
College of Music

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To whom it may concern,

I began working with Robert Willey in April 2011, when he invited me to participate in an international online symposium on the life and music of Conlon Nancarrow (a ground-breaking and extremely influential composer of the 20th century). Robert had just begun planning the symposium, and I eventually became the Program Committee Chair. The symposium was eventually titled *Conlon Nancarrow Online Symposium (Sept. 27 – Oct. 27, 2012)*, with dates chosen to celebrate the centennial of Nancarrow's birth.

Robert had gathered an Advisory Board that included inner members of Nancarrow's circle such as Charles Amirkhonian, Jürgen Hocker, and Eva Soltes. He was instrumental in obtaining keynote presentations from Nancarrow expert Kyle Gann, and leading Nancarrow performers Helena Bugallo and Amy Williams. He worked tirelessly to recruit paper submissions and concert presentations, resulting in the latter case in a series of ten concerts nationally and internationally. Further, he contributed in multiple ways to the content of the symposium: his paper "The Editing and Arrangement of Nancarrow's Studies for Player Piano for Disklavier and Synthesizer," his arrangements of two Nancarrow player-piano studies for synthesizer, and his original compositions for the innovative "conloninpurple" sound installation were blind peer-reviewed by the Symposium's papers and performances committees. Robert also created an extensive and beautifully designed timeline of Nancarrow's life, connections to other artists, and music.

In addition to all of this, Robert designed and implemented the multimedia online presentation of the Symposium. This involved coordinating the technical intricacies of text, diagrams and score examples, audio, and video, some very complex. Throughout this entire process Robert was terrific to work with: very quick to respond, energetic and full of creative initiative, collaborative and funny in his correspondence.

We are presently preparing a subset of the Symposium's papers for submission as a special issue to *Music Theory Online* (the peer-reviewed online journal of the national Society for Music Theory, and a leader in the field of online multi-media publishing). Robert would guest edit the proposed special issue; it has received a strong positive response from *MTO's* editor.

In short, I cannot speak highly enough of my interactions with Robert Willey in his capacity as Chair of the Nancarrow Online Symposium. I hope that he will receive the highest consideration for promotion to Professor.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Daphne" followed by a stylized flourish.

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