

Spring 2-5-2016

## Gary Galván, Ph.D.

Gary Galván  
*Free Library of Philadelphia*

Gina L. Bixler  
bixlerg1@student.lasalle.edu

Follow this and additional works at: <http://digitalcommons.lasalle.edu/histdeptohall>



Part of the [Collection Development and Management Commons](#), and the [Music Commons](#)

---

### Recommended Citation

Galván, Gary and Bixler, Gina L., "Gary Galván, Ph.D." (2016). *All Oral Histories*. 108.  
<http://digitalcommons.lasalle.edu/histdeptohall/108>

This Interview is brought to you for free and open access by the Oral Histories at La Salle University Digital Commons. It has been accepted for inclusion in All Oral Histories by an authorized administrator of La Salle University Digital Commons. For more information, please contact [goldman@lasalle.edu](mailto:goldman@lasalle.edu).

## FIELD NOTES

- Interviewee:** Dr. Gary Galván
- Interviewer:** Gina L. Bixler
- Interview date:** February 5, 2016 (afternoon)
- Interview location:** Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music

Field notes written on February 11, 2016

### The Interviewee:

A guitarist, musicologist, lecturer, and curator of the Edwin A. Fleisher Collection of Orchestral Music, Dr. Galván completed his Ph.D. in historical musicology at the University of Florida, where he pursued complementary studies in art history and digital media. He has presented his research on twentieth-century Pan American orchestral music and media at myriad colloquia across the nation and around the world including: the Music and Moving Image Conference in New York City, the International College Music Society Conference in Bangkok and Ayutthaya, Thailand, and the International Conference on New Directions in the Humanities in Granada, Spain. He has published articles in a wide array of peer-reviewed journals and texts, including: *American Music*, *The New Grove Dictionary of American Music*, and *Musicians and Composers of the Twentieth Century*. He is an editor for the newly released issue of *Latin American Classical Composers: A Biographical Dictionary* and is working on a book about the Fleisher Collection of Orchestral Music in Philadelphia. (writing credit: Gary Galván)

### The Interviewer:

I, Gina Lee Bixler, earned my B.A. in history and secondary education with concentrations in American history and social studies, as well as a music history minor, at La Salle University in 2014. Currently, I am enrolled in La Salle's history M.A. program in the public history track and am due to graduate in May 2016. Additionally, I am a certified by the state of Pennsylvania to teach social studies in grades seven through twelve. Throughout my undergraduate career, I served as research assistant at the Fleisher Collection. The work I completed during this period laid the foundation for a grant application to the National Endowment for the Humanities on digitally preserving rare recordings of 20<sup>th</sup> century American music. In June 2015 I was hired by the Fleisher Collection to serve as a project consultant and historian. My duties at the collection include research, archival management, exhibition design, and educational programming.

## **Background:**

As a student in La Salle University's history M.A. program, I took a course in oral history during the spring of 2015. Having served as a research assistant for the Fleisher Collection, I was familiar with Dr. Galván's work and felt that it needed to be documented. Consequently, one year ago I conducted an interview that largely focused on the history of the collection in hopes of inspiring the general public's curiosity about this incredibly significant, yet largely unknown, treasure. Having continued my professional relationship with the collection and Dr. Galván, I thought a follow-up interview focusing exclusively on the work he has done in his first year of curatorship was also worthy of documenting for posterity.

Dr. Galván and I took a half hour out of our work day on February 5, 2016, the one year anniversary of his first interview, to discuss what he had accomplished since he had become curator. The interview was conducted in the "vault" of the Fleisher Collection so background noise would not interrupt the recording. I sent Dr. Galván my questions earlier in the day so he had an idea of the structure I planned for the interview. This allowed him to come prepared with more detailed information about the numerous projects he has enacted.

We sat across from each other at a desk with my phone in between us. I did a test recording to ensure that the microphone picked up the audio from both of us and that it was clear. The test was fine, so I began the interview.

This was meant to be a quick follow-up interview. We allotted 30 minutes and came in at 33 minutes. Considering the detail of the projects discussed, we did pretty well at staying on track. A potential danger for me was inserting too much of my own experiences with the collection into the interview. I tried very hard not to do this and for the most part I was successful; though I do admit I tried to guide Dr. Galván some to keep him focused. It was important that the interview did not run too long because it was the middle of a work day. I believe any insertions I made were appropriate and did not distract the interviewee.

This was the third interview I've conducted. Given the fact that the last time I did this was in March of 2015, I was pleased with the overall outcome. This follow-up interview nicely complements Dr. Galván's interview from February 2015 because it focuses on a completely different aspect of the collection. I've known Dr. Galván for just over three years. We have a great amount of respect for each as individuals, as well as colleagues. I believe this resulted in producing an interview that felt like two friends sitting down to chat. I am very glad that it will be housed in both La Salle's archives as well as the Fleisher Collection archives.

### **Note on recording:**

For the recording, I used the Voice Memo application on my iPhone 5s. I then uploaded the mp4 file to multiple PC's. I used Windows Media Player to transcribe the interview by slowly playing back the recording. Then I played the entire interview again at normal speed in order to edit it.

### **Editing the Transcript:**

My editing decisions included:

- 1) eliminating most repeated words, unless the words were repeated for emphasis
- 2) eliminating most false starts, unless the false starts seemed significant
- 3) placing information about pauses and visual cues or nonverbal sounds in brackets
- 4) providing limited additional explanation in footnotes
- 5) placing a time indicator at or near the top of each page and at the beginning and end of each recording session
- 6) frequently eliminating transitional words such as “and,” “so,” and “because” in order to make sentences shorter and easier to read.
- 7) using a dash to indicate an awkward transition in the middle of a sentence
- 8) using ellipses to show a sentence that was not completed and a dash to show a sentence or question that was interrupted.
- 9) correcting the names of composers/pieces