my favourite at that time).

The air of solemnity I felt every time I entered that space inculcated in me a recognition of the value that society places on the arts, on learning, and on respecting these sacred spaces of learning.

The column I have just read describing the closing of the music library is a shock to me, and a tragic reminder of how the powers that run education in America have so thoroughly left the path of Enlightenment education. It is now run and adjudicated by businessmen and women - bottom-line personalities - who see education as merely a path to vocation, and not to inspiration; as a place where outcomes are pre-determined not discovered. Dartmouth, for me, was a city on a hill; a magical land that worshiped learning at the highest of levels. Where educators and those seeking education represented the capstone of society's aspirations. But to dismiss, dismantle, and disintegrate a place of learning – a library – is barbaric. And I will not now ever be able to think of Dartmouth except as a pretender to the ideals by which the university system was born.

Reflect on your role, Dartmouth, in the community and the world.

William Ledbetter

Managing Director - Performativity Pte Ltd

Former musician and actor



The Paddock Music Library is a cornerstone to my Dartmouth experience. As a wide eyed first year student, I was first exposed to the space through Professor Beaudoin's Music 42 course. I was afforded the opportunity to study classical composers such as Carlo Gesualdo and Johann Pachelbel with easy access. However, my experience extends beyond my ability to study certain composers. The Paddock Music Library serves as a point of inspiration for my performances as a classical Alto Saxophonist. Through the organization Dartmouth Generations: Forte, I performed at the Kendal at Hanover retirement community and the Valley Terrace senior living community near campus (twice a term over the last three years). Prior to each performance, I relied upon Paddock when constructing my sets. These performances couldn't occur without easy access to Paddock's scores and literature.

As a biology major modified with music and a public policy minor, I value my liberal arts education. Biology, music and public policy are not only intrinsically unique, but are also inherently complimentary. In one biology class, I learned about the transcription of DNA, translation of RNA, and regulators of gene expression. In my music class, I was exposed to a project titled *Stereo Helix for Sally Hemings* where Mendi and Keith Obadike produced a sonic intervention (in the form of a double-helix modeling DNA) that represented Thomas Jefferson's relationship with Sally Hemings as proven through

generations of DNA. In my public policy courses I have learned about the inner workings of the American and International healthcare systems, including the role of music in effectively spreading public health information in Liberia in order to combat the Ebola virus. Each field of study relies on one another. The decision to close Paddock Music Library makes me question whether others truly value Music as much as I do.

Jacob Zarkower '22



While my major was in STEM, the Music Department, and Paddock Library specifically, played a huge role in my Dartmouth experience. I was a member of the Dartmouth Symphony Orchestra (DSO), I performed in several chamber groups, and I took private lessons with Alex Ogle. As a result, there were numerous occasions when those experiences relied on the resources that Paddock Library provided.

I remember going to Paddock to listen to recordings or to look at the score of pieces that DSO was performing in order to better understand how my part fit in with the rest of the orchestra. I remember Alex frequently bringing me to Paddock in the middle of our lessons to find sheet music he was referencing or pieces he wanted me to learn. I remember combing through the shelves of Paddock looking for solo pieces/books (which can be very expensive to buy) and using Paddock's resources to either negate me having to buy this sheet music myself or to help me decide whether a particular book/piece was worth investing in personally. In many of these cases, the librarians at Paddock were an invaluable resource for physically locating this material, and I didn't check out the music I looked at or even leave the library for its resources to be helpful to me.

While I've heard that there are plans to rehome the resources stored in Paddock in Baker Library, closing Paddock will still have detrimental effects. For one, the proximity of Paddock to the Music Department and practice/rehearsal rooms makes it easy for music faculty and instructors to utilize this material. Forgot your part for chamber music? Need new ideas for solo pieces? Need a particular technique book? No problem; walk down the hall to Paddock, find what you need, and go straight back to the practice room. If these resources were in Baker instead, such easy accessibility would be impossible. Secondly, the loss of Paddock's librarians, whose expertise in music resources is invaluable, greatly decreases the accessibility and practical usability of these resources. Finding books in Baker is hard enough, as is; adding in trying to find an esoteric score with librarians without experience in music would be nearly impossible. Finally, Paddock (and Kresge) are popular study spots for musicians and non-musicians alike. Almost every time I went to Paddock, nearly every table spot would be filled. Paddock provided

a quiet study haven for more than just music majors. The physical loss of these libraries is a loss for all students.

Anonymous '17



I cannot begin to imagine my time at Dartmouth without Paddock and without Paddock existing inside the Hopkins Center just down the hall from our practice rooms and recital halls. I was not a music major but I was an avid singer; a member of the Glee Club and fortunate enough to study voice throughout my four years at the school. I cannot count the number of times I ran down to Paddock to look up a score, copy a song that I was learning, or just listen to music to relax during a stressful day. I would estimate that 95% of the time that I used materials from Paddock I used them in situ. I almost never checked them out, so my usage would not have been counted in circulation figures from my years as an undergrad. And while I recognize that my time was many moons ago I am sure the same argument still holds true vis a vis scores and sheet music if not more. These are not materials that one accesses and uses easily on a phone or ipad but with actual printouts or by handling and comparing two examples side by side. In the library. When inspiration or necessity strike.

In the past few days since hearing of the plan to shutter Paddock I have had the same conversation many times with numerous classmates and fellow alums, of all majors... it goes something like this: "I used to study in Paddock all the time. It was such a wonderful hidden gem. I almost never checked out materials because I used them in the library." And "how could they close one of the most unique and special spaces at the college?" I would add to this, with the announcement of an upcoming renovation of the Hop and the fundraising campaign to make that reality why in the world would the college not choose to try raising funds for an improved Paddock instead of deciding it is obsolete and no longer necessary? And that without consulting either the affected faculty members or students. It boggles the mind.

I am saddened to see how little the college values and prioritizes the Arts and Humanities these days. And how little they seem to understand of the importance of these same academic areas to developing well-rounded scientists, doctors, and financiers.

Lynne Schiffman Delise '92



My musical background is a forced march of piano and violin lessons abandoned before the start of high school, and a scattering of voice lessons. As an engineering major with seemingly no musical proclivities, it might have been rare for me to venture 1) out of Thayer, and 2) all the way to the basement of the Hop. However I ended up there many times over the course of my Dartmouth experience, mostly out of sheer curiosity. I discovered the music practice rooms, hidden away in a corner, complete with pianos. The jewelry studio. The back alleys of the theater department. And Paddock music library.

I never checked out a single item from Paddock, but that doesn't mean I didn't use its resources. Needing a break from structures and equations, I would pause to investigate, at random, the knowledge of a field far from my own expertise. Leafing through books and collections of CDs, I picked up words and concepts I never would have otherwise encountered.

The physical presence of a library is important for its dedicated followers - other accounts here can contribute to that - but almost more so for those of us who wander in with no knowledge, just hoping to explore.

Anonymous '16



Veree Hawkins Brown '93



While I only used the Paddock Library infrequently, it was a defining feature of what made Dartmouth College so special to me: all this remarkable knowledge and impassioned people, such history of artistic creativity that was being reborn and would continue to be through the future because of such stewardship, and all of this tucked away at a small college in New Hampshire. I marveled at that library every time I walked by, and it inspired me.

I only quickly read a few other comments and am struck by how many mirror mine: Paddock might not have been core to our Dartmouth education, but it was core to our growth and our deepening wonder and exploration of the world.

Susy Struble '93



When I arrived at Dartmouth in 1991, I planned to join a choir and perhaps take “real” voice lessons in addition to my academic studies (B.S. History ‘95). Studying classical voice opened up a new world for me, and Paddock was the place my teacher sent me to discover music, artists, and composers that were not a part of my small-town upbringing. I spent hours “discovering” Mozart, Handel, Debussy, Strauss, Gershwin...I could go on. The time I spent in Paddock listening, watching, and, yes, photocopying was crucial to my development as a person and musician. Ostensibly, one of the benefits of a liberal arts education is the enhanced opportunity for self-discovery and other-discovery during the early adult years. When I began college I could not have foreseen that I would study voice and sing in the Glee Club for four years, participate in the Music FSP program, present a senior recital, and earn a Master’s in Music post-Dartmouth. But Dartmouth’s music department and Paddock’s resources provided me with the opportunity to go on this journey of discovery. I am so grateful. Even though there may not be many music majors at Dartmouth or a large number of check-outs at Paddock, I urge you to reconsider the closure of Paddock. Those metrics simply do not accurately measure the value of Dartmouth’s music department and Paddock library.

Jane-Anne McCoy Tucker '95



I was moved by Will Cheng’s words *“Because what if – and this is just a thought – we seized this as a golden opportunity to envision a 21st-century state-of-the-art Dartmouth College Library for Performing Arts and Social Justice”* - When I was a graduate student, I began to see seeds of this idea brought into action with Paddock’s “Sing-Ins”. A library is an opportunity for a community to come together. I fondly recall being able to peruse scores, check out books, the chance to view student art displayed on walls... How I could check out a continuo book from the same corridor where I was taking harpsichord lessons.



Brian Chalif '16



I was employed at Dartmouth College for 39 years, including nearly nine years in the Department of Music. During that time I was a student of voice (and, briefly, choral conducting); I sang semi-professionally and conducted a small choir. My endeavors often sent me to Paddock for scores and recordings. Invariably my search of the shelves led to treasures I hadn't known I was looking for. Since retirement, while studying voice in earnest, I have spent hours browsing the collection, sometimes with a specific goal in mind but often without one. This hands-on searching let me add works to my repertoire that had been new to me until the serendipity of shelf browsing. A music score collection without its own physical location seems to me useless; this would be a sure way to kill an essential aspect of music study at Dartmouth.

Betsy Alexander



It's wonderful to hear everyone's reflections on Paddock here, and despite its small size and lack of windows, I think it clearly fostered a sense of community. I'm 10 years removed, but I can speak to my experience while I was a music major and student employee at Paddock.

In my time at Dartmouth, Paddock was the library that I spent the most time in, by far. As a music major focusing on composition and interested in modern music, I could browse the fascinating scores in the oversized section in the back room (most I'm sure would not make the cut if Paddock is eliminated). I'm positive that I never checked out a single one - I wasn't going to perform them, they're unwieldy to carry around, and I liked spending time in Paddock anyway.

I may be old-fashioned but I personally enjoyed searching for books in the stacks of Paddock. It gave me the opportunity to stumble upon related topics, or quickly look at everything else on whatever composer I was looking up (at least everything available at Paddock). I even enjoyed reshelving (as an employee) there because it gave me a chance to peruse titles I might want to look into later.

Obviously I also used the online catalog to look for items I needed, but it was always a plus when that item was available in Paddock, because a) that's where I most likely was, and b) I wouldn't have to wait a week or so for borrow direct, link +, or whatever other system was required to bring the item from deep storage or another institution. Most of the resources I needed were not common enough to be available as online resources.

I don't have a huge stake in the fate of Paddock, but I think I can speak for all of the music majors and music major adjacents from my year when I say that I'd be sad to see the music library go without replacement, and the fact that the decision was made without any discussion with the music department pretty clearly sends the message that the arts are not considered important at Dartmouth.

James Tecuatl-Lee '11



I distinctly remember the first time I stepped into the Paddock Music Library as a prospective student in the winter of 2011. Although I was unsure if I would end up studying music, I made sure to check out the music library at every campus I visited on my proverbial East Coast college tour. Paddock was modest by comparison, but it had a certain coziness and intimacy I found instantly attractive. I recall strolling up to a shelf, pulling down a score from a complete Shostakovich Symphony set and thinking, "ahh, I'm home."

In the ensuing four years, Paddock proved its value in innumerable ways. As a music major, it was both a bedrock for my academic pursuits and a springboard for extracurricular discovery. Just as important as finding the score or CD I was looking for was the chance to find the score or CD with music I'd never heard of that was shelved next to it, broadening my tastes, challenging my predilections, and sharpening my thinking, musical and otherwise. My appreciation for Paddock was reaffirmed and compounded when I worked at its circulation desk three afternoons a week during my sophomore summer and came to see how invaluable it was to so many others in the Dartmouth community, both in and outside of the Music Department.

I'm certain I wouldn't have chosen Dartmouth, let alone pursued a career in music, had I not stepped into Paddock almost exactly a decade ago and, as an alumnus, the thought of future generations of Dartmouth students being deprived of it is deeply dismaying. Paddock is the nerve center of the Music Department. The decision to eliminate it suggests that the administration doesn't see music as having equal footing in the intellectual firmament of our "College on the Hill." For any liberal arts institution, let alone one of Dartmouth's stature, that should be seen as a sure sign of trouble.

Zev Kane '15

Music Director at WQXR



I am writing this on behalf of my father, member of the Class of 1960, lover of music, former Hop Board member who is no longer alive. In hearing about the closure of the Paddock I was shocked and disturbed. The closing of Paddock is a sign that the current administration is ignorant of and places no value on the fundamental contribution of the arts, and specifically music, to the world. Through music we connect to one another across cultures, countries, and neighborhoods. Sound is the first thing a baby reacts to and for those who study it and create beauty out of it to be told that a library devoted to music is unnecessary is profoundly disappointing. In closing the Paddock, Dartmouth College has lost sight of its mission and is degrading its stature as a preeminent institution of higher learning.

Cherise Glick Bransfield '88 P'19



Paddock Music Library as a physical space and resource (both materials and people) was absolutely integral to my experiences at Dartmouth. I remember spending long hours amid the library shelves, learning so much as I used library materials and chatted with classmates/staff while completing assignments from wonderful music faculty such as Kui Dong, Jon Appleton, John Muratore, Larry Polansky, and Charles Dodge; and researching my senior honors thesis written on Cuban composer Leo Brouwer, with the guidance of Paddock librarians/staff and my amazing thesis advisor and mentor Ted Levin (whose office at the time was literally right next door). My learning experiences in that library space were formative to my development, shaping who I am now. It was amongst these shelves of books that I learned what ethnomusicology was, and through conversations in the library that I began to envision dreams that seemed more and more possible. I went on to earn a Ph.D. in ethnomusicology at the University of California, Los Angeles in 2017. I am now Associate Director and Resident Ethnomusicologist of the music ensemble and arts organization Bridge to Everywhere, working as a cross-cultural arts educator. Paddock library is where the first kernels of these

possibilities and dreams were planted. Working as a Paddock Library student assistant was also one of my first college jobs - which provided me with both relevant training and financial support that was extremely helpful to a first-generation daughter of Vietnamese refugees.

I was appalled to hear that the Dartmouth administration decided to suddenly close Paddock Music Library, without any consultation with the Music Department. Would they have **dared** do this during my time at Dartmouth, when Ted Levin was chair? I cannot imagine that they would. *Why now?* I urge the dean to reverse these shameful plans.

Kim Nguyen Tran, '07 Music Major + Pre-med
Associate Director & Resident Ethnomusicologist, [Bridge to Everywhere](#)
Founding Member, [Missing Piece Project](#)
Lecturer, Asian American Studies, University of California, Los Angeles



When visiting Dartmouth today, I'm disoriented by the sprawling buildings that didn't even exist 15 years ago. The construction and maintenance costs for these unnecessary, soulless structures must be eye-watering.

Paddock is a windowless nook hidden in the bowels of the Hop. Despite its dankness and cramped spaces, this was one of our most cherished places on campus. As a Senior Fellow and researcher for the music and psychology departments, my projects and performances would have been significantly degraded or even impossible without the knowledge and experience found only in Paddock.

Frankly, without Paddock Music Library, I'm not quite sure why Dartmouth would exist at all. In the hearts and minds of Dartmouth's musicians, it's just about the only place that matters.

Abel James Bascom '06
Senior Fellow of Music (with Honors)
Music Director, [The Dartmouth Aires](#)
Award-Winning Musician and Songwriter
New York Times Bestselling Author
contact@abeljames.com



I would like to add my voice to the many who are calling for the College to reconsider the decision to close Paddock Music Library. Who should be part of a conversation about the future of the Paddock Music library? It seems obvious and reasonable that the people (faculty and students from all departments) who use and cherish the library should be part of the conversation. It is outrageous and disrespectful that the administration would close the music library without consulting a single person in the music department, nor any user whatsoever. It appears that Dartmouth administrators have no interest in listening to the people who will be most affected by their decision. Is it not, in part, the Libraries' responsibility to support the academic mission of the College? From reading the 135 pages of testimonials, it is clear that the administrators who made this decision have no understanding of Paddock's function or importance to the Dartmouth community.

Paddock Music Library, buried in the basement of the Hopkins Center, is the heart of the musical community at Dartmouth. The library's well-curated collection supports the academic work of the music department faculty and students, including the study of composition, history, theory, and all areas of performance. The entire collection needs to be on the shelves. Keeping the forgotten, undiscovered, and new works alongside the "popular" works, is critically important. Moving the "popular" works to Baker (and everything else to storage) is not a viable alternative.

Paddock is the place where faculty and students intersect, and students gather to work and study. I have heard from many students that the library is the best (secret) study area on campus. Other students have told me how retreating to Paddock to listen to music saved their mental health in difficult times.

In light of the news of Paddock's closing, the music department faculty have proposed the creation of a new library for Performing Arts and Social Justice, which would incorporate the holdings of Paddock library. Please support a performing arts library at Dartmouth. Such a library would be a long-term investment which will mature and positively impact recruitment for all undergraduate and graduate programs, student participation in Hopkins Center ensembles, the recruitment and retention of faculty in all disciplines (especially, but not only, music), and the health and well-being of all.

Marcia Cassidy

Music Department (violin/viola/chamber music)

Dartmouth Symphony Orchestra

Dartmouth Parent '14 (Physics, Engineering, Fencing, Glee Club)



Paddock Music Library gave me an opportunity to explore music with friends I had never been exposed to before. It was an amazing resource, and I wholeheartedly agree that it offered a safe refuge from the normative Baker-Berry library spaces. I honed writing skills by writing up recommendations, and I will always be grateful to the staff for supporting/encouraging my writing and music exploration!

Diana Jih '09

Former employee at Paddock writing about music recommendations

Current Landscape Designer

diana.jih@gmail.com



One of the wonderful aspects of the Hopkins Center is that, in my experience as a student, it housed classes, practice rooms, instruments, live performance venues (for in-house and guest artists), galleries, *and* the music library. It was really a home for the arts in all its facets and stages - in practice, in education, in performance. To lose it would also mean to lose one of the aspects that made it wonderful and unique from all the other academic institutions I have called home.

Camilla Tassi Digital Musics '18



The storied Paddock Music Library has been an invaluable resource for students, faculty, and community members for decades. The College has lost its way as a liberal arts institution as it turns to making huge investments in science-, engineering- and math-based infrastructure and at the same time decides to close a critical underpinning of music and music scholarship. The modest physical scale and limited fiscal requirements of the Library pale in comparison to Dartmouth's resources and its other current investments in development. As a Dartmouth graduate, faculty

member, and amateur musician I have had the privilege of using this wonderful library on many occasions dating back to the 1960's. It cannot be replaced with a limited footprint at another site and the option to "order" musical materials of interest. There are many in the Dartmouth alumni community who will agree - if this ill-advised decision is not reversed they will see this as another reason to reconsider support of our alma mater.

Best,

Ford von Reyn

C. Fordham von Reyn MD, DSc (Hon)
Professor of Medicine
Geisel School of Medicine
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For the past seven years I have taught at Dartmouth, including private organ lessons, music theory (20/21/22), Musicianship Lab, and music history (6). I can't imagine *any* of these courses being a success for the students without the resources of Paddock Library for finding scores and recordings, quick access to reserve materials, browsing the collection, general studying, and perhaps most importantly the expert assistance of the music librarians for students and faculty alike. In this age of technology, hard copies of books (many out of print) and scores (ditto) are invaluable. Beyond the musical resources, Paddock has been an important quiet place of refuge for music students and others who find themselves in the vicinity of the HOP.

I am almost at a loss for words regarding the utter stupidity not only of the college's decision, but also by the manner in which the decision was made. It shows a lack of *wanting to understand* what resources are specifically necessary for any student who enrolls in even just one music course during their time at Dartmouth, much less our majors and minors. And that lack of

wanting to understand can only be translated as a lack of caring about the role of humanities at Dartmouth. Imagine an ivy league school not caring about the humanities!

In closing, many of you may know I've been teaching remotely from New York City this year. One of my favorite walks takes me to the Daniel Webster statue in Central Park. He can only be weeping at this unfathomable course of action — one that needs to be swiftly reversed.

Diane Meredith Belcher

Instructor in Music



As a graduate student in electro-acoustic music during 1996–1998, daily visits to Paddock to study scores, music, and books was a crucial part of my education. I can't imagine Dartmouth without this important resource. Online digital libraries are great for automated recommendation and suggestion, but the serendipitous browsing and human expertise that a physical library offers cannot be replaced. Please do not close the Paddock Library.

Colby Leider, PhD, '98

Lead Audio Architect, [Magic Leap](#)



Paddock is an incredibly special place for Dartmouth students, and it should continue to be a resource. I spent four years working in the library, beginning my first semester on campus. I saw firsthand how students from the entire campus enjoyed the library - whether as a source of musical scores, recordings, or books, or simply as one of the only places on campus where you could listen to an actual record.

Students use Paddock as a place to study or chat (quietly!), and being such a small library, it's one of the places you're almost guaranteed to see a music professor doing research or a director of one of the ensembles borrowing a recording. This library is a

meeting place for all those who love music - whether they are a major, participate in an ensemble, or just want to learn something new.

I am incredibly proud of my time at Paddock: I know that our little library has contributed significantly to Dartmouth and has served the community well.

To rephrase Webster, "It is a small library, yet, there are those who love it."

Sarah M. Harris '11

