

## **Distinguished Professor Awards 2003-2005**

*In recognition of their sustained excellence in  
teaching effectiveness and service.*

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**C. Matthew Balensuela**, Associate Professor of Music, joined the faculty as a part-time Instructor of Music in spring 1991; he was appointed to a full-time position as Instructor of Music in fall 1991, promoted to Assistant Professor of Music in 1993, and promoted to Associate Professor of Music in 2000. He earned his Bachelor of Music in Saxophone from The Juilliard School in 1979; after completing graduate studies in saxophone at the Manhattan School of Music, he received a Master of Music in Woodwind and a Master of Music in Music History at Bowling Green State University in 1985, and he completed his Ph.D. in Musicology from Indiana University in 1993. He has also taught graduate courses regularly at Indiana University.

He regularly teaches courses in music history, music literature, and music appreciation, and has offered advanced courses in Twentieth Century Music, Beethoven, and Mozart. He also designed and taught a portion of the first-year seminar in the School of Music entitled, "Understanding Music Through the Classical Repertoire." In his teaching philosophy he comments, "A professor cannot just teach a set of abstract competencies, but actual people of varying talents and abilities. I attempt to design courses which are diverse in their teaching methods to allow for a variety of learning styles. I lecture less often than I did when I first came to DePauw, as I believe my lectures should not stand as the sum of knowledge a student is expected to know on a given subject. Instead, I use my time with students more often to help them organize their own approaches to the material by leading discussions on readings, directing student research in term papers, and encouraging students to interact with the research and ideas of other students."

Students call his teaching "challenging" and praise his sincere dedication to both his subject and his students. A student writes, "He has the unique ability to make any subject matter interesting, from the Notre Dame School to the 'War of the Buffoons.' ... Thanks to his research assignments, I know where to begin when I am looking for the answer to a certain question." Another commented, "He made sure that we learned where certain musical traditions came from; which composers were creating new ideas, and which ones were borrowing from older traditions; and most importantly, he made sure we realized how historical performances have changed, and how this should affect our practice and performance methods outside the classroom."

Currently a member of the European Studies Advisory Committee, he has also served on the Orientation Committee, the Community Conduct Council, and the Student Life and Academic Atmosphere Committee, which he chaired through a difficult period of review and revision of major policies on student conduct. A colleague comments, "[His] dedication to this committee was first-rate, and his thoughtfulness, organization, easy-going manner, interpersonal skills, and concern for others impressed his faculty colleagues to such a degree that we asked him to serve as chair of the committee. During his tenure as chair, the committee was charged with undertaking a complete review of student counseling services at DePauw. [He] provided strong leadership throughout this process; I was particularly impressed with his determination to see that all campus constituents were represented fairly, and that students were included fully in the process. [He] was consistently willing to consider the alternative views expressed by those on the

committee, but was also skilled at keeping the committee on task.” Much of this leadership was provided while he was still on a term appointment.

He was a member of the task force on the first-year experience in 1998, which brought to DePauw the first-year seminars and related programming, and he served on the First-Year Seminar Committee for several years thereafter, chairing that committee in 1999-2000 as it guided the program in its formative years.

In the School of Music he has coordinated first-year seminar offerings, twice chaired the Personnel Committee, and served on the School of Music Library Advisory Committee. For the NCA re-accreditation preparations in 1996-1997, he served on the self-assessment task force subcommittee on Academic Standards. He has served the American Musicological Society as Secretary of the Midwest Chapter and as a program committee member of the New York Chapter.

In his sustained scholarly work, his most recent accomplishment is the forthcoming book, *Music Theory from Boethius to Zarlino: A Bibliography and Guide*, co-authored with David Russell Williams. He has also published articles on law and music and a book based on his dissertation, an edited and translated version of *Ars cantus mensurabilis mensurata per modos iuris*. He also provided a number of entries for *The New Grove Dictionary of Music and Musicians* published in 2000 and to the *Reader's Guide to Music* published in 1999. One of his professional colleagues notes, “He has established himself as one of the leading younger scholars in the field of medieval studies and especially in the relationship between medieval law and music theory.”

He has made frequent presentations at scholarly meetings, including an invited presentation at the 10th International Congress of Medieval Canon Law, and has shared his reflections on teaching and pedagogical endeavors, including strategies for teaching early music in music appreciation classes and the integration of world music, improvisation, and history in a single course. He has also shared his research with the DePauw community, notably in a Faculty Forum entitled, “How are Bad Singers Like Bad Lawyers? Exploring the Relationships between Music and Law in the Middle Ages and the Renaissance.” He continues as an active performer of flute, saxophone, and clarinet and contributes reviews, interviews and features to the *Tribune-Star of Terre Haute* and in *Arts Indiana Magazine*, *Twentieth-Century Music*, and *Saxophone Journal*.

**Carla G. Edwards**, Associate Professor of Music, joined the faculty as Instructor of Organ and Music Theory and University Organist in 1988; she was promoted to Assistant Professor in 1989 and to Associate Professor in 1994. She earned her Bachelor of Music in Organ Performance from the University of Kansas in 1978, a Master of Music in Organ Performance from the University of Alabama in 1982, and a Doctor of Music in Organ Performance from Indiana University in 1996 with minors in music theory and music history.

She has developed and taught applied courses in organ, harpsichord, piano, and keyboard skills and other courses in organ pedagogy, organ literature and design, and music theory. Her teaching philosophy calls attention to the importance of providing students with the tools and resources to develop their own intellectual curiosity and the enthusiasm to acquire musical insights independently.

Her students describe her as a superb teacher, supportive, accessible, and demanding. One student comments, "Her personal examples of striving for excellence, achievement, and ongoing vision are a source of inspiration to many persons and myself as students, musicians, and people." Another commented seven years after graduation, "[She] is a demanding professor with the highest standards for her students. She is sensitive to what her students are capable of accomplishing and is superb at listening to students and identifying opportunities for them to discover their own gifts and capabilities."

A colleague explains, "[She] possesses the wonderful ability to explain theoretical concepts in a way that any level of student understands. She does so with humor, respect, and creativity. She draws in the students through practical application and performance areas, making them see the interaction and connecting thread of theory and their other disciplines." Another colleague puts it this way, "[She] is a wonderful collaborator, motivating her fellow faculty members to 'step outside the box.'"

She has been a frequent participant in FITS workshops and is especially known for her innovative work using technology to meet the challenges and desires of music students and for her work teaching teachers.

As University Organist, she performs regularly for convocations and alumni reunion weekends. She also served for two years as the organist of the University chapel. She guided the selection of the builder of the new organ for Kresage Auditorium and has overseen the production and installation of this marvelous addition to University facilities.

For the School of Music, she has served for two years as Associate Dean of the School assisting in regularizing policies and procedures and managing the recruitment, appointment and review of the large complement of part-time faculty members. She advises many music majors. She has chaired four search committees in the last year. In 1999, she chaired a Vision Committee for the School of Music; in 1988 she served on the School's Long Range Planning Committee. In fall 2000, she chaired the Contemporary Music Festival at DePauw which hosted Libby Larsen as a guest artist. She accompanied

and performed with the DePauw Concert Choir on its tour of Italy in January 2000 and its tour in the U.S. in January 1993.

She served last year on the Task Force on the Status of Women at DePauw. She has served frequently as a faculty mentor; recently she served on the Committee on Faculty and the Committee on Academic Policy and Planning; and earlier she served two full terms on the Management of Academic Operations Committee which she also chaired. For the NCA re-accreditation process in 1996-1997, she chaired the Task Force on Faculty Morale.

One of her colleagues wrote of her committee service, "She's also a deeply thoughtful and gifted problem-solver; nearly every week she came up with a different and important angle on some issue we'd been chewing over, some crucial idea none of us had thought of, that was entirely right. We all benefited from her serious and abiding grasp of the ethical principles involved in University governance and in the ongoing project to make DePauw as good a place as anywhere to study and to work."

A frequent performer of organ repertoire, she has given over 100 recitals in Indiana, Illinois, Wisconsin, Michigan, Texas, Missouri, Washington, DC, Iowa, Kansas, Massachusetts, Kentucky, Ohio, Colorado and Florida. In a three-week tour of Finland she gave a series of twelve concerts on twelve different organs in seven cities. In 1998 she was the featured artist on the National Public Radio program, "Pipedreams." Her performance recordings have been published by Calcante Recordings: "Carla Edwards and Friends" January 1997 (recorded August 1994 at Christ Church Cathedral in Indianapolis), and publication of "Twentieth Century Organ Music from the Auditorium" (recorded June 1996 at the Auditorium, Reorganized Church of Jesus Christ of Latter-Day Saints in Independence, MO) is forthcoming. She has frequently served as an adjudicator for organ competitions.

**John T. Schlotterbeck**, Professor of History, joined the faculty as an Instructor of History in 1978. He was promoted to Assistant Professor of History in 1980, Associate Professor of History in 1985, and Professor of History in 1993, and has served as chair of the department for five of the last six years. He completed his Bachelor of Arts in Humanistic Studies from The Johns Hopkins University in 1970; he completed his Master of Arts degrees in American History from the University of Michigan in 1972 and The Johns Hopkins University in 1974 where he also completed his Ph.D. in 1980.

He has designed and taught a wide spectrum of courses, in nineteenth-century United States history, American social history, American colonial history, Southern history, quantitative methodology, African-American history, and American Indian history.

A frequent adviser and mentor to students, he has often guided them to both successful careers as historians and lives as citizens. One of his students writes, "He is, by far, the most considerate, understanding, and respectful teacher I have met. His genuine concern for his students is unsurpassed..." Another writes, "[He] has a wonderful ability to present subject matter clearly, and his enthusiasm makes this class very enjoyable."

He was a pioneer in the use of technology in the classroom, receiving one of the inaugural awards under the Faculty Instructional Technology Support (FITS) program for the development of information technology resources for his course History 263: "Founding of U.S. Civilization." Since then he has shared his experiences in workshops for faculty colleagues on the uses of instructional technology in liberal arts college teaching.

He also provided early leadership for the Quantitative Reasoning Program at DePauw, and he later served as the associate faculty development coordinator of the program ("Q czar") for five years in the mid 1990's, directing two faculty development "Q workshops." He also was a leader in the tenth-year review of the Q program, and has made presentations about teaching Q courses in history at eleven of the Q workshop offerings over the past sixteen years. He has taught several first-year seminars "Race Relations in the U.S." and "(de)Constructing Race in the United States." And he carries a heavy load of first-year and major advisees.

At the intersection of his service to professional societies and his own scholarship, he has shared his views on linking studies in American History and public historians to the accurate presentations of life and artifacts of slavery at historical sites. He has also shared with his professional colleagues at other campuses insights on the uses of instructional technology in teaching history and the teaching of quantitative reasoning through history. He served with distinction on the Joint Archives Committee and helped to re-establish the Putnam County Historical Society, coordinating in 1995-1996 the reprinting of 1879 Atlas of Putnam County Indiana. He has served as a member of the Advisory Committee to the Black Studies Program. One of his colleagues notes, "[He] is one of the pillars ... without him, our program and its major would be severely compromised; we would be diminished. ... His wisdom and experience are such that he can find his way both around

and through the heart of a problem. His intellect and insights, his loyalty to the students and the University, are both energizing and stabilizing."

He has maintained an active professional and scholarly agenda. He received a faculty fellowship in 2000 for his project on "Historical Museums, Material Culture and Public Memory." He is currently completing a manuscript, "Thomas Jefferson's 'Chosen People of God': Rural Society and Culture in the Virginia Piedmont, 1716 to 1900." He is a frequent contributor of book reviews and conference presentations, and he has published articles, including a pioneering discussion "The Internal Economy of Slavery in Rural Piedmont Virginia." More recently, he was co-director of a project supported by the National Trust for Historic Preservation "Interpreting Slavery and the Lives of African Americans at National Trust Historic Sites." He also served as a consultant to the National Trust on a project entitled, "Developing an Interim Interpretation for Montpelier, the home of James Madison."