

**Music at MIT Oral History Project**

**Lionel Kinney**

*Interviewed*

*by*

**Forrest Larson**

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**Interview no. 2**

**Massachusetts Institute of Technology  
Lewis Music Library**

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## Contributors

**Lionel Kinney** (b. 1932) received a B.S. degree at MIT in Civil Engineering in 1953. He played trumpet in the MIT Symphony Orchestra, MIT Concert Band, as well as in the all-but-forgotten ROTC Band. He also held various leadership and administrative positions in the orchestra and band, and was president of the "Combined Musical Clubs." As both a musician and student leader, he worked closely with Klaus Liepmann, the first professor of music at MIT, and John Corley, founding director and conductor of the MIT Concert Band. His professional career was with Caterpillar Inc. in Peoria, IL, from 1957-1997, retiring as Senior Staff Engineer..

**Forrest Larson**, Library Assistant at the Lewis Music Library, has attended training workshops in oral history methodology and practice at Simmons College and by the Society of American Archivists, and is a member of the Oral History Association. He is also an active composer and violist.

Interview conducted by Forrest Larson on June 6, 2008 in the MIT Lewis Music Library. Duration of the audio recording is 1:01:16. Second of two interviews. First interview: June 5, 2008.

## Music at MIT Oral History Project

The Lewis Music Library's *Music at MIT Oral History Project* was established in 1999 to document the history of music at MIT. For over 100 years, music has been a vibrant part of the culture at the Massachusetts Institute of Technology. This history covers a wide variety of genres, including orchestral, chamber, and choral musical groups, as well as jazz, musical theater, popular and world music. Establishment of a formal music program in 1947 met the growing needs for professional leadership in many of the performing groups. Shortly thereafter, an academic course curriculum within the Division of Humanities was created. Over the years, the music faculty and alumni have included many distinguished performers, composers and scholars.

Through in-depth recorded audio interviews with current and retired MIT music faculty, staff, former students, and visiting artists, the Music at MIT Oral History Project is preserving this valuable legacy for the historical record. These individuals provide a wealth of information about MIT. Furthermore, their professional lives and activities are often historically important to the world at large. Audio recordings of all interviews are available in the MIT Lewis Music Library.

## 1. Memories of music at MIT (00:18)

FORREST LARSON: It's my honor and privilege to welcome back Lionel Kinney for a second interview. He received his Bachelor of Science degree in Civil Engineering in 1953 from MIT. It's June 6<sup>th</sup>, 2008, I'm Forrest Larson. We are in the MIT Lewis Music Library. Thank you very much for generously agreeing to come back for a second interview. This is just fantastic.

When you were a student here, there were three [music] faculty members. Klaus Liepmann came in 1947. Gregory Tucker arrived in 1948, as well as John Corley in 1948. Do you know if there were any other paid musical staff, who were not faculty or instructors, that you might recall?

LIONEL KINNEY: The only other staff person was their secretary, Mary Torrey.

FL: Okay, so at the time, there were three music courses offered. One was called "Introduction to Music." One was called "Music Through the Ages," and the other one was called "Twentieth Century Music." Did you take any of those courses?

LK: No, I did not.

FL: Did you have conversations with students who may have taken those classes, and any comments they may have had about those?

LK: I don't ever recall having a conversation about any of the courses.

FL: Okay. So, I want to ask you about Greg Tucker, and then we'll get back to some more questions about Klaus Liepmann. Did you have any personal dealings with Greg Tucker, any memories of him?

LK: I was a little confused about who led the Glee Club or Choral Society. Apparently, Greg Tucker was a professor teaching courses, and a pianist. The thing that I remember specifically was that he had doctored up the piano in the Choral Room so that he could make it sound like a harpsichord, and I heard him play once while I was there to talk to the Glee Club about ticket sales for an upcoming concert. That, essentially, was my only contact with Greg Tucker.

FL: So when he doctored up this piano, did he put some, like, some tacks on the hammers, or something like that?

LK: He had some kind of little aluminum foil-constructed things that he put into the piano! [laughs]

FL: Uh-huh! [laughs] Wow, wow! Did you hear Greg Tucker play any concerts or recitals?

LK: No, I never did, but apparently he did play.

FL: Yes, he played quite a bit. Did you ever hear Klaus Liepmann play the violin?

LK: No, I never heard Klaus Liepmann play, but I understand he was a violinist. I also have found out that he did play with the Boston Pops Orchestra during those years that I was here at MIT.

FL: Uh-huh.

LK: And I think probably, for how many years after, I'm not sure.

FL: Okay. Do you know if Klaus Liepmann and Greg Tucker ever played recitals together? Did you ever—do you have any memories of—that they might have done that?

LK: No, I don't have any memories, again, of them playing together.

FL: Yeah, or hearing about them doing it?

LK: No.

FL: Okay, okay. Earlier in the 1940's, one of the musical clubs was called the MIT Chamber Music Society. They had ceased by the time you had come to MIT, but there's a long tradition of MIT students playing string quartets, trios, and things like that. When you were a student here, do you have memories of students playing string quartets, and stuff like that?

LK: Not any kind of formal organization.

FL: Uh-huh, but even informally?

LK: No, I never heard anybody practicing. It pretty well would have had to been in Walker Memorial, either the lounges or the dining hall, because there was really hardly any other place on campus to practice! [laughs]

FL: Uh-huh. [laughs] So, at your reunion dinner, I guess last night or today, you mentioned you had talked to some other people about Klaus Liepmann, and you had some other things you might want to share about Klaus Liepmann.

LK: Yes, I think I had mentioned in my first interview that Klaus was a taskmaster. He'd broken a few batons; he was rather volatile. And in talking to people that had sung in the Glee Club, I found out that was also true in the Glee Club. He was—would become particularly peeved if the accompanist would hit a wrong note on the piano, and he would literally tear into him! [laughs] I don't think his demeanor was really appreciated by the people in the Glee Club, and I presume it also probably applied to the Choral Society. He apparently conducted both groups, at least up through the time that my sources, who also graduated in 1953, know of.

FL: Mm-hm, mm-hm.

## **2. Arts & humanities in engineering education (6:59)**

FL: All right, getting on to a broad subject of music, art, and humanities at MIT—we could talk, I'm sure, for hours about that. But bear with me; I have some introductory comments that'll help put things in context.

Music has been a vital part of MIT campus life almost since its founding. And this really shouldn't be surprising. There's a long distinguished history of scientists and engineers being involved with music and the arts. Two really notable examples: Albert Einstein was an avid violinist throughout his life, and the astronomer William Herschel [1738-1822], who discovered Uranus, was a composer, violinist, played the

oboe, and harpsichord. He wrote symphonies, concertos, and choral music, including twenty-five symphonies! So, contrary to popular notions, there really is not an inherent conflict between science and the arts.

And as you know, the formal music program at MIT started in 1947 with the hiring of Klaus Liepmann, but prior to that the various student groups, student music groups, really flourished. At MIT, in 1949, there was a report issued by the Committee on Educational Survey, chaired by Warren K. Lewis, also known as the Lewis Report. It led to the formation of the School of Humanities and Social Sciences, and expanded the humanities requirements in the core curriculum. MIT President James Killian spoke of the value of a broad program in humanities and the social sciences, which is included in all regular undergraduate curricula, and which aims to deepen the student's understanding of himself and his environment.

So, that being said, I know this is a really broad subject, but do you want to talk from your particular viewpoint about the importance of humanities and arts in the education of engineers and scientists?

LK: I think that, you know, at a lot of schools, it was a subject that was overlooked. They might take history. They might take some type of humanities like that, maybe a language. But music usually didn't get much attention. The music, performing music, at least, for me was a way to relax and release tensions from the trials and tribulations of schooling at MIT! [laughs] And I think that's probably true of a lot of the people. Music, as compared to other humanities, whether you're listening or playing, seems to me is—psychologically—is a very soothing experience. Maybe not including something like rock and roll! [laughs]

FL: Oh! [laughs]

LK: Or, heavy metal!

FL: Uh-huh! [laughs]

LK: It's something that I would strongly recommend that anybody be involved with. But some types of music are deliberately intended to be healing. In particular, my wife likes to listen to some Chinese music that is intended as a treatment for anxiety and disorders such as that. So I would recommend music for anyone in school.

FL: Mm-hm. How do you think the arts should fit into the curriculum here at MIT, where really the mission of MIT is science and engineering, but as we know, there's a strong arts component? But, do you have any particular thoughts about why that's important here, specifically at MIT?

LK: Apparently there's a correlation in the brain between mathematics, and of course engineering, most engineering courses are all related to mathematics, and/or physics. So there's a relationship, apparently, between engineering in general and music, which means that if, to me, if you're studying engineering, you should also be studying music. I know there's investigations going on. I had some previous conversation on the way here for these interviews with a person just taking a new professorship in Castleton, Vermont [Castleton State College], that is looking into the same type of relationship. And he's going to be responsible for training music teachers.

FL: Do you remember this person's name?

LK: It was Glenn Giles [Glenn E. Giles, chair of Music Department]. And he's retired from a school district in Massachusetts as music coordinator, and he's returning to teaching at a college now. We'll also find, I think, in some of Forrest's previous interviews, that some of the MIT conductors, professors, also see the same relationship. And I've heard the same thing from other engineers. So, I think it's important, very important, to have it be part of the curriculum, you know, whether it's just as a single required course in humanities for graduation. It would be more appropriate to maybe include, instead of just a course in either music history or theory, maybe what could be used to fulfill the requirement would be in the performing groups at MIT. But I think that it would be appropriate to have at least one semester.

When I was going through Civil Engineering here, I took a course, for example, "History of Engineering," and that covered everything from how were the pyramids built to, you know, how are some of the modern-day structures designed and built. Those kind of courses are fine, but they don't necessarily tie into the brain, like maybe a good conceived, well-conceived course in music might.

FL: Mm-hm. That's very interesting. While you were a student, as we discussed in the previous interview, you spent a significant amount of time on music, not only as—playing in the groups, but also as an organizer. Want to talk a little bit more about why that was so important for you to devote so much time?

LK: I was just interested in helping, you know, keeping things moving, helping music continue, so I did quite a bit of grunt-type work, [laughs] in order to be assistance, but the kind of thing that you only get maybe three or four people volunteering for! [laughs] People might be willing to help with set-ups and tear-downs, of practice sessions or things, but some of the other work—ticket sales, for example. You know, getting people to sell tickets for concerts and things was always a major job! And so many times I'd try to fill in when we couldn't get somebody to sign up for periods, whether it was manning a ticket booth in the lobby of Building 10, which was a typical place to sell tickets, or you know, preparing some display, or something, to advertise for upcoming tickets, and put it up, say, in Building 7, or maybe at the entrance to the buildings from east campus. It was always hard to, you know, get volunteers for such a mundane job as ticket sales!

FL: I guess getting back to the question, there was something that seemed to really drive you to really spend a lot of time, because as you know, the course work here is so time-demanding. And it's just really amazing how much time you devoted to music.

LK: Well, you need release from the course work. You know, I wouldn't have been able to keep my heads buried in the books [laughs], you know, day after day, night after night. I needed to do something else, and something physical, in a way, is helpful.

FL: Absolutely. So taking a broad view, looking back at your musical experiences, are there any things that you learned that have had a lifelong kind of lasting influence on you from your time here doing various musical things?



LK: From the standpoint of working with people, of course, a little different than management, maybe, out in the real world, but having been able to participate in management of the music clubs, being able to try to generate teamwork. That type of thing has always been useful, so what I started here, I was able to continue, you know, and apply later, whether it was in the military, or whether it was working at Caterpillar Tractor for forty years. So I look at what I did at MIT, in helping to manage the organizations, helping to participate in teams to get a concert done, or like on the Institute Committee, part of the student government, there I learned to compromise when necessary, to try not to alienate people. That kind of thing helped me throughout my career.

FL: Mm-hm.

### **3. Funding the Music at MIT Oral History Project (21:14)**

FL: So moving on to another topic here, you are generously funding this project here at the Music Library, and we're actually participating in it right now, the Music at MIT Oral History Project. And you've—generously funding this for the next five years, and that started last year in 2007. So apparently you've had some—you had some prior understanding of what oral history is through a project your wife Vilma had worked on. Can you tell me about that project that she did?

LK: Back in the early seventies, my wife volunteered with the Peoria Historical Society to try and do oral histories for people in Peoria [Illinois] that were well along in years, to get their recollections of Peoria history done, and entered into the library at Bradley University, for use by future researchers. She received from Bradley University special tape recording equipment, and used it for a number of years. From her friendships with certain people, she sometimes traveled away from Peoria, to even do an oral history of somebody that had for years been part of Peoria history, such as Mrs. R. G. LeTourneau [(Evelyn) Robert Gilmore LeTourneau]. She traveled to Longview, Texas, to interview her, and also, her deceased husband's personal pilot, who flew him around. R. G. LeTourneau Company still exists today; it was in the heavy construction industry, and still is.

FL: Mm-hm. And you yourself have been involved with various historical societies, and you have a particular passion for history anyway, don't you?

LK: Yes. We have done various projects associated with history in Peoria. The most significant one was raising money for a statue for Abraham Lincoln, a life-size statue, to commemorate his October 16<sup>th</sup>, 1854 speech at Peoria, where he rebutted Senator Douglas's speech, in which Douglas justified why he had entered a law into Congress that would repeal the Kansas-Nebraska Act, which divided the west part of the United States between slave and non-slave. And we were a major part of that. Prior to that, my wife had a, what she called "The Lincoln Party," which was just a group of people interested in Lincoln, and she and another local person would arrange various trips for people to travel on, you know, that were in the group, for Lincoln history.

So, a lot of my connection with history has been through my wife, because she's always been involved with some type of historical project. Currently, I'm helping, as being a member of the Sons of Union Veterans of the Civil War, Camp 67 in Peoria, with the restoration of the G.A.R.—that's Grand Army of the Republic—Hall in Peoria, that was built in 1909. So whether it's history from an oral standpoint, history from a preservation standpoint, over the years I've been interested in, and participated in, various history-related projects.

FL: Wow, that's great! So tell me, what particularly interested you in funding the Music at MIT Oral History Project?

LK: [sighs] I've always contributed, over the years, ever since I graduated. First, for housing, because that was, of course, [laughs] it didn't really exist on the campus, hardly! Then I switched over, and started contributing to the Class of '53 project, which was a scholarship, and I still do, annually, to that project. But I was looking for some way to take care of some large funds that would probably become available on my death, in my estate. Having no particular desire to give it to other, distant, related family members, I chose to discuss with MIT a possibility for some kind of project.

To me, MIT has a huge endowed fund for such things as support of research, scholarships, and that. Since my wife had once been a librarian, and had a love of books, and I also like to read a lot, although my reading tends more towards the technical, or factual nature. Certainly neither I or my wife care much for fiction. So, there was a natural tendency to look at something like music, since I had been a participant in music at MIT.

The subject was discussed several years ago, with representatives from Development, about the possibility of setting up a fund. And I said, well, because of my wife's interest in libraries, and I'm also interested in some way of preserving music, and because of my interest in performing music, I inquired about setting up a fund that could be split between something like performing music at MIT and the Music Library. And the [MIT] Development people came up with a proposal, which after a little massaging we agreed on. I felt that that was a much-needed funding, because to me, usually when I think of libraries, or music, whether it's just in the K, you know, one through twelve school systems, or in colleges, usually they're somewhere down at the bottom of the heap, as far as funding! [laughs]

FL: Right.

LK: So those led to my decision to go ahead with a major project. And while I was here reviewing that proposal, and discussing with the Music Library what might be done, I mentioned that I might be willing to have some additional project, if there was one available. So the Development people came up with three proposals. Since I and my wife had interests in oral history and history, and music, why, an oral history music program popped up to the top! Versus funding some research in some area, specific area in music. This looked like a better overall thing to preserve the records. Or, as I've come to find out now, it takes a lot of research even to find the records!

FL: [laughs]

LK: And we went ahead and added a separate project that—a little different, maybe, from the endowed-type fund—was something that would be spent on current work, year to year.

FL: So generous of you to do that. Do you have any more thoughts about why it's important to preserve the history of music at MIT?

LK: Well, I think it's important to preserve the history of music everywhere. You know, so much is lost in information about composers. I'm not sure so much about modern composers; maybe there's better coverage today. But you know, if people had somehow, either written biographies, autobiographies—whatever—at the time of Beethoven, or Bach, or Mendelssohn, and told about what motivated them, how did they go about composing, what made some of them so prolific [laughs], it'd be really interesting reading for somebody like me.

FL: Yep, and that's what oral history can really capture, particularly composers and performers who are not, kind of, world famous, who aren't going to have a biographer. And oral history captures that, and you captured, you just mentioned many of the things that I try to explore with people.

#### **4. Concerts at MIT (34:24)**

FL: While you were a student here at MIT, were there concerts by outside professional artists that played recitals here, that you went to, that you recall, and you want to talk about?

LK: No, other than a couple that we mentioned the other day, like the very young pianist that Klaus brought in from Cambridge to do a piano concerto, I cannot recall in my years here, of there being any other major performing people, or even minor performing people.

FL: There was this series called the Humanities Series Concerts, and they had like string quartets, and various outside artists who would give recitals here. And I wondered if you recall any of those?

LK: I did not attend those concerts. I don't know why I didn't! [laughs] But I guess you can get spread too thin.

FL: That's right.

LK: And I'm sure I knew about them at the time, or I certainly should have known about them, but I just apparently never really came to listen to any of these.

FL: Did you get to any Boston Symphony concerts when you were a student here?

LK: No, and that included the Pops. I never even attended a Pop concert, nor did I get to the [Hatch] Shell, on the Esplanade [Boston], maybe, for a Pops concert, either.

FL: But you would have gone to the Tech Night at the Pops? That you would have gone to, right? Because you were involved in the Baton Society?

LK: Yes, involved in the Baton Society, but no, I didn't go 'til I came back for my twenty-fifth reunion! [laughs]

FL: Wow! [laughs]

LK: We worked on the arrangements; we worked on the ticket sales. We worked on the tax problem. We did things like that, but you know, all that business being taken care of, I didn't go!

FL: Yeah! [laughs]

LK: You know, Tech Night at the Pops, to me, was more for the reunion, and so our twenty-fifth was the first reunion we returned to, or that I returned to, and then ever five years since. And, of course, every Pops since then. And, at the twenty-fifth, we had our son and daughter with us, and we were all able to hear Arthur Fiedler still conduct.

FL: Fantastic!

## 5. Life after MIT (37:47)

FL: So, tell me what you did, briefly, what you did right after finishing MIT?

LK: Two days after graduation I was on a C-124 military transport plane, as part of a contracted group for surveying, on the construction of Thule Air Base in Greenland, which is way up in northern Greenland, eight hundred miles from the North Pole. [laughs]

FL: [laughs] And then, so after your military service, then you worked for Caterpillar. Can you talk about what you did for them? I know it's a long, forty-some years that you worked for them, and that's probably hard to describe in briefly.

LK: We might interject here, in a moment, my work at Thule was for a private architectural engineering firm, Metcalfe and Eddy, in Boston. And I did not go on military duty from my ROTC requirements until February of 198[0]—or—1954. The military service, then, was at Huntsville, Alabama, then U.S. Army Ordnance Corps. I attended, and then afterwards served on the staff of the Ordnance Guided Missile School at Huntsville. My specialty there was surface-to-air missiles, and I was the officer in charge of a section having to do with instruction and deriving programs of instruction, and writing courses for maintenance people, for missile systems—that is, surface-to-air missile systems.

And it was like MIT! You had enlisted people with doctor's degrees down there! I can remember having to have a retirement parade for Major General Tofstoy [Editor's note: correct name Holger Toftoy], who was the commanding general for the arsenal and the missile program, and the one who had been responsible for bringing the German scientists, including Werner von Braun, from Germany to the U.S. [sighs] We had to put together a parade. We couldn't put together a marching band for the parade; that band was supplied by the Third Army from Fort Benning, Georgia. But, we had to whip all these soldiers into shape for the parade. And believe me, trying to

teach some of these people with doctor's degrees [laughs], and even some of the military cadre that were there, how to march properly—unbelievably hard! [laughs] And of course, with my musical experience, and having been in marching bands, I was kind of appointed [laughs] to shape these people up well enough to conduct a decent parade! [laughs]

FL: [laughs]

LK: It was a very interesting time, because this was not quite like the real Army. The real Army was if I went out on T.D.Y. ["Temporary Duty Yonder"] to Red Canyon Ranch Camp, or White Sands Proving Ground, and was involved with observing or checking on some of the maintenance procedures with the actual artillery part of the Army, who would fire these missiles, where you had to spit-polish your boots every morning, even though you were going to go out in the sand, et cetera. But my military experience led very strongly towards my employment at Caterpillar Tractor.

FL: And that started in what year?

LK: In August of 1957 I started at Caterpillar, and ran forty years until my retirement. And even there, it was like still being at MIT, as it had been in the military. I might not get to bed some nights, because I had a project to complete! [laughs] I might not always make it into work on time, like I might have missed a lecture or two early in the morning at MIT! But I was given, always, it seemed like, a lot of latitude with my hours. So I put in the extra effort and time.

FL: So what was your initial position at MI[T]—or at Caterpillar, and what were you working on?

LK: I was originally hired, as much as being a civil engineer, because of my military experience in hydraulics and high pressure pneumatics—it was used, in those days, in the missile field—not the type of courses that you would normally obtain at school. Even MIT, who had a couple professors; I think the name of one was Shearer [J. Lowen Shearer, Professor of Mechanical Engineering] who taught some courses in hydraulic controls and hydraulic theory—and incidentally they referred to Caterpillar hydraulics as garden hose hydraulics, [laughs] which I strongly object to! But, Caterpillar wanted my experience, offered me an advanced salary level.

So my original job was working on hydraulic controls used in some of the new power train systems, like transmissions, automatic shift transmissions, marine gears for naval use, maybe even some things like hydraulic governors that were being tested for use with engines. That went on from '57 until 1962, when I was given the opportunity to design a new laboratory building for the Caterpillar Technical Center. This building was to be used primarily for the development of the entire vehicle power train, development of individual components such as gears, hydraulic cylinders, and other things associated with hydraulics: hydraulic pumps, hydraulic motors. So it was called the Vehicle Components Laboratory, to differentiate it from the already recently completed building that was strictly engine-related, or diesel engine-related. There was a separate building that had just been completed for turbine engines. So, I worked from '62 to '66 with a New York architectural engineering firm on the design of that building, and during that time I would assist other engineers with some of their hydraulic problems, from my previous experience.

And then, somebody had to design test equipment to go in the building! We already had—well, I already had done a study of the test equipment we had, and also looked into what was possibly available on the commercial market. I had to do that to design the building; I had to have some idea of what was going to be used in the building. So it was a natural extension of the building, to become involved in designing test equipment. And I then was given a group of people, and we later became a formal section of the Vehicle Components Division [clears throat] that was responsible for the test equipment. That continued on until my retirement.

I continued to pick up additional responsibility for other kind of tests, such as structural testing of the huge frames, the boom sticks, other structural elements. Undercarriage—development of tracks bushings, and things. Along the line somewhere I picked up experience for a second building that had been previously constructed, technical center called the Engineering Science Building, that included such things as chemistry lab, physics lab, metallurgy labs. Caterpillar was always interested in tribology, which is part of a field of—related to lubrication, and also that building contained a special head plate for the testing of some of these huge structures. So I just continued on with that test design, just adding more and more responsibility, you know, broader areas of test equipment.

After a while, they split up the maintenance responsibility for the buildings within the Tech Center, so I also picked up the additional responsibility for update and maintenance for the two buildings: the Vehicle Components Building, and the Engineering Sciences Building. There were a couple other people that took care of the other buildings. That was still another major job. Well along with it, I was given a few additional people to train and work into that area. And that included the maintenance of some of the equipment, too, that we used, in particular things like motoring and absorbing dynamometers, used with power train testing. Worked quite a bit with, like, General Electric's DC Power Systems in Erie, Pennsylvania, on dynamometers. Worked with the Eaton Corporation on absorbing dynamometer equipment, trying to find a piece of equipment that would better suit our power train needs.

Most equipment, in those days, were designed for testing engines, and that's a low torque application—low torque, high speed. Power train applications are low speed, [laughs] high torque. In fact, we went on, and I kind of conceived a design based on Caterpillar oil-cooled disk brakes, for very low speed, very high torque absorption equipment. So we actually packaged, as cradled dynamometers, so you could read the torque out on the load cell, some of the Caterpillar brakes, to use for some of our dynamometer equipment. [pause] So in continued those type of efforts all the way to my retirement.

FL: Wow, that's quite something. That's quite different from your original civil engineering training, isn't it?

LK: Well, yes, but you see, I designed a building; I redesigned a building! [laughs]

FL: Yeah, right, yeah.

LK: I used my civil engineering, along with my hydraulic experience from the military, you know, and of course my early hydraulic experience at Caterpillar, along with

- electrical, electronic experience from the military guided missile! [laughs] I didn't have any of that electronic experience at MIT!
- FL: Yeah.
- LK: No computers in those days! Good old slide rules! [laughs]
- FL: [laughs]
- LK: So, it was, all was a natural progression.
- FL: One last topic before we wind up here. In a phone conversation a while ago, you had mentioned your interest in environmental issues, and the Caterpillar Company has been involved in two particularly notable things that really caught my attention. They were a founding member of the Tropical Forest Foundation, and they're working with the Nature Conservancy in the Great Rivers Partnership, which is restoring rivers, I guess the Amazon River, and there's another place. Were you involved in, at all in any of those?
- LK: No. Caterpillar has always emphasized that their equipment is used in doing jobs that tie in with the environment, and some of them may be some environmentalists don't like, such as logging. But Caterpillar has always emphasized the equipment that they have can be used for good environmentally-related projects. And as a corporation, they've always emphasized their interest in ecology. It's a thing that they're emphasizing even more, starting with their Annual Report for 1957. So, when I was there, though, there was no, you know, not as much emphasis on that type of thing.

## **6. Favorite music (56:09)**

- FL: One last thing as we tie up. Since MIT, although you haven't been playing, performing any music, you've continued, obviously, to have interest in music. Is there particular pieces or particular artists or conductors that you've been interested in, that have kind of caught your attention? Or any, just, favorite pieces that you've liked, or music that you want to mention?
- LK: I like tone poems. Something like [Bedřich] Smetana.
- FL: Yeah, right.
- LK: Or [Ottorino] Respighi.
- FL: How about the Richard Strauss tone poems?
- LK: Not so much that.
- FL: Not so much, yeah.
- LK: I also like [Jean] Sibelius; I like [P.I.] Tchaikovsky.
- FL: Yeah.
- LK: That's some of my favorites.
- FL: Mm-hm.

LK: I like some of the ballet-related music, like *Swan Lake* [Tchaikovsky]—very soothing music. I like to listen to symphonies. I like most all classical music. I like jazz, at least big band jazz—the older jazz! [laughs] I would prefer, you know, the individual sonata or tone poem type thing to a big long symphony. I also like classical guitar.

FL: Oh, fantastic.

LK: Not heard very much, but I always try to get to a concert if somebody's in the area who is playing a recital, or a concert. And in our area, we have the opportunity quite often to go to some faculty recitals, or there might be a low-cost concert given by a chamber music group, or something, but particularly what is done by Bradley University. They will have a couple different series during the year.

And there's a church in Peoria, Trinity Lutheran, who has some people in it that are very interested in Bach, so they have a Bach Festival every year. And it just so happens that these people are into playing with instruments, or on instruments, of Bach's time, such as recorders and harpsichord. And I and my wife really like some of that ancient music, played on old instruments.

FL: That's an amazing sound, isn't it?

LK: Yes, like a recorder-harpsichord concert. And it might have the old-style cello with it. So it's nice to have that available. And also, there's a couple of universities in the Bloomington-Normal [Illinois] area, and one in Galesburg [Illinois]. It's forty miles one way, or forty miles the other way, from Peoria, and once in a while we'll go to one of those recitals or concerts. But probably something I should have done when I was at MIT is go to some of these! [laughs] If there was a recital by Klaus, or something!

FL: Yeah, right!

LK: Or Tucker, or a little chamber group that I didn't go, and I probably should have, but! [laughs]

FL: You're making up for lost time here, I guess! So, I think this is a good place to stop, and I want to thank you so much for your generous sharing of thoughts. It's just been fantastic. So thank you again.

[End of Interview]