



, were translated into pitches that provided the basis of an entire composition. Even science inspired him, as in his recent works based on , the artist Dorothy Schwartz, (DeeDee) who provided visual art to accompany his scores.

DeeDee, who passed away in 2014 high-school sweetheart, but also the long time director of the Maine Humanities Council. Together the two of them formed

In addition to his compositions, Elliott was also a consummate musician--an excellent pianist who knew the musical canon like the back of his hand. Any listener without a similar knowledge simply could not grasp everything that was occurring in his music, which often quoted pre-existing music and through artful, collage-like juxtapositions of these quotes imparted an added layer of meaning. By the time he was named the first Robert K. Beckwith Professor of Music at Bowdoin in 1995, his compositions had earned him an entry Dictionary of Music and Musicians, he developed a distinctly eclectic style, employing an idiosyncratic blend of traditional and aleatory notations. References to music of the past emerge from, recede into, or starkly juxtapose radically dissonant and rhythmically fluid textures

His vast knowledge of the canon, and his broad musical tastes, made him an excellent teacher of classical music literature, and the perfect candidate to author a book on music appreciation, which was adopted in classrooms across the country. In addition, his leading roles in national academic

had ever been, and included everything from tightly organized serial music, to highly improvisatory music and even neo-romantic music, yet Elliott was at home with all of them, and taught them with enthusiasm. His most enduring legacy to Bowdoin may be that his many composition students over the years learned to accept and understand a huge array of creative musical impulses without bias.

Although Elliott had visiting positions at many other institutions during his time at Bowdoin, including the University of California at Santa Barbara, Ohio State University, and Cambridge University, he continued to come back to teach in the liberal arts atmosphere that he enjoyed so much. He entrusted his music not just to professional musicians, but also to amateur students of the liberal arts, with the expectation that their broad creativity would reveal new and valuable perspectives of his music. On the one hand, he sought beauty in his compositions, as witnessed by his hours of work on the voicing of a single major chord at the end of a piece for the Portland Symphony; on the other hand, he wanted his music to stimulate the intellectual curiosity that we hold in such high regard in the liberal arts. penness, optimism and good humor, this celebration of music and the mind is what we will miss most in his passing.

Elliott loved the liberal arts atmosphere, and entrusted his music not just to professional musicians, but also to amateur students, with the expectation that their broad creativity would reveal new and valuable perspectives of his music (something that we celebrate today).