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 Alumni Association
 Alumni
 William DeFotis Papers, 1953-2003

The materials listed in this document are available for research at the University of Illinois Archives. For more information, email illiarch@illinois.edu or search <http://www.library.illinois.edu/archives/archon> for the record series number.

Box 1:Biographical Materials

Curriculum Vitae, 1988-2003

Divorce Decree, 1987

Scrapbook Album, 1953-80

Contains birth certificate, elementary school report cards, high school and university grade records, school and university diplomas, newspaper clippings concerning activities and performances, adjudication rating sheets, certificates and honors, concert and recital programs, and music for *Gabrielle's Fantasies*.

Videotapes (VHS)

Rehearsal of the Baylor University Symphony Orchestra, Haydn *Symphony No. 104*, movements 1 and 2.

Performance of William DeFotis orchestration of J.S. Bach *C# Major Prelude and Fugue, Well-Tempered Clavier Book I*.

William DeFotis conducting Joris Ivens; *Regen* in synchronization with *14 Ways to Describe Rain* by Hans Eisler

Box 2:

Album, 1980-2003

Contains programs, reviews, news clippings, driver's license, passport, death certificate, memorial service program 1980 to 2003

Diary, European Travel and notes on compositions and performance, June 7, 1977-March 8, 1978

Diary, "Composition, Rehearsal, Performance" 1977-78

Box 3:Musical Sketches, Drafts, and Scores: Compositions, Translations, and Annotations

High School Compositions, including *Gabriela's Fantasies* for piano and the string quartet *Tribute to H. Stanislav*, ca. 1971

Euphoniana (1972) for solo euphonium. Premiered December 1972 by Mark Sikorowski, Sketches, manuscript, and published score

Three Movements for Clarinet Solo (1973) Premiered January 1974 by the composer
 Manuscript and published score

Variation for Piano and Percussion (1973) Premiered April 1974 by the Blackearth Percussion Group, Sketches, manuscript, and published score

Septet (1974) for clarinet, bassoon, French horn, tuba, harp, viola, double bass, and off-stage flute. Premiered March 1975, conducted by the composer. Manuscript, published score, and set of parts

Tune (1974) for solo flute. Premiered November 1974 by John Fonville Manuscript and published score.

Wind Quintet (1975) Premiered April 1975 by the composer and friends. Published score

Inconsequences (1975-76) for narrator and 12-member chamber orchestra (Text

by Richard Herbert Howe). Premiered March 1977, conducted by the composer. Manuscript, published score, and set of parts

Box 4:

String Quartet (1977) Premiered Oct. 2, 1979 in Cincinnati by the LaSalle Quartet
Publicity, lecture notes, program, manuscript and published score
Pre-Quotes: " (1977) for solo clarinet. Premiered January 1978 in Munich by the
composer, Manuscript and published score
Recitation (1978) for nine solo speakers and chorus. Premiered September 1978 by
students at Unit One, University of Illinois. Text and instructions
Continuous Showing (1978) for three percussionists. Premiered in 1979 by Percussion
Group, Cincinnati. Sketches, manuscript, published score, and set of parts
Eclipse (1979) for cello and piano. Two published scores
Poem After (1979-80) Notes for tape piece.
Piece for Flute Solo with Tape Accompaniments (1980) Premiered in New York City by
John Fonville, Score and instructions
Two Pieces for String Quartet (1981) Grant assistance from the Illinois Arts Council.
Manuscript and published score
Zeitungsausschnitten, Op. 11 by Hans Eisler. Translated into English by William
DeFotis. Premiered by Constance DeFotis, ca. 1981
Wind and Percussion Music (1984) Commissioned by Baylor University Bands. First
performance by Michael Haithcock conducting the Baylor Wind Ensemble on
February 14, 1985. Manuscript and published score

Box 5:

Against that time (1981-82) ten songs on familiar texts for soprano, mezzo-soprano, and
orchestra; anonymously commissioned through the University of Iowa
Foundation; additional grant assistance from Hancher Circle Fund. Premiered by
Gerhard Samuel conducting the Cincinnati College-Conservatory Philharmonia
on December 3, 1982. Manuscript, sketches, set of parts, and published score (2
folders)

Box 6:

Percussion and String Octet (1983-85) Premiered on July 4, 1988 by The Percussion
Group, Cincinnati. Manuscript, sketches, drafts, set of parts, and published score
(2 folders)

Box 7:

14 Ways to Describe the Rain by Hans Eisler. Annotated score and parts. Synchronized
with the silent film *Rain*, ca. 1985-87 (see also Box 12)
e.e. cummings bagatelles (1986) for mezzo/pianist. Premiere on November 8, 1987 in
Williamsburg, Virginia by Constance DeFotis (as part of American Music Week).
Manuscript, notes, correspondence, and published score
Openers (1987) for orchestra. Premiered on February 3, 1988 by Joel Suben conducting
the William and Mary Orchestra. Manuscript, notes, and published score
Breaking Up Immediately Recognizable Units of Significance Is Hard to Do (1988)
electronic tape. Notes and text.
The Three Penny Opera by Kurt Weill. Translation. Conducted at the College of

William and Mary by William DeFotis, 1988

In the Cracks (1989) for piano solo. Premiered by Stefan Litwin in Williamsburg, Virginia on January 24, 1991. Recorded by Naomi Tagaki. Revisions, correspondence, notes, and published score

How Many Times Had We Found Ourselves Mouthing Received Opinions, Using the Language of Oppression, Before We No Longer Had Any Claim to Be Oblivious to Our Having Become Both Victim and Perpetrator of Injustice? (1989) for women's chorus. Premiered and recorded by Constance DeFotis conducting the Wellesley College Choir. Manuscript, correspondence, notes, and published score

Solo with Snare Drum (1991) first performed by Allen Otte in May of 1992. Score

Box 8:

14 Satirical Songs (1992-94) for voice and piano, performed and recorded by the composer and Christine Williams, 1992-94. Manuscripts, correspondence, and texts

I am a Composer. (1998) Recitation with song. Text

The Rage for Disorder. Polychoral, dramatic work. In progress at time of death (2003). Instructions and sketches

Prelude and Fugue in C # Major. Well-Tempered Clavier Book I. J.S. Bach. Orchestrated in 1990. Premiered by Gerhard Samuel conducting the Cincinnati College-Conservatory Philharmonia. Score and set of parts

Musical Sketches, Drafts and Scores: Orchestrations

Prelude and Fugue in C # Minor. Well-Tempered Clavier Book I. J.S. Bach. Orchestrated in 1991. Premiered by Gerhard Samuel conducting the Cincinnati College-Conservatory Philharmonia and the Percussion Group Cincinnati. Score and set of parts

Prelude and Fugue in A b Major. Well-Tempered Clavier Book I. J.S. Bach. Orchestrated in 1995. Score and set of parts

Prelude and Fugue in B Minor. Well-Tempered Clavier Book I. J.S. Bach. Orchestrated in 1997. Score and set of parts

Box 9:

Audio Recordings of William DeFotis's Compositions

Reel to Reel Audio Tapes:

The Charm of Trivia (1975) 7" open reel (see also CD dub of May 2004)

Senior Recital (April 19, 1975) 7" open reel

Tableau (1977) 7" open reel

Eclipse (1979) 7" open reel

String Quartet. LaSalle Quartet. (October 2, 1979) 7" open reel

Poem After (1979-80) 7" open reel (see also CD dub of May 2004)

Against that Time (premiere December 3, 1982) 7" open reel

Wind and Percussion Music, Baylor Wind Ensemble, (1984) Michael Haithcock,
conductor

The Charm of Trivia, Poem After, Tableau, and Erasers (Masters) Wind and Percussion
Music (premiere February 14, 1985). 10" spool (see also CD dub of May 2004)

DAT Cassettes:

Continuous Showing (Tape) (see also CD dub of May 2004)

Continuous Showing (Percussion) (see also CD dub of May 2004)

e.e. cummings Bagatelles and Honey, It Ain't Postmodern

Flute and Tape Piece (see also CD dub of May 2004)

Satire is Serious Business (Master for CD)

Cassette Tapes:

Bach, J.S./ DeFotis: Prelude and Fugue in C-Sharp Minor from *Well-Tempered Clavier*
Book I

Directions for orchestrating Ab Major Prelude from the *Well-Tempered Clavier* Book I
In the Cracks. Stefan Litwin, piano (Premiere January 24, 1991)

Introductory "program notes" to *Against that Time* and introductory "program notes" to
String Quartet

Septet (2 performances)

Short talk on Stravinsky's *L'Histoire du Soldat*.

UCSD Departmental Seminar on Hans Eisler

Wind Quintet, Septet, *Eclipse*, Variation for Piano and Percussion

Would You Like to be Kenneth Starr Simon Harris, piano and harmonica (2000)

Compact Disks:

New Graduate Works from the Electronic Music Studios (University of Illinois at
Urbana-Champaign)

Satire is Serious Business (Centaur CRC 2237), 1995

I am a Composer (Paradise Mountain Recording), 1998

CD Dubs (2 copies) made May 2004 by Scott Wyatt of the School of Music Recording
Service of recordings from on open-reel, cassette and DAT tapes of these works:

Charm of Trivia (1975)

Erasers

Tableau

Continuous Showing

Piece for Flute Solo with Tape Accompaniments

Poem After

*Breaking Up Immediately Recognizable Units of Significance Is Hard to
Do* (1988)

Box 10:

Audio Recordings of Compositions William DeFotis Conducted or Performed:

Reel to Reel Audio Tapes

Apostel, Hans E. Sonatina; W.A. Mozart. "Martern aller Arten" from *Die Entführung
aus dem Serail*; F. Schubert. *Der Hirt auf dem Felsen*. (July 21, 1973) 7" reel

Berg, Alban. *Vier Stücke*, Op. 4 (February 22, 1975) 5" reel

Brahms, Johannes. Sonata in f, Op. 120, Nr. 1 (July 21, 1973) 7" reel

Brahms, Johannes. Sonata in f, Op. 120, Nr. 1 (June 24, 1976) 7" reel
 Schoenberg, Arnold. *Serenade, Op. 24.* (April 27, 1980) 7" reel
 Schoenberg, Arnold. *Serenade, Op. 24.* (May 4, 1980) 10" large hub reel
 Schubert, Franz. Octet. Part I
 Schubert, Franz. Octet. Part II

DAT Cassettes

Berg, Alban. Vier Stücke, Op. 4 and J. Brahms, Johannes. Sonata in f, Op. 120, Nr. 2
 Schoenberg, Arnold. *Serenade, Op. 24.* (May 4, 1980)

Cassette Tapes:

Bach, J.S./DeFotis. C# Major and C# Minor Preludes and Fugues. Well-Tempered
 Clavier. Book I. Philharmonia Orchestra. Gerhard Samuel, conductor
 Eisler, Hans. *14 Ways to Describe the Rain.*(May 1985)
 Ives, Charles. Symphony Nr. 2 (May 1, 1984)
 Movements by Mahler, Webern, Debussy, Purcell/DeFotis and Schoenberg.

Box 11:

Publications, Thesis, and Lectures

DMA Thesis Dissertation, *A Comparative Analysis of the Orchestration in Stravinsky,s
 Firebird and Firebird Suites.* Iowa City: University of Iowa, May 1984.
 Correspondence and notes relating to DMA thesis dissertation, 1982-83

Periodical Articles, 1978-95

"Berg's Op. 5: Rehearsal Instructions." *Perspectives of New Music.* Fall-Winter
 1978.
 "Wolf Rosenberg zum 70. Geburtsag," 1985
 "How Do We Fit In?" *Perspectives of New Music.* Vol. 26 No.2, Summer 1988
 "Excerpts From a Correspondence with Gaburo." *Perspectives of New Music.*
 Vol. 33 No. 1 & 2, Winter/Summer 1995
 "Mahler's Symphony No. 9: An Analytical Sketch in the Form of a Conductor's
 Guide." *The Musical Quarterly.* Vol. 80, No. 2, Summer 1996 (Published
 Article and Rough Draft)
 Schumacher, David. "Breaking Up Immediately Recognizable Units of
 Significance is Hard to Do." *Analysis and Score*

Lectures, 1990-ca. 1991

"A Look at Schoenberg's Music Library." In private Festschrift for Alexander
 Ringer's 70th birthday, ca. 1991
 "Intro to Swing Time." Virginia Festival of American Film. 24 October 1990.

Tenure Application Materials

A. Curriculum Vitae
 B. the five annual merit evaluations from the department chair (1987 - 1991)
 C. sample syllabi
 D. sample assignments and essays
 E through N: published articles
 E. "A Look at Schoenberg's Music Library"
 F. "The 'Music' in Barthes' A Lover's Discourse"

- G. "How Do We Fit In?"
- H. "Mahlers Neunte Symphonie. . ." (with English translation)
- IJ. "Letter to Michael Kowlaski"
- K. "Mozart, Quartet in C, K. 465"
- L. "A Musical Refutation of Susan Sontag's 'Against Interpretation' "
- M. "Berg's op. 5: Rehearsal Instructions"
- N. "Bergs Op. 5: Probenanweisungen" (my translation)
- O. introduction to Swing Time with Fred Astaire and Ginger Rogers
- PQ. compact disc of "Breaking Up Immediately Recognizable. . ."
- R. unsolicited letters of support
- S. information on inaugural season (spring 1991) of the Ewell Concert Series (my invention and responsibility)
- T. 1991-1992 Ewell Concert Series brochure (my design and responsibility)
- UV. letters of reference (most of them solicited)
- XYZ. BMI magazine (spring 1988)

Box 12:

Essays, CD materials, Youthful works, Program Notes, and Project Statements

- "Bad" essays on Mahler written with Richard Herbert Howe
- Composition ideas and statements of plans, 1988-98
- Conducting class notes, 19810
- Copyrights, correspondence, and materials related to the production of the CD *Satire is Serious Business*, 1988-93
- 14 Ways to Describe the Rain by Hans Eisler. Eisler and the Film.* Essays, notes, rough drafts, correspondence, and outline of lectures
- Heterosexuality as a Subject in My Music with Original Texts* and drafts. Review of *Konradance Theatre. Essay Before a Collaboration Self-Exploitation: The Most Reliable Terror.* Text of lecture by Ben Johnston entitled Texts are Pretexts., ca. 1993
- Memorabilia from the University of Illinois student group named "The Notice Group," 1975-76
- "Musical Trifles" and other juvenalia
- Notes in preparation for a lecture on I. Stravinsky's *L'Histoire du Soldat*
- Notes on the *e.e. cummings bagatelles* and *Wind and Percussion Music*
- Notes on *The Charm of Trivia*, 1975-79

Correspondence with Composition Teachers and Course Materials

- Herbert Brün, Ben Johnston, and Wolf Rosenberg
- Herbert Brün
- Kenneth Gaburo

Letters To and From Editors

- Letters suggesting performances of compositions and article publication
- Published and non-published letters to editors, politicians, and authors

Other Correspondence

- College of William and Mary colleagues and students, 1988-99
- Conductors, 1978, 1984-88, 2002
- Graduate school, conducting programs, and academic position applications, 1978-84

Box 13:

Correspondence with University of Illinois Alumni

Steven Blum, Richard Herbert Howe, Theodore May, and Mark Sullivan, 1973-85
Constance DeFotis, 1977-98
John Fonville, Zae Munn, Lesley Olsen, Mark Sikorowski, and Steve Whiting, 1974-89
Correspondence from Susan Motycka, 1977-81 (2 folders)
Correspondence to Susan Motycka, 1977-78
Perry Goldstein and William Brooks, 1977-85
Saula Ostrowsky, Robin Peller, and Claire Preston, 1977-82
Kathleen Otte, 1973, 1978
Robert and James Rebitzer, 1978-86

Other Correspondence

Composers and performers, 1978-88
Historians, 1979-90
Allen Otte and the Percussion Group Cincinnati, 1977-81, 1992
Martha Houle, 1987-98
Lily Kreywich Niel Immelman, Christine, Pia, and Hermione Lee, 1989-90
Friends and colleagues, 1977-90