

WILLIAM BROOKS
BRIEF VITA

Education

B. A. *cum laude*, 1965, Wesleyan University; double major, music and mathematics.
M.Mus., 1971, University of Illinois; musicology.
D.M.A., 1976, University of Illinois; composition/theory.

Principal employment

2006-2021: Professor of Music, University of York, England (composition, musicology, vocal studies).
2000-2006: Reader in Music, University of York, England (composition, musicology, vocal studies).
1987-2003: Associate professor, Composition-Theory Division, University of Illinois (composition, theory, and new music ensembles; chair of Division, 1989-91, 1993-96).
1986-88: Visiting associate professor, University of Illinois (composition, musicology, and director of the Contemporary Chamber Players).
1985: Visiting lecturer, University of Illinois (twentieth-century music).
1977-87: Free-lance composer, performer and scholar, England and America.
1975-77: Assistant Professor, University of California, San Diego (choral conducting, music history, American music).
1973-75: Assistant Professor, University of California, Santa Cruz (music history, theory, and composition); acting chair of department, 1974-75.
1971-72: Research assistant, Biological Computer Laboratory, University of Illinois.
1969-71 and 1972-73: Instructor, University of Illinois (music theory and music history).

Grants and awards

University of York research leave, 2016.
National Endowment for the Humanities/Lloyd Lewis Fellow in American History, Newberry Library, Chicago, 2015–16.
Thomas Hampson Educational Fellowship, 2015.
Supervisor of the Year, University of York, 2014.
Mellon Fellowship, Harry Ransom Humanities Research Center, University of Texas, Austin, 2006-7.
Newberry Library Short-term Fellowship, Newberry Library, Chicago, 2006.
Mendel Fellowship, Lilly Library, University of Indiana, Bloomington, 2006.
Arts and Humanities Research Council Extended Leave, 2006.
Research Board Awards, University of Illinois, 1991-92, 1994-95, 1999-2000.
Associate, Center for Advanced Study, University of Illinois, 1994.
Outstanding Faculty Award, College of Fine and Applied Arts, University of Illinois, 1991.

ASCAP Awards, 1981-83, 1986-91, 1993-98.
 Margaret Fairbank Jory Copying Assistance Program award, 1990.
 Illinois Arts Council Fellowship in Music Composition, 1986.
 Senior Research Fellow, Institute for Studies in American Music, Brooklyn College, 1983.
 NEA Composers Fellowship, 1982-83.
 Christian A. Johnson Distinguished Professor of Music, Middlebury College, 1982.
 Smithsonian Institution Research Fellow, 1979-80.
 Fulbright-Hays Senior Professor of American Music, University of Keele, Keele, England, 1977-78.
 Phi Beta Kappa; Woodrow Wilson Graduate Fellowship, 1965-66; Danforth Foundation Graduate Fellowship, 1965-69.

Appointments and consultancies

Lowens Article Award Committee, Society for American Music, 2019–2022
 Newberry Library, Scholar-in-residence, 2017–present.
 Member, Illinois World War I Centennial Committee, 2016–2019.
 Invited lecturer and tutor, International Workshop for Young Composers, Cesis, Latvia, 11–20 August 2012.
 External examiner, University of Leeds, M.Mus., 2010–14.
 Editorial Board, *Journal for the Society of American Music*, 2010–14.
 Series Editor and Chair, Editorial Board, Orpheus Research Institute in Music (Ghent, Belgium), 2010–present.
 Senior Fellow, Orpheus Research Institute in Music (Ghent, Belgium), 2009–present.
 External examiner, Trinity College (Dublin), B.A. Music, 2008-2010
 External examiner, University of Newcastle M.Mus., 2002-2006
 WASC accreditation team, California Institute of the Arts, 2000
 External Consultant, Departmental Review, Mills College, 1998
 Visiting Professor, Goldsmiths College, London, 1995-96
 Visiting Composer (two-week residency), California Institute of the Arts, 1994.
 Nineteenth-century area advisor, *The New Grove Dictionary of American Music*, 1981-84.
 Council for the International Exchange of Scholars, Advisory Screening Committee, 1981-83.
 Consultant, Smithsonian Institution, Division of Musical Instruments, 1981-83.
 Editorial board, *Popular Music* (Cambridge University Press), 1979-90.
 National Endowment for the Humanities, Advisory Screening Committee, 1976-77.

Selected compositions

- 2019 *Tracce*. Four movements for amplified quintet (SSATB), incorporating a revised and expanded version of “Zefiro Torna” (2013).
 2019 *The Walk around a Round*. For toy piano. Commissioned by David Bohn.

- 2019 *Cello e cielo*. For vocalising cellist. Commissioned by and dedicated to Gaia Blandina.
- 2016 “Negra Sombra”. Arrangement for SATB choir with soprano and baritone soli. Written for XtraVoX. Subsequently grouped with *Three Folk Songs* to form *Four Folk Songs*.
- 2016 *For Orpheus*. For SATB choir. Commissioned by The Crossing. First published in *Jeff Quartets* (privately printed: The Crossing, 2016), pp. 21–30.
- 2016 *Oooo Will!* For vocal quartet. Commissioned by I Fagiolini.
- 2015 *Lifting Belly*. For soprano, alto, and piano. Commissioned by Simone Ibbett-Brown.
- 2015 *Crazy Jane*. For SSATB quintet, amplified. Commissioned by the Late Music Festival, York.
- 2014 *After Yeats*: a concept for performer and composer.
- 2014 *After Vicentino*. For Trio Scordatura: mezzo-soprano, viola, electronic keyboard. One of a projected *Three Digressions*.
- 2013 *The Walk to the Tarn*. For piano. For Terry Holmes on the occasion of his 80th birthday.
- 2013 “Zefiro Torna.” Movement 2 of *Tracce*. For SATB quartet, preferably amplified. Commissioned by the Late Music Festival, York.
- 2012 *Everlasting Voices*. Commissioned by the Arts Council of Ireland for Sound-Weave (Paul Roe, clarinets, and Nuala Hayes, actor), with fixed media. Published by Frog Peak Music.
- 2011 *Disjointed*. Two movements for pianist and percussionist. Written for Catherine Laws and Damien Harron.
- 2011 *Three Folk Songs*. For SSAATTBB chorus. Arrangements of “Greensleeves” (England) “Shenandoah” (America), and “Jasmine Flower” (China). Written for The 24 tours of China, 2011 and 2012. NB: in 2016 “Negra sombra” was added to make *Four Folk Songs*.
- 2010 *An Everingham Legacy*. For mezzo-soprano and piano. Dedicated to Roger Marsh.
- 2010 *The Master of Music*. For mixed choir. Dedicated to Chet Alwes.
- 2010 *Six Mediaeval Lyrics*. For women’s choir. Commissioned by The Crossing. Published by Frog Peak Music. Recorded 2013 on *I Want to Live*, Innova 856.
- 2009 *Sweet*. For soprano and flute (text by William Brooks, after a prose poem by Gertrude Stein). Commissioned by Camilla Hoitenga and Raphaële Kennedy.
- 2009 *Lombardiran*. For alto and baritone (text by William Brooks, after a *tenso* and *razo* by Lombarda and Bernart Arnaut d’Armagnac). Written for Bright Cecilia (Robin and Graham Bier). Published by Frog Peak Music.
- 2008 *A Wake of Music*. Four songs (texts by Emily Dickinson) for soprano, clarinet, cello, and piano. Written for Laurie Matheson. Published by Frog Peak Music.
- 2005 *Metamorphoses*. For baritone, soprano, surround sound, and video projection. Written for Jacqueline Bobak and Paul Berkolds.
- 2004 *Would That Change*. For large wind ensemble.

- 2004 *Six Mediaeval Lyrics*. For three female singers. Written for Trio Mediaeval. No. 6 (Vale, dulcis amice) recorded 2014 on *Aquilonis*, ECM 4811160.
- 2003 *Three Songs on Poems by Kenneth Rexroth*. For tenor and piano. Written for John Potter and Nicky Losseff.
- 2003 *Canticanon*. For 12 instruments: violin, clarinet, and vibraphone; two percussion and two pianos; five unspecified melody instruments. Written for the Chimera Ensemble, University of York.
- 2002 *Small Talk*. For four unlike instruments. Written for Departure Lounge.
- 2002 *KS/CH*. For solo flute. Commissioned by Camilla Hoytenga, in celebration of the fiftieth birthday of Kaija Saariaho.
- 2002 *from . . . on . . . for* For flute, cello, and piano. Commissioned by the Wolpe Trio in celebration of their tenth anniversary.
- 2002 *Three Monodies*. For flute, tenor, and prepared piano. Written for Nicky Losseff and John Potter.
- 2001 *Rubaiyat*. For two sopranos, flute, cello, and harp. Commissioned by University of Nevada.
- 1998 *Lullaby*. For 4 trumpets, 3 trombones, and bell. Commissioned by The Choral Arts Society of Philadelphia.
- 1996 *in memoriam reducere studemus*. For SATB soloists, choir, and piano. Commissioned by West Chester University.
- 1995 *Common Ground*. For large wind ensemble and steel band. Commissioned by the University of Illinois School of Music, in celebration of the School of Music centennial.
- 1993 *Vier alte Lieder*. For soprano, violin and viola. Commissioned by Jacqueline Bobak.
- 1992 *Makers*. For cello, flute, violin, percussion and clarinet. Commissioned by the New York New Music Ensemble.
- 1991 *The Kitchen Sink and the Water In It*. Two movements for flute, clarinet, trumpet, two trombones, and percussion. Commissioned by The Tone Road Ramblers.
- 1990 *For Violin*. Violin solo.
- 1990 *Dancing on Your Grave*. For chamber orchestra. Commissioned by the Cleveland Chamber Orchestra.
- 1987-88 *5 Strings / 3 Players*. Two pieces for 2 violins and viola.
- 1988 "March Peace" (realization of no. 4 of *Different Drummers*). Published in *The Noble Snare*, vol. 2, pp. 12-13 (Baltimore: Smith Publications, 1988).
- 1987-88 *Different Drummers*. Four pieces for solo snare drum. Commissioned by Stuart Smith.
- 1987 *A Peal for Calm*. For multiple choruses (16 singers minimum) and piano. Included in "It Is About To Sound", compositional installation, Museum of Contemporary Art, Los Angeles, and touring to four other museums, 1993-95
- 1986 *De Harmonium*. For amplified SATB quartet, amplified string quartet, and prerecorded tape (of the same ensemble). Commissioned by the Kronos Quartet.
- 1985 Odes and incidental music for *Prometheus Bound*, *Medea*, and *The Frogs*. For women's chorus, brass quartet, clarinet and percussion

- (*Prometheus Bound*); women's chorus, string quartet, guitar, oboe and percussion (*Medea*); mixed chorus, brass, strings, clarinet, guitar and percussion (*The Frogs*). Commissioned by National Radio Theatre.
- 1983 *Doors*. For multiple ensembles: mixed chorus, non-orchestral reeds, percussion, and soprano with piano. Published in *For Richard Winslow: Compositions* (Middletown, CT: RKW Festschrift Committee, 1983).
- 1982-83 *The Legacy*. Chamber opera for 4 singers, sound engineer, live electronics, actor, and 3 optional actor-mimes. Commissioned by Electric Phoenix with funds provided by the Gulbenkian Foundation.
- 1982 *Fabrications*. Two movements for Synclavier.
- 1981-84 *Footnotes*. Six pieces for solo guitar. Published by Smith Publications, 1987; recorded by Stefan Östersjö (Innova LP 361, 2020).
- 1979- *Wallpaper Pieces*. Four pieces for piano solo (one additional movement projected) and 17 mushy ballads (projected).
- 1978-79 *Duets*. Eight pieces for voice and live electronics.
- 1978 *InSignIam*. Collaborative composition with Georgianna Gore for 6 dancers and 6-channel tape.
- 1978 *Bryant's Ridge Disco Phase No. 1*. For disco band of 16 or more instruments.
- 1978 *Medley*. Seven interlinked songs for mezzo-soprano and piano. Commissioned by Peter and Meriel Dickinson with funds provided by the British Arts Council; published by Smith Publications, 1988.
- 1977-78 *Madrigals*. Four pieces for SATB quartet, amplified. Recorded by Electric Phoenix on Wergo WER60094; the fourth movement ("Nellie Was a Lady") recorded by I Fagiolini on *Insalata* (Metronome CD 1004-01, 1994). Published by Frog Peak Music.
- 1977 *Many Returns*. Fifty songs for mezzo-soprano and piano.
- 1974 *Shopwork*. Collaborative composition with Gordon Mumma and Susan Morton for untrained performers.
- 1974 *Wood/stone*. Collaborative composition with Ruth Solomon for untrained performers.
- 1974 *ensemble*. For untrained performers.
- 1973 *that it was built . . .* For 10 percussionists and 10 dancers; original choreography by Susan Morton.
- 1972 *Untitled*. For 8 singers and 2 actors.
- 1969 *POEMPIECE III: TWOne*. For saxophone, piano, and dancer.
- 1968 *POEMPIECE II: how I fooled the armies*. For solo bass trombone. Published by Frog Peak Music.
- 1967 *POEMPIECE I: whitegold blue*. For solo flute. Published by Lingua Press (1978); recorded by Maggi Payne on *The Extended Flute* (CRI, 1999)
- 1967 *Four from the Song of Solomon*. For soprano and chamber ensemble.
- 1967 *Sextet*. For flute, oboe, horn, piano, and two percussionists.
- 1966 *Four Poems of e. e. cummings*. For tenor, flute, clarinet, and piano.

Selected Writings

- "Footnotes" (co-authored with Stefan Östersjö and Jeremy J. Wells), in *Voices, Bodies, Practices: Performing Musical Subjectivities* (Leuven: Leuven University Press, 2019), pp. 171–232.
- "Of Stars, Soldiers, Mothers, and Mourning," in *Over Here, Over There*, University of Illinois Press, 2019, pp. 199–223.
- Over Here, Over There*. Co-editor and co-author (with Gayle Magee and Christina Bashford) of "Prelude: Beginnings" (pp. 1–11), "Interlude: The Middle" (pp. 115–23), and "Postlude: Not an End" (pp. 241–44). Champaign, IL: University of Illinois Press, 2019.
- "The Rehearsal," in *American Music* 34:4 (winter 2016), pp. 507–34.
- "[Review of] *The Show Must Go On! Popular Song in Britain During the First World War*. John Mullen," in *NABMSA Reviews* 3:1 (Summer 2016), pp. 6–8.
- "In re: Experimental Analysis," in *Contemporary Music Review* 33:5–6 (October–December 2014), pp. 539–55. DOI 10.1080/07494467.2014.998417.
- "In re: Experimental Education," in *Patterns of Intuition: Musical Creativity in the Light of Algorithmic Composition*, ed. Gerhard Nierhaus (Dordrecht: Springer Netherlands, 2015), pp. 329–47. ISBN 978-94-017-9560-9 (print); 978-94-017-9561-6 (online); DOI 10.1007/978-94-017-9561-6_15.
- Ohne Worte: Vocality and Instrumentality in 19th-Century Music*. Editor and author of "Preface", pp. 7–14. Leuven: University of Leuven Press, 2014; 227 pp.
- "Historical Precedents for Artistic Research in Music: The Case of William Butler Yeats", in *Artistic Experimentation in Music: An Anthology*, ed. Darla Crispin and Bob Gilmore (Leuven: University of Leuven Press, 2014), pp. 185–196.
- "A Child Went Forth: Hanns Eisler, American Progressives, and Folk Song, in *Crosscurrents: American and European Music in Interaction, 1900–2000*, ed. Felix Meyer, Carol J. Oja, Wolfgang Rathert, and Anne C. Shreffler (Woodbridge, UK: Boydell Press, 2014), pp. 259–74.
- Sound & Score*. Edited by Paulo de Assis, William Brooks, and Kathleen Coessens. Leuven, Belgium: University of Leuven Press, 2013.; 228 pp.
- "Perspectives at 50" (William Brooks interviewed by Rachel S. Vandagriff), in *Perspectives of New Music* 50:1&2 (Winter & Summer 2012), pp. 136–142.
- "In re: 'Experimental Music'", in *Contemporary Music Review* 31:1 (January 2012), pp. 37–62.
- "[Review of] *Begin Again: A Biography of John Cage*. By Kenneth Silverman," in *American Music* 30:1 (Spring 2012), pp. 113–115.
- Charles E. Ives: Symphony No. 4*. Critical edition full score/CD-ROM. Co-editor, with Wayne Shirley, Kenneth Singleton, James Sinclair. Milwaukee, WI: Associated Music Publishers, Inc.; distributed by Hal Leonard, 2011.
- "Progress, Protest, and (Im)possible Music", in *Contemporary Music Review* 29: 4 (August 2010), pp. 405–411.
- MetaCage: essays on and around Freeman Etudes / Fontana Mix / Aria* (Ghent: Orpheus Institute, 2009).
- "Sounds, gamuts, actions: Cage's pluralist universe", chapter 4 in *MetaCage: essays on and around Freeman Etudes / Fontana Mix / Aria* (Ghent: Orpheus Institute, 2009), pp. 61–95.
- "The Genesis of *Solo 58*"; liner notes for *John Cage: Solo for Voice 58: 18 Microtonal Ragas* (Other Minds Records OM1010-2, 2007), pp. 11–14.

- "Pragmatics of Silence", chapter 6 in *Silence, Music, Silent Music*, ed. Nicky Losseff and Jenny Doctor (Aldershot, UK: Ashgate Publishing, 2007), pp. 97-126.
- "Music:Sound:Technology", chapter 17 in *The Cambridge Companion to Modern American Culture* (Cambridge: Cambridge University Press, 2006), pp. 332-353.
- "[Review of] Arthur Berger, *Reflections of an American Composer*," in *Music & Letters* 86:1 (February 2005), pp. 157-160.
- "[Review of] John Cage, *Anarchy*," in *Music & Letters* 84:2 (May 2003), pp. 333-334.
- "Simple Gifts and Complex Accretions"; chapter 10 in *Copland Conntations*, ed. Peter Dickinson (Woodbridge, Suffolk: The Boydell Press, 2002), pp. 103-117.
- "Music and society," chapter 12 in *The Cambridge Companion to John Cage*, ed. David Nicholls (Cambridge: Cambridge University Press, 2002), pp. 214-26.
- "Music II: from the late 1960s," chapter 8 in *The Cambridge Companion to John Cage*, ed. David Nicholls (Cambridge: Cambridge University Press, 2002), pp. 128-47.
- "HPSCHD Notes"; liner notes for John Cage and Lejaren Hiller, *HPSCHD* (Electronic Music Foundation EMF CD 038, 2002), pp. 4-6.
- with Stevan Key, coauthor: "Down....Down....Down....", in *The Open Space Magazine*, issue 1 (Spring 1999), pp. 75-96.
- "Music in America: an overview," chapters 2 and 10 in *The Cambridge History of American Music*, ed. David Nicholls (Cambridge: Cambridge University Press, 1998), pp. 30-48, 257-275.
- "[Review of] James Pritchett, *The Music of John Cage* [and] David Revill, *The Roaring Silence; A Biography of John Cage*," in *American Music* 15:2 (Summer, 1997), pp. 242-249.
- "Maude Nugent," in *The New Grove Dictionary of Women Composers* (London: Macmillan and New York: W.W. Norton, 1994).
- "John Cage and History: *Hymns and Variations*," in *Perspectives of New Music* 31:2 (Summer 1993), pp. 74-103.
- "The Americas, 1945-1970," in *Modern Times: From World War I to the present*, ed. Robert P. Morgan; vol. 8 in *Man & Music* (Great Britain) or *Music & Society* (United States) (London: Macmillan, 1993 [GB] and Englewood Cliffs: Prentice Hall, 1993 [US]), pp. 309-348.
- 8 articles in *The New Grove Dictionary of Opera* (New York: Macmillan, 1992): "Elizabeth Austin," "Henry Mapleson," "Max Maretzek," "Henry Savage," "Henry Schoenefeld," "Maurice Strakosch," "Arthur W. Tams," "Mary Anne Wood."
- "Chorus — Experiment — Ensemble," in *International Choral Bulletin* X:4 (July 1991), pp. 8-9.
- "About Cage about Thoreau," in *John Cage at Seventy-Five* (*Bucknell Review* XXXII:2; Lewisburg, PA: Bucknell University Press, 1989), pp. 59-73.
- "American Music on Record." Discographical essay in Gilbert Chase, *America's Music*, rev. 3rd ed. (University of Illinois Press, 1987), pp. 639-46.
- 35 articles in *The New Grove Dictionary of American Music* (New York: Macmillan, 1986): "Elizabeth Austin," "P. T. Barnum," "John Brougham," "Ole Bull," "Lotta Crabtree," "Lorenzo da Ponte," "Thomas Alva Edison," "Fred Fisher," "Della Fox," "Micah Hawkins," "Jerome Hopkins," "Louis Jullien," "Thomas Karl," "Jenny Lind," "James G. Maeder," "Henry

- Mapleson," "Max Maretzek," "William Mitchell," "Theodore Morse," "Maude Nugent," "Horatio Palmer," "Henry Savage," "William Scanlan," "Henry Schoenefeld," "William Sherwin," "Joseph Skelly," "Maurice Strakosch," "Arthur W. Tams," "Eva Tanguay," "Bernard Ullman," "T. V. Wiesenthal," "Charles A. White," "Joseph Wood," "Benjamin Woolf."
- "John Cage: *Hymns and Variations*"; liner notes for *Electric Phoenix* (EMI EL 2704521, 1986).
- "Pocohontas: Her Life and Times," in *American Music* 2:4 (Winter 1984), pp. 19-48.
- "A Drummer-Boy Looks Back: Percussion in Ives's *Fourth Symphony*," in *Percussive Notes* 22:6 (September 1984), pp. 4-45.
- John Cage: 16 Dances*; liner notes for CP2/15 (Paul Zukofsky, conductor), 1984; reprinted in *Writings about John Cage*, ed. Richard Kostelanetz (Ann Arbor: University of Michigan Press, 1993), pp. 341-44.
- "Good Musical Paste: Getting the Acts Together in the Eighteenth Century," in *Musical Theatre in America*, ed. Glenn Loney (Westport, CT: Greenwood Press, 1984), pp. 37-58.
- "Roaratorio Appraised," in *Newsletter* (Institute for Studies in American Music) XII:2 (May 1983), p. 12; reprinted in *Writings about John Cage*, ed. Richard Kostelanetz (Ann Arbor: University of Michigan Press, 1993), pp. 222-224.
- "On Being Tasteless," in *Popular Music* 2, Cambridge University Press, 1982, pp. 9-18.
- "Choice and change in Cage's recent music," in *TriQuarterly* 54 (Spring 1982), pp. 148-66; reprinted in *A John Cage Reader* (New York: C. F. Peters Corporation, 1982), pp. 82-100; reprinted in French translation in *Revue d'Esthetique*, nos. 13-14-15 (1988), pp. 75-86.
- "John Cage Festival"; essay-review in *Contact* No. 22 (Summer 1981), pp. 28-30.
- "The American Piano," in *The Book of the Piano*, Phaidon Press, 1981, pp. 172-86.
- "Competenza Maledetta," in *Perspectives of New Music* 18:1 (Fall-Winter 1979), pp. 11-45.
- "Philip Tagg: *Kojak*"; essay-review in *Svensk tidskrift för musikforskning* 61:1 (Spring 1979), pp. 101-106.
- The Flowering of Vocal Music in America*; liner notes for New World Records NW 231, 1978.
- The Hand that Holds the Bread*; programming and liner notes for New World Records NW 267, 1978.
- "American Music," for *Dictionary of Contemporary Music* (Tokyo: Zen-On Press, 1979); first published in *Humming* No. 6 (1978).
- "Ives Today," in *An Ives Celebration*, University of Illinois Press, 1977, pp. 209-223.
- Sources and Errata List for Charles Ives' Symphony No. 4, Movement II*, D.M.A. dissertation, University of Illinois, 1976.
- "Unity and Diversity in Charles Ives's *Fourth Symphony*," in *Yearbook for Inter-American Musical Research*, 1974, pp. 5-49.
- "Instrumental and Vocal Resources," in *Dictionary of Contemporary Music*, E. P. Dutton & Co., 1974, pp. 339-49.

Wikipedia articles authored or substantially revised

America, Here's My Boy
America! My Home-Land
America's Crusaders
Battery A March
Braham, Edmund
Burkhardt, Addison
Caddigan, Jack
Demarest, Clifford
Garrett, Lloyd
Greene, May
Keep the Love-Light Burning in the Window Till the Boys Come Marching Home
Lang, Billy
Lawton, J. Fred
Levenson, Robert
Mack, Russell
Plunkett, Vincent C.
Potter, Bert
Solman, Alfred
Story, Oliver E. ("Chick")
Yankee Divison March, The

Performance

Director, The 24 (York), 2007-2013.
Director, Contemporary Chamber Singers, University of Illinois, 1986-1998.
Director, Contemporary Chamber Players, University of Illinois, 1986-91.
Tenor, Electric Phoenix, Europe, England and the U.S., 1980-86.
Conductor, London Sinfonietta Voices, Queen Elizabeth Hall, London, 1980.
Director, Contemporary Chamber Players, University of Keele, England, 1978.
Tenor, Pomerium Musices, Alexander Blachly, director, New York, 1977.
Director, Concert Choir, University of California, San Diego, 1976-77.
Tenor, Extended Vocal Techniques Ensemble (EVTE), California, France and Germany, 1975-76.
Director, + ensemble, University of California, Santa Cruz, 1973-74.

Recordings

Larry Polansky, *Doggerel*; co-director, York Vocal Index; on Larry Polansky: *Four-Voice Canons* (Cold Blue CD CB0011, 2002).
P. Q. Phan, *Beyond the Mountains*; conductor; on P. Q. Phan, *Banana Trumpet Games* (CRI 849, 2000).
Morgan Powell, *Music for Voices and Instruments — Darkness I*; conductor, University of Illinois Contemporary Chamber Singers and New Music

- Ensemble; on *Erik Lund, Morgan Powell: Compositions* (Opus One CD-164, 1994).
- Sever Tipei, *Cuniculi*; conductor, University of Illinois Tuba Ensemble; on *CCDM Computer Music Series, Vol. 3* (Centaur Records CRC-2045, 1989).
- Charles Dodge, *Roundelay*; conductor, University of Illinois Contemporary Chamber Singers, on *Computer Music Currents 4* (Wergo 2024-50, 1989).
- Anthony Philip Heinrich, *The Dawning of Music in Kentucky*; tenor, The American Music Group, Neely Bruce, conductor (Vanguard 71178, 1973).
- Works by Messiaen, Webern, Ives, and Others*; tenor, New Music Choral Ensemble, Kenneth Gaburo, conductor (Ars Nova, 1972).
- Kenneth Gaburo, *Music for Voices, Instruments, and Electronic Sounds*; tenor, New Music Choral Ensemble, Kenneth Gaburo, conductor (Nonesuch 71199, 1970).
- Josquin Desprez, *Missa Ave Maris Stella, and Four Motets*; tenor, University of Illinois Chamber Choir, George Hunter, conductor (Nonesuch 71216, 1969).